CHAPTER II

THEORY AND METHOD

This chapter present the theories use to analyze the data gathered for this research and provides an overview of the type of research, data and data source, method of collecting data, and method of Analyzing data.

2.1.   Speech Act

Speech act theory, a key area in the linguistic field of pragmatics, focuses on how we use words to perform actions. Austin (1962:53) the real significance of what we say often lies in the action we are performing with our words. The core idea is that speaking is a form of doing. Therefore, nearly every sentence we utter can be considered a speech act, whether we are apologizing, complaining, instructing, or warning someone. Yule (1996:47) added that actions performed via spoken word are speech acts. The speaker can represent physical action with speech acts by using only words and phrases.

Taking this further, Searle (1969) argued that communication is much more than just the words and symbols we use, it is fundamentally about the actions we perform with them. Speech act is an entity about the characteristic of central in pragmatics. Speech acts are the basis for the analysis of other pragmatic topics as a presupposition, cooperative principle and politeness principle.

2.2. Types of Speech Acts

According to Yule (1996:47), a single speech act encompasses three interconnected acts: the Locutionary Act (the act of uttering something), the Illocutionary Act (the act performed by the utterance), and the Perlocutionary Act (the act of influencing someone). The locutionary act refers to the act of producing meaningful utterances, what is literally said. As described by Yule (1996:48), a locutionary act involves the physical production of speech that carries a recognizable meaning. In other words, it is the basic level of communication where the speaker forms words and sentences that make sense and can be interpreted by the hearer.

The illocutionary act, often considered the core of speech act theory, refers to the intended function behind an utterance, what the speaker is doing in saying something. Searle (1969:75) further elaborates that an illocutionary act is carried out in the performance of the speech itself and is often identified through its illocutionary force. These forces are marked by speech functions such as statements (representatives), commands (directives), or expressives.

The perlocutionary act is concerned with the effect that the speaker's utterance has on the hearer. According to Cutting (2002:16), this type of speech act is not just about what is said or intended but what happens as a result of the utterance. In this sense, it involves the hearer's reaction, whether emotional, behavioral, or cognitive. "When someone says, 'There's a spider on your shoulder!' the speaker's intention is to

alert or warn the listener. If the utterance successfully causes the listener to scream and jump in fear, that reaction is considered the perlocutionary effect.

2.3. Searle's Classification of Speech Act

Searle (1979) classifies speech acts into five categories. Each type serves a different communicative function, reflecting the speaker's intention behind the utterance. This classification provides a framework for analyzing how language is used to perform actions in conversation. Among these types, this study focuses specifically on expressive speech acts, as they reveal the speaker's psychological or emotional state.

a. Representative

Representatives are speech acts that commit the speaker to something's being the case, to the truth of the expressed proposition (Searle, 1979:12). The speaker's observations form the basis for the statements, which are subsequently followed by the statement of a fact or an opinion based on the observation.

b. Directive

Directives are speech acts that the speaker uses to get the hearer to do something (Searle, 1979:13). It is an illocutionary force that gets things done by the addressee. These speech acts include requesting, questioning, command, orders, and suggesting.

c. Commissive

Commissive commit the speaker to some future course of action (Searle, 1979:14). The activity is carried out by the speakers. These consist of vows, threats, and offers.

d. Declaration

      Declarations are speech act that directly brings about change in the real world. This includes utterances such as resigning, blessing, confirming, approving, dismissing, betting, and naming (Searle, 1975,14). By making the utterance, the speaker causes a change in the status or condition of a person, object, or situation.

e. Expressive

    This part is to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content (Searle, 1979:15). There are twelve expressive speech acts according to Searle; apologize, thank, condole, congratulate, complain, lament, protest, deplore, boast, compliment, greet, and welcome.

2.4.   Expressive Speech Act

Searle (1979: 15) defines expressives as speech acts that express the utterer's psychological state and appears to include everything from beliefs to desires as relevant. In contrast, Bach and Harnish (1979: 51–54) claim expressives (or acknowledgements as they call them) express the utterer's feelings regarding the addressee or, in certain perfunctory contexts, the utterer's intention that her utterance satisfy a social expectation to express those feelings and the belief that it does. The problem for Searle is how to delimit expressives from other speech act categories since, as he himself remarks, every type of speech act tends to express some type of psychological state, which he even uses as a criterion for classification, namely the sincerity condition. For

example, when the utterer apologizes for being late, she expresses her regret and provides information about what she is sorry for, namely, being late.

