An analysis of speech act of Omar Mukhtar's utterances in lion of the desert movie

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ABSTRACT

Movies are brilliant choices to be subjects of discourse analysis since they bear resemblance to real-life phenomena. *Lion of The Desert* is one of the movies that actualizes the use of the English language as the dialogue and presents Islamic historical values as its content. Among a myriad of sub-disciplines of discourse analysis, this paper attempts to investigate speech act phenomena in the utterances of Omar Mukhtar, the main character of the movie. The discourse analysis is conducted on his utterances in order to extract the types of speech acts he employs. Primary data sources include the movie video file and its script. We execute several procedural steps of extracting the data, commencing with watching the movie while reading its script; re-watching it to identify the aspects like voice, intonation, and mimics; interpreting, and classifying the types of speech acts in accordance with the classification procedure of John R. Searle's speech act theory. The findings revealed four types of speech acts, namely, *representative*, *directive*, *commissive*, and *expressive*, being identified and classified in Mukhtar's utterances. The most frequently used type of speech act was representative, which is performed in 56 utterances, followed by a directive act which appears in 53 utterances. Commissive and expressive speech acts emerge in 9 and 7 utterances respectively.

Keywords: *Speech act; Omar Mukhtar; Lion of the desert movie*

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1. Introduction

That the use of language in human communication is determined by the condition of society premises is what pragmatics, in general, is about (Mey, 2001). Pragmatics is highly indispensable since it is a study of the various ways by which humans communicate. It has relatively much to do with how speakers and hearers negotiate their intention and meaning when using a language. The involvement of various contexts e.g. culture, concept, belief, perspective, etc. when analyzing human discourse on a certain occasion or situation also stresses the significance of pragmatics.

In general, there are two kinds of contexts that influence the interpretation of what humans speak, namely, linguistic and physical contexts (Yule, 2017). The former is attributed to a set of other words used in the same phrases or sentences. This sort of context would most likely determine what we should consider of word meaning. For instance, the homonym *bank* is open to be understood in more than one meaning. Should the word be accompanied by other words that one says *the bank is very steep* or *the bank has now overgrown with weeds*, both sentences are automatically interpreted as a riverbank or an abyss bank. In the same token, in case one says "*I need to go to Indonesian Bank to check my balance,* it is also obvious what bank is in his intention to go to. Meanwhile, physical context influences one's understanding of words when they are associated with certain locations. For instance, if we behold the word 'bank' written on a building wall in a town, of course, it has nothing to do with a river or abyss. Such instances and the like confirm the significance of the context as the quintessence of pragmatics.

An inherent and significant sub-discipline of pragmatics concerning the activity of construing sentences is what linguists call *speech act*. Speech act works through universal pragmatic principles (Austin & Urmson, 1962). In other words, the principles of the act are not merely derived or adapted from one exact language; but rather, the speech act's operation exists and applies across various cultures and languages around the globe. Hence, a plethora of studies conducted on speech acts found in numerous languages besides English.

A plethora of sociolinguistic studies has been performed to analyze speech act phenomena in various fields e.g. daily communication, movies, books, newspaper, online collaborative chats, etc. More precisely, there are several prior studies of analysis on speech act in movies conducted by some researchers. First, "*A study on the use of speech acts*" was performed by Bayat (2013), which attempted to determine the strategies of 150 participants who were continuing their education in the Preschool Teacher Education Program regarding apologizing, complaining, refusing, and thanking. The data was obtained through the analysis of short memories written by the participants. Ten apologies, six refusals, and six thanking strategies were identified in the findings. While the three types of the act were expressed explicitly, the act of complaining was most frequently expressed implicitly.

Second, a study on speech act, specifically on apology and compliment acts, used by Persian speakers was conducted by Ghanbaran, Rahimi, and Rasekh (2014). The study aimed to investigate the proportion of intensifiers used by Persian speakers in two speech acts of apology and compliment. More precisely, the study attempted to examine whether using intensifiers ensures desirable appropriateness of Persian speakers and to investigate the reasons they use them. Additionally, gender was also analyzed in order to see whether it determines any degree of the use of intensifiers. The findings yielded that Persian speakers use intensifiers extensively in both apology and compliment speech acts. In respect of gender, female speakers tend to employ intensifiers more than male speakers do.

