

คำถามและพลังของการกล่าวถ้อยในหนังเรื่องวิคตอเรียแอนด์อับดุล

Questioning and Illocutionary Force in Victoria and Abdul Movie

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บทคัดย่อ

บทความนี้ศึกษาการตั้งคำถามของตัวละครเอกในเรื่องวิคตอเรียแอนด์อับดุลต่อผู้ฟังที่มีสถานภาพทางสังคมที่ต่างกัน เป็นที่ทราบกันดีว่าการตั้งคำถามเป็นลักษณะที่เป็นสากล อย่างไรก็ตามการตั้งคำถามมีลักษณะที่เฉพาะตามวัฒนธรรมโดยขึ้นอยู่กับปัจจัยทางสังคม การศึกษานี้จึงมีวัตถุประสงค์เพื่อวิเคราะห์การตั้งคำถามและพลังของการกล่าวถ้อยของผู้ที่มีสถานภาพทางสังคมต่ำกว่าต่อผู้ฟังที่มีสถานภาพทางสังคมที่ต่างกัน โดยวิเคราะห์จากนวนิยายที่สร้างจากเรื่องจริงอิงประวัติศาสตร์ เรื่อง วิคตอเรียแอนด์อับดุล (Victoria and Abdul) งานวิจัยนี้รวบรวมจากบทภาพยนตร์บนเว็บไซต์สาธารณะจำนวน 17,257 คำ หรือ การเปลี่ยนผลัดบทสนทนา 716 ครั้ง โดยใช้แนวคิดของครูซ เป็นต้นแบบในการวิเคราะห์ความหมายของพลังของการกล่าวถ้อย ผลการวิจัยพบว่า รูปแบบประโยคคำถาม Yes-No question ถูกใช้มากกว่า Wh-question ตัวละครเอกอับดุลใช้รูปแบบประโยคคำถาม Yes-No question ในการถามเพื่อการขออนุญาต, การยืนยันข้อมูลหรือปฏิเสธ, การขอข้อมูลเพิ่มเติม, การเชื่อเชื่อย, และ การปลอบใจ ส่วน Wh-question ใช้ในการขอข้อมูลเพิ่มเติม, การขอบคุณ, และการบ่น นอกจากนี้ งานวิจัยแสดงให้เห็นว่า พลังของการกล่าวถ้อยแตกต่างกันไปตามสถานภาพของผู้ฟังที่ต่างกัน โดยสะท้อนจากบางรูปแบบการใช้ที่พบในกล่าวถ้อยต่อผู้ฟังบางสถานะเท่านั้น งานวิจัยนี้เป็นประโยชน์ต่องานด้านวาทปฏิบัติศาสตร์ในการวิเคราะห์การสื่อสารระหว่างคนที่มีสถานภาพทางสังคมที่ต่างกันและเป็นข้อค้นพบใหม่ว่าสถานภาพทางสังคมมีผลต่อการตั้งคำถามและพลังของการกล่าวถ้อยในบริบทของภาพยนตร์

คำสำคัญ: การตั้งคำถาม, พลังของการกล่าวถ้อย, วิคตอเรียแอนด์อับดุล

Abstract

This article examines the main character Abdul's use of questioning in *Victoria & Abdul* when communicating to listeners of different social statuses. Although questioning is recognized as a universal practice, it is culturally specific depending on social factors. This study aims to analyze the questioning and illocutionary force of a lower-class speaker toward hearers of different social status as depicted in a British royal historical film based on a true story, *Victoria and Abdul*. The data were collected from a 17,257-word or 716-token film script obtained from a public website. The framework of Cruse was used as a model in this study to analyze illocutionary meaning. The findings revealed that Yes/No questions were used more frequently than Wh-questions. The main character used Yes/No questions for permission/requesting, confirming or refuting, confirming or refuting for more information, inviting, and expressing empathy. For Wh-questions, the research revealed that the character Abdul used this type of question for asking for more information, thanking, and complaining. Moreover, the research findings also indicated that illocutionary forces varied depending on different statuses of the hearers as reflected in some of the subtypes of illocutionary force found in some utterances directed toward hearers of certain statuses. This research contributes to the field of pragmatics by analyzing communication between people of different social statuses. This new finding contributes to the understanding of how social status influences questioning strategies and illocutionary force within the cinematic context.

