



ETHNOGRAPHY OF COMMUNICATION IN MOVIE SCRIPT “HARRY POTTER AND THE SORCERER’S STONE”

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ABSTRACT

Ethnography of communication is always an interesting topic to be discussed, because when people talk to others, they may convey specific intentions to the hearers. The aims of this research were to identify the ethnography of communication factors and the functions of utterances in the *Harry Potter and the Sorcerer's Stone* movie script. This study employed the theory entitled SPEAKING model by Hymes and the qualitative research method was applied in this study. Based on the analysis result, the characters' utterances have various functions such as claim, birthday wish, request, order, threat, swear, apology, welcome, suggestion, prohibition, assertion, explanation, awarding points, announcing score, as well as declaring the match winner.

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1. INTRODUCTION

Language is a form of communication that humans use to communicate with one another. The function of language is not limited to communication; it can also be used to express a person's identity or to express emotional feelings. A language can be expressed orally or in writing to convey a specific meaning to hearers or readers. Rahayu et al. (2018) convey that when someone speaks something, the speaker may intend to convey a specific meaning to the hearer to understand the meaning, there is a specific field of study dubbed as sociolinguistics.

According to Wardhaugh (2006:13), sociolinguistics is a study concerned with investigating the relationships between language and society, with the goal being a better understanding of the structure of language and of how languages function in communication. Sociolinguistics studies anything related to society, such as how language varieties differ from one group to another. The difference could be related to age, gender, education level, social status, or ethnicity. This field of study also investigates norms, the context of utterances, and the way in which language is used.

Furthermore, in order to understand language, there is a specific method named ethnography of communication. Hymes (cited in Wardhaugh 2006: 247-248) proposed an ethnographic framework which takes into account the various factors that are involved in speaking. Ethnography of communicative event is a description of all the factors that are relevant in understanding how that particular communicative event achieves to its objectives. In addition, Hymes dubbed his ethnographic framework as SPEAKING, which is an acronym for various communication factors. The framework consists of setting and scene, participants, ends, act sequence, key, instrumentalities, norms of interaction and interpretation, and genre.

Setting (S) refers to the time and place, i.e., the actual physical circumstances under which speech occurs. A scene is an abstract psychological setting or cultural definition of an event.

Participant (P) includes various speaker-listener, addressor-addressee, and sender-receiver combinations. They typically play certain socially defined roles. A two-person conversation consists of a speaker and a listener whose roles alternate. Ends (E) refer to the conventionally recognized and expected outcomes of an exchange as well as the personal goals that participants seek to achieve on specific occasions. In a simpler way, ends refer to the purposes or functions of the utterance performed by the speaker. Act sequence (A) includes turn-taking and dialogue overlap. Furthermore, it refers to the actual form and content of what is said: the precise words used, how they are used, and how what is said relates to the actual topic at hand.

Key (K) includes tone, manner, and intonation used when the speaker performed the utterance. The manner can be a polite or a casual one. The tone can be serious, friendly, jocular, sarcastic, cynical, or jovial. The key may also be marked nonverbally by certain kinds of behavior, gesture, posture, or even deportment. Instrumentalities (I) include the channel used when performing the utterances. The speaker can perform the utterance by phone or text message. The actual forms of speech employed, such as the language, dialect, code, or register, also belong to this component. The utterance can be performed by speaking directly face-to-face with the hearer or by writing a letter. Norms of interaction and interpretation (N) include common knowledge, the relevant cultural presuppositions, or shared understandings. Furthermore, this component is about the right time when we need to speak, who should listen when the utterance is performed, or what topic is acceptable to be discussed during conversation. Genres (G) include the type of event such as jokes, stories, gossip, rumor, lectures, greetings, conversation, military commands, and sports commentary. Another type of utterance, such as poems, proverbs, riddles, sermons, prayers, lectures, and editorials, also belongs to this component.

Moving forward, various communications is not only found verbally, but also in writing (Sumaiya, et al., 2022). Movie script is one form of media that contains various communications. A screenwriter creates a movie script for a film, which may be an original work by the screenwriter or an adaptation of an existing literary work. A movie script includes character dialogues, actions, expressions, scene descriptions, and scene changes. In this study, the writer chose the Harry Potter and the Sorcerer's Stone movie script as the data source.

Referring to the background, this study focused on identifying ethnography of communication factors in movie script Harry Potter and the Sorcerer's Stone, as well as examining the functions of the characters' utterances. Using the theory entitled SPEAKING model by Hymes (cited in Wardhaugh 2006: 247-248), this study analyzed the ethnography of communication factors in Harry Potter and the Sorcerer's Stone movie script. Once we analyzed the ethnography of communication factors, we can easily identify the functions of the utterances in the movie script.

