Speech Events in the Indonesian Version of Miracle in Cell No. 7 and YouTube Discussion Pages: A Digital Communication Context Analysis Using Dell Hymes' "Speaking" Model

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Abstract

This study investigates the structure and characteristics of speech events in two distinct communicative contexts using Dell Hymes' SPEAKING model: the Indonesian adaptation of the film Miracle in Cell No. 7 and an online legal discussion hosted on Sahabat ICW's YouTube channel. The research applies qualitative content analysis to identify and compare the elements of Setting, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms, and Genre across both sources. In total, the film provided 129 communication segments with complex emotional and narrative elements, whereas the YouTube discussion reflected a more structured and formal discourse with 11 primary communication goals and four active participants. Findings indicate that while both contexts employ the same communicative components, their application varies significantly based on purpose, medium, and audience. The film emphasizes emotional expression and moral storytelling, illustrating themes of injustice, empathy, and human dignity through a diverse range of speech acts and multimodal cues. In contrast, the online discussion focuses on civic education and legal advocacy, employing a formal tone and structured interaction within a virtual public sphere. The study concludes that Dell Hymes' SPEAKING model remains a robust framework for analyzing discourse in both fictional and real-time digital settings, offering critical insights into the cultural, emotional, and social dimensions of communication.

Keywords: SPEAKING model, speech events, digital discourse, film analysis, sociolinguistics

INTRODUCTION

A speech event is a form of communication that occurs when a speaker delivers an utterance to an interlocutor within a specific social context, aiming to fulfill a particular intention or goal. In linguistic studies, according to Agustin et al. (2022), Dell Hymes developed the "Speaking" model to analyze speech events using eight components: Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms, and Genre. A speech event thus constitutes a communicative interaction a process of exchanging information, ideas, thoughts, and emotions between individuals or groups. In this sense, speech events represent interactive communication involving a speaker addressing a listener in a defined social setting with a clear purpose.

Communication, as a key element of human interaction, is essential in daily life. It facilitates the transfer of information across personal, social, and professional domains. Communication takes three primary forms: verbal (spoken words), nonverbal (facial expressions, body language, tone), and written (letters, emails, text messages). These forms

complement each other to ensure effective message delivery. The communication process involves six interrelated elements: (1) the receiver who receives the message; (2) the message—its content or information; (3) the channel—the medium used, such as direct conversation, phone, or digital media; (4) feedback—responses that show comprehension; (5) context—the situational, cultural, or social setting in which communication occurs; and (6) the sender—who constructs and delivers the message (Saputro, 2014). These elements collectively support meaningful and effective communication. As such, speech events form the foundation of human interaction, significantly influencing various aspects of life, from personal relationships to professional and organizational dynamics.

According to communication expert Tarigan, communication is part of language skills already possessed by individuals. Some people exhibit optimal language proficiency, ensuring their communication goals are achieved. As cited in Nasution (2020), Tarigan outlines four core language skills: (1) listening, (2) speaking, (3) reading, and (4) writing. These skills are essential for effective communication, particularly in ensuring mutual understanding between the speaker and listener. When these skills are properly exercised, the message in an interaction is more likely to be received accurately by both parties.

In the Indonesian context, language usage and politeness norms are not always consistently observed. Often, individuals fail to adhere to region-specific norms or widely accepted standards. Mulyati (2015) argues that communication occurs within dynamic cultural contexts. The success of communication largely depends on proper encoding and decoding of messages that align with the situational context. Thus, language use is shaped by both social and situational factors. Social factors include variables like social status, gender, age, education level, and economic standing. Situational factors relate to who is speaking, the topic, the audience, the timing, the setting, and the nature of the interaction.