Keywords: Questioning, Illocutionary force, *Victoria and Abdul* movie

1. Introduction

Speech events and intention to convey the meaning are related to each other and cannot be in conflict. According to Cruse (2011, p.370-371), there is no communication without illocutionary force. Every utterance encodes some indication of meaning. To support this idea, Prasithrathsint (2006) states that there is no discrepancy between language and objective because the language used by people reflects their intentions. As for the ideas mentioned above, it can be said that through the analysis of speaker's utterance, we can identify the purpose behind the speaker's utterance to the hearer through analysis of the language used. In other words, we can interpret and understand the illocutionary force of utterances conveyed by the speakers.

Although all utterances have certain purposes, such purposes can differ depending on the setting and cultural specifics of certain societies. According to Lyons (1977), humans use fundamental speech acts with shared universal functions that are recognized across all human societies and reflected common social needs. However, some speech acts are specific to different societies. This means that the speech act could have different meanings in different cultures. According to Cruse (2011), meaning in language is not just about the lexical meaning but is also about how words are used in different contexts for communication. In other words, analyzing the meaning of speech does not only constitute analyzing its linguistic features but including the social and contextual factors as well. From these two perspectives from Lyons (1977) and Cruse (2011), it can be confirmed that different social and contextual factors could affect different ways of communication.

The study of the use of language, meaning, and intention behind utterances in different contexts is of interest to many researchers. The use of speech acts and illocutionary force in cinematic movies is one such area of study.

Mahardika and Skolastika (2024) conducted research in the directives illocutionary acts in cinematic discourse in three main Marvel characters: Captain Marvel, Ms. Marvel, and Monica Rambeau. Their study focused on how commands are given and how they affect the illocutionary force of the character's interactions. It is based on Searle's speech act theory, which divides speech acts according to the intention of the speaker and the conventional force embodied in the utterance, and Grice's conversational implicature. It was revealed that the three heroes used command mostly as directive with different illocutionary force: Captain Marvel used direct, authoritative instructions for immediate actions; Ms. Marvel provided authoritative commands with a collaborative tone; and Kamala Khan used less frequent command and often as part of teamwork. All the film's heroes used commands to solve problems and navigate dangerous situations.

Another study is from Nurhandayani, et al. (2015), who analyzed the illocutionary force of expressive utterances by the different characters in the King's Speech movie transcript. The research revealed that the characters in this movie used expressive utterances differently: declaratives, interrogatives, imperative, and

ellipsis. The illocutionary force reflected from those four expressive utterances are apologizing, congratulating, thanking and welcoming.

Similar to the two studies mentioned earlier, Putra and Sedeng (2022) conducted the research to analyze directive illocutionary acts in Movies 21 and 22 JumpStreet. Putra and Sedeng (2022) classified the speech acts and analyzed the force of the speaker's utterances. The research revealed all types of direct directive acts and five types of indirective acts. The illocutionary force of directive acts that were found are requesting, asking, forbidding, permitting, commanding, warning, prohibiting, ordering, and suggesting. The interesting finding in this work is that Putra and Sedeng (2022) found an interrogative structure used to make a question as a direct speech act but not as indirect speech act. Therefore, this work inspired me to explore the study of questioning.

Although the works of Skolastika and Mahardika (2024), Nurhandayani, et al. (2015), and Putra and Sedeng (2022) presented compelling findings regarding the use of speech acts and illocutionary force, they have limited analysis of the social factors that may influence illocutionary force among characters in those movies.

Another work on illocutionary force in cinematic movie is the study by Widiawanti (2017) who conducted research in the illocutionary force of questions in "Life is Beautiful" movie. The study is based on the framework of Searle's theory of illocutionary acts (Searle, 1979) which divides illocutionary speech acts into five kinds: representative, directive, expressive, declarative, and commissive to analyze illocutionary force. The research revealed that there are 3 types of interrogative sentences: Wh-question, Yes-No question, and tag question. The four main types of illocutionary acts found are representatives, expressive, directives, and commissive, showing different illocutionary force. The declarative act is not found in this study. Widiawanti (2017) found that the directive and expressive categories each encompassed ten subtypes of illocutionary force, whereas the remaining categories displayed only one to four subtypes.

