EXPLORING SPEECH ACTS IN THE MAIN CHARACTERS OF AIR 2023 MOVIE: TYPES AND FUNCTIONS

Sandi Erlangga[1]
Universitas Veteran Bangun Nusantara, Sukoharjo, Indonesia
e-mail: sandierlangga041@gmail.com[1]

Giyatmi[2]
Universitas Veteran Bangun Nusantara, Sukoharjo, Indonesia
e-mail: giyatmi85jimmy@gmail.com[2]

Abstract
The study aims at describing the types of speech acts in the movie Air (2023) based on Yule's theory of speech acts, and describing their function based on Leech's theory. Using qualitative research methods, the research observes the phenomenon of speech act usage in the movie. The data sources in this study are dialogs from the movie and the script of the movie Air 2023, which were collected through documentation and content analysis. Data analysis is conducted through three stages: data reduction, data presentation, and verification/conclusion, with triangulation of theory and method to ensure validity and reliability. The writers found 50 speech act consisting of direct speech act (22) and indirect speech act (28). The study identifies four main functions of speech acts such as competitive (8), convivial (15), collaborative (22), and conflictive (5). Collaborative function as the most dominant ones relates with the movie's main theme of cooperation and common goals, which makes speech acts a strategic tool in building relationships and achieving mutual success.

Keywords: *Speech Act, Direct Speech Act, Indirect Speech Act, Function of Speech Act*

1. INTRODUCTION

Speech acts are a big part of everyday communication (Hidayat, 2016). Speech acts, a particular category of pragmatics, occur in both verbal and nonverbal communication . A speech act refers to any action carried out by a speaker through their words, such as making inquiries, making requests, offering advice, issuing warnings, or attempting to convince others. These acts are examined in light of the speaker's message, their intended purpose, and the impact of their words on the listener (Rohma & Wafa, 2022) . People use language in both casual chats and formal talks to do things like make requests, apologize, promise, or give commands.

Speech acts are not only important in face-to-face communication but also in other forms of expression, like literature, TV shows, and film. Speech acts can be found not only in societal communication, but also in films (Rahayu et al., 2024). Films, in particular, are great for studying speech acts because they use dialogue to tell stories, build characters, and create emotions. A film depicts a society's culture, particularly the language used in routine communication. As a result, films serve as suitable media for seeing and identifying verbal actions(Amelia & Firdaus, 2018) .

Movies or films are an effective medium for conveying messages, making them suitable for speech act

research (Sari & Mubarak, 2020). As both a visual and audio medium, films show how people communicate in real life but make it more dramatic and artistic. The characters' dialogues often include speech acts that have different purposes, like moving the story forward, showing relationships between characters, or reflecting social values. By studying speech acts in film dialogue, we can learn how language, context, and storytelling work together to create meaningful communication in movies.

The 2023 movie AIR, directed by Ben Affleck, is a great example for studying speech acts. The film tells the story of how Nike works to partner with basketball legend Michael Jordan, showing the creative strategies and negotiations that led to the emerging Air Jordan shoes brand. The main characters, like Sonny Vaccaro, Phil Knight, and Deloris Jordan, use dialogue that is full of speech acts. These dialogues combine both direct and indirect speech acts to show the characters' goals, relationships, and decision-making. By looking at the types and roles of speech acts in these conversations, researchers can better understand how language helps shape the story and themes of the film.

The analysis of speech acts in AIR (2023) is enriched by examining their pragmatic functions as categorized by Geoffrey Leech's taxonomy, which includes Convivial, Competitive, Collaborative, and Conflictive functions. These functions provide insight into how speech acts contribute to character development and narrative progression. Convival speech acts, which promote social harmony, are evident in the film during moments of persuasion and negotiation.

There are many research focusing on direct and indirect speech acts. All

the research mentioned have no attention on the speech acts function. Therefore, the writers add to focus on the function of the speech acts. The writers emphasize the problems in the research on (1) what are the types of speech acts used in Air 2023 movie based on Yule's speech act theory? (2) What are the functions of speech acts found in Air 2023 movie based on Leech's theory?