Guiraud et al. (2011) offered a more detailed way to look at how we express feelings through language. They created their model by blending theories about human emotion with a logical view of communication. Drawing from Searle's (1969) idea that our words can show our true emotional state, they described these expressive acts as the methods people use to share their feelings publicly. The first group consists of basic emotions, such as joy or sadness, which are connected to a person's beliefs and hopes. The second group includes more complicated emotions that came from deeper personal experiences or social situations. According to this formula, there are different kinds of expressive illocutionary acts. These are:

a. Apologizing

Apologizing is a type of expressive speech act in which the speaker acknowledges a fault or offense and expresses regret, typically in an effort to maintain social harmony or repair a damaged relationship. According to Norrick (1987: 284), this act involves the speaker (agent) directing a negative emotional expression, such as guilt, shame, or sorrow, toward the hearer (patient), who has been wronged or offended. For example, when a speaker says, "I apologize for being late. There was unexpected traffic and I should have left earlier," they express regret while also acknowledging personal responsibility for the inconvenience caused.

b. Thanking

According to Norrick (1987: 285), thanking involves the speaker acknowledging a benefit received from the hearer and responding with a verbal expression of thankfulness. It reflects the speaker's recognition of the hearer's effort or goodwill and serves to strengthen social bonds and show politeness. For example, when a speaker says, "Thank you, I appreciate your help," they express genuine appreciation for the act.

c. Condoling

Condoling is structurally similar to congratulating, but instead of recognizing a positive event, it responds to a negatively valued one, such as death, illness, or personal hardship (Norrick, 1987: 286-287). The speaker communicates emotional support and shares in the sorrow of the hearer, often aiming to provide comfort or solidarity during a difficult time. For example, when a speaker says, "I'm sorry for your loss. You and your family are in my thoughts," they convey empathy and sorrow.

d. Lamenting

Lamenting is an expressive speech act in which the speaker conveys deep sorrow, regret, or grief over a personal misfortune or unfortunate event. Lamenting typically involves the speaker reflecting on a negative situation that has affected them, whether caused by their own actions or by someone else's, and expressing emotional pain or dissatisfaction (Norrick, 1987: 288-289). For example, when a speaker says, "I can't

believe I failed again. I studied so hard," they express disappointment and an emotional response to the event.

e. Complaining

Complaining is an expressive speech act in which the speaker communicates dissatisfaction, disapproval, or moral blame toward the hearer's past actions or failure. According to Searle's (1976) classification, complaints fall under expressives because they reflect the speaker's emotional response to a situation. However, as Trosborg (1995: 320) points out, complaints often carry an additional layer of meaning, functioning not only to express disapproval but also to indirectly or explicitly request corrective action. For example, when a speaker says, "You said you'd pick me up at 3, but I waited for over an hour," they are expressing dissatisfaction and possibly expecting an apology or explanation.

f. Welcoming

Norrick (1987: 289), welcoming shares a conceptual similarity with thanking, as both express appreciation for the hearer's involvement or presence. While thanking acknowledges a favor or action done by the hearer, welcoming focuses more on the speaker's emotional response to the hearer's arrival or return.

g. Boasting

As described by Norrick (1987), boasting involves the speaker highlighting something they have done well, achieved, or possess, and directing that expression toward an addressee. Unlike neutral reporting, boasting carries an emotional tone of self-

appreciation and is often used to elevate one's social image or status in conversation. An utterance such as "I finished the whole project in one night and still got an A" serves to project a positive self-image and invites a social response based on the speaker's accomplishment.

2.5.   Depression

According to the American Psychiatric Association (APA) (2013) in the *Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition (DSM-5)*, depression is defined as a mood disorder marked by a persistent feeling of sadness, emptiness, or irritability, accompanied by cognitive and physical changes that significantly impair an individual's ability to function. Major Depressive Disorder (MDD), as the prototypical form, is diagnosed when a person experiences such symptoms continuously for a period of at least two weeks. These symptoms may include diminished interest in activities, fatigue, insomnia or hypersomnia, feelings of worthlessness or excessive guilt, and suicidal ideation. This definition underscores the importance of identifying not only observable behavioral changes but also internal emotional and cognitive disturbances, making it relevant to studies that analyze depression through indirect means, such as verbal expression in narrative media.