Another study of interrogatives in movie was found in the study of Mulyono (2008) who analyzed interrogative sentences used in the film Romeo and Juliet. Mulyono found that there are three functions of interrogatives: questioning, challenging, and requesting. Mulyono (2008) suggested that the analysis of illocutionary force of interrogatives allows us to know the intension of the speaker. An interesting example from Mulyono (2008) in the analysis of the intension of the speaker is when the speaker used an interrogative for challenging, revealing the intension of the speaker to make the addressee angry.

Although the works from Widiawanti (2017) and Mulyono (2008) show interesting findings on the purposes of interrogation beyond asking for information, an analysis of social factors is neglected in this study. The absence of discussion on the socio-pragmatic factors weakens the explanatory power of the findings. Both Widiawanti and Mulyono overlooked the role of social factors by not incorporating a broader sociolinguistic or multimodal perspective, and the layered communicative purposes often embedded in film dialogue which may reveal power relations in questioning.

Cruse (2011, p. 370) expressed that ‘The Interrogatives are prototypically used to ask questions or express ignorance on some point. The objective of people who use interrogative is to elicit a response from a hearer which will remove the ignorance.’ Cruse proposed two main prototypes of interrogatives. Yes/No questions present the proposition with the intension to ask for a response whether that proposition is true or not. Wh-questions aim to elicit a response which completes the proposition. Cruse also mentions that interrogatives are like declarative and are sometimes imperative, posing a question that expresses doubt or ignorance.

Lyons (1977) mentioned that interrogatives can be uttered as a command. When referring to Yes/No questions, the study of Wierblewski (1994) indicated that Yes/No questions can be used as indirect speech acts. He showed examples of sentences and discussed that the same result may be succeeded with different means. For example, “Will you pass me the salt?” and “May I ask for some salt?” This depends on the degree of politeness.

From the literature above, it is clear that while questioning is basically used to ask to gather certain information, it can also be used for other purposes. Thus, I became interested in the analysis of interrogative sentences, particularly in the movie *Victoria and Abdul*. My own observations, in combination with the review of literature, inspired me to conduct research to find out the Yes/No questions and Wh-questions and analyze the illocutionary force from the utterances used by the characters in the movie.

I found the movie *Victoria and Abdul* an interesting subject for this analysis. This movie offers unique materials because this movie is based on a true story. Moreover, this movie highlights conversations between interlocutors from different sides of the spectrum: Abdul, an Indian Muslim servant representing the lower social status, and Queen Victoria, the Queen of the United Kingdom, representing the highest social status.

I find it compelling to attempt to answer the following questions: (1) What interrogative sentences are used by Abdul, a representative of a lower-status speaker, when communicating to hearers of different statuses; and (2) What subtypes of illocutionary force are present when Abdul interacts with people across a range of social statuses, from lower to higher social?

2. Objectives

- 2.1 to investigate the interrogatives used by Abdul in ‘*Queens and Abdul*’ movie
- 2.2 to analyze the illocutionary force used by Abdul.
- 2.3 to compare illocutionary force in 2.2 reflected from those Interrogatives between Abdul and different status of hearer.

3. Methodology

The data collection entailed several steps. First, the data involved the procurement of 99-page (17,182-word) Victoria and Abdul movie script, which was published on the public website <https://thescriptsavant.com/movies.html> and is available in pdf form on https://thescriptsavant.com/movies/Victoria_And_Abdul.pdf.

As fictional dialogue, the study of language in movies has its limitations since the movie script may not perfectly represent natural speech patterns. However, based on the data available, *Victoria and Abdul* nonetheless can still serve as a useful resource for analyzing how language is used with the highest status such as the monarch, which is often difficult to examine through other empirical sources.

As for the scope in this study, the focus is the use of questioning from the speaker of lower status to the hearer of same and higher statuses. Therefore, the interrogatives uttered by other characters to Abdul is not in the scope of this study.