Dell Hymes asserts that each speech event must consist of specific components. As cited in Thamrin et al. (2020), Hymes (2009) outlines eight interrelated components in the "Speaking" model:

a) *Setting and scene*, Refers to the physical time and place of the interaction, and the psychological backdrop or mood. For instance, a noisy classroom conversation differs significantly from social media posts made during a similar moment of distraction.

b) *Partisipants,* Involves the individuals engaged in communication, such as speaker and listener, greeter and greeted, sender and receiver.

c) *End*, Represents the intentions or goals of the communication. For example, in a courtroom, the prosecutor, defense attorney, and judge all have distinct communicative objectives.

d) *Act sequence,* refers to the form of speech and the content of speech. Speech form concerns the words used, how they are used, and the relationship between what is said and the topic of conversation. Speech forms in public lectures, casual conversations, and social media also have different sequences of actions. Changes in the topic of speech in a speech event will affect the choice of language..

e) *Key,* refers to the tone, manner, and spirit in which a message is conveyed: cheerfully, seriously, briefly, arrogantly, mockingly (insultingly), and so on. This can also be shown by body movements, and the elongation of vowels in words, feeling more expressive, the tone indicating increasing irritation.

f) *Instrumentalities,* refers to the language channels used, such as spoken, written, telegraphic or telephone channels. Instrumentalities also refer to the speech codes used, such as language, dialect, phrase, or register..

g) *Norms*, Norms of interaction and interpretation refer to norms or rules for interaction. For example, those related to how to give instructions, ask questions, and so on. They also refer to norms for interpreting the utterances of the interlocutor.

h) *Genre,* This refers to the category of language variety used. It takes the form of poetry, myths, fairy tales, proverbs, riddles, curses, prayers, orations, lectures, trade, circulars, editorials, and so on.

Dell Hymes originally termed this approach parlant (French for "speaking"), which he later revised to "ethnography of communication"—a more precise label for analyzing language within its social context (Fatra Nurlaela et al., 2022). This ethnographic model views speech events as culturally situated verbal interactions where speakers bring distinct styles and diction. Zakiah (2008) notes that the model offers a framework to examine how speech is used within specific communities, emphasizing actual usage over structural rules. According to Mudjiono (2011), communication is the symbolic transmission of meaningful signs such as ideas, information, beliefs, or emotions from one person to another, whether face-to-face or mediated. Effective communication arises when both parties interpret these verbal and nonverbal symbols consistently.

Previous studies have demonstrated that film can be analyzed through the lens of Dell Hymes' "Speaking" model. Najiyah et al. (2019) showed that every dialogue segment in the Katakan Putus TV show fulfilled the criteria of a speech event. Similarly, Hidayatullah & Romadhon (2020) employed the "Speaking" framework to analyze the "Ngobras" program with the Dean of FKIP UMUS Brebes. Using a qualitative descriptive approach, they identified all eight speech components within the show. These studies confirm that speech events occur in everyday interactions and are critical to understanding the meaning-making process in communication.

Nevertheless, in real-life community interactions, language use often results in ambiguous or misunderstood messages. This can stem from miscommunication or encoding failures. Film, as a multimedia communication tool, reflects such speech dynamics and portrays how speakers and interlocutors interact. As an audiovisual medium, film conveys messages to audiences in specific settings and offers insights into social communication patterns. Beyond film, online discussions also represent real-time communicative interactions, serving as digital platforms for dialogue and information exchange. Tools like Zoom, Google Meet, or YouTube Live facilitate synchronous communication without physical presence. These platforms are not only information channels but also two-way, participatory communication media responsive to technological developments, making them valid subjects for speech event analysis.

Consequently, this study draws on two primary data sources: (1) the Indonesian adaptation of the film Miracle in Cell No. 7, and (2) the transcript of an online discussion titled Conflict of Interest and Law Enforcement in Corruption Crimes, streamed on the Sahabat ICW YouTube channel. Both contexts are analyzed using Dell Hymes' "Speaking" model to explore how digital and mediated interactions embody meaningful speech events.

METHOD

This study employed a qualitative approach with a descriptive-analytical research design. As a scientific inquiry, it aimed to explore a specific linguistic phenomenon speech event in two communicative contexts using a structured and theory-driven method. In alignment with Emzir (2017), research is understood as the formal application of scientific procedures to solve a problem, and all investigative actions taken by the researcher are guided by a clear methodological framework. In this study, the qualitative approach allowed for a

deep, contextual understanding of the speech events observed, while the descriptive-analytical method provided a basis for systematically interpreting communicative features using Dell Hymes' SPEAKING model.