Another study on speech act was carried out by Tabar dan Malek (2013) targeting certain Iranian Turkish informants. The study attempted to investigate the notion of indirectness in the speech act of requests among native speakers of Iranian Turkish. The acts were then analyzed pursuantly to the directness categories proposed by Blum-Kulka and Olshtain (1984) and politeness strategies suggested by Brown and Levinson (1987). The findings revealed that Blum-Kulka's scale and Brown and Levinson's classification could not successfully measure all the responses made by this study informants. There it seems that many informants have deliberately chosen strategies which do not belong to the classification of Blum-Kulka and Olshtain (1984) and Brown and Levinson (1987).

In Indonesia, the mastery of speech act receives serious concern as it is included in the latest national curriculum, *Kurikulum 2013* or *K13*, where it is termed in Indonesian as *tindak tutur*. For example, one of the basic competences (kompetensi dasar) of English Language subject in the K13 for junior high school students of the first year overtly stipulates:

> *Merespon makna dalam percakapan transaksional (to get things done) dan interpersonal (bersosialisasi) pendek sederhana secara akurat, lancar dan berterima untuk berinteraksi dalam konteks kehidupan sehari hari yang melibatkan **tindak tutur**: meminta dan memberi kepastian, serta mengungkapkan dan mananggapi keraguan.*

This can be translated into English as:

> To respond meanings in short transactional conversation (to get things done) and interpersonal conversation (to socialize) accurately, fluently, and be able to interact in daily life context which involves **speech act**: to request and to ensure, as well as to express and respond to uncertainty.

This speech act competence should therefore receive serious attention from foreign language educators in Indonesia. This is so because the pragmatic feature is inextricably linked with social-cultural knowledge that allows foreign language learners, particularly ELF learners, to use language as appropriate means of communication (Cohen & Olshtain, 1993; Nuridin, 2018).

For this reason, this paper raises the questions 'what are the speech acts types employed by Omar Mukhtar in Lion of The Desert movie?', and 'what is the most frequent type appearing throughout the scenes of the movie?' To answer the questions, the nature of speech act along with its features are firstly elucidated, followed by the explanation about the speech in the movie, and a brief synopsis of the Lion of The Desert movie. The classification of speech act will follow afterward, and finally, the conclusion will close the discussion.

2. Literature review

2.1. *Speech act: An overview*

Among linguists, John Langshaw Austin repeatedly receives mentions as the one who firstly posited the analysis on speech act. Since speech acts are verbal actions that occur in the world (Mey, 2001), they can bring about changes in existing conditions, even if they are performed unintentionally. In order for that to happen as well as for the acts to be recognized one should consider three layers of acts. First, one simply needs an activity of saying something, which is called the *locutionary* act (Habiburrahim, Rahmiati, Muluk, Akmal, & Aziz, 2020). This act basically, as proposed by Austin, includes phonetic and phatic acts; the former constitutes the act of merely voicing certain noises while the latter is the uttering of certain words that belong to certain vocabulary and grammar. Yet Austin's student, John R. Searle, did simplify these two acts as only a locutionary act (Kemptner, 2017). We in this study prefer to employ this simplified version. Second, one may say *how hot this room is*. The fact that he does vocalize such a sentence in the very form of it (stating, not wishing, directing, or promising) is known as *illocutionary* act. In this respect, Austin and Urmson (1962) mentioned the concept of conventionality to differentiate feature of illocutionary acts, we must notice that the illocutionary act is a conventional act: an act done as conforming to a convention. And third, sometimes, by verbalizing such an utterance, one may stimulate the hearers around him to switch on the fan or open the window or to do any other responding actions. Those possible activities that hearers carry out after hearing the subjective statement (how hot this room is) are the consequential effects which are dubbed *perlocutionary* acts.