Following the first step of the data collection procedure, the interrogative sentences uttered by the speaker, Abdul, toward different hearers were collected, along with the page numbers on which those sentences occur. Data were collected by searching for the overt question mark “?” and rechecked with the broadcast movie for the intonation that the speaker use for separating wh and yes-no questions.

Then, the criteria for choosing interrogatives were established using the idea of Cruse (2011) as a framework to separate Yes-No questions and Wh-questions. As Cruse said in the following:

*‘... the aim of interrogatives is to elicit a response from a hearer which will remove the ignorance. There are two sorts of questions. The first sort effectively specifies a proposition and express ignorance as to its truth: these are **the so-called Yes/No questions**, because they can satisfactorily answer with a simple Yes or no...and is intended to elicit a response which indicates whether that proposition is true or not. The other sort, known as **Wh-questions**, present an incomplete proposition, and aim at eliciting a response which complete the skeleton proposition in such a way that the*

resulting proposition is true...Interrogatives (of both types), like declaratives, have a range of no-prototypical uses; but in their prototypical uses they fall into the same sort of semantic area as performative expressions such as ask, enquire, or demand to know.’ (Cruse, 2011).

According to Cruse, the main purpose of interrogatives is to remove the speaker’s lack of knowledge by prompting a response from the listener. Since Wh-questions involve an incomplete statement and aim to gather specific missing information to complete that statement, and Yes/No questions express doubt about a complete proposition and simply ask whether it is true or not, this criterion of Cruse (2011,) was used to distinguish between Wh-question and Yes/No questions.

There were 193 tokens of interrogative found from all the characters, and only 33 tokens of interrogative from Abdul when employing the utterances with different hearers.

The statuses of hearers were also classified in comparison to that of Abdul’s. Abdul was a servant from India and was classified as a lay person. The Queen was classified as the highest-status hearer, followed by the first Baron Stamfordham, or the private secretary, and the first Baroness, Physician-in-ordinary to Queen Victoria, who were classified as the second highest-status hearer. A member of the British royal household and an Indian officer were classified as the third highest-status hearer, while Abdul’s friends were classified as equal-status hearers (see table 1.)

Table 1 The interrogative sentence between Abdul and different hearers

Speaker: Abdul's interrogative sentence	hearer	Relations to Abdul
<p>(1) You have been to the Taj Mahal? (p.29¹)</p> <p>(2) Do you? (p.30)</p> <p>(3) Forbidden? (p.32)</p> <p>(4) You have never tasted Indian food? A dahl? A rogan josh? Oh they are the greatest dishes in the world! Biryani with mango chutney? (p.33)</p> <p>(5) Indian? (p.37)</p> <p>(6) Are you sure? (p.37)</p> <p>(7) But why would you want to speak Hindi? (p.38)</p> <p>(8) The point, Your Majesty? (p.42)</p> <p>(9) But I am a servant. A servant cannot be a Munshi? (p.43)</p> <p>(10) A brilliant idea, Your majesty. But where would you put it? (p.49)</p> <p>(11) Perhaps Your Majesty will sing us a song? (p.50)</p> <p>(12) May I? (p.51)</p>	Queen Victoria	The highest-status hearer.

¹ The page number here is based on the public website <https://thescriptsavant.com/movies.html> and https://thescriptsavant.com/movies/Victoria_And_Abdul.pdf

Speaker: Abdul's interrogative sentence	hearer	Relations to Abdul
<p>(13) Behind her veil? (p.59)</p> <p>(14) Oh you gracious your majesty, How can I ever thank you?</p> <p>(p.48)</p>		
<p>(15) Who will have the mohar, sir? (p.8)</p> <p>(16) We both have a cushion? (p.9)</p> <p>(17) Can we have a cushion now, sir? (p.9)</p> <p>(18) But how will we present the mohar, sir?! (p.9)</p> <p>(19) Excuse me, but what is it? (p.23)</p> <p>(20) How do they get it so stiff? (p.23)</p>	<p>Bigge</p> <p>(the first Baron Stamfordham, Private Secretary to Queen Victoria)</p>	The second highest status hearer
<p>(21) There is problem, sir? (p.6)</p> <p>(22) A mohar, sir? (p.6)</p> <p>(23) Mr.Tyler. When will she be arriving, sir? (p.6)</p> <p>(24) England?! (p.7)</p> <p>(25) On a horse? (p.7)</p> <p>(26) Are you sure there isn't a horse? (p.7)</p>	<p>Tyler</p> <p>(The Indian officer who send Abdul to work in England)</p>	The third higher status hearer
<p>(27) Why on earth did you agree to come? (p.10)</p>	Mohammed	Equal status

Table 1 The interrogative sentence between Abdul and different hearers (Cont.)