In addition to the clinical perspective, Beck and Alford (2009) offer a cognitive framework for understanding depression in *Depression: Causes and Treatment*. According to their view, depression is rooted in dysfunctional thinking patterns that distort an individual's perception of the self, the world, and the future. Individuals with

depression are prone to interpret neutral or even positive experiences negatively, often viewing themselves as inadequate, their circumstances as overwhelming, and the future as hopeless. These cognitive distortions fuel emotional suffering and behavioral withdrawal. Beck and Alford's model positions depression not merely as a mood disorder but as a syndrome deeply intertwined with internalized language and belief systems.

2.6.   Symptoms of Depression

The symptoms of depression, as outlined by Beck and Alford (2009), are systematically categorized into four major types: emotional, cognitive, motivational, and vegetative or physical symptoms; however, this study focuses only on the symptoms that are explicitly manifested in the film *Aftersun*. These categories help explain the different ways depression can affect a person. They cover how someone feels inside, how they think, how they act, and how their body responds. According to the authors, depression is not defined by just one symptom. Instead, it is the combination and interaction of all these symptoms that create the overall condition of depression. According to the authors, depression is not defined by just one symptom. Instead, it is the combination and interaction of all these symptoms that create the overall condition of depression.

2.6.1. Emotional Symptoms

As stated by Beck and Alford (2009:19), emotional symptoms are the feelings or mood changes that are commonly experienced by individuals with depression. These

symptoms reflect the internal emotional state and are often the most noticeable to the individual or those around them.

a. Dejected Mood

According to Beck and Alford (2009:20), a dejected mood is one of the core emotional symptoms of depression, characterized by a pervasive sense of sadness, misery, or hopelessness that affects an individual's overall emotional state. Dejected mood is not simply a temporary feeling of being down; rather, it is persistent and often accompanied by physical symptoms, such as a "heavy chest," "lump in the throat," or "hollowness in the stomach" which serve as physical representations of the emotional pain.

b. Negative Feelings Toward Self

Negative feelings toward the self, which often manifest in the form of excessive guilt, persistent self-blame, and deeply rooted feelings of worthlessness (Beck and Alford, 2009:21). These distorted self-perceptions are not momentary but are sustained throughout the depressive episode.

c. Reduction in Gratification

According to Beck and Alford (2009:21), reduction in gratification is a key emotional symptom of depression that refers to the diminished ability to experience pleasure, satisfaction, or fulfillment from activities that were once enjoyable or meaningful. This condition, often overlapping with the concept of anhedonia, leads individuals to

withdraw from social interaction, hobbies, or even basic daily routines because these no longer offer emotional reward.

2.6.2. Cognitive Symptoms

Beck and Alford (2009:22) explained that cognitive symptoms refer to how a person processes thoughts, interprets situations, and views themselves, the world, and the future. Individuals with depression typically experience distorted and dysfunctional patterns of thinking, which play a central role in the development and maintenance of the disorder. Cognitive symptoms are commonly grouped into some forms.

a. Low Self-Evaluation

Individuals experiencing this symptom often describe themselves as worthless, incapable, or fundamentally flawed, regardless of any evidence to the contrary (Beck and Alford, 2009:22).

b. Negative Expectations

Beck and Alford (2009:22) emphasize that negative expectations contribute significantly to feelings of hopelessness, a key emotional marker of clinical depression. These expectations not only affect decision-making and motivation but also reinforce withdrawal and disengagement, as the individual sees little value or possibility in pursuing goals.

c. Self-criticism

Depressed individuals frequently perceive themselves as failures, attributing negative outcomes to internal, stable, and global causes (Beck and Alford, 2009:23).

Self-criticism is intensified in moderate to severe depression and is often expressed in statements like "I'm worthless" or "Everything bad is my fault,"

2.6.3. Vegetative and Physical Symptoms

Vegetative and physical symptoms refer to the biological and bodily changes that often accompany depression, affecting basic physiological functions such as sleep, appetite, energy levels, and sexual activity. According to Beck and Alford (2009:33), these symptoms are often among the most observable indicators of depression.

a. Fatigability

Beck and Alford (2009:34) describe fatigability as a key vegetative symptom of depression, manifesting in the form of weakness, exhaustion, and a marked reduction in physical energy, even after activities. This symptom often coexists with other vegetative signs like loss of appetite, insomnia, and loss of libido.

2.7. Language Used by Depressed Person

People with depression tend to use more absolutist language compared to non-depressed individuals (Yahya and Rahim, 2023). Absolutist words express totality, such as always, nothing, never, and completely. Importantly, the higher use of absolutist words was not simply due to psychological distress, as other groups with high distress, like PTSD and schizophrenia, showed lower rates. Depressed individuals also differed from typical users by their greater reliance on functional words that implicitly reveal cognitive style rather than emotional content, making absolutist words a more consistent marker than negative emotion words or pronouns.