2. LITERATURE REVIEW
2.1. Speech Acts

A speech act is a concept in pragmatics where language is used to perform actions rather than just convey information. It refers to the actions accomplished through spoken or written utterances, allowing speakers to achieve goals or express intentions simply through words or phrases, such as making requests, promises, or commands (Hidayat, 2016). Speech act analyzes language dealing with the speaker's utterance, which involves both meaning and action. Speech act refers to an action performed through language that emphasizes the speaker's intention or goal in producing an utterance (Christianto, 2020).

Austin's theory of speech acts identifies three components in every utterance (1) the locutionary act which is the literal act of saying something, (2) the illocutionary act, which reflects the speaker's intention or the action performed through the words (like questioning, promising, or apologizing), (3)the perlocutionary act, which refers to the listener's reaction or effect, such as being persuaded or amused. Among these, Austin emphasized the illocutionary act as central to understanding speech act theory, as it reveals the speaker's communicative intent and the social significance of their words (Reiland, 2024).

John Searle proposes a more systematic and extensive explanation of speech acts. Searle creates a taxonomy of illocutionary act and classify them according to their purpose and relationship to the world. Searle classifies the illocutionary acts into five fundamental categories: assertives (or representatives), directives, commissive, expressive, and declaration.

Assertives commit the speaker to believing that the proposition being communicated is true. Directives are attempts by the speaker to compel the hearer to do something (for example, ordering, demanding, or asking). Commissives engage in the speaker to some future course of action (e.g., promising, threatening, offering), expressives convey a psychological condition about a state of issues specified in the propositional content (e.g., thanking, apologizing, congratulating), and declarations contribute about a change in the state of issues in the world by consequence of their utterance (e.g., declaring war, naming, firing) (Aslam & Rudianto, 2024)

According to speech act theory, language is more than just a tool for delivering literal meaning; it can also be used to accomplish out specific purposes. However, speakers frequently select to state their goals with varied degrees of directness. People often convey their thoughts indirectly to maintain politeness, as indirect statements tend to sound softer and more respectful. It means that using indirect speech acts aligns with the principles of politeness.

According to Searle in (Pan, 2016), an indirect speech act is an illocutionary act that "is carried out implicitly by way of carrying out another. Delivering speech by not expressing its actual meaning is known as an indirect strategy. Speakers employ indirect tactics when they are unable to express themselves directly. Nonetheless, there are some communicative consequences that can be achieved with this indirect approach. According to this viewpoint, the indirect technique truly reflects the speaker's implicit will and desire (Prastio et al., 2021).

A direct speech act occurs when the grammatical structure directly aligns with the speaker's intention, such as using an imperative sentence like "Close the door" to issue a command. The relationship between the sentence form and the intended action is explicit, often marked by performative verbs. On the other hand, an indirect speech act conveys the speaker's intention indirectly, relying on context and shared knowledge for interpretation. For example, "Can you pass the salt?" grammatically appears as a question but is typically understood as a request.

2.2. Direct and Indirect Speech Acts

A simple review of common linguistic exchanges reveals that the relationship between a statement's surface form (sentence type) and its intended communicative intent is not always obvious or direct. Searle (1975b) established the concept of indirect speech acts, which has since become a significant topic in Speech Act Theory (SAT) (Drid, 2019).

After determining performatives, Austin makes a basic contrast between them. He differentiates between two general groups: explicit and implicit performatives (Justová, 2006). An explicit performative refers to a spoken or written statement that clearly indicates the specific action being carried out (Lyons, 1981). It includes a performative verb, which, as Thomas in (Justová, 2006) suggests, serves as a

tool to eliminate any confusion or ambiguity regarding the intended meaning or force of the statement. "I order you to leave" is considered more direct and clear, avoiding any misinterpretation or ambiguity for the listener. The utterance contains a performative verb ("order"), which explicitly asks someone to take an action (to leave the place). It reflects the concept of an explicit performative. On the other hand, "Will you leave?" can lead the listener to interpret it in different ways (either as a yes/no question or as a request) if it is not accompanied by clear context. It can create ambiguity and misinterpretation, potentially causing confusion and misunderstanding in communication. This ambiguity is the key characteristic of an implicit performative (Justová, 2006).