Speaker: Abdul's interrogative sentence	hearer	Relations to Abdul
<p>it is to see the glories of Italy with all these wonderful people? (p.46)</p> <p>(29) What you are complaining about? (p.46)</p> <p>(30) What on earth could possibly go wrong? (p.46)</p> <p>(31) Who have? (p.64)</p>	friends)	
<p>(32) Tray? (p.14)</p>	<p>Alick Yorke, a member of the British royal household</p>	The third higher status hearer
<p>(33) Well? (p.73)</p>	<p>Sir James Reid, the first Baroness, Physician-in- ordinary to royal family</p>	The second higher status hearer

After separating Yes/No questions from Wh-question using Cruse's criteria (Cruse: 2011), a conversational analysis of each question individually was conducted, examining the setting and illocutionary force. Then the use of Abdul's interrogatives was compared among hearers of different statuses. Two English major university lecturers were recruited to recheck the interrogative sentences to ensure that the sentences used in this study were appropriately selected and analyzed.

4. Results

There were 716 tokens of conversation from all the characters. There were 33 tokens of interrogatives from the leading character, Abdul, toward different characters. There were 20 tokens of Yes/No questions found and 13 tokens of Wh-questions in Abdul's utterances with different hearers. For a clearer picture, the two main parts of the research findings are presented in 4.1 Yes/No questions and illocutionary force, and 4.2 Wh-questions and illocutionary force. The results of the data findings are presented as follows:

4.1 Yes-No question

The research found that Abdul used Yes/No question in intention to elicit a response. There were 5 sub-types of Yes/No question. Each of the subtypes and examples of conversation and interrogative sentences are the following:

4.1.1 Asking for permission/requesting

The intention of Abdul in Text 1 and 2 was to expect the answer yes or no from the addressee to allow the speaker to have further action.

Text 1

Queen Victoria:	La, la, la, la, la, la.(She lifts her arm as she walks, half dancing. We should not have drunk all that champagne. She giggles.)
Abdul:	May I? (Abdul takes the Queen's other hand and they waltz their way along.

Text 2

Abdul:	Can we have a cushion now, sir?
Bigge:	You'll have to mime the cushion.
Abdul:	I don't understand, sir.

For Text 1, Abdul used 'May I' as an indirect question requesting or asking for permission from the Queen to waltz together. In text 2, Abdul requested a cushion from Bigge. The expectation of Abdul is a yes or no answer from the addressee.

4.1.2 Asking for confirming with no further information

The intention of Abdul in Text 3 and 4 was to hear the addressee confirm or contradict the proposition with no further information expected.

Text 3

Queen Victoria:	So Mr. Abdul. May I ask you which part of India are you from?
Abdul:	I am from Agra. The Taj Mahal. <i>You have been to the Taj Mahal?</i>
Queen Victoria:	No.

In this example, Abdul had a reason to believe that the Queen had not been to Italy, but he still wished to hear a confirmation.

Text 4

Queen Victoria:	Hindu. Whatever it is you speak.
Abdul:	<i>Are you sure?</i>
Queen Victoria:	Of course I am sure.

In this example, the speaker Abdul knew the answer. The intension of the speaker is to confirm the answer from the addressee. The speaker Abdul had a reason to believe that the Queen would study Hindu, but the speaker still wished to hear a confirmation.

4.1.3 Asking for confirming with additional information

This pattern is asking for confirmation and needs more information to confirm the addressee's opinion. In the movie, Abdul's utterances were marked by uncertainty and curiosity,

therefore he needed more detailed information to confirm his doubts. The examples are provided in text 5-11.