The primary data sources consisted of two distinct yet complementary forms of communication. The first was the transcript of the Indonesian adaptation of the film Miracle in Cell No. 7, which was analyzed through its character dialogues and situational interactions. The second source was the transcript of a digital public discussion titled Conflict of Interest and Law Enforcement in Corruption Crimes, which was hosted on the Sahabat ICW YouTube channel. Both data sets were selected for their representativeness in capturing authentic speech events one in a fictional narrative context and the other in a real-time digital discussion forum.

Data collection followed established qualitative techniques adapted from Moleong (2017), as cited in Kusumastuti and Khoiron (2019), which include observation, note-taking, and systematic documentation. First, the observation technique (simak) was employed to closely listen to and examine the utterances in the selected video materials. This stage involved repeated viewings to ensure accurate interpretation of the communicative exchanges. Second, the note-taking technique (catat) was used to identify and document relevant linguistic elements, particularly those that correspond to the eight components of the SPEAKING model such as Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms, and Genre. Finally, the data collection process was supported by two core activities: recording and transcription. The recording stage involved extracting audiovisual materials from both the film and the online discussion, while the transcription stage converted these spoken interactions into written text for systematic coding and analysis.

Data analysis was guided by Dell Hymes' SPEAKING framework. Each utterance, whether from the film or the online discussion, was carefully coded according to its relevant SPEAKING component. For example, instances of Setting and Scene were categorized by identifying the time and location of communication; Participants were identified based on speaker and audience roles; Ends referred to the communicative goals or intentions; Act Sequence considered the order and structure of utterances; Key focused on the tone, mood, or manner of speaking; Instrumentalities examined the medium and language codes used; Norms addressed the rules and expectations of interaction; and Genre referred to the type or form of discourse. Through this analytical lens, patterns and contrasts between the two communicative contexts were identified, enabling a comparative analysis of how speech events manifest in both fictional and digital settings.

FINDINGS AND DISCUSSION
Findings

Based on the results of the analysis, interactions in the Indonesian adaptation of Miracle in Cell No. 7 encompass 129 communication segments that reflect the components of Dell Hymes' "Speaking" model. These include 108 instances of Setting and Scene, 32 Participants, 104 Ends (speech goals), two forms of Act Sequence (speech order), three variations of Key (tone and emotional tenor), two types of Instrumentalities (verbal and nonverbal), one instance of Norms of interaction, and two Genres of delivery. In contrast, the ICW Online Discussion reveals a more limited structure, comprising only one Setting and Scene, four active Participants, 11 Ends, one form of Act Sequence, three types of Key, one verbal Instrumentality, one Norm, and one Genre. These findings suggest that while both contexts share the same "Speaking" framework, the complexity and diversity of communicative elements are more

prevalent in the fictional context of the film compared to the more structured and formal online discussion. The following diagrams visualize the comparative results.
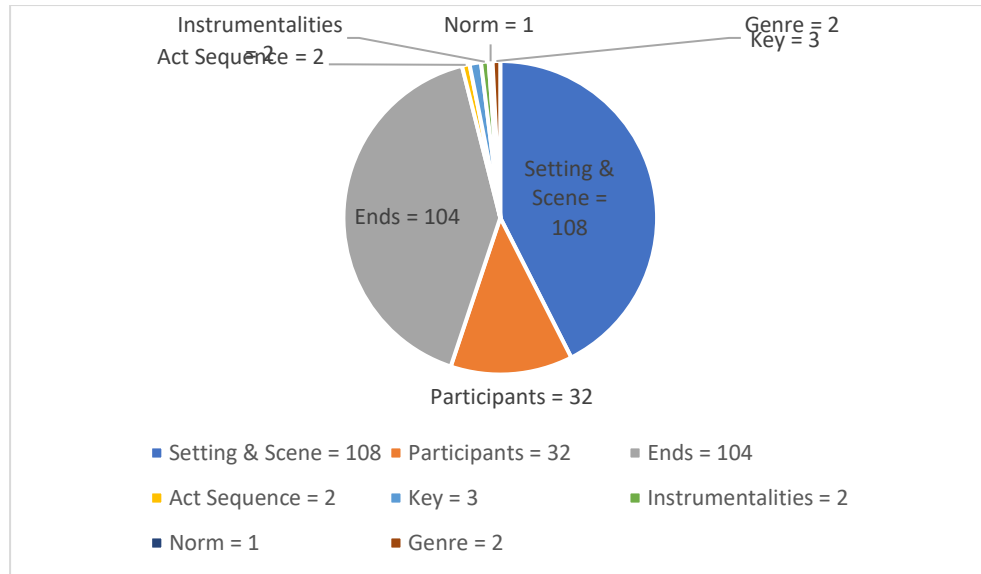

