



PHILOSOPHICAL SPEECH ACTS IN JEDI DIALOGUE: A STUDY OF *STAR WARS: EPISODE I - THE PHANTOM MENACE*

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Abstract

This study explores the philosophical speech acts within the dialogue of Jedi characters in *Star Wars: Episode I – The Phantom Menace* through the lenses of Speech Act Theory and the SPEAKING Framework. Jedi dialogue, as a medium of moral instruction, transcends mere communication and reflects deeper philosophical teachings, including mindfulness, humility, and emotional discipline. By analyzing key dialogues of Qui-Gon Jinn, Obi-Wan Kenobi, and Yoda, the research demonstrates how Jedi speech acts function not only to advance the plot but also as tools of moral and spiritual guidance. Through a qualitative analysis, this paper identifies the types of speech acts employed by the Jedi, such as assertive, directives, and expressive, and interprets their philosophical significance. The findings suggest that Jedi communication, while contextualized within a fantastical narrative, embodies timeless human truths about the power of language as a medium for wisdom and ethical reflection. This study contributes to the understanding of cinematic dialogue as a form of philosophical expression and highlights the role of language in shaping moral consciousness.

Keywords: *Jedi, Star Wars, The Phantom Menace, Speech Act Theory, Philosophy, Dialogue, Mindfulness, Linguistics, Moral Instruction, Film Studies.*

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1.Introduction

1.1. Background of the study

Language is more than just a tool for communication, it is a living act that shapes thoughts, performs social and moral functions, and helps to express identity. Every word spoken carries intent and power, that helps in forming the bridge between the mind and meaning. According to J.L.Austin (1962), and John Searl (1996), utterances are not mere combinations of words; they are acts performed by speakers to achieve particular effects. This perspective, known as Speech Act Theory, transforms the understanding of language from a passive medium to an active instrument of human expression and influence.

In literature and film, speech acts serve as an important tool for character development and narrative progression. Through dialogue, characters reveal many things, their emotional connections, ideology, and worldview. *Star Wars: Episode I - The Phantom Menace* exemplifies this function, as its dialogue is more than just a collection of futuristic exchanges, but rather it embodies deep philosophical and ethical values, particularly through the discourse of the Jedi. The Jedi, as guardians of peace and wisdom, communicate in ways that mirror the ancient philosophical teachings, teaching mindfulness, humility, and moral restraint through speech.

Set in a galaxy torn between politics and prophesy, *Star Wars: Episode I - The Phantom Menace* (1999) serves as the prequel to the original Star Wars trilogy. It introduces the origins of the galactic conflict between good and evil through the lens of the Jedi Order. The Jedi - represented by Qui-Gon Jinn, his apprentice Obi-Wan Kenobi, and the Jedi Council led by Yoda, serve as guardians of peace and wisdom long before the rise of Darth Vader. Their dialogue is not driven by emotion or ambition, rather by reflection and restraint. As they navigate political tensions between the Galactic Republic, the Trade Federation, and the emerging Sith threat, their words carry a moral undercurrent that guides the characters and the audience. These moments of speech reveal the Jedi's philosophy of balance, mindfulness, and the disciplined use of power.

While the original *Star Wars* narrative intertwines political, spiritual, and moral dimensions, this study narrows its focus on the *philosophical speech acts* of the Jedi characters. The dialogues of Qui-Gon Jinn, Obi-Wan Kenobi, and Yoda often transcend plot and become expressions of timeless human truths. Statements such as "Fear is the path to the darkside," "The ability to speak does not make you intelligent," and "Your focus determines your reality" reveal a pattern of speech that instructs, warns, and enlightens. Thus the study of Jedi speech is also a study of language as philosophy, where words become vessels of wisdom.

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1.2. Statement of the Problem

Although many studies have analyzed speech acts in films, few have explored how cinematic dialogue functions as a vehicle for moral and philosophical instruction. The Jedi's language in *The Phantom Menace* is distinct because it reflects not only narrative

purpose but also an ethical worldview. Their utterances carry both communicative and contemplative intent.