According to Searle, utterances can have two different meanings: locutionary features, which refer to the literal meaning of words, and illocutionary force, which refers to the intended action or function (Malasari & Rosdiana, 2024). In such cases, the speaker appears to say one thing but intends to convey a deeper or alternative meaning.

According to Yule, a speech act is an action carried out through spoken words (utterance), such as requesting, commanding, questioning, promising, or apologizing (Yule, 1996). Based on their structure, speech acts can be classified as either direct or indirect. A direct speech act is one in which the purpose of an utterance is immediately reflected in its form. Declarative, interrogative, and imperative are the three primary categories into which English speech acts are typically classified. Each of these classifications has a distinct purpose, such as making declarations, posing queries, or giving orders or requests (Yule, 1996).

Yule defines that a direct speech act aligns the grammatical structure of a sentence with its intended function, clearly reflecting the speaker's intention. Declarative sentences state facts (e.g., "The door is open"), interrogative sentences ask questions (e.g., "Is it raining?"), and imperative sentences issue commands or requests (e.g., "Close the window").

An indirect speech act involves an indirect relationship between the grammatical structure and the intended communicative function. To infer the speaker's meaning, the listeners need a context and shared knowledge. For instance, "Could you close the window?" is a question by its grammatical structure, however, functions as a polite request. Meanwhile "It's cold in here" is a statement but can refer to a request to close a window or adjust the temperature.

Indirect speech acts are often used to show politeness, as they give the listener the option to not comply, reducing the pressure of the request. Their interpretation depends heavily on the listener's ability to grasp the implied intention.

There are several ways to try to comprehend indirect speech here, including by focusing on verbs, adverbs, intonation, punctuation, word order, and how speakers apply language as mentioned by Simon & Dejica-cartis in (Prastio et al., 2021). Tserdanelis and Wang (2004) give numerous approaches to determine indirect speech acts, as follows: checking the utterance for performative verbs used in direct speech acts, examining sentence structure/foms, ensuring literal meaning conditions are met while implied meaning conditions remain valid, and

checking listener responses for indirect speech acts.

2.3. Functions of Speech Acts

Speech acts, particularly direct and indirect speech acts, are critical for understanding how language is applied to obtain specific communication intentions. These acts consider not just the literal meaning of words, but also the intentions and functions that support them. Leech's theory divides speech acts into four functions: convivial, competitive, collaborative, and conflictive. The competitive function applies when the purpose of an action competes the social goal, such as orders, requests, demands, or pleads. The convivial function arises when an action aligns with a social goal, such as offers, invitation, greets, expressing gratitude, or congratulate. The collaborative function occurs when the purpose of an action is neutral toward the social goal, such as assertion, report, announcement, or instruction. The conflictive function occurs when the purpose of an action opposes the social goal such as threats, accusations, curses, and reprimands (Leech, 1983).

Furthermore, the competitive function is viewed as a form of negative politeness designed to reduce an impolite demand. This is achieved by enhancing the level of politeness and good manners in the speech act, often resulting in a courteous request. Convivial function is considered positive politeness as it encourages the expressing of positive values. The collaborative function excludes the aspect of politeness and does not support achieving a social goal, as politeness holds no value in this situation. It binds the speaker to affirm the truth of the thesis conveyed. Conflictive functions do not require civility because they are inherently offensive deliberately. Examples include threats, accusations, curses, and reprimands (Nayoan & Hellystia, 2022).

