

ANALYSIS OF THE RELEVANCE OF HYMES THEORY TO LANGUAGE LEARNING THROUGH FILM

Lia Khairun Nisa¹, Shafruddin Tadjuddin², Sri Harini Ekowati³

Magister Linguistik Terapan, Pascasarjana Universitas Negeri Jakarta

Jl. Pemuda No.10, RT.11/RW.14, Rawamangun, Kec. Pulo Gadung, Jakarta Timur, 13220

¹E-mail: liakhairunnisa_9916821012@mhs.unj.ac.id

²E-mail: shafruddin.ta@unj.ac.id

³E-mail: sriharini@unj.ac.id

Abstrak

Latar belakang penelitian bahasa tidak hanya sebagai alat komunikasi, tetapi juga sebagai cerminan budaya, nilai, norma sosial masyarakat. Sehingga, hadirnya bahasa dan pragmatik dalam penelitian ini memiliki peran penting untuk mengungkap lebih dalam bagaimana pola komunikasi. Penelitian ini bertujuan untuk menggali secara mendalam dengan analisis kajian pragmatik aspek Speaking Dell Hymes. Metode penelitian yang digunakan adalah deskriptif kualitatif dengan sumber data Naskah Dialog/Script Film *Miracle in Cell No. 7* versi Indonesia dan melihat video asli Film tersebut di aplikasi Prime Video metode penelitian analisis deskriptif dengan teknik analisis data pada Teknik Simak, teknik Catat, pengumpulan Data dikumpulkan melalui Transkripsi Data: Mentranskripsi data yang direkam menjadi bentuk teks dan dianalisis berdasarkan unsur-unsur model Speaking. Hasil analisis menunjukkan bahwa film ini mengandung 129 adegan dengan durasi 00:00:00 s.d 02:21:46 (2 jam 21 menit 46 detik) dengan 129 segmen komunikasi yang memperlihatkan dinamika interaksi yang kompleks dan beragam. Tercatat sebanyak 108 data setting and scene, 32 participants, 104 ends atau tujuan tutur, 2 bentuk act sequence, 3 variasi key (nada dan semangat), 2 jenis instrumentalities (verbal dan nonverbal), 1 norma interaksi, serta 2 jenis genre penyampaian. Hasil penelitian menunjukkan bahwa terdapat berbagai bentuk peristiwa tutur yang mencerminkan adanya komponen aspek "speaking" di Film *Miracle In Cell No. 7* Versi Indonesia. Analisis ini memberikan kontribusi Teoretis dalam pembelajaran Bahasa melalui pragmatik dan sociolinguistik, terutama dalam memahami konteks sosial penggunaan Bahasa serta meningkatkan kompetensi komunikatif melalui media autentik seperti film. Dengan demikian, bahwa komponen aspek Speaking dapat digunakan untuk menganalisis peristiwa tutur dalam film yang masih relevan menggunakan teori Dell Hymes sebagai pisau analisis peristiwa tutur pada interaksi komunikasi yang menggunakan media digital.

Kata Kunci: film, pembelajaran bahasa, pragmatik, speaking

Abstract

The background of language research is not only as a communication tool, but also as a reflection of society's culture, values and social norms. So, the presence of language and pragmatics in this research has an important role in revealing more deeply what communication patterns are. This research aims to dig deeply into the analysis of pragmatic studies on aspects of Speaking Dell Hymes. The research method used is descriptive qualitative with data sources Dialogue Script/Miracle in Cell Film Script No. 7 Indonesian version and viewing the original video of the Film in the Prime Video application, a descriptive analysis research method using data analysis techniques in the Listen Technique, the Note technique, Data collection is collected through Data Transcription: Transcribing recorded data into text form and analyzing it based on the elements of the Speaking model. The analysis results show that this film contains 129 scenes with a duration of 00:00:00 to 02:21:46 (2 hours 21 minutes 46 seconds) with 129 communication segments which show complex and diverse interaction dynamics. There were 108 recorded data settings and scenes, 32 participants, 104 endings or speech objectives, 2 forms of act sequences, 3 key variations (tone and spirit), 2 types of instrumentalities (verbal and nonverbal), 1 interaction norm, and 2 types of delivery genres. The research results show that there are various forms of speech events that reflect the presence of the "speaking" aspect component in *Miracle In Cell* Film No. 7 Indonesian Version. This analysis makes a theoretical contribution to language learning through pragmatics and sociolinguistics, especially in understanding the social context of language use and increasing communicative competence through authentic media such as films. Thus, the Speaking aspect component can be used to analyze speech events in films that are still relevant using Dell Hymes theory as a knife for analyzing speech events in communication interactions using digital media.

Keywords: film, language learning, pragmatics, speaking

1. INTRODUCTION

Language is not only a means of communication, but also a reflection of society's culture, values and social norms. According (Habusllah, 2020), Language is a communication tool by a group of people to give birth to feelings and thoughts, so deep linguistic studies, pragmati approach k part of the language plays an important role because it pays attention to the context of language use and the meaning that emerges in social interactions. Pragmatics is the study of the relationship between language and context which is the basis of explanations about understanding language (Badelah et al., 2019), meanwhile according meanwhile according (Mulyati, 2015) says that communication actually occurs in a dynamic context of life, in a cultural context. The success of a communication really depends on the encoding and decoding process that suits the communication context. Language and pragmatic approaches have an important role in communication, According to (Levinson, 2017), pragmatics is the study of the relationship between language and the context in which language is used, which is the basis for understanding the meaning of speech that is not always written. Thus, one approach in pragmatic studies that is relevant for understanding communication in a social context is communication ethnography, introduced by Dell Hymes, namely : Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms of Interaction and Interpretation, and Genre . This model serves to understand how speech events form, develop, and are meaningful in communication.