This paper investigates how Jedi speech acts embody philosophical meanings within the film's context. It focuses on identifying the types of speech acts present in Jedi dialogues and interpreting how these acts express values such as mindfulness, humility, and emotional discipline.

1.3. Objective of the Study

1.3.1. Main Objective

To analyze the philosophical meanings expressed through Jedi speech acts in *Star Wars: Episode I-The Phantom Menace*.

1.3.2. Specific Objective

1. To identify the types of speech acts employed by Jedi characters.
2. To interpret how these speech acts convey moral, ethical, or philosophical teachings.
3. To explain how the Jedi's linguistic choices reflect their spiritual discipline and world view.

1.4. Research Questions

1. What types of speech acts are used by Jedi characters in *The Phantom Menace*?
2. What philosophical meanings do these speech acts convey?
3. How do Jedi speech acts function as tools of moral or spiritual instruction in the film's narrative?

1.5. Significance of the Study

This study contributes to the broader field of linguistics by highlighting how language operates as a moral and philosophical medium within popular culture. By examining the Jedi use of speech acts, the paper demonstrates how dialogue in film can transcend entertainment and become a reflection of ethical and spiritual ideals.

This study also benefits educators, linguists, and film scholars by providing an example of how speech acts analysis can reveal underlying moral philosophies in visual narratives. It underscores the timeless truth that language, even in a fictional galaxy, remains humanity's most profound instrument for teaching wisdom.

1.6. Delimitation of the Study

The study focuses solely on Jedi characters, specifically Qui-Gon Jinn, Obi-wan Kenobi, and Yoda, whose dialogues in *The Phantom Menace* express moral or philosophical reflection. Other characters, such as Sith or Political figures are excluded, as the focus rests on how Jedi's speech reflects on their ethical and spiritual orientation.

1.7. Definition of Key Terms

- **Speech Act:** An utterance that performs an action through language, as proposed by Austin (1962) and Searle (1969)
- **Illocutionary Act:** The intended function of an utterance (e.g. commanding, advising, warning).
- **Perlocutionary Act:** The effect an utterance has on the listener (e.g. inspiring, persuading, alarming).
- **SPEAKING Framework:** A sociolinguistic model developed by Dell Hymes (1972) for analyzing the components of communication in context.

Philosophical Speech Acts: A speech act that conveys moral, reflective, or contemplative meaning beyond its surface purpose, often expressing wisdom or ethical guidance

2. Literature Review

2.1. Introduction

The literature review on language, philosophy, and cinematic dialogue provides a strong foundation for this study. Understanding how words operate as actions, especially within moral, philosophical contexts, requires a synthesis of linguistic theory, narrative analysis, and cultural interpretation. This section examines the foundational principles of Speech Act Theory, and the SPEAKING Framework, analyzes their relevance to film discourse, and situates *Star Wars:Episode I-The Phantom Menace* within this scholarly context.

2.2. Speech Act Theory

The roots of Speech Act Theory can be traced to J. L. Austin's *How to Do Things with Words* (1962), where he proposed that language is not merely descriptive but performative. Austin argued that when people speak, they *do* things through their words, promising, commanding, warning, blessing, or questioning. He divided these verbal performances into three interrelated levels;

1. **Locutionary Act:** The act of saying something with a specific meaning or reference.
2. **Illocutionary Act:** The intention or force behind the utterance (e.g. requesting, advising, commanding).
3. **Perlocutionary Act:** The effect of the utterance on the listener (persuading, inspiring, alarming).

Later John Searle (1969) refined Austin's framework, organizing speech acts into five broad categories: **assertives, directives, commissives, expressives, and declaratives**. Each category reveals a distinct relationship between speaker intention and listener response. This theoretical foundation is vital for understanding how Jedi dialogue operates, each line spoken by a Jedi carries both linguistic precision and moral intent.

In *The Phantom Menace*, Jedi speech embodies these dimensions fully, a simple utterance may instruct, reassure, or warn, while simultaneously shaping the film's ethical and spiritual landscape. Through Speech Act Theory, Jedi communication can be interpreted not as casual dialogue, but as philosophical action, language performing wisdom.