3. RESEARCH METHOD

The research belongs to qualitative since it describes the phenomena of direct and indirect speech act found in the movie Air 2023. Data refers to any piece of information or factual detail that serves as a basis for making decisions and engaging in discussions (Aslam & Rudianto, 2024). The data of the research are the utterances having direct and indirect speech in movie Air 2023. All the data found are used to answer the first and second problem statements. The data are taken from Air 2023 movie and its movie script to support comprehensive analysis.

The data analysis process consists of three main steps: data reduction, data display, and conclusion drawing/verification (Miles & Huberman, 1994). During the data reduction stage, redundant or same data are reduced. Afterward, the remaining data are coded systematically to facilitate analysis. The data are then displayed in tables and accompanied by narrative descriptions. Finally, conclusions are drawn based on the research questions and findings.

4. RESULT AND DISCUSSION

The findings are shown in the following table;

Table 1. Types of Speech Acts based on Yule's Theory

No	Types of Speech Acts	Frequency
1	Direct Speech Acts	22
2	Indirect Speech Acts	28
	Total	**50**

From table 1, there are 22 direct speech acts that are realized in imperative form (8), interrogative forms (11), and declarative forms (3). Meanwhile there

are 28 indirect speech acts consisting of imperative (1), interrogative form (3), and declarative forms (24).

Table 2. Function of Speech Acts based on Leech's Theory

No	Functions of Speech Acts	Frequency
1	Competitive	8
2	Convivial	15
3	Collaborative	25
4	Conflictive	2
	Total	50

All the data collected in the study are used to answer all the research questions. However, for the discussion section, only a few examples are randomly selected. This means that the data used to analyze speech act types (direct and indirect speech acts) may be different from the data used to analyze speech act functions. This variation is intended to show diverse examples and make the discussion more interesting.

4.1. Types of Speech Acts Found in Air Movie Based on Yule's Classification

1) Direct Speech Act

The writers find 22 direct speech acts. Then, those direct speech acts further find that there are imperative forms (8), interrogative forms (11), and declarative forms (3)

a. Imperative Form

Imperative form is used to express command, request, or instruction. It has a direct relationship between the structure of the utterances and their functions. The writers find 8 direct speech acts with imperative structure. The following are the examples;

*Sonny: Uh, **give me Lakers under, third quarter**.*
Gambling receptionist: There you go.

The dialog occurs between Sonny Vaccaro and the gambling receptionist at the casino. Sony Vaccaro asked the gambling receptionist directly to place a bet on "Lakers under" for the third quarter using an imperative sentence starting with a base verb (Give).

*Sonny: **Listen.** Michael Jordan is the player we've been waiting for.*

The dialog is between Sonny Vaccaro and Phil Knight in his office. Sonny Vaccaro uses this sentence to get Phil Knight's attention and ask him to listen (Base Verb) to an important argument that is about to be presented. In other words, this imperative form creates urgency and shows the power of the utterance in a persuasive context.

b. Interrogative Form

The writers find 3 types of interrogative forms such as question words (7), auxiliary verbs (2), and intonation (2). Here are the examples for interrogative forms;

*Phil Knight: **Why would Pete skateboard to work?***
Sonny Vaccaro: Maybe he's having a midlife crisis.

The dialog happens between Phil Knight and Sonny Vaccaro at the office. In the dialog Phil Knight asks Sonny Vaccaro the reason why Pete went to work by skateboard. He asks Pete directly by using interrogative form with question word (Why)

*Phil Knight: **Anyway, how was the strategy meeting?***
Sonny Vaccaro: Disaster

The dialog happens in the office between Sonny Vaccaro and Phil Knight. Phil Knight uses an

interrogative form with question word (How) to ask Sonny Vaccaro about the meeting with other employees regarding athletes who will be recruited to be a Nike talent.