Perlocutionary acts collect both intended and unintended effects and consequences considering a particular situation when the issuance of utterances takes place (Simona & Dejica-Cartis, 2015). In actuality, people often – either they realize it or not – utter a number of similar expressions that harbor speech act. Awareness of speech act's existence enables speakers to anticipate success or failure of saying something. Speakers, in this case, need to consider the relationship between words they say and the force they may have. In addition, the speech act will only happen felicitously if it meets the required conditions which are dubbed *felicity conditions*.

The felicity conditions are called so since they must be satisfied before a speech act can be performed. If traced, the terminology is derived from the Latin word "Felix"

that literally can be rendered into English as "happy" (Rahman, 2004; Glare, 2012). These conditions, as Mey (2001) pointed out in his book, *Pragmatics: An Introduction*, have to be satisfied prior to a speech act being performed in order for it to have a particular illocutionary force (a particular speech act). Besides, they are significant for a speech act to happen felicitously or happily and to avoid misfiring and failure.

To illustrate the felicity condition, we can see what happens in an Islamic marriage *'aqd* in Aceh, whereby someone who is not a *wali* or *naib wali* in the present of audiences (witnesses) tries to marry a groom to a bride and states in the *ijab* utterance: "Brother Ali, I marry the girl named Fatimah binti Muhammad to you, with the *mahr* consisting of ten *mayams* of gold, paid in cash"[†]. The mahr in such a ritual is a highly recommended component, or what is so-called a condition of execution and the presence of the witnesses is determined as a sincerity condition since it maintains the quality of the commitment of the marriage. Yet, the speaker who verbalizes the sentence, albeit technically and officially using the formal one, is an unauthorized person because his status is not the bride's *wali* who has the power to do so; this required status is what has come to as *preparatory condition*.

In this wise, the declaration of the unauthorized person cannot be taken as a legitimized matrimonial contract but rather it is null and void since he violates, or does not meet, one of *nikah* requirements. In other words, the person's utterance is infelicitous. Further, to produce a sentence that contains speech act, one should basically consider the use of verbs that sound as if they play actions; these verbs are named *performatives*.

Performativity is a function of language pragmatics that shows that all the utterances consummate an action. It is related to the verbs that indicate performing an action, as to what Austin (1962) called 'performatives'. Meanwhile, some other verbs that sound like 'stating' verbs are called 'constative', since they solely deal with describing a situation or producing false and true statements (Mey, 2001). For instance, in a formal ceremony in Aceh whereby a person says: "*I declare this conference to be opened*", there will be some sort of performance like striking *rapa'i* (percussion instrument) that marks the opening. This statement is valid by itself only if the one who issues the utterance is a licenced person with the proper authority to do so, related to the constative function. However, in order for an utterance to sound performative, Sadock (1974) insists on the usage of the present form which conveys the intended force, as in the above-mentioned sentence.

One way to examine whether or not an utterance is performative is by executing a 'hereby' test. Rahman (2004) exemplified the test based on the method of inserting the word 'hereby' between the subject and the verb. Many theoreticians have practiced this

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[†] *Wali*, in terms of Islamic jurisprudence, denotes someone – normally the father or brother of the bride – possessing legitimized authority to marry a girl to man, while *Naib Wali* is someone who acts as a substituent in case there is no *wali* among the bride's relatives; both are rightful to declare the special, official utterance of *Ijab*, stating that bride is handed to the groom. Mahr is an obligatory dowry normally given in the form of gold quantified with *mayam*, a traditional Acehnese standard of measurement.

procedure in order to evaluate the performativity of the verb. Related to our examples, the result would be: "*I hereby pronounce you man and wife*", or "*I hereby declare this conference to be opened*". Accordingly, the sentence would be considered as performative utterance, if after inserting the word 'hereby' before the verb the sentence would still make sense.

Notwithstanding, we may infer that performativity is not precisely linked with speech act verbs as they are institutionalized e.g. 'to baptize', but also includes everyday verbs that occasionally can take on the performative character (Mey, 2001).