2.3. Dell Hymes' SPEAKING Framework

Dell Hymes (1972) proposed the **SPEAKING Framework** as a sociolinguistic model to analyze communication within its social and cultural contexts. This acronym represents:

- **S** - Setting and Scene
- **P** - Participants
- **E** - Ends (purpose or goals)
- **A** - Act Sequence
- **K** - Key (tone or manner)
- **I** - Instrumentalities (Channel or form of speech)
- **N** - Norms (rules of interaction)
- **G** - Genre

This framework Complements Speech Act Theory by emphasizing contextual meaning, how environment, tone, and cultural norms influence communication. In analyzing Jedi discourse, the SPEAKING model helps situate utterances within their narrative and moral environment.

2.4. Speech Act Analysis in Film Studies

The study of speech acts in cinematic discourse had gained increasing attention in recent years, revealing how language functions as both narrative mechanism and character psychology. Scholars have applied Speech Act theory across a variety of film genres to explore how dialogue shapes emotion, ideology, and moral perspective.

Nihat Nayat (2013) examined speech acts through a linguistic and pragmatic lens, emphasizing that utterances are not merely communicative structures but intentional actions that construct social and moral meaning. His theoretical grounding forms a foundation for analyzing cinematic dialogue as performative language, a concept central to understanding the Jedi's speech in *The Phantom Menace*.

Tabassam, Faisalullah, and Yasin (2020) approached the concept from a literary perspective in their stylistic analysis of *Button, Button*, emphasizing the illocutionary force of language as a means of moral and ethical communication. Applying their lens to *The Phantom Menace* highlights how philosophical utterances, such as Yoda's warnings or Qui-Gon's counsel, act as moral speech acts shaping the film's spiritual undertone.

Similarly, Rahmawati (2021) investigated expressive speech acts in *Crazy Rich Asians*, employing Searle's theory alongside Hymes' SPEAKING Framework to analyze

how social context and culture influence emotional communication. Her study illustrates how speech acts convey identity, hierarchy, and empathy, providing a model for examining the sociocultural dimension of Jedi discourse

More recent studies have further diversified the scope of cinematic speech act research. Sari (2020) examined directive acts in *SpongeBob SquarePants: The Movie*, showing how language constructs authority and humour, while Violeta (2019) analyzed *Maledicent*, identifying illocutionary acts that reflect power, emotion, and moral conviction.

Aritonang (2023) investigated expressive speech acts in *Avatar: The Way of Water*, identifying ten communicative functions, from praise and lament to protest and gratitude, reflecting the film's ethical and emotional complexity.

Collectively, this body of research establishes in film functions not merely as plot-driven exchange but as linguistic performance imbued with moral, emotional, and philosophical significance. Building on this foundation, the present research investigates how Jedi speech acts in *The Phantom Menace* embody philosophical intent, transforming language into a medium of moral reflection and spiritual teaching.

2.4. Language as Philosophy

Language, when used deliberately, transcends information sharing and becomes a form of contemplation. Philosophers from Ludwig Wittgenstein to Paul Ricoeur have recognised that speech can serve as a medium of ethical and existential insight. In this light, the Jedi's mode of communication reflects not only intelligence but awareness, an expression of inner equilibrium between thought, emotion, and duty.

The Jedi's speech reveals that linguistic action is inherently moral. Each utterance, whether advising patience, warning against fear, or teaching self-control, illustrates how communication can perform philosophy. Their dialogues embody the idea that wisdom is not shouted but spoken softly, transforming language into an instrument of discipline and illumination.

As such Jedi speech acts represent a meeting point between linguistics and philosophy, where utterances serve both pragmatic and metaphysical functions. In analyzing these moments, the study not only investigates how the Jedi communicate but also how their communication teaches, turning dialogue into doctrine and language into living philosophy.

2.5. Summary of the Literature

The review of literature established that Speech Acts Theory and the SPEAKING Framework provide strong analytical tools for examining how language performs action and meaning within context. While earlier research has demonstrated how cinematic dialogue expresses emotion, conflict, or ideology, few studies have examined its role as a philosophical instrument.