Text 5

Tyler: Not in Agra. In England.
Abdul: **England?!**
Tyler: You'll present the mohar at an official function. Like an equerry.
Abdul: On a horse?
Tyler: I don't think there'll be a horse.
Abdul: An equerry always has a horse, Mr. Tyler, sir.
Tyler: Well, maybe not like an equerry exactly. They were actually after Hindus but I thought you'd do. What do you say?
Abdul: **Are you sure there isn't a horse?**

Text 6

Abdul: Oh, these are famous stories in Uttar Pradesh. You should go there.
Queen Victoria: Oh, I can never go there. I am forbidden.
Abdul: **Forbidden?**

Text 7

Queen Victoria: They fear I would be assassinated.
Abdul: But you are the Empress of India.
Queen Victoria: Exactly. (Proudly.) You know I've been shot at four times.
Queen Victoria: I want you to teach me Indian.
Abdul: **Indian?**

Text 8

Queen Victoria: I thought you were a Hindu.

Abdul: I am a Muslim, Your Majesty. I learnt the Koran from my father. And he taught me all the great poets: Kabir, Rumi. He is my Munshi.

Queen Victoria: Munshi?

Abdul: Yes, Munshi. My teacher.

Queen Victoria: Then we would like you to be the Queen's Munshi.

Abdul: But I am a servant. **A servant cannot be a Munshi?**

Text 9

Tyler: Ah, Mr Karim. I wanted to speak to you about the carpets we sent to the Exhibition.

Abdul: **There is problem, sir?**

Tyler: No. No. The carpets went down very well. In fact the Governor General has received a letter from the Royal Household thanking him personally.

Text 10

Abdul: **A mohar, sir?**

Tyler: A mohar. Apparently it's a sort of ceremonial coin, rather like a medal. I have been asked to find someone tall to present it. Well, you're the tallest person here.

Text 11

Sir Jame reid: I need to see her tongue.

abdul: Oh, it is not possible to uncover a lady's mouth, Doctor.

Sir Jame reid:	But how can I tell anything if I can't see her tongue?
abdul:	Well?
Sir Jame reid:	I think she's fine.

For text 5-11, the speaker Abdul asks the questions to confirm the unclear proposition of the interlocutor. The intention of Abdul was to hear the addressee provide further information, either confirming or contradicting the proposition.

4.1.4 Inviting

Text 12

Queen Victoria:	I'm not sure we do like the sound of it. We prefer comicopera. Do you know any Gilbert and Sullivan?
Abdul:	<i>Perhaps Your Majesty will sing us a song?</i>
Queen Victoria:	Oh no. I couldn't possibly.

Abdul used an indirect question to invite the Queen to sing a song with the expectation that the Queen will accept the invitation. This is an implicit illocutionary.

4.1.5 Comforting

Text 13

Mohammed:	A spiritual advisor!? You haven't an idea in your head. You promised to get us out of here. And now we're going to bloody Florence.
Abdul:	But don't you see what a privilege it is to see the glories of Italy with all these wonderful people?

Mohammed: You complete bloody idiot. Do you really think they are going to stand there and let her promote a wog? I did not come here to carry your bloody cases.

As in text 13, the speaker, Abdul, did not expect the answer from Mohammed. Abdul used an indirect question to comfort his friend by encouraging positive thinking.

Based on the information above, the characters with different statuses and an example of each of the illocutionary forces performed by Abdul are provided. To compare the illocutionary force reflected from those Interrogatives performed by Abdul with different statuses of addressee, the result is shown as follows:

Table 2 Abdul's Yes/No questions and illocutionary force

Charters	Status relating to Abdul	Illocutionary force	Example
Queen Victoria	The highest status	-Asking for permission/requesting	<i>May I?</i>
		- Asking for confirmation or refuting	<i>Are you sure?</i>
		- Asking for confirmation or refuting and need more information	<i>Forbidden?</i>

Table 2 Abdul's Yes/No questions and illocutionary force (Cont.)