Searle (1976) offered four dimensions as criteria to be the foundations for a classificatory procedure. The criteria are the illocutionary point, the direction of fit, the expressed psychological state, and the propositional content. The illocutionary point addresses that some illocutions have forces to make the words fit with the world or vice versa. One brilliant instance of this is what Anscombe (1957) illustrated. The illustration features a man carrying a list of items he needs to buy in a supermarket. Thereafter he searches for all the things one by one. At the same time, there is a detective who spies on the man's activity and writes down the entire items the man is buying. In this example, the shopping man attempts to match the world (his action) with the words (the list of the items) whereas the detective works to fit the words (his note) with the world (the man's action of shopping). Shortly, the shopping man does the world-to-word direction of fit since the list requests him to buy the items. The detective has a word-to-world direction of fit because his notes try to match the truth of the shopping man's action. The list of the items itself carries the propositional content of the illocution. Illocutionary force determines how the content is supposed to relate to the world. So, it is possible to say that the same content may have various illocutionary forces.

In regard to the psychological state, one who performs a certain illocutionary act with a propositional content shows his attitude (state) to the content. For instance, a speaker who expresses something he is certain to be accurate or true shows his attitude to his propositional content regardless of his sincerity or unpleasant when producing the expression. This is because the sincerity condition of an act is marked linguistically by his performance of an illocutionary act.

Therefore, it is possible to classify illocutionary acts based on speakers' different psychological states. This, as mentioned by Searle (1976), emphasizes that people's belief covers not only statements, assertions, remarks, and explanations, but also postulations, declarations, deductions, and arguments. Their intention includes promises, vows, threats, and pledges. Their desire encompasses requests, orders, commands, asking, prayers, pleadings, begging, and entreaties. And, their pleasure collects congratulations, felicitations, and welcomes.

Eventually, based on the four criteria of the classifying procedure, Searle (1976) established five speech act categories. The first category would be *representatives*. This category regards an assertion of the world's state of affairs. This assertion which bears

the value of truth or falsehood is intended to match the world with a subjective state of mind. And, this belief has a different level of force as what we say is postulating something or solely assuming. This category in some sources is termed as constative. Kissine (2013) emphasized that in order for an utterance to be constative, it should have necessarily attemocontent and entail a conversational background. The conversational background denotes a set of 'worlds' that may be compatible and accepted by those engaged in a conversation.

Second, *directives*, as the name suggests, is a category concerned with an effort made by the addresser to drive the addressee to do something. The addressee is directed to fit the 'words' (what is vocalized by the addresser). However, (Kissine, 2013) argued that directive speech acts are not necessarily an attempt to drive the addressee to act or move, yet reasons for him to do so in harmony with a conversational background. The 'world' uttered is then adapted by the addresser to be his wish and indicate the addressee to fulfil it (Mey, 2001). This class encompasses verbs viz. ask, order, command, request, beg, plead, pray, entreat, invite, permit, and advise. Verbs like dare, defy, and challenge, which Austin considered as *behabitives* are also included. Questions are taken into account in this group for they are attempts of speakers to make hearers answer. Additionally, even though most of the verbs belonging to this category sound imperative, in practice some utterances may be performed using non-imperative verbs.

The third category covers *commissives*. Slightly similar to directives, commissives also cause a change. The difference is that the change is created by obligating something in the speaker's responsibility, not in the hearer's. The speaker, in this respect, adapts something to be his 'world' and commits himself to fit it by performing some future course of action. Any utterances counting as a promise which positions someone under an obligation to fulfil, for example, can be said to belong to this category, although not using verbs like 'promise' or 'swear'.

Fourth, *expressives*, are utterances expressed to reflect the inner state of the speaker. Yet, those utterances do not make any change to the world e.g. a 'sorry' for the one we step on his toe unintentionally. In this connection, the term 'fit the world' does not take any part since both the stepper and the one who's foot has been stepped on have to live with the 'world' represented by the stepped toe (Mey, 2001).In social life, one is expected to recognize contexts in which he ought to say certain expressions such as appreciation, favourable evaluation contrition, and sympathy (Alston, 2000). Accordingly, utterances using verbs like 'thank', 'compliment', 'apologize', and 'commiserate' are common to find.