By applying these frameworks to Jedi discourse, this study contributes a new perspective to both linguistic and film studies, that in *The Phantom Menace*, words are not simply spoken, they act. They carry moral weight, transmit ethical awareness, and embody a worldview grounded in balance and mindfulness. In this way, the Jedi's language exemplifies the enduring truth that words, when chosen with wisdom, become acts of enlightenment.

3. Methodology

3.1. Research Design

This study employs a qualitative description method. As it focuses on interpreting and explaining the philosophical dimensions of speech acts rather than quantifying them. Qualitative research allows the researcher to describe and interpret meaning embedded in linguistic and contextual patterns. Through this approach, the study aims to understand how Jedi speech acts function as carriers of moral and philosophical insights in *Star Wars: Episode I-The Phantom Menace*.

3.2. Data Source and Scope

The primary data for this research consists of dialogues spoken by Jedi characters in *The Phantom Menace*, including Qui-Gon Jinn, Obi-Wan Kenobi, and Yoda. These characters were selected because their utterances frequently show moral reflection, mindfulness, and philosophical reasoning, traits central to the Jedi worldview. This study excludes non-Jedi characters such as Sith and Political figures, or secondary characters, as the focus remains on the linguistic and ethical dimensions of Jedi discourse.

The dialogues were gathered both from the Script of the movie, as well as repeated viewings of the movie by the researcher, to ensure contextual understanding and accuracy. Each selected utterance was examined for its pragmatic and philosophical significance.

3.3. Analytical Framework

This analysis is grounded in Speech Act Theory (Austin, 1962; Searle, 1969), and the SPEAKING Framework (Hymes, 1972). Together, these frameworks provide a lens through which both the function and the context of the utterances can be examined.

3.4. Speech Act Theory

Speech Act Theory states that every utterance performs an act, whether asserting, commanding, promising, or expressing emotion. This study focuses on illocutionary acts, particularly four major types most prevalent in Jedi discourse.

- **Assertives** – Statements of truth, belief, or insight.
- **Directives** – utterances of guiding or instructing others.
- **Expressives** – expressions of feeling or evaluation.
- **Commissives/Declaratives** – speech acts involving commitments or pronouncement.

Each speech act was categorized according to Searle's taxonomy and interpreted for its underlying philosophical intent.

3.5. Speaking Framework

To contextualize each speech act, Dell Hymes' SPEAKING Framework was applied. The framework breaks down communication into eight components:

- Setting/scene
- Participants
- Ends (purpose/goals)
- Act sequence
- Key (tone/mood)
- Instrumentalities (mode/channel)
- Norms (social/cultural expectations)
- Genre (type of discourse)

This model enabled an understanding of *why* and *how* Jedi speech acts occur within specific moral, social, or situational contexts, revealing how language reflects Jedi philosophy

3.6. Procedure of Analysis

1. **Data Collection:** Dialogues were extracted from the film transcript and validated through direct observation of the scenes.
2. **Selection Criteria:** Utterances were chosen if they contained explicit or implicit moral, ethical, or philosophical content.
3. **Classification:** Each utterance was classified according to Searle's (1979) categories of speech acts.
4. **Contextual Analysis:** The SPEAKING model was used to identify the communicative setting and the moral or emotional purpose of each act.
5. **Interpretation:** The identified speech acts were then analyzed for their philosophical significance, illustrating how Jedi dialogue is a medium of teaching, reflection, and moral discipline.

In essence, this methodology combines pragmatic analysis (Speech Act Theory) with sociolinguistic interpretation (SPEAKING Framework) to uncover how language operates as a medium of philosophy in *The Phantom Menace*. Through careful qualitative interpretation, this study explores how Jedi utterances serve as performative acts of wisdom, uniting language, morality, and mindfulness within the Star Wars universe.

3.7. Analysis and Discussion

Language in *Star Wars: Episode I – The Phantom Menace* does not simply advance the plot, it embodies a moral and philosophical consciousness. The Jedi, guardians of peace and wisdom, use language as a performative act that reflects their discipline, awareness,

and moral grounding. Each utterance carries illocutionary force, functioning not only as speech but as action, shaping thought and guiding behaviour.