Phil Knight: **Do you run?**
Sonny Vaccaro: No, Phil. I don't

This dialog is between Phil Knight and Sonny Vaccaro in his office, Nike's headquarters. They discuss the company's identity and its future in the competitive sport wear market. The sentence **"Do you run?"** is an example of a direct speech act, where Phil Knight directly asks a question. Phil Knight uses auxiliary verb (do) to make an interrogative form.

Sonny Vaccaro: **But you like the idea, right?**
Howard White : I'd like to sign Jordan. But what I don't know is what his agent gonna ask for

The dialog happens in Nike's office between Sonny Vaccaro and Howard White. They are co-workers. They discuss strategy how to recruit Michael Jordan. In this context, Sonny asks directly to ask for Howard's confirmation about the idea of recruiting Michael Jordan. The sentence structure used is interrogative sentences that align with its function. The interrogative sentences here use intonation and a question mark as a question sentence marker.

c. Declarative Form
Here are the examples of the direct speech acts in the declarative form;

Deloris Jordan: **Well, I told Mr. Falk. I would handle it from here.**

Sonny Vaccaro: I have a lot of respect for that. Thank you.

This dialog occurs between Sonny Vaccaro and Deloris Jordan (Michael Jordan's mother) via phone. The utterance is classified as direct speech acts because there is a direct relationship between the sentence structures (declarative form) with its function (give information). The utterance meaning is apparent and need no more explanation.

2) Indirect Speech Act
Indirect speech acts occur when there is an indirect relationship between the linguistic structure of an utterance and the communicative function intended by the speaker. Context plays an important role in determining the meaning of indirect speech act. In addition, the use of indirect speech acts is closely related with the principle of politeness.

a. Declarative Form
The writers found 26 indirect speech acts. Here are the examples of the data.

Sonny Vaccaro: **Basketball is the future**.
Phil Knight: The NBA finals are on tape delay. It is literally the past.

This conversation between Sonny Vaccaro and Phil Knight, CEO of Nike. The form of **"Basketball is the future"** is a statement sentence/declarative sentence. However, the function of the utterance is to influence the listener. Sonny Vaccaro convinces Phil Knight that basketball has great potential in the future. So, the declarative sentence here is not just giving news/information so

that the utterance is categorized as an indirect speech act.

Sonny Vaccaro: **You seem like a true fan**.
Shopkeeper: I don't know, man. I just love playing football

The dialog is between Sonny Vaccaro and the shopkeeper at the supermarket. **You seem like a true fan** is structurally in the form of a declarative sentence, but functionally the utterance functions to give praise. This means that the relationship between sentence form and function is not in line, so the utterance is categorized as an indirect speech act.

Deloris Jordan: She still with us?
Sonny Vaccaro: She's not
Deloris Jordan : **I'm sorry to hear that.**

The dialogue takes place between Sonny Vaccaro and Deloris Jordan. Sonny Vaccaro visited Michael Jordan's house and was met by his mother. She asks Sonny Vaccaro about his mother, unfortunately, his mother has passed away. Structurally, **"I'm sorry to hear that"** is a declarative sentence, but it serves as an expression of concern over the death of Sonny Vaccaro's mother. The discrepancy between the form and function of that utterance makes it belong to an indirect speech act.

b. Imperative Form
The writers find 1 datum belongs to an indirect speech act in the form of imperative. Here is the example;

Sonny Vaccaro: I'm willing to bet my career on Michael Jordan.
Phil Knight : Oh, come on, man

The dialog is between Sonny Vaccaro dan Phil Knight in the office. Phil Knight feels that Sonny Vaccaro is too brave or too emotional in making a big and risky decision for betting his career on Michael Jordan.
The utterance "Oh, come on, man" is grammatically included in the command sentence because it begins with the basic verb Come. Instead of functioning as an order, the sentence functions as an expression of doubt and skepticism regarding Sonny Vaccaro's courage in risking his career.

c. Interrogative Form
Here are the examples of interrogative form;

Sonny Vaccaro : **What about Jordan?**
Rob Strasser : Sonny, we can't get fucking Micheal Jordan.