Fifth and final speech acts, *declaratives*, bring about alternation to the prior condition of something or somebody. In this respect, the speaker utters his word to change the state of affairs in the world. For example, in some naval communities, ship launching ceremony usually includes the naming of the ship. Suppose a rightful person in the ceremony says *I name this ship 'The Tragedy'*, followed by the ship's name being

revealed in front of the invited audience. The fact that the ship previously bears no name is in turn being altered by the officially articulated word.

2.2. Speech acts in movies

Phenomena of Speech Act can be witnessed in actual inter-human discourse. This suggests that the realization of the speech act in daily communication can be approached with discourse analysis. Speech act in its practice can be easily analyzed in many types of discourse media. The media could be the sequences of recorded images displayed on a screen like a movie. Movie resembles everyday-life conditions and portrays daily actions that make them seem as if a reflection of the real-world phenomena. In light of this, the existence of a speech act is inevitably observable just like in daily societal dialogues. Although conversations in a movie are directed or arranged in particular situations, the fact is that every situation and the way people talk are adapted from daily actualities.

In as much as movies become one symbolic representation of real-life phenomena in that they provide authentic and natural language practice, they can have a significant influence on the level of learners' comprehension, particularly English listening comprehension (Hatakeyama, 2011). This paper intends to unravel speech act phenomena in one paradigmatic example—Lion of The Desert movie.

3. Method

This study is a qualitative study, as it addresses research problems where the variables are unknown and require exploration (Creswell, 2012). Key concept, idea or process studied in this type of research is a central phenomenon. This type of research views something as a central phenomenon that is required to be explored and understood (Creswell, 2012). For the main source of data, the file of Lion of The Desert movie, discourse analysis is conducted. Discourse analysis is part of "a family of contemporary approaches that emphasises human language as a socially contextual performance" (Wertz et al., 2011). To scrutinize the use of language in order to accomplish interpersonal and social interaction is the function of this sort of analysis (Shanti, Lee, & Lajium, 2017). This analysis addresses the existence of context in which a language is used so that one can develop hypotheses about the actual meaning of it (Gee, 2011). Stated another way, in conducting a discourse analysis, one is spurred to ask himself about how the context is instilled in a language and how it should be aptly construed.

In this study, the analysis is carried out by executing several steps. The first step is watching the movie while profoundly reading the script which has been already printed. More attention is paid to Omar Mukhtar's conversation with other characters. Then, utterances that contain speech act performance are highlighted. Next, to obtain deeper and profound understanding, the movie is re-watched and rigorous attention is

also paid to the data like voice, intonation, and mimic at the given situation. These data are supposedly essential to infer the intended message of the speech acts employed.

Furthermore, the highlighted utterances are processed through interpretation which considers the context of where and when they are uttered to figure out illocutionary acts they carry. The interpretation is performed on the utterances piecemeal. Finding the intents of each Mukhtar's utterance leads to the categorization of the utterances based on the Searlean speech act categories. Lastly, the most frequent type of the speech act that appears is determined, followed by the reasoning of why the most dominant illocutionary act may occur and how it is correlated with the role Omar Mukhtar plays in the story of Lion of The Desert movie.

4. Findings and discussion

4.1. *Lion of the desert movie*

Lion of the desert movie was directed and produced by Mustapha Akkad and was primarily released in 1981, starring Anthony Quinn as Omar Mukhtar, the leading character. The movie, which was financially supported by the Libyan president, Muammar Qaddafi, with 35 million dollars (Hafner, 2018), portrays a stern rebellion of Libyan nation against the oppression of Italian military force during the time of regime of Mussolini, the first Europe's fascist dictator. The movie is quite interesting since it displays the bravery of the local Muslim population engaged in warfare against the vicious invaders who come to subdue them. Importantly, for the Muslim population the conflict and the battle itself carry out particular religious and ethical dimensions and values, which are widely present in Mukhtar's utterances.