2. METHODS

The documentation method and note-taking technique were used to collect data for this study. Consequently, this study used the qualitative method in analyzing the ethnography of communication factors in the movie script Harry Potter and the Sorcerer's Stone. This study used the informal method and technique to present the analysis. To begin with, the conversations that are considered to have the ethnography of communication factors will be presented. The utterances that are thought to have the function was displayed in bold font. Finally, the SPEAKING model presented to explain the ethnography of communication factors in detail.

3. RESULTS AND DISCUSSION

This section describes the ethnography of communication analysis performed by all characters in the movie script of Harry Potter and the Sorcerer's Stone. Based on the analysis, the writer found all the ethnography of communication factors in the dialogue along with its functions. The theory applied in this study is the ethnographic framework by Hymes, which he then made into an acronym, the SPEAKING model.



Data I.

McGonagall: *Albus, do you really think it's safe, leaving him with these people? I've watched them all day. They're the worst sort of Muggles imaginable. They really are...*

Dumbledore: *The only family he has.
[They stop outside a house which is 4 Privet Drive.]*

(McGonagall, 2001: Harry Potter and the Sorcerer's Stone page 1)

In this conversation, the ethnography of communication analysis is as follows:

- a. **Setting and scene:** At night, in front of Harry's family house (the Dursleys) which located at 4 Privet Drive.
- b. **Participants:** McGonagall, a professor who is the head of Gryffindor house and teaches transfiguration, and Dumbledore, a professor who is also the headmaster of Hogwarts School.
- c. **Ends:** McGonagall claimed the Dursleys as the worst kind of Muggles in order to make Dumbledore reconsider his decision to leave Harry with that family.
- d. **Act sequence:** McGonagall stayed outside the Dursleys' home, observing their habits. Dumbledore then went to that address at night. Hagrid, Hogwarts' Keeper of Keys and Grounds, then drove baby Harry to Privet Drive. He met Dumbledore and McGonagall before leaving Harry, who was still a baby, in front of the Dursleys' house.
- e. **Key:** McGonagall's voice was serious and worried, while Dumbledore's was replying in matter-of-fact voice tone.
- f. **Instrumentalities:** McGonagall performed the utterance verbally.
- g. **Norms:** McGonagall and Dumbledore were doing the conversation in front of the Durley's house at night, so they had to lower their voice. Moreover, it seems like McGonagall has close relationship to Dumbledore, because she calls him with the first name, Albus. Therefore, she has a right to express her opinion on Dumbledore decision.
- h. **Genre:** Conversation.

Referring to the analysis, we can conclude that the function of McGonagall's utterance was **claim**.

Data II.

[The scar's glow immediately dies down, and the camera pans to see Harry who is now 10 years old, still sleeping. Then, the light turns on outside his bedroom cupboard under the stairs]

Petunia: Up. Get up. *[She knocks on his closet door repeatedly] Now! [Smacks door of closet and walks into the living room]*

[Harry wakes up, turns on his bedroom light and puts on his glasses with tape on the bridge, indicating that it was partly damaged. A large, tubby boy, Dudley Dursley, suddenly comes running down the stairs above the closet. He stops half-way down and goes back, jumping on the staircase.]

Dudley: Wake up, cousin! *We're going to the zoo!*

[Harry looks up to the join works of the stairs with small amounts of dusts rising. Dudley laughs, comes down the stairs and runs for the kitchen. Harry tries to come out of the closet, but is pushed back in by Dudley. Petunia is in the kitchen, where Dudley has gone.]

(Petunia and Dudley, 2001: Harry Potter and The Sorcerer's Stone page 2)

In this conversation, the ethnography of communication analysis is as follows:

- a. **Setting and scene:** In the morning, inside the Dursley's house which located at 4 Privet Drive.
- b. **Participants:** Petunia, Dudley, and Harry. Petunia is Dudley's mother also Harry's aunt.
- c. **Ends:** Ordering Harry to get up.
- d. **Act sequence:** When his aunt Petunia knocked on the door several times, Harry was still sleeping in his bedroom under the stairs. Harry awoke and turned on the light in his room. Dudley dashed down the stairs, jumping on them, making Harry's room beneath the stairs dusty. Dudley was also running to the kitchen when Harry was about to come out of his bedroom, and Dudley pushed Harry back inside.
- e. **Key:** Petunia's voice was infuriated and scornful, while Dudley sounded bright but mocking.
- f. **Instrumentalities:** Petunia and Dudley performed the utterance verbally.
- g. **Norms:** Because Petunia is older than Harry, Harry should obey her orders. Moreover, despite the fact that Harry is Petunia's sister's child, Petunia regards Harry as a stranger who is a parasite on her family.
- h. **Genre:** Conversation.

Referring to the analysis, we can conclude that the function of Petunia's and Dudley's utterances were **order**.

Data III.

Petunia: Oh, here he comes, the birthday boy!

Vernon: Happy birthday, son.

[Petunia and Dudley giggle together. Harry comes into the kitchen, dressed in outgrown clothes.]