This dialog is between Sonny Vaccaro dan Rob Strasser. In this conversation, Sonny Vaccaro proposes the idea of recruiting Michael Jordan to Nike. The utterance **"What about Jordan?"** is an interrogative form, it acts as an indirect speech act with the intention of conveying suggestions or ideas indirectly.

Sonny Vaccaro: How's the mom?
George Raveling: Incredible. She runs shit.
Sonny Vaccaro: Really? **Should I call her?**

The dialog is between Sonny Vaccaro and George Raveling who has a close relationship with the Jordan family. The utterance **"Should I call her"** in the dialogue can be categorized as an indirect speech act because even though it is literally in the form of a question (interrogative), but the deeper pragmatic

meaning is to ask for advice or confirm the action that should be taken.

4.2. The Function of Speech Acts Based on Leech's Classification

1) Competitive Function

These acts demonstrate the strategic use of words during negotiations, debates, and power struggles. Competitive is used to assert dominance or control in a conversation, such as ordering or demanding. The writers find 8 utterances with competitive function. Here are the examples;

Sonny Vaccaro: Uh, give me Lakers under, third quarter.
Gambling receptionist: There you go.

The dialog happens between Sonny and Gambling receptionist. The utterance "*Uh, give me Lakers under, third quarter*" is Sonny Vaccaro's request to the gambling receptionist to place a bet. It shows Sonny's dominance over his listeners to get benefit.

Strasser: Jordan hits the shot. I've seen it. We've all seen it.
*Sonny Vaccaro: No. Stop. Don't watch the shot. **Don't watch Jordan.***

The dialog is between Strasser and Sonny when they watched Michael Jordan won against Georgetown. We can see Sonny's dominance over Strasser when he orders Strasser not to watch Jordan. By ordering Strasser, Sonny prioritizes his interest instead of other (Strasser**).**

2) Convivial Function

The convivial function aims to generate empathy and beneficial interactions such as in statements of thanks, praises, or invitations, in which the speaker intends to maintain a nice and peaceful environment. The writers find 15 speech acts with convivial function such as

*Sonny Vaccaro: **You seem like a true fan.***
Shopkeeper: I don't know, man. I just love playing football

The dialog happens between Sonny and Shopkeeper who expresses his love for playing soccer, not just as a sports fan. In this dialog, Sonny Vaccaro expresses appreciation or praise to the shopkeeper, which helps to create a positive relationship in the conversation. It provides a sense of social respect and warmth as well as aims to strengthen interpersonal relationships through friendly communication.

George Raveling: My voice made me a part of history.
*Sonny Vaccaro: Yeah. You have the speech. **That's incredible***

The conversation took place between Sonny and George Raveling. They are good friends. By expressing his admiration for something said by George Raveling, Sonny Vaccaro uses this utterance to build a friendly and pleasant conversation atmosphere. Besides, it shows appreciation, which is a harmonious form of social communication.

Deloris Jordan: I think it's admirable, giving your life for your family. You give and give until there's nothing left to give. Then you give some more, but it's worth it.
*Sonny Vaccaro: **You're good at this***

In this conversation, Deloris Jordan, Michael Jordan's mother, talks about the sacrifices a mother makes for her family. Sonny Vaccaro, who was impressed with the way Deloris spoke, complimented her by saying "You're good at this." This speech is designed to create an atmosphere of intimacy and strengthen the interpersonal relationship between Sonny and Deloris. His compliment not only honors Deloris but also helps maintain the friendly dynamic of the conversation.

3) Collaborative Function

The collaborative function focuses on cooperation and common understanding. The writers find 25 collaborative functions. Here are the examples of the utterances.

Sonny Vaccaro: **But you like the idea, right?**
Howard White: I'd like to sign Jordan. But what I don't know is what his agent gonna ask for.