Figure 1. "Speaking" Results Diagram of the Indonesian Version of the Film Miracle In Cell No. 7
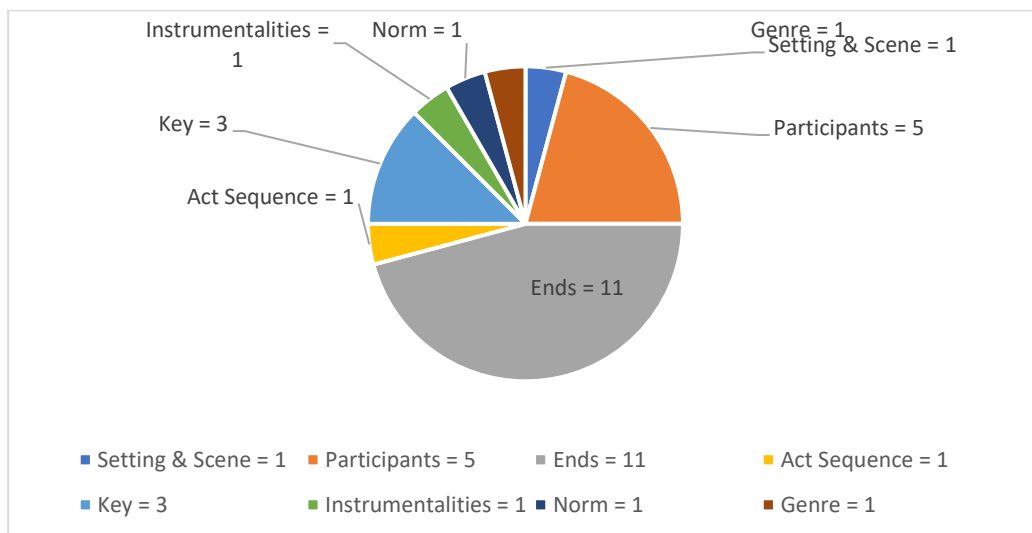

Figure 2. Diagram of the Results of the "Speaking" Online Discussion: Conflict of Interest and Law Enforcement of Corruption Crimes on the ICW Friends YouTube Page

Berdasarkan pada diagram hasil temuan dari aspek "speaking" pada Film Miracle In Cell No. 7 Versi Indonesia dan Diskusi daring: Konflik Kepentingan Dan Penegakan Hukum Tindak Pidana Korupsi Di Laman Youtube Sahabat ICW. Analisis ini mengidentifikasi dan Menganalisis unsur-unsur komunikasi yang tercermin dalam tuturan para tokoh di dalam film

dan narasumber pada diskusi daring di laman youtube, baik dari segi konteks situasi, pelaku komunikasi, tujuan, hingga norma dan gaya bahasa yang digunakan. Dengan demikian, hasil temuan mengenai peristiwa tutur dalam film ini disusun berdasarkan delapan aspek utama dalam model "*Speaking*" Dell Hymes yaitu: *Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms*, dan *Genre*.

1. Speech Events Based on the "SPEAKING" Model in Miracle in Cell No. 7 (Indonesian Version)

In the communication interactions portrayed in the film Miracle in Cell No. 7 (Indonesian version), as adapted by Alim Sudio (Draft 3–21 November 2019) from the Korean original, 129 distinct segments/scenes were identified across pages 1 to 109 of the screenplay. These included 108 entries for setting and scene, 32 participants, 104 ends or communicative purposes, 2 forms of act sequences, 3 tone variations (key), 2 language channels (instrumentalities), 1 interaction norm, and 2 types of genres. The distribution of these findings is illustrated in the diagram below.