One pragmatic approach that makes a major contribution to understanding communication is communication ethnography or speech events introduced by Dell Hymes. According to (Pujiyanti et al., 2022) Communication ethnography focuses on examining how group members of a culture use language (communicate) in social life or social interactions. Communication ethnography

understands, studies, and tests a phenomenon in real situations (reality testing), have access to groups and vice versa . Dell Hymes (Johnstone & Marcellino, 2010) through models Speaking, offering a comprehensive analytical framework for understanding the meaning of speech in socio-cultural contexts.

The Dell Hymes Speaking Model consists of eight main components: *settings & scenes, participants, ends, act sequences, keys, instrumentalities, norms of interaction & interpretation, and genre*. Hymes (Hymes, 1996) in Marwan (Thamrin et al., 2020) suggests that a speech event must fulfill eight components of speech (*Speaking*) The following is an explanation and understanding of the eight components, namely: **Setting and scene** , which includes the place and time when the speech occurred. Meanwhile, a scene is a psychological setting that refers more to the psychological atmosphere that accompanies the event. **Participants** (Participants), are parties or participants who are involved in speech as speakers or senders of messages (speakers or senders), listeners or recipients of messages (hearers or receivers), speech partners (addressee), and attendees (audience). **End** , refers to the purpose and purpose of speech. **Act sequence** , refers to the form of speech and the content of speech. The form of speech is related to the words used. **Key** , refers to the tone, method and spirit in which a message is conveyed happily, seriously, briefly, arrogantly, with ridicule (insult), and so on . **Instrumentalities** , refers to the language path used, such as spoken, written, verbal or nonverbal paths. **Norms of interaction and interpretation** (norms of interaction and interpretation), refers to norms or rules for interaction. **Genre** , it is intended to refer to the category of language variety used. They take the form of monologues, dialogues, lectures, discussions, and so on.

Therefore, this analysis with the Speaking Dell Hymes model helps see that conversation is not just a series of words, but a reflection of the culture, norms and values that

apply in society. This approach is very relevant to apply to the film *Miracle in Cell No. 7* Indonesian version. The film not only shows dialogue between characters, but also shows how language reflects Indonesian cultural values, such as respect for family, solidarity and social justice. According to (Hidayat et al., 2023), films always record the reality that grows and develops in a society and then projects onto the screen, films are a means of communication in conveying a normative message, films also depict a certain situation or a reflection of society. Thus, the conversations of the characters in the film are not just about conveying words, but reflect social communication relations, cultural values and norms that apply in society. So, films can be an authentic source of data in pragmatic studies and language learning with the Dell Hymes approach with the Speaking model.

Language expression is not only for communication, but also shows the social and even cultural identity of the wearer because in language each speaker is always motivated by social factors and cultural values (Haryanti, 2019). In communication interactions, it is necessary to realize interaction between speech participants so that communication can run smoothly. Communication is a process of conveying information from the speaker to the speech partner so that the speech partner understands what the speaker means (Siagian & Kuntarto, 2020). With thus, phenomena that occur in society, in small and large areas, often use inappropriate language can give rise to double meanings, or meanings that are misunderstood by the speaker or interlocutor. Based on the description above, it can be explained that speech events can occur in every human interaction. Meanwhile, phenomena in the reality of social life, in small and wide areas, often communication interactions in society in the use of language often occur with inaccurate messages that give rise to double meanings, or meanings that are misunderstood by the speaker or interlocutor.

Previous research (Najiyah et al., 2019) shows that speech events can be analyzed using the Speaking Dell Hymes model. Films and online discussions both represent social interaction through dialogue that reflects the context, goals and norms of communication. So, this research chose the film *Miracle in Cell No. 7* Indonesian version as the object of study because this film not only contains strong dramatic aspects, but also shows that the complexity of communication between relevant characters is analyzed through an ethnographic perspective of communication. By analyzing the dialogue in this film using the Speaking Dell Hymes model, researchers can describe the form, function and meaning of social interactions displayed in cinematic media. In Indonesian society, the use of language is used with the Dell Hymes speaking model.

2. METHOD

This research method uses a qualitative approach using descriptive analysis research methods. Research is a scientific activity to solve a problem, which is studied through a science which is a way of analyzing the research. According to (Emzir, 2017) says that the formal application of the scientific method to solving various problems is all that research does. Analysis that in this research, it is used to describe research findings in the form of objective data regarding speech event by looking at aspects *Speaking* Dell Hymes depicted by characters in the film *Miracle In Cell No. 7* Indonesian Version.

This research uses descriptive analysis research methods (Bachtiar S Bachri, 2010) The primary data source in this research is the *Miracle In Cell Dialogue Script/Film Script No.7* Indonesian Version Author Alim Sudio (*Miracle In Cell No.7* Indonesian Version Dafit 1-29 May 2019, Draft 2-19 September 2019, Draft 3-21 November 2019 Adapted by Alim Sudio Based Korean Movie With The Same Title) and movie videos in the prime video application.