Charters	Status relating to Abdul	Illocutionary force	Example
		- Invitation	Perhaps Your Majesty will sing us a song?
Bigge and Sir Jame	The second highest status	-Asking for permission/requesting	<i>Can we have a cushion now, sir?</i>
		- Asking for confirmation or refuting and need more information	<i>Well?</i>
Tyler and Alick York	The third highest status	- Asking for confirmation or refuting and need more information	<i>England?!</i>
Mohammed	same status	-Comforting	<i>don't you see what a privilege it is to see the glories of Italy with all these wonderful people?</i>

As can be seen in Table 2, the results of the study reveal that Abdul used Yes/No questions in various illocutionary forces with Queen Victoria; including *asking for permission/requesting*, *asking for confirmation or refuting*, *asking for confirmation or refuting and need more information*, and *invitation*. However, with the second and third highest status hearers, Abdul used only 1 or 2 subtypes. For Bigge and

Sir James (the second highest status), and Tyler and Alick York (The third highest status), Abdul used interrogative questions for *asking for permission/requesting* and *asking for confirmation or refuting and need more information*, respectively. These have similar patterns found in the highest status, Queen Victoria. On the contrary, Abdul used *comforting* only with friends who have the same status as him.

4.2 Wh-question

The research reveals that Abdul used Wh-question with the intention to elicit a response that completes the proposition. There were 3 sub-types of Yes/No question. Each of the subtypes and examples of conversation and interrogative sentences are presented as follows:

4.2.1 Asking for more information

In this pattern, the speaker assumed the addressee know the answer and answer with normal question.

Text 14

Queen Victoria: It's an impossible position. No one really knows what it is like to be Queen. I am hated by millions of people – all over the world. I have had nine children, all vain and jealous, and completely at loggerheads with each other. Bertie is a complete embarrassment. I have thirty-four grandchildren, my offspring will rule most of Europe – but look at me: a fat, lame, impotent, silly old woman. What is the point, Abdul?

Abdul: **The point, Your Majesty?**

Queen Victoria: Of life?

Abdul: Service.

In text 14, Abdul restated the question of the Queen. Because of uncertainty about the question, Abdul required more information. Text 15-18 are also examples of Wh-question used to ask for more information.

Text 15

Abdul: Excuse me, but **what is it?**
Bigge: That is a jelly. A pudding made from the liquor of fruit. (Abdul and Mohammed survey it with great curiosity.)
Abdul: ***How do they get it so stiff?***
Bigge: Gelatin: a by-product of cow bone. (They look at the wobbling mass in horror)

Text 16

Tyler: A mohar. Apparently it's a sort of ceremonial coin, rather like a medal. I have been asked to find someone tall to present it. Well, you're the tallest person here.
Abdul: Mr. Tyler! ***When will she be arriving, sir?***

Text 17

Queen Victoria: Well, I am the Empress of India. I should have a Durbar Room.
Abdul: A brilliant idea, Your Majesty. But ***where would you put it?***
Queen Victoria: The Isle of Wight. Obviously.
Abdul:

Text 18

Mohammed: This is a complete and utter disaster.

Abdul:	I don't understand.
Mohammed:	They've been waiting for this.
Abdul:	<i>Who have?</i>
Mohammed:	Ponsonby, Reid. The whole damn lot of them.

In texts 15–18, the speaker, Abdul, used wh-questions, specifically asking 'how', 'when', and 'where' and 'who' with the straightforward intent of obtaining more information from the interlocutor, expecting direct answers to the queries.

4.2.2 Thanking

Text 19

Queen Victoria:	Abdul, you have been an utter fool, and I am absolutely furious with you. It is unconscionable that as my Munshi you should have lied to me in any way....I would like you to stay. But it must never happen again.
Abdul:	Oh Your Gracious Majesty. <i>How can I ever thank you?</i>
Queen Victoria:	Well, there is something we really must sort out, Abdul.

The intension of Abdul here was to thank the Queen. Abdul did not expect the answer to 'how' he can thank the Queen for being gracious to him. The act of this utterance is expressive.

4.2.3 Complaint

Abdul did not expect his friend Mohammed to answer his utterances. In text 20 and 21, Abdul used 'What on earth' and 'Why on earth' respectively. These utterances did not express positive feelings, showing a sense of complaint.

Text 20

Mohammed: I'm dying here. I want to go home. I am telling you this whole thing is a disaster waiting to happen.

Abdul: I am getting sick of your negative attitude. Life is a big adventure. You just need to open up and enjoy it. We're on holiday. *What on earth could possibly go wrong?*

Text 21

Mohammed: Have you any idea how cold it is? We're gonna bloody die there.