Besides being rated 8.4 out of 10 at Internet Movie Database (IMDb, www.imdb.com) (accessed on March 24, 2020) which usually suggests famousness and popularity, this movie is selected after considering its educative historical plot which conforms to the values of Islamic *tarbiyah*[‡]. Additionally, in respect of historical accuracy, all the scenes in the movie are considered to effectively show oppressors and the oppressed as they were (Canby, 1981; Tunzelmann, 2011).

Following the movie outline, in the fascist epoch of Mussolini one of the generals well known for his cruelty, Rodolfo Graziani, was assigned to fight in the colonial war in Libya to vanquish the Arab population. However, his troops experienced a wealth of failure. They were defeated by the head of the Libyan local forces, Omar Mukhtar, and his men. Tragically, to subdue Mukhtar, the general applied unscrupulous methods. He ordered his troops to slaughter children, women, and old people. In addition, he burned their homes and confiscated their lands.

Mukhtar led his troops in many wars that resulted in huge martyrdom of the local population. Besides, he dealt with various experiences during his rebellion such as

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[‡] *Tarbiyah* is an Islamic term for education or upbringing. While in medieval Islam it suggests a proper education for the upper classes encompassing both religious and humanistic discipline, in the contemporary world, it means child rearing, education, and pedagogy (Esposito, 2003).

the negotiation with Colonel Diodiecei in search of justice, desperate situations of lack of supplies, and the betrayal of his old companion. He was caught in a battle with a weapon in his hand. Eventually, the story of his resistance ended in year 1931 when he was sentenced by the court president with capital punishment. He was hung in front of his people, the day after the trial day.

The analysis is specifically carried out on Omar Mukhtar's (the main character) speech. Mukhtar was professionally a religious teacher educating children in his parish. Italian's invasion of his country, Libya, spurred him to lead a fight against the oppressors defending his people's spirit, properties, and lands. The oppressors waged many wars to capture him, yet it took a quite long time (20 years) of massive mortalities and blood-sheds of the people who followed him. It was thrilling how Mukhtar illuminated and set his people not to ever surrender to the colonizers until they regain their freedom.

4.2. Classification of the speech act of Omar Mukhtar's utterance in lion of the desert movie

In this section, we shall display and analyze the data on the use of speech act in Omar Mukhtar's utterances. Before the data are presented and analyzed, a glimpse of the synopsis of Lion of The Desert movie is worth brief elucidating. The analysis to find out the speech act types in the movie entails not only the exact forms of utterances Mukhtar performs, but also aspects like his intonation, mimic, gesture, and particular context.

Mukhtar is involved in various dialogues throughout the scenes of the movie. In performing his utterances, he converses with other characters e.g. his students, companions, children, women, and his opponents. By analyzing his speech, we have perceived various illocutionary acts instilled. After analyzing those acts, we attempted to interpret the phenomena of speech act occurring in the ways the main character manipulates his language. Finally, we differentiated the classes of the acts referring to the classificatory procedure that is proposed by John R. Searle (1979).

Among the five classes of speech act (representative, directive, commisive, expressive, and declararive) only the declarative one was not found in utterances of Mukhtar. This is because there was no condition that prepares the ground for him to perform this particular type of speech act. The condition for this type would be Mukhtar's power to alter any existing status of someone by making an utterance.

The following excerpts, along with the exact time code (following the format: *hours: minutes: seconds*) when they appear on the screen, are collected from Omar Mukhtar's dialogue in the movie. Each excerpt holds at least one of Mukhtar's utterances that harbor speech act. The utterances were then interpreted and grouped based on the speech act classification procedure. Briefly, we shall present one instance for each of the four types of speech act, as follows:

[1] Directive act

Excerpt:

Mukhtar : **Stop right there. Why do we think we begin every chapter of   the Qur'an   with God, the merciful?** (00:10:58)

Student 1: Because, one of the names of God is mercy (00:11:04)

Ismail is reading the translation of the Qur'an, Mukhtar commands him to stop reading. He utters directly the locution that has a directive illocutionary act of commanding. The perlocutionary act arises since Ismail instantly stops reading, as he complies with Mukhtar's order. Then, Mukhtar continues making another utterance that sounds with an asking tone, but the primary locutionary act seems to be an ordering one, since the perlocutionary act that emerges is that some of his students raise their hands to answer the question. One of the students' answers correctly by saying that because one of the names of God is Mercy, every chapter of the Qur'an commences with those words. According to Mey's (2001) method, the condition of Mukhtar's status of being a teacher in this situation makes his utterance felicitous.