The data analysis techniques used refer to techniques common in qualitative research as described by Moleong (2017) on (Kusumastuti & Khoiron, 2019), namely: The analysis techniques used are data analysis techniques; 1) Listen Technique, Used to listen to speech in online discussion videos as the main data source. 2) Note Technique, Used to record important elements of speech that are relevant to aspects of the “Speaking” model. 3) Data Collection Stage using a) Data Recording: Recording data collected through interviews, observations and documentation studies, b) Data Transcription: Transcribes recorded data into text form.

3. RESULT AND DISCUSSION

Based on the diagram of the findings from the “speaking” aspect in the film Miracle

In Cell No. 7 Indonesian Version with 129 scenes in the film, you can find the speaking aspect component with the setting aspect you have scene: 108 participants ended in a sequence of key actions (tone and spirit): 2 types of instruments (verbal and nonverbal), 1 interaction norm, and 2 types of genres Based on the results of the analysis, interactions in the film Miracle In Cell No. 7 The Indonesian version contains 129 communication segments which include: setting data: 32, (speech objectives): 104, (speech order): 2 forms of speech, 3 variations of delivery. These findings show that although both communication contexts have the same “Speaking” structure, the complexity and diversity of communication elements is more dominant in the fictional context of the film than in bold discussions of a formal nature. These results can be seen in table following.

Table 1. Results of Analysis “Speaking” Film Miracle In Cell No. 7 Indonesian Version

No	Speaking Aspect	Amount	Description
1	Setting and Scene	108	Describes physical background and atmosphere (time, place and social context) . Aspect it is most dominant because it is important in framing communication situations.
2	Participants	32	Refers to anyone involved in a conversation or interaction, either as a speaker or listener.
3	Ends	104	Communication objectives and expected results from conversations. A high number indicates a large focus on the purpose and direction of interaction.
4	Act Sequence	2	Explain the order of speech, structure or flow of conversation that occurs. The number is low because perhaps only a small percentage of conversations have a distinctive structure.
5	Key	3	Indicates the tone, style, or spirit used in speaking (e.g. serious, relaxed, angry).
6	Instrumentalities	2	Indicates the communication channels (oral, written, online) and the language style used.
7	Norm	1	Implies norms or rules of interaction, both implied and explicit, that participants follow.
8	Genre	2	Type or form of communication .

Based on the diagram above, the results found in *Miracle In Cell* Film No. 7 Indonesian versions, namely; 1) Setting and Scene in Prison, consisting of 108 scenes, outside prison consisting of 2 scenes, in Melati Luxury House consisting of 9 scenes, in Dodo House 8 scenes, in Indro House consisting of 4 scenes, in Orphanage consisting of 2 scenes, in school consisting of 5 scenes, in restaurants consisting of 1 scene, in court consisting of 5 scenes. 2) Participants, it is illustrated that in the entire dialogue there were 32 participants, 3) Ends, based on speech, namely 104 views from 129 scenes. 4) Act suences, based on the speech above, it shows using informal and formal language. 5) Key, shows the tone of voice used by three components, serious tone, polite tone, and humor. show emotional tone of each scene. From the results of elemental analysis Speaking, that the film *Miracle In Cell* No. 7 Indonesian versions show the complexity of speech events

Setting and Scene

In *setting* that include the place and time when the speech occurred. Meanwhile, a *scene* is a psychological setting that refers more to the psychological atmosphere that accompanies the event. Different places and times can lead to different situations. Speaking verbally in a classroom in a busy situation is certainly different from speaking in writing on social media in a busy atmosphere.

Data 01

(Exposure Scene 1)

“Prison/Prison Office Living Room. In the afternoon we saw a box with the words Dodo Rozak-rape case And the Murder of Jasmine Wibisono on the Table. A Pair of Hands Fingered at the Post on the Box. INDRO (OS): Are you sure Kartika? We see the face of the owner of the pair of hands, Kartika (24) looks at her adoptive father, Indro Sanusi (50), who is sitting wearing his warden's head uniform. We see a photo of Indro with little Kartika and his wife.

KARTIKA : It's time, Pa'

INDRO : There are many people whose skin will be scratched

KARTIKA: (sighs) I can't go back, Pa', fifteen years I waited for a moment like this Indro smiled and took Kartika's hand, holding her tightly.

INDRO: Papa will always be behind you... Kartika smiled.

(Exposure Scene 7)

“The court process began, attended by KARTIKA who was already sitting at the lawyer's desk, while ZAKI, JAPRA, ASRUL, ATMO, and YUNUS were in the audience seats. They are clumsy about being in court but not as defendants. Meanwhile, Zaki is busy taking selfies. Japra glared.

JAPRA: What are you doing with Zak's photos?

ZAKI: Come on bro! While we're sitting here, we're not sitting there! (pointing to the defendant's chair) While Atmo reflexively covered his face with his hands.

YUNUS: Why do you want to take a photo and cover your face!

ATMO: Hehehe habit sir! They also took clumsy selfies. Not long after, Japra saw Indro stepping in with his wife. Japra immediately asked the sign members to get Atmo and Asrul up and put their chairs on Indro and Istri. They were all busy shaking hands.

INDRO: When do you play at the office?