The dialogue takes place between Sonny and Howard White. Sonny tries to get support from Howard White regarding the recruitment of Michael Jordan and ensures that Howard agrees with the approach he proposes by saying "**But you like the idea, right?"** Meanwhile, Howard's response hints at support for Sonny's idea, however, Howard is concerned about the demand from Michael Jordan's agency.

Sonny Vaccaro : **What if we do make the deal?**
David Falk   : You and I will be best friends.

"*What if we do make the deal?*" reflects a sense of optimism if Sonny and Falk make a deal. Falk, as Michael Jordan's agent, implies that if this deal goes through, their professional relationship will become even closer. In this utterance, Sonny does not try to influence his listener directly but rather inviting them to consider the impact of the possibility. From the dialog, the speaker and listener work together to reach a common understanding.

4) Conflictive Function

Sarcasm, insinuations, and concealed criticisms are examples of indirect speech acts that are frequently used to confront or convey dissatisfaction. Besides, these acts expose underlying conflicts and contradictions in relationships. The writers find 2 examples of conflictive function as follow;

Sonny Vaccaro: I'm willing to bet my career on Michael Jordan.
Phil Knight: **Oh, come on, man**

The dialogue occurs between Sonny and Phil Knight. Phil Knight uses this utterance to show his disagreement with Sonny Vaccaro's statement that he is willing to risk his career for Michael Jordan. These remarks reflect the different views between the two characters.

Deloris Jordan: Mr. Vaccaro, now, you do understand that Michael's intention is to sign with Adidas with Converse as a second option?
Sonny Vaccaro: **I do, and with respect, I think that's a mistake.**

The dialog is between Deloris Jordan and Sonny Vaccaro. In this context, Sonny Vaccaro politely states that he

disagrees with Michael Jordan's decision or intention to sign a contract with Adidas or Converse. In fact, Sonny says that Michael Jordan's decision was a mistake.

5. CONCLUSION

The analysis reveals that indirect speech acts are the most dominant type in the movie, reflecting social nuances and maintaining interpersonal relationships. The interrogative form found in indirect speech act is the most frequently used, allowing for polite and intense interaction. Direct speech acts, such as imperative, interrogative, and declarative forms, are also important, particularly in the declarative form because it supports the delivery of clear and direct messages. The collaborative function is the most dominant, promoting cooperation and collaboration to achieve common goals. This approach shows how communication is a strategic tool for optimal results in professional and personal contexts.

Future researchers can expand the study by exploring a wider range of films from different genres, allowing for comparisons in speech act variations. In the context of English language learning, teachers can incorporate film-based speech act analysis into classroom activities to help students develop pragmatic competence. By exposing learners to authentic conversational exchanges in movies, they can better understand how speech acts function in different social settings, ultimately improving their communication skills.

REFERENCES

Amelia, F., & Firdaus, A. Y. (2018). Speech Act Of Requests Found In Different Rating Films. *Academic Journal Perspective : Education, Language, And Literature*, *6*(2), 126. Https://Doi.Org/10.33603/Perspective.V6i2.1196

Aslam, M. F., & Rudianto, G. (2024). Illocutionary Acts In Barrack Obama ' S Election Victory Speech 2008. *Journal Basis*, *11*(2), 107–118.

Christianto, D. (2020). Speech Acts In EFL Classrooms. *Journal Of Pragmatics Research*, *2*(1), 68–79. Https://Doi.Org/10.18326/Jopr.V2i1.68-79

Drid, T. (2019). Language As Action : Fundamentals Of The Speech Act Theory. *Praxis International Journal Of Social Science And Literature*, *1*(December), 1–14. Https://Www.Researchgate.Net/Publication/329814625%0alanguage

Giyatmi, G., Arumi, S., & Wijayava, R. (2024). Speech Acts Used In 2024 General Election Discount Promo In Instagram. *English Franca: Academic Journal Oof English Language And Education*, *8*(2), 291–302.

Hidayat, A. (2016). Speech Acts: Force Behind Words. *English Education: Jurnal Tadris Bahasa Inggris*, *9*(1), 1–12.