[2] Representative act

Excerpt:

Mukhtar to his students: Boys... Boys...why did God set the balance? **Because.. without the balance everything would fall.** Here, let me see that much you read. (00:11:54)

Mukhtar is construing the interpretation of some Qur'anic verses to his pupils. When all the students do not answer his question of why God sets balance, he informs them that without the balance everything would fall. By stating this utterance, Mukhtar shows his creed on what he understands from the *ayah* (Quranic verse) and shares it with his students.

[3] Expressive act

Excerpt:

Mukhtar: Stop right there. Why do we think we begin every chapter of the Qur'an with God the merciful? (00:10:48)

Student 1: Because, one of the names of God is mercy. (00:11:01)

Mukhtar: **That's right**. And how… how does God show his mercy? (00:11:05)

Mukhtar orders Ismail to stop reciting after the 7th ayah. He asks all of his students why every chapter in the Qur'an starts with the word 'God the Merciful'. Instantly, one of the students raises his hand and answers by saying 'Because one of the names of God is mercy. Since Mukhtar knows that the answer is correct, he praises the

student by making this utterance. This utterance carries the gratitude of Mukhtar to the student who answers smartly. The illocutionary force is that Mukhtar wants to convey his pleasure to the boy.

[4] Commissive act

Excerpt:

Bu Matari: It will mean a new offensive. (00:16:02)
Mukhtar: My father used to say: Blows that don't break your back, strengthen it. **We will show Graziani some spine**. They tell me that Graziani loves blood? I don't like to believe those stories. And yet I do. When is he expected? (00:16:18)

Bu Matari says that the coming of the new general can mean a new offensive against them and the entire Italian nation. Responding to this, Mukhtar states the highlighted utterance as a commissive illocutionary act. He says that he and his men will show the general some spine. This sentence is related to the previous sentence of him about the 'blows that don't break your back'. It is understandable that the spine is a type of bone in the human back. So, if Mukhtar states previously that the blows do not break their backs but strengthen it, he automatically means that the Italian attacks, in fact, only have been making them stronger instead of enfeebling them. And, by saying the boldfaced utterance, he commits to fight the enemies. Shortly, Mukhtar obligates himself to set the world in order to fit the words of his decision.

After presenting the classification of the speech act of Omar Mukhtar utterances in Lion of The Desert movie, we may discuss the findings and how they answer the research questions proposed in the first chapter. There are two research questions that are concerned respectively with the types of speech acts; and the most frequent type and its reasoning. The first question concerning the interpretation has been answered earlier in the section of the classification of the speech act of Omar Mukhtar's utterance in Lion of The Desert movie.

As an answer to the second research question about the types of speech act found in Omar Mukhtar's utterances in Lion of The Desert movie, based on Searle's (1979) speech act theory, there are four out of five classes identified. The four types are respectively directive, representative, expressive, and commissive. The declarative class alone does not appear in Mukhtar's utterances throughout the scenes of the movie due to the absence of any conditions that enable the main character to perform it.

Regarding the second research question, the findings answer that the most frequent type of speech act is *representative*. This type is found in 56 utterances of the main actor. Omar Mukhtar mostly performs this type directly in the very form of it as once he says "Because… without the balance everything would fall." But, sometimes he states it indirectly e.g. "Who can fight such a war?" The following class of speech act is

directive. Slightly different from the first one, this type appears in 53 utterances of the lead character. Mukhtar verbalizes several elements of this type such as questioning, requesting, ordering, and suggesting.

Commissive is the third type of speech act identified in Mukhtar's utterances. This type emerges in 9 of his utterances. Performing this type, Mukhtar seems to be committed to making or doing everything he believes is possible. On another occasion, he employs this type of speech act to convey refusal to his interlocutors.