Next dialogue ... (data source: MIRACLE IN CELL. NO.7 Draft 1 - 29 May 2019 Draft 2 - 19 September 2019 Draft 3 - 21 November 2019 Adapted by ALIM SUDIO Based on KOREAN MOVIE WITH THE SAME TITLE)

Setting And Scene,

(Exposure Scene 1) the setting aspect represents the S component which is reflected through location, time and situation. This scene takes place in the living room of the prison office during the day, thus depicting a formal and institutional atmosphere. This shows that the setting of place and time has an important role in shaping the communication atmosphere and influencing the meaning of speech between characters. Meanwhile on (Exposure Scene 7) the setting aspect is depicted through the setting in the courtroom during the day, which provides an official feel and emphasizes the legal context in the dialogue displayed. Thus, the courtroom setting serves not only as a physical location, but also as a symbol of legal authority that

shapes communication interactions between participants.

Participants

Participants are parties or participants involved in speech, can be speakers and listeners, greeters and greeters, or senders and recipients of messages.

Data 02

(Exposure Scene 3)

INT. FENGSHUI HOUSE. AFTERNOON We saw a room filled with Chinese knick-knacks. A Fengshui expert, ZAKI (43), was seen sitting in his work chair, watching the printed photos of an apartment on the table. His eyes were squinted, his forehead furrowed, very convincing from the way he thought hard.

ZAKI : Demi! Demimor! We see a girl in her 15s, with a fertile body, DEMIMOR, standing behind her, chewing lollipops. He was busy fantasizing. ZAKI:(CONT'D) Demimor!

DEMI : (relaxing) What Pa?

ZAKI : Don't daydream, get your demons! Get me my enlarged glass!

DEMI: (relaxed) It's in front of papa

ZAKI : Oo... Zaki took a magnifying glass and traced the ones that had been arranged on the table one by one. ZAKI (CONT'D): Hmm.. I know now, obviously everything now Zaki looks up, still with a magnifying glass attached to his eye.

ZAKI (CONT'D) : Can we start, sis? We see Kartika sitting in front of him. Waiting a long time ago. Kartika saw her business card that read: SUHU ZAK KIE, Alternative therapist

KARTIKA : Is this the therapist here, sir?

ZAKI : Oo the Fengshui one is finished, it's selling well.. So it's like this, Miss Kar..

KARTIKA : Just do it, Uncle. Etc.

(data source: MIRACLE IN CELL. NO.7 Draft 1 - 29 May 2019 Draft 2 - 19 September 2019 Draft 3 - 21 November 2019 Adapted by ALIM SUDIO Based on KOREAN MOVIE WITH THE SAME TITLE)

Speaker participants are all parties involved in the conversation, whether as speakers, listeners or passive participants. In this scene there are three main participants:

- 1) Zaki (43 years old) – Fengshui Expert / Therapist

Role: Keynote speaker, interaction leader.

Function: Directs the course of the conversation, initiates the conversation, and demonstrates his skills. Social context: Father figure (in interaction with Demimor) and professional figure (in interaction with Kartika). Position: The interaction center speech and its actions determine the direction of the conversation.

- 2) Demimor (15 years old) – Zaki's son

Role: Additional listeners and speakers.

Function: Becomes a distraction, gives a relaxed and humorous feel. Social context: Subordinate position as a child, but the interaction shows close family closeness. Position: Secondary participants the dialogue is not in primary control, but creates emotional dynamics.

- 3) Kartika – Visitors

Role: Active listener, then speaker when conveying needs. Function: Build a formal conversation with Zaki, directing the interaction to the main goal (therapy). Social context: An outward figure (not a family) that shows professional relationships. Position: Main participant with Zaki. His interactions are more serious, marking the transition from casual to professional conversation.

In this scene, Zaki plays two roles at once: father in a casual conversation with Demimor, and professional in a serious interaction with Kartika. Demimor functions to maintain the warmth of the atmosphere, while Kartika brings focus to more formal communication goals. The dynamics of these three participants indicate a shift in language registers from domestic (informal) to professional (formal).

Ends

Eis the purposes, goals, and outcomes of a speech event, namely the goals, aims and results to be achieved from a speech event, both individual (personal goals) and collective (social outcomes). Ends include not only

communicative intent (what the speaker wants to achieve), but also the social effects of speech (how it is received, understood, and influences social relationships).

Data 03

(Exposure Scene 4)

INT. PRAYER ROOM. AFTERNOON We saw an ustadz, JAPRA EFFENDI (50) teaching the Koran in a prayer room. There were around ten students, while there were two adults, ATMO (46) and YUNUS (65) behind. Atmo was busy spelling with difficulty, while Grandpa Yunus just mumbled, lipsynced, as if he was already good at reading. Until the children had finished reading, Atmo was left behind. Japra seemed annoyed, because apart from being fake, he was also extraordinarily slow.

JAPRA : Atmo! (Atmo is still reading) Atmo!

ATMO : Yes Ustadz!

JAPRA : Move forward! Atmo grumbled and moved forward. Yunus' grandfather chuckled, laughing at Atmo.

JAPRA: (CONT'D) You too Jonah! YUNUS : I wasn't wrong, Mr Ustadz! JAPRA : Yes, because you don't make a sound, just komat kamit! Forward! This time Atmo, who chuckled, laughed at Jonah who moved forward. Jonah looked embarrassed, seeing the other children laughing at the two of them. Next dialogue ...