1) Setting and Scene:

In terms of setting and scene (the "S" component), the analysis focused on spatial and temporal context:

a) Prison (Cell No. 7): The primary setting where most character conflict and transformation unfold. This is where Dodo develops unexpected friendships with fellow inmates who initially reject him but later help prove his innocence.

b) Dodo and Kartika's Home: Reflects their warm and modest life prior to the central conflict.

c) Kartika's School: Represents the everyday life of Kartika as a bright, loving child.

d) Courtroom: Serves as a pivotal setting for climactic scenes of injustice. Flashbacks to Kartika's childhood offer emotional depth and narrative context.

e) Time Setting: The narrative mainly unfolds in the early 2000s, evident through the urban atmosphere, clothing, and technology. Flash-forwards depict Kartika as an adult lawyer.

Key scenes that exemplify the "Scene" aspect include::

a) Opening Scene: Adult Kartika begins her struggle to clear her father's name, creating a dual timeline between past and present.

b) Father–Daughter Moments: Tender scenes where Dodo walks Kartika to school or plays with her at home, highlighting their bond.

c) Dodo's Arrest: A highly emotional scene where Dodo is wrongfully accused of a general's daughter's death, showing systemic injustice against the mentally disabled.

d) Kartika's Secret Visit to Prison: A touching moment where inmates help sneak Kartika into the prison cell to see her father.

e) Trial Scene: A dramatic portrayal of Dodo's battle within an unjust legal system.

f) Execution Scene: One of the film's most tragic moments—Dodo is executed despite his innocence.

g) Final Scene: Adult Kartika successfully proves her father's innocence, concluding the film with an emotionally powerful message of love and justice.

Overall, the setting and scenes in Miracle in Cell No. 7 are emotionally charged, reinforcing the film's central themes of unconditional love, legal injustice, and hope. Each

scene is carefully designed to forge a deep emotional connection between the audience and the characters, especially the father daughter relationship.

2) Participants:

The film presents 32 actively involved characters across all 129 scenes. One key example is;

Scene: Dodo says, "Ayah sayang Kartika" [Daddy loves Kartika].

Type of process: Verbal (spoken)

Speaker (Sayer): Dodo

Listener (Receiver): Kartika

Utterance (Verbiage): "Ayah sayang Kartika."

This scene illustrates the sincere love of a father for his daughter, despite his intellectual limitations.

3) Ends:

The ends, or communicative purposes, were identified in 104 out of the 129 scenes. These included both personal and social functions. The dialogue in the film is rich with emotional, meaningful communication that aims to express love, seek justice, and expose societal injustices.

4) Act Squences:

The act sequences reveal a mixture of informal and formal language throughout the narrative. The communication unfolds through stages such as Dodo being accused and interrogated, entering prison, developing relationships with inmates, being reunited with his daughter, facing execution, and, eventually, Kartika's successful legal appeal.

5) Key:

The "Key" shows the existence of a tone of voice that uses three components, a serious tone, a polite tone, and a humorous tone. shows the emotional tone of each scene, ranging from funny, warm, to tragic making this film very touching. Funny and warm (Dodo and Kartika's interaction), Tense and emotional (interrogation and trial), Tragic (execution), Moving and full of hope (the film's closing).

6) Instrumentalities:

The language channels include both verbal (spoken language) and nonverbal (gestures, expressions) communication. Nonverbal expressions often intensify the film's emotional resonance.

7) Norm Of Interacion End Interpretation:

Social norms are reflected in the portrayal of individuals with disabilities. Dodo is often perceived as incapable or untrustworthy due to his cognitive condition. The film exposes societal and legal discrimination, as seen in Dodo's conviction despite a lack of strong evidence. Legal norms are also challenged—for instance, the legal right to representation is violated in scenes where Dodo is interrogated without proper support. The film critiques such ethical and legal failings within the justice system.