3.8. Analysis of Jedi Speech Acts

3.8.1. Expressives

In the opening scene, Jedi Master Qui-Gon Jinn and his padawan, Obi-Wan Kenobi are aboard the Trade Federation's flagship on a mission to negotiate the blockade of Naboo. As they wait in a conference room for the Viceroy. Obi-Wan Kenobi senses something is amiss and voices his unease. This moment foreshadows the betrayal and conflict to come, marking the tension between intuition and unfolding political deceit.

Quote 1: Obi-Wan Kenobi: *"I have a bad feeling about this."*

The above quotes functions as an Expressive speech act, as Obi-Wan Kenobi verbalizes an internal emotional state, unease and intuition.

For the above quote the locutionary act conveys a literal statement of discomfort. The illocutionary force expresses apprehension grounded not only in emotion, but in the Jedi's heightened sensitivity to the force. It reflects how intuition operates as a legitimate form of perception within Jedi Philosophy. The perlocutionary effect is to heighten vigilance in both speaker and listener, signaling that emotional awareness can only serve as early wisdom.

Through this act Obi-Wan's language transforms emotion into guidance, his unease becomes a pragmatic warning. It shows how Jedi express emotion without indulgence, they acknowledge feeling, yet remain composed using it as insight rather than weakness.

QUOTE 1		
S-Setting		Conference room abroad the Trade Federation Ship.
P-Participants	Speaker Listener	Obi-Wan Kenobi Qui-Gon Jinn

E-Ends		To express intuitive concern about the situation.
A-Act Sequence		Obi-wan voices unease; Qui-Gon acknowledges it calmly.
K-Key	Tone	Low, uncertain, reflective
I-Instrumentalities		Oral Exchange
N- Norms		Jedi custom values intuition as a valid form of awareness
G- Genre		Casual conversation expressing unease.

This expressive act exemplifies emotional intelligence, a Jedi's ability to articulate intuitive awareness without fear or exaggeration. Obi-Wan's tone conveys calm intuition. Demonstrating the discipline to feel deeply while staying anchored in composure.

3.9. Assertives

After rescuing Jar-Jar Binks from the Droid invasion on Naboo, Qui-Gon Jinn finds himself burdened by the Gungan's incessant chatter. When Jar Jar mistakes words for

wisdom, Qui-Gon responds with quiet firmness: “The ability to speak does not make you intelligent.” The line functions as a moral and philosophical check, reminding both Jar Jar and the audience that expression without understanding lacks true meaning.

Quote 2: Qui-gon Jinn: “*The ability to speak does not make you intelligent.*”

The above quote is an assertive speech act, as it communicates moral truth about intellect and humility.

For the quote above, the locutionary act is a direct statement about the difference between speaking and being wise. The illocutionary force asserts a broader ethical lesson, that wisdom requires understanding not verbosity. It states a moral truth and reinforces humility. The perlocutionary effect is corrective, it humbles the listener and reinforces reflection over noise.

This utterance becomes a philosophical declaration disguised as sarcasm. Through calm delivery, Qui-Gon demonstrates that language, when used carelessly, can distort meaning, a principle tied deeply to his character’s brief in mindful communication.

QUOTE 2		
S-Setting		Swamp region on Naboo, immediately after the rescue.
P-Participants	Speaker Listener	Qui-Gon Jinn Jar Jar Binks
E-Ends		To assert a moral distinction between talking and understanding
A-Act Sequence		Jar Jar rambles; Qui-Gon interrupts with composed

		correction.
K-Key	Tone	Dry, firm, instructive.
I- Instrumentalities		Oral Exchange and Spoken directly.
N- Norms		Jedi culture values wisdom through silence and thought.
G- Genre		Philosophical observation delivered conversationally.

The utterance functions assertively because it states truth based on belief and moral principle. It's not an insult but a moral statement, verbal reflection of Jedi restraint and clarity. Qui-Gon uses an assertion to educate, not to mock, which aligns with the Jedi way of teaching through calm correction.