ATMO: (and YUNUS, following in confusion) Astagfirullah, Kartika? The two looked for this sentence in the Qur'an, while Japra stood up and approached Kartika. Japra held Kartika's shoulders in amazement.

JAPRA : Kartika, you are big...

KARTIKA : Uncle Japra! Kartika hugged Japra instantly. Japra was clumsy because all the children were clumsy to see Japra being hugged not by his muhrim.

JAPRA : He is like my own child, so muhrim, Muhrim! CHILDREN : Muhrim! Japra let go of the hug.

KARTIKA: (looking back) Uncle Atmo! Uncle Jonah! Atmo and Yunus immediately approached and surrounded Kartika. (data source: MIRACLE IN CELL. NO.7 Draft 1 - 29 May 2019 Draft 2 - 19 September 2019 Draft 3 - 21 November 2019 Adapted by ALIM SUDIO Based on KOREAN MOVIE WITH THE SAME TITLE)

Ends (Goals and Outcomes of the Utterance) Goals of the conversation: Japra (the ustadz): aims to teach the students (Atmo & Yunus) to read the Qur'an correctly, reprimand

those who pretend to be fluent, and maintain discipline in learning. Atmo & Yunus: try to show their ability despite limitations (Atmo being slow, Yunus pretending), while also maintaining their dignity in front of the other students. Kartika: expresses emotional warmth upon reuniting with Japra, Atmo, and Yunus. Socio-cultural outcomes: The interaction creates humor and familiarity, as Atmo and Yunus become the subject of the students' laughter. Religious norms are reinforced, particularly the importance of reading the Qur'an correctly and the muhrim rule when Kartika hugs Japra. Emotional bonds and solidarity are strengthened between Kartika and the older characters (Japra, Atmo, Yunus), highlighting the values of family and social closeness.

Thus, the Ends in this scene go beyond "learning to read the Qur'an" and reflect broader social and emotional purposes: educating, enforcing norms, entertaining, and strengthening human solidarity.

Act Sequence

Act Sequence refers to the form and content of utterances as well as the order in which speech acts occur within a communicative event. This component highlights how utterances are organized, beginning with the opening of the conversation, the flow of exchanges between participants, and the closing of the interaction. Thus, *Act Sequence* concerns not only what is said, but also how the sequence of speech contributes to the construction of meaning. This element is important because every interaction has a structure that influences how messages are understood by interlocutors, providing a more comprehensive picture of the dynamics of communication.

Data 04

(Exposure Scene 5)

INT. POLICE STATION. AFTERNOON We saw a guy, ASRUL (33) busy in front of the computer. Type with full concentration.

Before long, his face looked cheerful and smiled proudly. He patted both hands, rubbed them against each other, blew them slowly, soon his index finger rose high, and pressed the enter button .

ASRUL : YESSSS! (screaming happily) Enter the captain! (raises both hands high up) Not long after, a police officer approached his desk and checked Asrul's computer. POLICE CAPTAIN: Is this all the CCTV footage in the building?

ASRUL : Yes Kep! There are 12 camera points that can be accessed! Now we can monitor their movements freely Kep!

POLICE CAPTAIN : Good Job Asrul!

ASRUL : Break first, OK! His mouth acid! The Police Captain gave permission with a wave of his hand while continuing to monitor Asrul's computer. Asrul walked away while grabbing his cigarette and cellphone. (data source: MIRACLE IN CELL. NO.7 Draft 1 - 29 May 2019 Draft 2 - 19 September 2019 Draft 3 - 21 November 2019 Adapted by ALIM SUDIO Based on KOREAN MOVIE WITH THE SAME TITLE)

According to Dell Hymes, Act Sequence refers to the order of form and content of utterances in a speech event. In this scene, the sequence of communicative actions is clearly structured: Opening: Asrul finishes his work on the computer with an expression of excitement. Content Exchange: A question-and-answer interaction occurs between the Police Captain and Asrul regarding the CCTV footage. Closing: Asrul asks for permission to take a break, which is granted by the Captain through a gesture. The Act Sequence here illustrates a coherent communicative structure: technical achievement (CCTV results), authority validation (the Captain's approval), and social transition (permission to rest). Beyond conveying information, this sequence also strengthens the hierarchical relationship (superior-subordinate) while adding an emotional nuance (Asrul's pride and the Captain's recognition).

Key

Key, refers to the tone, manner, and spirit in which a message is conveyed happily, seriously, briefly, arrogantly, mockingly (insultingly), and so on. This can also be shown

by gestures, and the lengthening of the vowels in the word, feels more expressive.

Data 05

(Exposure Scene 37)

BAK! THUMP! BAK! THUMP! We see Dodo battered by being beaten by ZAKI, ASRUL, and ATMO

ZAKI: It's still better to be a fraud than a rapist!

ATMO : I'd better be a thief than a murderer like you! Satan!

ASRUL : Dare to be with small children!

Meanwhile JAPRA, who appeared to be the leader, stood watching with a hateful face. Meanwhile, Yunus beside him read the court decision folder.

JONAH : Boss! Look boss! Jonah handed me a map.

JAPRA : Look what!

YUNUS : The boss's court decision!

JAPRA : Just read it! I can't see! Letter minuscule!

JONAH : Death penalty boss!