8) Genre:

Two genres were identified: descriptive dialogue and narrative dialogue. These styles structure the emotional storytelling and moral commentary that underpin the film.

The application of Dell Hymes' SPEAKING model to Miracle in Cell No. 7 (Indonesian version) demonstrates the film's strength in constructing communication that is emotionally, socially, and culturally rich. Each component—from setting to genre—supports themes of love, justice, and humanity. Communication in this film goes beyond dialogue; it includes symbolic gestures, moods, and nonverbal cues that deepen meaning and provoke empathy. Language, in

this case, serves not just as a narrative tool but as a vehicle for social critique and emotional engagement.

2. Speech Events Based on Dell Hymes' "SPEAKING" Model in the Online Discussion: Conflict of Interest and the Enforcement of Corruption Crimes on Sahabat ICW's YouTube Channel

From minute 00:00:00 to 01:31:14 of the YouTube broadcast, the analysis identified the following data: 1 setting and scene, 4 active participants, 11 communicative ends, 1 type of act sequence, 3 tone variations (key), 1 verbal channel (instrumentalities), 1 interaction norm, and 1 communication genre.

1. Setting and Scene

This discussion utilizes a virtual space as its medium for public communication. Conducted via a live YouTube stream, it reflects how communication has adapted to digital technologies. Unlike physical meetings, this virtual setting allows simultaneous participation from various geographic locations. The discussion took place on Monday, April 27, 2020, in the afternoon, as shown in the early part of the transcript:

> *"0.05 : hari ini ada narasumber kita ada tiga orang ada Mas Kurnia ada DM Syarif (Today we have three speakers, there is Mas Kurnia and DM Syarif).*
>
> *0.12   : juga Mbak asin dari LBHI Pak Pak La Ode adalah komisioner KPK tahun 2014-2019 (also Mbak Asin from LBHI Pak Pak La Ode is the KPK commissioner for 2014-2019).*

2. Participants

Shows the depiction of the MC, the active resource person and several audiences on the Youtube page, namely: Lola, Asfinawati (Chair of YLBHI), La Ode M. Syarif (KPK Commissioner 2014-2019), Kurnia Ramadhana (ICW Legal Researcher), which is depicted in the dialogue below. In the first minute, introducing:

> *0.00   : untuk teman-teman semua Terima kasih sudah bergabung pada sore*
> *Di menit selanjutnya: (Thank you all for joining this afternoon.*
> *In the next minute)*
>
> *3.54   : tiga pertanyaan yang umum yang akan dijawab oleh ketiga narasumber dan pertama untuk Kurnia pertanyaan tambahan (three general questions that will be answered by the three speakers and the first for Kurnia additional questions)*

3. Ends

Based on the transcript, the Online Discussion: Conflict of Interest and Law Enforcement of Corruption Crimes on the Friends of ICW YouTube page shows the presence of component E and is divided into 11 parts, running from 00:00:00 to 1:31:14. The Ends component of this discussion is clearly visible through the goal of educating the public, providing a discussion platform, and encouraging public participation in eradicating corruption. The results of this discussion are expected to raise awareness, provide policy recommendations, and form an anti-corruption collaboration network.

4. Act Sequence

The discussion follows a formal structure, as reflected in the dialogue from beginning to end (00:00:00 to 01:31:14). It adheres to a sequential flow: opening greetings, speaker introductions, question-answer sessions, and conclusions. This sequence emphasizes orderly discourse with a focus on legal analysis and public education.

5. Key

The tone of the discussion is predominantly serious and polite, using formal language that reflects the urgency and importance of the legal topics discussed. For example; (1) The

moderator uses respectful forms of address, (2) Speakers present legal arguments with critical and reflective tones, and (3) Emotional expressions are moderated to maintain professionalism and credibility.

6. *Instrumentalities*

The primary channel of communication is verbal spoken in Bahasa Indonesia. No nonverbal cues are visible in the transcript, although tone and clarity are conveyed through vocal delivery during the live stream.