(Vernon, 2001: Harry Potter and The Sorcerer's Stone page 2)

In this conversation, the ethnography of communication analysis is as follows:

- a. **Setting and scene:** In the morning, inside the kitchen of the Dursleys' house.
- b. **Participants:** Vernon, Dudley, and Petunia.
- c. **Ends:** Wishing Dudley a happy birthday.
- d. **Act sequence:** Vernon and Petunia were in the kitchen, followed by Dudley after he pushed Harry back to his bedroom. Vernon saw his son and wished him a happy birthday.
- e. **Key:** Vernon used a sincere voice.
- f. **Instrumentalities:** Vernon performed the utterance verbally.
- g. **Norms:** When someone is wishing another person a happy birthday, their voice is supposed to be sincere; in this case, Vernon did the same.
- h. **Genre:** Greeting.

Referring to the analysis above, we can conclude that the function of Vernon's utterance is **birthday wish**.



Data IV.

Petunia: *[to Harry, unpleasantly] Why don't you just cook the breakfast, and try not to burn anything.*

Harry: *Yes, Aunt Petunia.*

[Harry then gets to work on cooking the bacon]

Petunia: *I want everything to be perfect for my Dudley's special day.*

Vernon: *[to Harry, who is taking his time placing the bacon on the plates] Hurry up! Bring my coffee, boy!*

Harry: *Yes, Uncle Vernon.*

(Petunia and Vernon, 2001: Harry Potter and The Sorcerer's Stone page 2)

In this conversation, the ethnography of communication analysis is as follows:

- a. **Setting and scene:** In the morning, inside the kitchen of the Dursleys' house.
- b. **Participants:** Petunia, Vernon, and Harry.
- c. **Ends:** Petunia was requesting Harry to cook the breakfast and Vernon was ordering Harry to bring the coffee soon.
- d. **Act sequence:** After being pushed by Dudley, Harry went into the kitchen. Petunia saw him, and requested him to cook the breakfast, followed by Vernon who ordered him to bring the coffee.
- e. **Key:** Vernon's voice was loud and authoritative and Petunia's was cynical. Harry responded their order in prompt gesture and respectful voice.
- f. **Instrumentalities:** Petunia and Vernon performed the utterance verbally.
- g. **Norms:** Because Petunia and Vernon are older than Harry, he should follow their orders. Furthermore, Harry understands that he is nothing to the Dursleys, so he simply obeys the order without question.
- h. **Genre:** Conversation.

Referring to the analysis above, we can conclude that the function of Petunia's utterance was **request** and Vernon's was **order**.

Data V.

[Outside the house, morning. The happy family is heading to the car.]

Petunia: *This will be a lovely day at the zoo. I'm really looking forward to it. [Harry then goes to go in the car, but Vernon stops him, pointing his keys at him.]*

Vernon: *I'm warning you now, boy. Any funny business, any at all, and you won't have any meals for a week. Get in.*

(Vernon, 2001: Harry Potter and The Sorcerer's Stone page 3)

In this conversation, the ethnography of communication analysis is as follows:

- a. **Setting and scene:** In the morning, in front of the Dursleys' house.
- b. **Participants:** Vernon and Harry.

- c. **Ends:** Vernon threatened Harry by giving him no meals for a week if he did something funny while visiting the zoo.
- d. **Act sequence:** Petunia and Dudley came out of the house and got into the car, followed by Vernon and Harry. When Harry was going to go inside the car, Vernon stopped Harry by closing the car's door and threatened Harry with his words.
- e. **Key:** Vernon was whispering in a threatening tone of voice.
- f. **Instrumentalities:** Vernon performed the utterance verbally and face-to-face.
- g. **Norms:** Because Vernon is older than Harry, he should follow his orders. Furthermore, Harry understands that he is nothing to the Dursleys, so he simply obeys the order without question.
- h. **Genre:** Threat.

Referring to the analysis above, we can conclude that the function of Vernon's utterance was **threat**.

4. CONCLUSION

Based on the analysis above, the ethnography of communication factors is found in all 17 dialogues. Referring to one of the data, the result showed that in the morning, in front of Dursley's house (S), Vernon threatened Harry (P) that he will give him no meal for a week if he did something funny while visiting the zoo (E). The scene started with Petunia and Dudley came out of the house and got into the car, followed by Vernon and Harry. When Harry was going to go inside the car, Vernon stopped Harry by closing the car's door and threatened Harry with his words (A). Vernon performed his utterance in a threatening tone of voice (K), verbally and face-to-face with Harry (I). Harry should follow Vernon's words because he is Harry's uncle, the only family Harry has, as well as the one who owned the house where Harry lived (N). The genre (G) was threat, which showed clearly the function of Vernon's utterance. Furthermore, the writer found a total of 15 utterance functions namely claim, birthday wish, request, order, threat, swear, apology, welcome, suggestion, prohibition, assertion, explanation, awarding points, announcing score, as well as declaring the match winner.

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