JAPRA: (surprised) Shilllll! Stop! (data source: MIRACLE IN CELL. NO.7 Draft 1 - 29 May 2019 Draft 2 - 19 September 2019 Draft 3 - 21 November 2019 Adapted by ALIM SUDIO Based on KOREAN MOVIE WITH THE SAME TITLE)

Key, the dialogue or data above shows that the main tone is aggressive, full of anger and hatred. Zaki, Asrul, and Atmo beat Dodo with harsh emotional expressions (key: confrontational & full of insults). Japra as the leader did not take part in the hit, but his attitude was cold, vengeful and authoritative (key: situation controller). Yunus added a dramatic element when reading the verdict which created an atmosphere of tension and emotion. Speech Style (Style of Speech) The language used is rude and full of stigma: "rapist," "killer," "devil" who shows Key moral contempt and delegitimization of the Dodo. Yunus used a formal style when reading the verdict, but was drawn back to a dramatic tone with the expression "boss's death sentence!" key turned into an emotional climax. Nonverbal Expression Physical action (punch "Tub! Thump!") confirms the key to violence. Japra didn't hit, but the hateful facial expression added to the intensity of the atmosphere. Japra's shocked reaction after hearing "death penalty" which created a key shift from dominant (powerful) to anxious and disbelieving. Key Dynamics (mood shift) Beginning: Brutal and hateful (beating action). Middle: Formal tense

(reading of court decisions). End: Emotional shock (Japra's reaction to the death penalty). Key in this scene displays a blend of physical aggression, verbal hatred, formal authority, and emotional climax. Conversational tone and speech style reinforce the message that speech events are not only about words, but also how emotions, physical expressions, and the overall atmosphere shape the meaning of communication.

Instrumentalities

Instrumentalities, referring to the language path used, such as the spoken and written paths, this means that the language used uses verbal or nonverbal language, if verbal can be spoken directly, people usually use it in communicating. Verbal language can also be said to use writing, this is manifested in newspapers or using digital media such as chatting, another thing is nonverbal language, namely language used by certain people using mobile language (sign language) this is used because there are physical limitations or also called This language is used by people who have disabilities (disabilities).

Data 06

(Exposure Scene 54)

Kartika hugged Dodo.

KARTIKA : I don't want to go home now! I still want to be with Dad

DODO : Dad is also happy to meet my son, Kartika. Dad wants to hear Kartika's story..

ZAKI: Can't Do, it has to be now!

KARTIKA : Uncle said two hours, it's not two hours yet! Just a moment! Zaki asks Japra for help, but Japra pretends to be indifferent.

Likewise others.

ZAKI : Come on Kartika! let him go Do'! Kartika immediately ran towards Japra and hugged the thug. Japra is shocked, clumsy, accepts the hug.

KARTIKA : Uncle, I promise, if Kartika comes home now, Kartika will be brought here again Japra nodded.

KARTIKA (CONT'D) : Thank you Uncle OK! Zaki immediately put Kartika in a cardboard box. Kartika waved at Dodo before finally bowing in the cardboard box.

KARTIKA (OS) (CONT'D) : One, two, three! Suddenly Kartika appeared again, she and Dodo did a dance their specialty. Kartika smiled and bowed again. Zaki also closed the cardboard. (data source: MIRACLE IN CELL. NO.7 Draft 1 - 29 May 2019 Draft 2 - 19 September 2019 Draft 3 - 21 November 2019 Adapted by ALIM SUDIO Based on KOREAN MOVIE WITH THE SAME TITLE)

Instrumentalities, Oral (verbal): The dialogue between Kartika, Dodo, Zaki, and Japra takes place through direct speech. Non-verbal: Hugs, waving hands, typical Kartika and Dodo dances, and clumsy Japra expressions reinforce emotional meaning. Symbolic object: Cardboard functions as a physical means that connects Kartika's departure, as well as a dramatic medium of concealment. Forms of Speech (Language forms & communication styles) Kartika: Using children's language that is emotional, direct, full of requests ("I don't want to go home," "Om promise ya"). Dodo: Compassionate and warm language ("Father is also happy to meet my son"). Zaki: Firm, short, authoritative ("Can't Do, must now!"). Japra: Minimal words, only nonverbal responses (nods, clumsy expressions) indicate doubt and inner conflict.

The Instrumentalities aspect in this scene can be seen through a combination of spoken language, body expressions, and symbols of objects (cardboard and dance) which convey emotional and authoritative messages at the same time. The verbal communication channel builds conflict (between Kartika's wishes and Zaki's authority), while non-verbal communication (hugs, waves, dances) strengthens the values of affection and family ties that are at the heart of the scene's message.

Norms of interaction and interpretation

Norms refer to social rules, manners, and cultural values that regulate how interactions take place and how speech is understood. Norms of Interaction are rules that control how participants speak, take turns, when they can speak/silence, appropriate expressions, and so on. Norms of Interpretation is a way for

participants to interpret the meaning of speech or action, in accordance with socio-cultural contexts. Thus, norms are social & cultural guidelines that shape the way people speak and the way people interpret speech.

Data 07

(Exposure Scene 97)

PROSECUTOR : But you were arrested on fraud charges, right?

KARTIKA : Your Honor, I object, the past of these two witnesses, is not related to this case!

PROSECUTOR : Regarding Your Majesty, the question is whether we can believe the testimony conveyed by these two criminals?

ZAKI : Is there a legal rule that confessions from ex-convicts cannot be trusted?