7. *Norm Of Interacion End Interpretation*

The dialogue reflects the application of politeness norms in public forums. Turn-taking, formal greetings, and respectful disagreement highlight the adherence to expected behavioral standards in civic discourse. The conversation is characterized by; (1) Deference to expertise, (2) Civility in criticism, and (3) Advocacy grounded in legal and ethical principles.

8. *Genre*

The genre of communication in this context is panel discussion or legal-public discourse. This genre facilitates exchange among experts and activists, aimed at informing and persuading a broad audience.

The transcript analysis of the online discussion titled "Conflict of Interest and the Enforcement of Corruption Crimes" on Sahabat ICW's YouTube channel reveals a speech event characterized by formality, education, and advocacy. Using Dell Hymes' SPEAKING model, the "Ends" component stands out as the most dominant, emphasizing public awareness, legal education, and institutional transparency. The "Participants" and "Key" components are also significant, highlighting the role of diverse speakers and the assertive yet respectful tone used throughout.

When compared with the speech events in the film Miracle in Cell No. 7 (Indonesian version), clear contrasts emerge. The film's Setting and Scene is emotionally charged, featuring dramatic physical environments like prison, courtrooms, and homes. In contrast, the discussion takes place in a formal, virtual setting via YouTube Live, creating an intellectual and analytical atmosphere.

The Participants in the film are fictional characters (e.g., Dodo Rozak, his daughter, and law enforcement), while those in the discussion are real-life legal activists and professionals. The Ends in the film are narrative and emotional, aiming to build empathy and moral justice. Conversely, the discussion's Ends are educational and advocative, promoting legal reform and policy awareness.

Regarding the Key, the film leverages emotional and sentimental tones to move the audience, while the discussion employs a critical and reflective tone. Despite both events addressing themes of justice and the law, their contexts, objectives, and communicative approaches reflect fundamental differences in speech events, as illustrated through the SPEAKING model.

Discussion

The findings of this study reveal meaningful insights into how Dell Hymes' SPEAKING model functions across different communication contexts specifically, a fictional narrative presented in Miracle in Cell No. 7 and a real-time online discussion hosted on the Sahabat ICW YouTube channel. In the film, 129 communication segments were identified, reflecting a high degree of communicative complexity, emotional depth, and symbolic richness. The analysis shows a dominant emphasis on the components of Setting, Participants, and Ends. The film's structure deliberately integrates multiple settings, from prison cells to courtrooms and family homes, each contributing to the overarching themes of injustice, love, and

redemption. The variety of participants and the diversity of communicative goals (Ends) showcase how fictional storytelling utilizes a broad communicative spectrum to build emotional engagement and narrative progression. Conversely, the ICW YouTube discussion, though narrower in scope, places greater emphasis on the Ends and Key components. The online forum, formal in tone and digital in format, prioritizes advocacy and legal literacy, reflecting a more structured and goal-oriented communication pattern.

These findings reinforce the relevance of Dell Hymes' model across both fictional and digital-realistic domains. Each SPEAKING component remains identifiable, even if the weight and manifestation of these elements differ depending on genre and medium. In line with Setyawati (2022), the study confirms the adaptability of the SPEAKING model to modern contexts, including digitally mediated public discourse. The results also complement Utari et al. (2024), who explored narrative-based dialogue in international films, by adding a local Indonesian perspective rooted in cultural and legal issues. Notably, the presence of dual Act Sequences (formal and informal) in the film aligns with Rahmawati's (2023) work on dramatic tension in courtroom cinema. Moreover, Widodo and Salim's (2024) analysis of tone and audience engagement in legal YouTube content finds resonance in our findings, especially regarding the formal, educative, and participatory style of the ICW discussion.

The implications of this study are multi-faceted. Practically, filmmakers can harness the emotional power of Setting and Key to deepen audience empathy and awareness about social justice issues. Civil society organizations, on the other hand, can use the structure of the ICW YouTube format—especially its focus on Ends and Participants as a replicable model for public education and policy advocacy. Theoretically, the study contributes to the growing literature that seeks to expand or revise Dell Hymes' model to account for digital and virtual modes of communication. Scholars like Setyawati (2022) have proposed an "E-SPEAKING" framework to capture the nuances of online interaction, and our findings provide empirical support for such expansions. From a policy perspective, anti-corruption advocates can adopt similar formats to democratize legal knowledge and stimulate civic participation in governance.