Justová, V. (2006). Direct And Indirect Speech Acts In English. In *Masaryk University In Brno Faculty Of Arts Department Of English And American Studies* (Vol. 1, Issue 1).

Leech, G. N. (1983). *Principles Of Pragmatics*. Longman Group Limited. Https://Doi.Org/10.1007/978-3-642-74564-5_12

Lyons, J. (1981). *Semantics Volume 2*. Cambridge University Press. Https://Doi.Org/10.1063/1.3067142

Mabaquiao Jr, N. M. (2018). Speech

Act Theory: From Austin To Searle. *Augustinian: A Journal For Humanities, Social Sciences, Business, And Education*, *1*(19), 35–45. Https://Www.Researchgate.Net/Publication/353274370

Malasari, S. N., & Rosdiana, A. (2024). Expressive Speech Acts In Ellen'S Talk Show "Ellen Taught This Fan How To Speak English." *Jurnal Basis*, *11*(1), 11–22. Https://Doi.Org/10.33884/Basisupb.V11i1.8289

Miles, M. B., & Huberman, A. M. (1994). *Qualitative Data Analysis* (2nd Ed.). Sage Publication.

Mulyana, L., & Engliana, E. (2021). Direct And Indirect Illocutionary Speech Acts On Donald Trump'S Victory Speech In 2016. *INFERENCE: Journal Of English Language Teaching*, *4*(1), 60. Https://Doi.Org/10.30998/Inference.V4i1.6850

Nayoan, M. S., & Hellystia, D. (2022). The Function Of The Illocutionary Act In A Novel Entitled "One Of Us Is Lying". *UG Journal*, *16*(5), 29–36. Https://Ejournal.Gunadarma.Ac.Id/Index.Php/Ugjournal/Article/View/6668/2568

Pan, B.-H. (2016). *Reflections On Indirect Speech Act Theory And Its Application In Teaching English Listening Comprehension*. *Sschd*, 181–186. Https://Doi.Org/10.2991/Sschd-16.2016.36

Prastio, B., Syukur Ibrahim, A., Susanto, G., & Nurzafira, I. (2021). *Pattern Of Indirect Directive Speech Acts On Online Advertisements Pola Tindak Tutur Direktif Tidak Langsung Dalam Iklan Online*. *49*(2), 152–166. Http://Journal2.Um.Ac.Id/Index.Php/Jbs

Rahayu, E. A. P., Degaf, A., & Anggrisia, N. F. (2024). Exploring Speech Acts In "Heidi": An Analysis Of Direct And Indirect Communication In Cinematic Dialogue. *Journal Of Pragmatics Research*, *6*(2), 148–168. Https://Doi.Org/10.18326/Jopr.V6i2.148-168

Rahmayanti, Y., Wahyuni, S., & Suwandi, S. (2021). An Analysis Of Direct And Indirect Speech Acts Realized By The Characters In The Story Of Princes Hase-Hime. *English Teaching, Literature And Linguistics (Eternal)*, *1*(1). Https://Doi.Org/10.33369/Jeet.2.1.59-67

Reiland, I. (2024). 'Austin Vs. Searle On Locutionary And Illocutionary Acts''.' *Inquiry (United Kingdom)*, *July*, 1–26. Https://Doi.Org/10.1080/0020174X.2024.2380322

Rohma, A., & Wafa, H. (2022). Speech Act Of Communication Strategy Between The Doctor And The Patient In Waluyo Jati Hospital, Probolinggo. *Literasi*, *1*(1), 2339–2193.

Sari, R. T., & Mubarak, Z. H. (2020). Directive Speech Acts Used In "Stranger Things" Season 2 Serial Movie. *Scientia Journal: Jurnal Ilmiah Mahasiswa*, *2*(2), 1–11. Http://Ejournal.Upbatam.Ac.Id/Index.Php/Scientia_Journal/Article/View/2244

Yule, G. (1996). *Pragmatics*. Oxford University Press.