JAPRA : Are there any rules for people like we are always labeled liars?

Yunus, Atmo, Asrul also shouted, until the atmosphere at the trial became noisy. Until the judge had to tap his hammer to calm court.

JUDGE : Calm! Brother Defender, are there any other witnesses to file? (data source: MIRACLE IN CELL. NO.7 Draft 1 - 29 May 2019 Draft 2 - 19 September 2019 Draft 3 - 21 November 2019 Adapted by ALIM SUDIO Based on KOREAN MOVIE WITH THE SAME TITLE)

Norms of Interaction, Formal rules of the hearing: in the courtroom, only certain parties (judges, prosecutors, lawyers, witnesses) may speak in time, and the atmosphere should be orderly. Violation of norms: Zaki, Japra, Yunus, Atmo, and Asrul joined in shouting simultaneously, which violated the formal ethics of the trial, creating a commotion. Judge's role: the judge re-establishes the rules by tapping the hammer and asking for calm. This confirms the authority and formal norms that trials must be controlled.

Norms of Interpretation: The meaning of prosecutors' speech: prosecutors' questions suppress and doubt the credibility of witnesses because of their criminal background. Witness response (Zaki & Japra): their interpretation was that the prosecutor's questions were discriminatory, so they defended themselves by questioning the fairness of the treatment of ex-convicts. Social meaning: the commotion that

arises indicates a conflict between formal legal norms (orderly, objective) and social justice norms (witnesses' right to be treated equally).

In this scene, Norms reflects the tension between the formal rules of the hearing (which favored order, procedure, and speech hierarchy) and the emotional and social interpretations of witnesses who felt harassed. This shows the clash between legal authority and the voice of the little people.

Genre

Genre, is a type or category of discourse (discourse type) used in a speech event. It can be narrative, daily conversation, prayer, speech, sermon, debate, singing, humor, confession, and so on. Thus, Genre refers to a communicative format or form that is recognized by society as a distinctive pattern in interactions.

Data 08

(Exposure Scene 98)

INDRO : Yes sir, I know what it's like to lose a child, as parents we will do anything to atone for our guilt because..

WILLY : You defended my son's killer

INDRO : I don't think Dodo was the culprit, there is a possibility that Melati had an accident so...Indro stopped when Willy suddenly stood up.

WILLY : (gazes at Indro sharply) You should think about the future of your career before you do this... I can make you sit in a cell, forever! . (data source: MIRACLE IN CELL. NO.7 Draft 1 - 29 May 2019 Draft 2 - 19 September 2019 Draft 3 - 21 November 2019 Adapted by ALIM SUDIO Based on KOREAN MOVIE WITH THE SAME TITLE)

In this scene, the speech genre is included in the drama/emotional dialogue. The dialogue emphasizes personal conflict and moral tension between the characters (Indro and Willy), highlighting expressions of emotions, threats, and ethical dilemmas, thus including the narrative genre of interpersonal conflict in the context of dramatic films.

The analysis of the film *Miracle in Cell No. 7* (Indonesian version) using Dell Hymes' Speaking model highlights how various

components of communication—setting, participants, ends, act sequences, key, instrumentalities, norms, and genre—interact to convey social, emotional, and cultural meanings. Setting and Scene: The film is set mainly in Prison Cell 7, Dodo and Kartika's house, Kartika's school, and the court. The time setting is the early 2000s. Key scenes include the opening (adult Kartika seeking justice), father-son interactions, Dodo's arrest, Kartika secretly visiting the prison, the trial, Dodo's execution, and the film's conclusion. These settings build emotional bonds and highlight themes of love, justice, and hope. Participants: There are 32 active characters across 129 scenes. Central participants include Dodo, Kartika, Japra, Asrul, Zaki, and other inmates. Their interactions convey familial love, support, and social dynamics. Ends: Across 129 scenes, 104 goals are identified. Goals reflect personal and social intentions, such as teaching, guiding, expressing care, seeking justice, and strengthening emotional bonds. Act Sequences: Conversations follow a clear structure—beginning, development, and ending—using both formal and informal language. Examples include Dodo's arrest and interrogation, interactions in prison, smuggling Kartika into the cell, the trial, execution, and judicial review.

Key: Emotional tone varies across scenes, including seriousness, politeness, and humor, enhancing narrative impact. Instrumentalities: Language is mainly verbal, spoken in dialogues appropriate to the situation, including informal, formal, and emotional registers. Norms of Interaction and Interpretation: Interactions follow social and cultural norms, such as politeness, respect, and religious or legal propriety. Genre: Scenes reflect drama and emotional storytelling, focusing on family, justice, and social values, which engage the audience both narratively and emotionally.

DISCUSSION

Previous research relevant to this research includes (Hartini et al., 2020), who

analyzed speech events using the Speaking method (Setting and Scene, Participants, Ends, Act Sequences, Key, Instrumentalities, Norm of Interaction and Interpretation, Genres) in the Mata Najwa Talk Show on Trans7, comparing four April 2019 episodes using qualitative methods and a skillful engagement-free listening technique, with the results of 7 similarities and 3 differences between episodes; (Sriyana & Jumroh, 2020), which examines the Reconstruction of Reality in the Film *Miracle in the Cell Number 7* through a qualitative mimetic approach; and (widiastuti et al., 2020), which analyzes Ethnography of Communication using the Dell Hymes Speaking model in a qualitatively descriptive Balinese marriage proposal. Overall, previous studies support the theoretical and methodological framework of this research, while showing that the Speaking Dell Hymes model can be applied across media (talk shows, films, cultural events) to understand communication, social interaction and cultural values.