A key difference between depressed and non-depressed language is that even when symptoms improve, traces of absolutist thinking remain. In contrast, people without depression use fewer absolutist expressions and more detailed language, indicating greater cognitive flexibility. The consistent presence of absolutist language among depressed individuals highlights its potential value as a marker for identifying risk and tailoring cognitive therapy approaches.

2.8. IFIDs

Illocutionary Force Indicating Devices (IFIDs) are key linguistic features used to identify the force behind a speaker's utterance. According to Yule (1996:49), IFID refers to the presence of certain elements in an utterance that indicate the speaker's communicative intent. In other words, IFIDs serve as clues or markers that help the hearer recognize whether a speaker is commanding, apologizing, expressing gratitude, making a request, or performing any other speech act. These devices reveal not just the surface meaning of the words but the deeper function the speaker intends the utterance to fulfill.

Searle, as cited in Renkema (1993:26), elaborates that IFIDs can take several forms, including performative verbs (such as "apologize," "thank," or "regret"), specific word order, intonation patterns, emphasis (or accent), certain adverbs, and the grammatical mood of the verb (like the subjunctive or imperative). For example, when a speaker says, "I apologize for being late," the performative verb "apologize"

explicitly signals an expressive speech act. Even in the absence of a clear performative verb, elements like tone and word choice can help determine the illocutionary force.

2.9. Research Methods

This section provides an overview of the type of research, data and data source, method of collecting data, and method of Analyzing data.

2.9.1. Types of Research

The writer employed a qualitative method for this research. Qualitative research, as Patton (2002) stated, aims to understand aspects of social life before data analysis commences, contingent on the research's objective. The central purpose of qualitative methods is to achieve a deep understanding of the subject under investigation. Qualitative research involves collecting and analyzing non-numerical data to understand concepts, opinions, or experiences.

This method serves as the approach to investigate Calum's expressive speech acts, as portrayed in the film *Aftersun*, by utilizing Searle's speech act theory to classify utterances based on their expressive functions. This framework allows for a detailed examination of how Calum's language reflects symptoms of depression, providing deeper insight into his emotional and psychological state.

2.9.2. Data and Data Source

All expressive speech acts by the character Calum in the movie *Aftersun* were the primary focus of this study, aiming to provide a complex exploration of Calum's

emotional expressions and psychological states within the theoretical framework of expressive speech acts. The population of this study consists of all the expressive speech acts performed by Calum in the movie *Aftersun*. Meanwhile, the sample includes only the expressive speech acts that manifest or reflect symptoms of depression, as expressed through Calum's utterances. They were obtained from the movie *Aftersun* by Charlotte Wells, released in 2022 with a total duration of 102 minutes

2.9.3. Method of Collecting Data

This study employed the observation method to collect data on Calum's behavior and expressive speech acts in the film *Aftersun*. Observation, as defined by Kabir (2016), allows researchers to gain a deeper understanding of their subject by engaging directly with the observed environment. Effective observational data collection requires careful attention, accurate recording, and thoughtful interpretation of contextual cues. In this study, the film was watched multiple times to obtain a thorough understanding of Calum's interactions and emotional expressions. During the viewing process, the researcher used a note-taking technique to systematically record each instance of expressive speech acts as they appeared in the dialogue and context.

2.9.4. Method of Analyzing Data

In undertaking this study, the distributional method was used to interpret the data in an approach that is solely dependent on language as the main indicator (Sudaryanto, 1993:15). Throughout this research, I have categorized the identified utterances

according to the speech act classification as outlined by Searle. Based on this classification, I selected utterances, which most showed symptoms of depression. Further analysis of these utterances was then done in order to identify words or phrases that pointed to any given symptom of depression. The procedure enabled me to make conclusions on how depressive symptoms can be depicted using expressive speech acts.

2.9.5. Sampling Technique

This study employed a purposive sampling technique to collect data, focusing exclusively on all expressive speech acts performed by the character Calum in the film *Aftersun* (2022), directed by Charlotte Wells. The purpose of this selective approach was to explore Calum's emotional expressions and psychological states through the lens of expressive speech act theory. Purposive sampling was chosen because the research specifically aimed to identify utterances that reflect symptoms of depression, as outlined by Beck and Alford (2009). By narrowing the data to Calum's expressive speech acts that exhibit signs of emotional distress or depressive symptoms, this study offers a focused and in-depth analysis aligned with its objectives.