While escaping the water tunnels of Naboo, the Jedi's craft is pursued by a massive sea creature, only to be saved when an even larger predator devours it. Qui-Gon delivers the line with serene humour, reducing a life-threatening event to a proverb on cosmic order.

Quote 3: Qui-Gon Jinn: "There's always bigger fish."

The saying above acts as an assertive speech act, presenting an observation about hierarchy and cosmic order.

The locutionary act for the above quote is a simple factual remark. The illocutionary force asserts a truth about perspective and humility in the face of danger. The Perlocutionary act reduces fear, restoring calm and control.

Qui-Gon's assertion reflects the Jedi's stoic worldview, recognising danger without panic, humour without arrogance. It's an utterance of balance, accepting that existence operates within infinite scales of power.

QUOTE 3		
S-Setting		The underwater tunnels of Naboo, immediately after the Jedi, narrowly escape from the massive sea creature.
P-Participants	Speake r Listene r	Qui- Gon Jinn Jar Jar Binks and Obi- Wan Kenobi
E-Ends		To reduce fear and re-establish composure by offering a philosophical perspective on danger.
A-Act Sequence		The group escapes danger, Qui-Gon responds reflectively.

K-Key	Tone	Serene and lightly amused, conveying calm wisdom
I- Instrumentalities		Spoken directly and informally within a life-threatening context.
N- Norms		Jedi customs value emotional control and perceiving humour even in peril as a mark of detachment.
G- Genre		Philosophical proverb.

This assertive act shows how Jedi wisdom often appears through understatement. Qui-Gon's humour conceals spiritual teaching, acknowledging one's smallness in the cosmic order. His calm wit performs balance, showing master of self through language.

The scene takes place inside Anakin Skywalker's home in Mos Espa, Tatooine, on the night before the Boonta Eve Podrace. Qui-Gon Jinn, Jar Jar Binks, and Shmi Skywalker are present as Anakin speaks of his dreams, to become a Jedi and free slaves. Qui-Gon, recognizing both the boy's potential and uncertainty, responds with this calm but profound statement. The utterance serves as a moment of mentorship, bridging wisdom with reassurance.

Quote 4: Qui-Gon Jinn: "Your focus determines your reality."

The line functions as an assertive speech act, as it communicates a philosophical truth grounded in both Jedi spirituality and pragmatic mindfulness.

The locutionary act expresses a direct statement about the fact that one's focus shapes one's lived experience. The illocutionary force asserts a universal principle, awareness and attention are the true determinants of perception and outcome. The perlocutionary effect is motivational, inspiring Anakin to align his thoughts with his goal and reinforcing the Jedi belief that control over one's mind is control over one's destiny.

Qui-Gon's utterance demonstrates that Jedi communication often blurs the line between language and meditation. His tone is calm, deliberate, and imbued with faith, the assertion is performative, it doesn't just describe truth, it enacts it by centering Anakin's scattered thoughts into focus.

QUOTE 4		
S-Setting		Inside Anakin Skywalker's home in Mos Espa, on Tatooine, during an evening conversation before the Boonta Eve Podrace.
P-Participants	Speaker Listener Observer s	Qui-Gon Jinn Anakin Skywalker Jar Jar Binks Shmi Skywalker
E-Ends		To impart a moral truth about mindfulness and self determination

		through calm guidance..
A-Act Sequence		Anakin expresses doubt about his dreams, Qui-Gon responds with a reflective statement that reframes perception as reality.
K-Key	T one	Gentle and encouraging
I-Instrumentalities		Spoken directly
N- Norms		Jedi mentorship emphasized insight through reflection rather than instruction, encouraging self awareness.
G- Genre		Philosophical instruction,

		reflective and motivational.
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This assertive act embodies Qui-Gon's belief in the Living Force, the immediate experiential aspect of existence. Through language, he transforms abstract wisdom into emotional grounding. The utterance acts as both affirmation of Anakin's potential and as a quiet foreshadowing of his future, when his misplaced focus reshapes his destiny. In this way, the speech act illustrates how language in Jedi philosophy both shapes and reflects the realities it describes.