Abdul: *Why on earth did you agree to come?*

Mohammed: Had no choice. The tall guy fell off an elephant and I got drafted in at the last moment. Five thousand miles to present a bloody medal.

Abdul: But it's a very great honour.

Based on the information above, an example of each of the illocutionary force performed by Abdul with characters of different status was provided to compare illocutionary force reflected from those interrogatives, as shown in the table below.

Table 3 Abdul's Wh- questions and illocutionary force

Charters	Status	Illocutionary force	Example
relating to Abdul			
Queen Victoria	Higher status	-Asking for more information	<i>The point, Your Majesty?</i>
		- Thanking	<i>How can I ever thank you?</i>

Table 3 Abdul's Wh- questions and illocutionary force (Cont.)

Charters	Status relating to Abdul	Illocutionary force	Example
Bigge and Sir Jame	Higher status	-Asking for more information	<i>what is it?</i>
Tyler and Alick York	Higher status	-Asking for more information	<i>Mr Tyler! When will she be arriving, sir?</i>
Mohammed	Same status	-Asking for more information	<i>Who have?</i>
		-Complaint	<i>What on earth could possibly go wrong?</i>

As can be seen in table 3, the results reveal that when Abdul used interrogative sentences to express illocutionary force, the pattern of *asking for more information* pattern is the most common when having a conversation with all the characters: Queen Victoria, Bigge and Sir Jame, Tyler and Alick York, and Mohammed. Moreover, Abdul used *complaining* only with friends who have the same status as him.

5. Discussion and Conclusion

This study reveals that Abdul's illocutionary forces differed depending on the status of the hearers. Based on the results, it can be concluded that there are 33 tokens of interrogative sentences employed by Abdul.

A summary of illocutionary forces found in Yes/No questions and Wh-questions reveals different subtypes of illocutionary force. There are 5 illocutionary forces in Yes/No questions which are asking for permission/requesting, asking for confirmation or refuting, asking for confirmation or refuting and need more information, invitation, and comforting. For Wh-question, there are 3 illocutionary forces: asking for more information, thanking, and complaint. It can be seen that the Yes/No question has more subtypes of illocutionary force, and Abdul uses Yes/No questions more frequently than Wh-questions, as reflected from 20 tokens of Yes/No questions and 13 tokens of Wh-questions.

The results of the study also reveal that Abdul's illocutionary forces changed depending on the different status of the hearers. In other words, he used interrogatives with people who have higher status and not with those who have the same status as him. The results of the study also reveal that Comforting in Yes/No question was used by Abdul only with people of the same status.

Similarly, it can be observed in Wh-question results that the Complaint used by Abdul is only found when this illocutionary act was done with people who have the same status. This is not found when Abdul used interrogative sentences with people of higher status. This shows that comforting and complaining were used only with the people of the same status as and have a close relationship with the speaker.

These findings reveal that Abdul as a speaker employed the utterances with different illocutionary force depending on the hearer's status. This supports the idea of Prasithrathsint that language and objectives are closely related (Prasithrathsint, 2010). According to Cruse (2011:365) who passes on his idea on the classical book *Meaning in Language*, there is no communication without illocutionary force. Studying the utterance of the speaker reveals how the speaker conveys, and the hearer understands the illocutionary force of those utterances. This research reinforces this idea, as the use of interrogate sentences with individuals of different statuses clearly reveals the variation in illocutionary force.

6. Suggestions

The results of this study are significant for the researchers in the fields of pragmatics, sociolinguistics, and sociologists, especially for those interested in the analysis of language used in naturally occurring speech for future study. The classification of illocutionary acts in Yes/no and Wh-questions in different social classes, as revealed in this study, could be applied to the analysis of different social contexts to see how other social factors, such as gender, age, or cultural background, may influence the use of illocutionary force.

It could also help academicians such as sociolinguist, sociologists, as well as community stakeholders, including authorities, to understand the structure of their society through language used of different groups of speakers. Most importantly, It helps reduce miscommunication among speakers in society, especially at a time when people tend to misunderstand each other due to differences in social background, language use, and communicative intentions.

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