The last and the least appeared type is *expressive*. Mukhtar performs it in 7 of his utterances. The performance of this type of the speech act can be seen in some scenes in which Mukhtar extols, gratitudes, and welcomes his addressees.

Interesting enough is that the most appeared type mentioned above, *representative*, could be intimately associated with the role of Mukhtar in the movie, since he is technically the head of the movement against the invaders, and a leader needs to own a strong belief in every step he makes. Mukhtar delivers every word with an attitude that resembles an expression of universal truth. The stern condition of life in a colonized country may have shaped him to be sensitive in responding to the states of the surroundings. By frequently performing representative utterances, he seems to have the characteristic of optimism that reflects his status as a leader. He shows nothing but determination in every word he breathes.

5. Conclusion

Lion of The Desert movie, on the whole, displays a sequence of epic actions of the resistance of Libyan inhabitants against the Italian colonizers who attempt to annex their land. Omar Mukhtar, the chief of Libyan forces and the main movie protagonist, becomes the subject of this study. We analyzed his utterances by using speech act theory propounded by John R. Searle (1979). The analysis revealed some core findings regarding the interpretation of Mukhtar's utterances, classification of the speech act, and the most frequent category that appears.

Through the interpretation, we were enabled to classify Mukhtar's utterances into speech act categories. We identified four categories of his utterances in this study: *representative*, *directive*, *commissive*, and *expressive*. Among those four categories, *representative* ranks as the most appeared category. It is performed by the main character in 56 utterances. By vocalizing this category, he attempts to match the surrounding world with his words. The degree of his belief in producing this type of speech act varies. It is identified in the scenes where he speaks to convey his faith in Allah, to inform, predict, explain, or merely state. A strong belief which is inculcated inside him shapes him as a forceful figure of a leader. This representative category, therefore, advocates the truthfulness of his propositions.

Directive is the following category that appears in the main actor's remarks. Mukhtar employs this category of speech act when he orders, instructs, directs, requests, advises, and suggests. The number of utterances containing this type is 53. Additionally,

the status of Mukhtar as the head of his team and a gallant opponent to the invaders enables him to perform this category in various manners to various types of addressees.

The third category found in his utterances is *commissive*. By vocalizing utterances of this category, Mukhtar is heard to place himself on the positions of obligations that require actualization. He performs this category in 9 utterances. The least category performed by Mukhtar is *expressive*, found in 7 utterances. In several scenes, Mukhtar is proved to use this category of speech act when thanking and showing his respect to his interlocutors.

By and large, since the speech act phenomenon can be observed in actual discourse, a movie is perceived as an identical-to-real-life media. Speech act utterances throughout the Lion of The Desert movie scenes are interpreted so that they could be classified sequentially starting from the most appeared category to the fewest one. Common readers whose exposure to activities of analyzing discourse, speech act in particular, is jejune, can benefit from this study to strengthen their understanding of it. Furthermore, for second language learners who are not really aware of the pragmatic feature, this study can pave their ways to raise their awareness in their target language, English in this case. And finally, pursuant to several basic competences of the newest curriculum of Indonesian national education, *Kurikulum 2013*, English teachers, especially the ones who teach English to junior and senior high school students, may also make use of Mukhtar's utterances when it comes to teaching speech act (tindak tutur).

Having said that, despite a number of speech act theories that have so far been developed by linguists, this study sticks in using speech act theory initiated by Austin and developed by Searle, which is one of the earliest speech act theories. It is very likely that the findings of this study would be more exhaustive and critical had this study based on any newest speech act theories. We cordially suggest that other researchers whose concern is over speech act phenomena widen their scopes of analysis and base their theoretical framework on relevant speech act theories. Citing some examples, in computer science one may consider developed speech act theory discussed by Terry Winograd and Fernando Flores (1986); in political science, the Copenhagen School has a speech act theory developed by Ole Wæver (1989); in Sociology, one can refer to Nicolas Brisset (2018) and in finance, one can refer to Christian Walter (2016). Lastly, we would like to recommend the researchers to keep investigating speech act phenomena as they denote something unavoidably happens in naturally set-up human discourse.

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