3.10. Directives

During podrace preparation on Tatooine, Qui-Gon Jinn advises Anakin Skywalker to center his mind and rely on his instincts. His words combine practical training with moral guidance, teaching mindfulness and presence, essential tenets of Jeedi Philosophy.

Quote 5: "You must focus on the moment. Feel, don't think. Use your instincts."

The utterance functions as a directive speech act, as it instructs the listener to adopt a mental and emotional posture of awareness.

The locutionary act conveys practical advice about concentration and instinctive action. The illocutionary acts directs Anakin to transcend conscious reasoning and access intuitive perception, a form of knowing rooted in the Force rather than intellect. The perlocutionary effect is psychological transformation, Anakin's anxiety is replaced by composure and focus, aligning his inner state with the task ahead.

This directive exceeds simple technical instruction. It encapsulates a moral and spiritual principle, that mastery arises from balance, not control. By saying "Feel, don't think," Qui-Gon reshapes action into an act of spiritual harmony, suggesting that wisdom emerges when the mind yields to instinct and presence.

QUOTE 5		
S-Setting		The podrace hanger on Tatooine, moments before the race begins.

P-Participants	Speake r Listene r	Qui-Gon Jinn Anakin Skywalker
E-Ends		To prepare Anakin mentally and spiritually by centering his awareness in the present moment
A-Act Sequence		As Aankin readies his pod, Qui- Gon kneels beside him and offers his calm, rhythmic guidance to anchor him before the race.
K-Key	one T	Gentle, meditative, and assuring
I- Instrumentalitie s		Oral Exchange
N- Norms		Jedi mentorship encourages presence and intuition as

		expressions of harmony with the force.
G- Genre		Directive instruction, practical guidance with moral and spiritual resonance

This directive act illustrates the Jedi equilibrium between discipline and trust. The phrasing functions as a form of verbal meditation, converting preparation into mindfulness. Qui-Gon's tone shows the Jedi ideal, authority without pressure, faith without control. His words not only instruct Anakin but also *perform serenity*, the language itself has the composure it seeks to inspire. In this way, the utterance operates as both teaching and practice.

This moment occurs during Anakin Skywalker's evaluation before the Jedi Council at the Temple on Coruscant. Anakin, though young and gifted, reveals his fear for his mother's safety. Yoda sensing the emotional turbulence within him, delivers this line. A solemn warning disguised as instruction. The utterance is both a spiritual diagnosis and a moral directive, capturing the essence of Jedi emotional ethics.

Quote 6: "Fear is the path to the darkside. Fear leads to anger, anger leads to hate, hate leads to suffering."

The utterance acts as a directive speech act, as it instructs the listener to cultivate emotional discipline and warns against the destructive consequences of fear.

The locutionary act outlines a chain of emotional responses, fear gives rise to anger, which transforms into hate and culminates into suffering. The illocutionary act commands the listener, and implicitly all Jedi, to avoid fear as the root of corruption. The perlocutionary effect provokes reflection and internal vigilance, urging Anakin and others to guard their minds against attachment and loss of control.

Through its deliberate rhythm and repetition, Yoda's statement functions as verbal meditation. It converts philosophy into performance, guiding the mind through cadence. The language enacts its lesson, structured, balanced, and restrained, embodying the very discipline it prescribes

QUOTE 6

S-Setting		The Jedi Temple of Coriscant, within the Council chambers during Anakin's evaluation.
P-Participants	Speaker Listener	Yoda Anakin Skywalker, Jedi Council members.
E-Ends		To warn against the dangers of fear and instruct on the necessity of emotional control.
A-Act Sequence		During the evaluation, Yoda senses Anakin's fear and articulates this moral progression as both warning and teaching.
K-Key	tone	Solemn. Contemplative, instructional

		yet compassionate.
I- Instrumentalities		Spoken Dialogue
N- Norms		Reflects the norms of Jedi Teaching and wisdom sharing .
G- Genre		Philoso phical teaching during a council session..