Furthermore, this study offers pedagogical implications. It can be integrated into Indonesian language education curricula, particularly within topics related to sociolinguistics and communication. Through such integration, students can gain a deeper understanding of speech contexts, moral values, and the narrative power of conveying social messages via media. Fictional media, such as film, holds substantial potential as an educational tool, one capable of fostering emotional awareness, illustrating social injustice, and raising social consciousness through narrative communication. This is particularly relevant to character education, legal literacy, and empathy development.

On the other hand, online discussions, such as the ICW's forum on conflict of interest and law enforcement, represent critical digital discourse. The study illustrates that digital communication spaces such as live-streamed discussions can serve as strategic platforms for public education, legal advocacy, and the empowerment of civil society in anti-corruption efforts. This is especially pertinent for institutions, NGOs, and universities as part of a constructive digital media literacy agenda.

In today's digital communication landscape, the SPEAKING model remains especially significant for analyzing speech events recorded across various media platforms, including films, webinars, and livestreamed discussions. While the film's communication is fictional and the online discussion's communication is factual, both follow identifiable speech structures that can be analyzed through the SPEAKING components.

Thus, Dell Hymes' SPEAKING model remains relevant and applicable for analyzing speech events across two distinct types of digital communication. The depth of messages

conveyed in both the film and the online discussion shows that digital communication is not merely a channel for information delivery. Rather, it functions as a medium for cultural reflection, value transmission, and social advocacy. The shift from traditional to digital media has not eliminated the fundamental components of speech events; instead, it has expanded their reach and complexity. Therefore, Dell Hymes' theoretical framework continues to serve as a powerful analytical tool for understanding how communication is constructed, performed, and interpreted within the context of modern digital media whether through fictional narratives in film or real-time discourse in online discussions.

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CONCLUSION

This study has demonstrated the applicability and relevance of Dell Hymes' SPEAKING model as a comprehensive analytical framework for examining speech events in both fictional and digital-realistic contexts. Through a comparative analysis of the Indonesian adaptation of Miracle in Cell No. 7 and an online legal discussion hosted by Sahabat ICW, the study reveals that despite differences in genre, medium, and communicative purpose, the structural components of communication such as Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms, and Genre remain present and analytically significant.

In the film context, the findings illustrate a rich interplay of emotional and cultural narratives conveyed through diverse settings, dramatic character interactions, and expressive verbal and nonverbal communication. The fictional medium allowed for heightened use of communicative variation, particularly in terms of emotional tone (Key), narrative Ends, and multimodal delivery (Instrumentalities). This suggests that cinematic storytelling not only entertains but also critiques societal norms, such as systemic injustice against individuals with disabilities, and encourages empathetic reflection.

In contrast, the ICW online discussion exemplifies a more structured and purposeful communication pattern, marked by its formal tone, educative Ends, and focused participant roles. Conducted in a virtual space, this discourse reflects the modern shift toward digital platforms as legitimate sites of public engagement and civic advocacy. The speech events in this context are characterized by clarity, critical reflection, and policy-oriented goals, underlining how digital communication adapts traditional speech structures to meet new media demands.

Overall, the research confirms that the SPEAKING model is not only adaptable but also vital in decoding the nuances of contemporary communication, particularly in a society increasingly shaped by digital interaction and media representation. The model's utility extends beyond academic linguistics; it provides practical insights for media creators, educators, and policy advocates seeking to design impactful communication. Whether through the emotionally charged narrative of a film or the reasoned argumentation of a digital forum, human interaction continues to reflect deeply embedded cultural, emotional, and social values values that Dell Hymes' model enables us to systematically uncover and interpret.

Future research is encouraged to explore a wider range of media formats, cultural contexts, and audience responses, potentially extending the SPEAKING model into more digitally native or multimodal frameworks. By doing so, scholars and practitioners alike can further understand how communication evolves and how meaning is constructed within and across changing technological and social landscapes..

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