This research confirms that the Speaking Dell Hymes model (1978) remains relevant for analyzing communication interaction patterns, both in fictional (film) and real (online discussion) contexts, and is able to describe speech events flexibly across media, genres and social contexts. In the context of language learning, these findings expand the realm of linguistic studies and pragmatic sociolinguistics because they show that elements of speech events can be analyzed not only through direct interaction, but also through audiovisual transcriptional texts. This is in accordance with previous research, namely research (Purnami & Masitoh, 2025), that by understanding Dell Hymes theory learners engage in interaction-focused learning, supporting learners' character development and speaking skills.

This strengthens the validity of Ethnographic Communication theory in explaining the communication process not only as a form of message delivery, but as a social

practice formed by norms, goals, participants and socio-cultural structures. In language learning, according to (widiastuti et al., 2020), teacher and student interaction is a speech event that involves speech acts, such as instructions, questions and answers, and clarification. So, with the Dell Hymes Speaking model, the analysis includes class context (Settings and Scenes), participants (Participants), goals (Ends), conversation sequence (Act Sequences), communication tone (Key), media used (Instrumentalities), interaction rules (Norms), and conversation type (Genre). This approach helps understand the social use of language and improves students' communicative competence.

The results of this research can be integrated into the Indonesian language education curriculum, especially on sociolinguistic topics and contextual communication. In accordance with previous research, the Dell Hymes method (Situmorang et al., 2024) provides some important knowledge regarding how the context (situation) of communication, participants, communication goals, social norms, and conversation dynamics can influence speech acts in interaction. This model is very effectively used to teach understanding the context of speech, explore moral values, and build narratives that are full of social messages. So the use of fictional media such as films is a strong means of social education because it is able to build empathy, foster awareness of injustice, and convey humanitarian messages through narrative communication. It is important in character education, legal literacy, and strengthening students' social empathy.

Meanwhile, using the Speaking model in pragmatic and sociolinguistic analysis (Agustin et al., 2022) says that sociolinguistics views language as a communication system and social system and is part of a particular culture and society, while the use of language is a form of social interaction that occurs in concrete situations. Thus, this research has an active role and is interrelated with sociolinguistic theory

with concrete language practice in learning or social interaction, the practice of which is the application of Dell Hymes theory with the speaking aspect.

Furthermore, this film has made a significant contribution to the development of Indonesian language learning, especially in the pragmatic and sociolinguistic aspects using the Dell Hymes football aspect analysis knife. Therefore, this relevance can be explained in the following points: 1) Understanding the Communication Context, the Speaking Model helps students understand that communication is not only about verbal language, but also involves social context, goals, norms, and the role of speakers and listeners. This strengthens communicative competence in language learning. 2) Cross-Genre Discourse Analysis, Film as a fictional medium provides rich linguistic data to teach cross-genre discourse analysis (narrative, persuasive, emotional), which can be compared with factual discourse such as online discussions. 3) Strengthening Emotional and Social Literacy, this film is full of valuable content such as justice, father-son affection, and the fight against injustice. Through speech analysis, students can be invited to explore these values and connect them with the real world. 4) Integration of the Independent Curriculum and Digital Media, This analysis is in line with the project-based curriculum approach and the use of learning resources from digital media. Teachers can integrate film as teaching material to develop critical thinking skills, empathy, and language expression. 5) Contributions to Linguistic Studies, From an academic perspective, these results show that Dell Hymes' theory, which was developed in 1978, is still relevant until 2025, even developing along with the presence of new media such as films and online discussions. This broadens the scope of Communication Ethnography in the context of modern communication. Through the analysis of the Speaking model in the film *Miracle in Cell No. 7*, it can be concluded that an ethnographic approach to communication is not

only useful in understanding real conversation, but can also be applied to fictional communication to dismantle social and cultural layers in audiovisual texts. This finding opens up wide opportunities for the world of education and linguistics in making popular media a meaningful and contextual language study tool.

4. CONCLUSIONS

This research shows that Dell Hymes' SPEAKING model (1978) remains relevant today, even in the context of modern communication through fictional media such as films. Analysis of 129 communication segments in the film *Miracle in Cell No. 7* Indonesian version confirms the dominance of Setting and Scene, Ends and Participants elements in building complex and emotional communication meanings. This model has been shown to be able to depict communication in a holistic way, both in film narratives and in digital public discussions, reinforcing its validity in the study of communication ethnography. These findings not only contribute to linguistic research, but also to education, especially Indonesian language learning, by utilizing film as an authentic medium to understand communication contexts while instilling cultural, humanitarian and social justice values. Thus, this research extends the application of linguistic theory to the realm of character education, critical literacy, and digital media as a social reflection as well as a means of contextual learning.

This study has several limitations. First, the data is only taken from one film so the results cannot yet be generalized to the context of other fictional media or to a wider real communication situation. Second, the analysis focuses more on linguistic aspects (verbal dialogue) so that nonverbal expressions, intonation and the visual context of the film have not been explored in depth. Third, the study has not measured the extent to which findings can be implemented directly in language learning classes.

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