This directive act embodies the essence of Jedi moral philosophy, fusing spiritual insight with disciplined instruction. Spoken with the solemn stillness of the Council chamber, Yoda's words transcend the moment, transforming a warning into timeless truth. His calm cadence and deliberate repetition mirror the meditative structure of Jedi teaching, turning speech into ritual. Each clause unfolds like a moral equation, tracing the path from fear to destruction into serene inevitability. Through this utterance, Yoda redefines fear not as emotion but as ethical failure, a choice that opens the path to darkness. His tone, compassionate yet resolute, models the very restraint he preaches. In this way, Yoda's speech becomes performative, it does not merely advise discipline, it enacts it.

4. Discussion

The analysis of selected speech acts from *Star Wars: Episode I -The Phantom Menace* reveals that language, for the Jedi, is not simply a tool of communication but a manifestation of consciousness. Through measured words, controlled tone, and moral purpose, the Jedi demonstrate that speech itself can be an act of balance, a reflection of both inner order and ethical responsibility.

Across the examined utterances, three dominant speech act types emerge: Assertives, Directives, and Expressives. Each type contributes uniquely to the philosophical fabric of Jedi discourse. Assertives such as "*Your focus determines your reality*" and "*The ability to speak does not make you intelligent,*" embody the Jedi's

pursuit of truth and understanding. They affirm a worldview where clarity of thought and authenticity of expression define wisdom.

Directive acts include Yoda's iconic "*Fear is the path to the darkside*" and Qui-Gon's "*Feel, don't think*," reveals a pedagogical dimension within Jedi speech. These utterances function as lessons in moral discipline and emotional control, showing that authority in the Jedi tradition is gentle but transformative.

Expressive acts, such as Obi-Wan Kenobi's "*I have a bad feeling about this*," illustrates that emotion within the order is not suppressed but acknowledged, refined, and redirected. Such utterances transform feeling into awareness, fear into foresight, emotion into intuition.

Collectively, these speech acts illustrate the Jedi's relationship with the living force, the present, immediate energy of awareness. The structure and rhythm of their language mirror meditation, slow, balanced, and reflective. Jedi speech thus becomes performative philosophy, their utterances do not simply describe the path of wisdom, they walk it.

Moreover, through **Speaking Framework**, such utterances gain sociocultural depth. The Jedi's speech occurs within hierarchies of mentorship, ritual, and moral instruction, where language functions as an ethical act. Context (setting and tone) reinforces meaning; calm delivery reflects composure, and restraint in dialogue parallels restraint in action.

Ultimately, Jedi speech acts function as linguistic manifestations of moeality, language that disciplines the mind even as it enlightens. Their communication style shows that power in the Jedi worldview does not reside in domination but in understanding, in the ability to speak with purpose and listen with peace.

5. Conclusion

This study set out to explore the philosophical dimensions of Jedi speech acts in *Star Wars: Episode I-The Phantom Menace* through the lenses of Speech Act Theory and the SPEAKING Framework. By analyzing selected dialogues of Qui-Gon Jinn, Obi-Wan Kenobi, and Yoda, the research uncovered how language within the Jedi tradition operates as a vehicle of both pragmatic function and moral philosophy.

The findings reveal that Jedi utterances blend, assertion, instruction, and reflection, creating a linguistic system rooted in mindfulness. Their speech acts are not random exchanges but moral performances, deliberate choices that express ethical awareness, emotional balance, and intellectual humility.

Through calm tone, precise wording, and philosophical intent, the Jedi demonstrate how language can embody discipline. Each utterance, from Yoda's meditative warning to Qui-Gon's quiet affirmations, reflect the Force's underlying principle of harmony. Their words perform the very virtues they teach, patience, clarity, and inner stillness.

This study contributes to the understanding of how cinematic dialogues can serve as an instrument of philosophical reflection. It affirms that the *Star Wars* universe, though fictional, echoes deeply human truths about speech, morality, and consciousness. Future research might extend this enquiry to Sith discourse or other film franchises, comparing how differing moral frameworks shape linguistic expression.

In the end, the Jedi remind us that the power of language lies not in persuasion but in presence. To speak, for them, is not merely to communicate, it is to act wisely, feel deeply, and live in harmony with the force.

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