

An Analysis of Commissive Speech Act in Film

Yasmika Baihaqi¹, Wuri Widyantari², Refai³

¹ Muhammadiyah University of Metro, Metro, Indonesia

² Muhammadiyah University of Metro, Metro, Indonesia

³ Muhammadiyah University of Metro, Metro, Indonesia

Corresponding Email: yasmikabaihaqi@gmail.com

To cite this article:

Baihaqi, Y., Widyantari, W., & Refai, R. (2025). An Analysis of Commissive Speech Act in Film. *ENGLISH FRANCA : Academic Journal of English Language and Education*, 9(1 May), 187–198. <https://doi.org/10.29240/ef.v9i1 May.13673>

Abstract. Speech Acts are utterances spoken by people to make a statement or describe something that affects the future. Examples are promises, threats, refusals, offers, warnings. This study aims to examine the use of Commissive Speech Acts in the film "Inside Out 2" because this film is the latest film released in 2024 and of course there will be many new commissive sentences found in the film. The researcher analyzed the film using a qualitative descriptive approach. The data used is the script of the film "Inside Out 2". Data was collected through documentation and then entered into a tabulation as a data collection instrument. The researcher analyzed the data by watching the film while looking for types of speech in the film script and while noting what had been found. Furthermore, this study found that the film Inside Out 2 uses the most offers as one type of commissive speech act. The identification results found 55 examples of commissive speech acts, namely promises with a total of 10 data, threats with a total of 5 data, offers with a total of 21 data, and rejections with a total of 19 data.

Keywords: *Commissive, Speech Act, Movie*

Introduction

English is one of the international languages that has a strong position in the world of education in Indonesia. As we know, English is the most widely used international language in the world. For some countries, such as neighboring countries such as Malaysia and Singapore, English is used as a second language. Therefore, people in these countries are accustomed to speaking English. Meanwhile, Indonesia does not use English as a second language because people in Indonesia generally use their mother tongue as their first language and regional languages as their second language. Although English is not a second language in Indonesia, English is the most widely used foreign language in Indonesia. (Alek, 2023). This cannot be denied because almost all science and technology use English in them, both as terms in scientific and technological guides. Therefore, English is prioritized to be learned in everyday life, and in this aspect, it is one of the major considerations why English needs to be taught in schools. With the existence of English subjects in schools, it indirectly requires students in schools to study English.

In the world of education, English is taught from elementary school to college. Quoted from Alfarisy (2021), which states that English is the first foreign language that must be taught in secondary schools in Indonesia. The material taught includes basic skills such as reading, writing, listening, and speaking. In addition, good mastery of vocabulary and grammar is also

Article info:

<http://journal.iaincurup.ac.id/index.php/english>

Received 10 April 2025; Received in revised form 10 March 2025; Accepted 11 June 2025, Available Online 11 June 2025

Published by Institut Agama Islam Negeri (IAIN) Curup on behalf of ENGLISH FRANCA: Academic Journal of English Language and Education. This is an open-access article under the CC BY-SA license. Copyright (c) 2025 Author

an added value. Each aspect of teaching has a different focus and purpose, but all aspects will complement each other to build better English skills for students. These aspects are equally important in helping students improve their English skills; one example is the speaking aspect. By learning to speak, students will be able to increase their confidence in interacting with others or in other social situations. When interacting with others, they will indirectly communicate with each other. According to (Williyan et al., 2023; Lumettu et al., 2018), communication is used to convey thoughts, ideas, and feelings to others. Therefore, to communicate with others, good speaking skills are certainly needed. In English, the branch of linguistics that studies how context affects the way language is used and understood is pragmatics (Tanjung et al., 2024; Erni et al., 2021). In speaking, we are not only required to be able to construct sentences grammatically, but also to understand how, when, to whom, and for what purpose we speak. Therefore, pragmatics is closely related to speaking skills.

Although speaking is an important aspect, speaking is often one of the most difficult aspects to teach students because many students feel embarrassed and unable to speak English. (Walisma et al., 2023; Gusmuliana et al., 2021). This is due to limited vocabulary and fear of making mistakes when speaking English. This is reinforced by survey data conducted by researchers. This survey was conducted by distributing quizzes via Google Forms to several students and students related to English.

Table 1.
Survey Data Results

| Level Of Age | Speaking Mastery | | |
|-------------------|------------------|------|-----------|
| | Low | Good | Excellent |
| 13 – 15 years old | 40% | 40% | 20% |
| 16 – 18 years old | 80% | 20% | 0% |
| 19 – 25 years old | 20% | 20% | 60% |

Source: questionnaire yielded by the researcher

From the data that has been obtained, it is evident that many students and some students do not like English and cannot speak English. This problem can actually be overcome by teachers who must change and use more interesting learning strategies in the classroom. One of them is to use films as an effective medium to improve students' speaking skills in English. (Hakim et al., 2020). This is because films provide interesting visualizations, background music, and sound, and subtitles that help students to align their reading, listening, and speaking skills. In addition, films can also increase students' vocabulary, use of body expressions to increase students' confidence in speaking English.

From the problems that arise, the researcher wants to discuss more deeply the identification of sentences in a movie. Through movies, we can identify various types of speech. There are many things that can be identified in it, one of which is identifying speech acts in a movie. Therefore, the researcher will take the title "An Analysis of Commissive Speech Act in Inside Out 2 Movie". This study aims to determine the actions expressed through speech in the Inside Out 2 movie. Talking about speech acts, speech acts were introduced by John L. Austin in his book entitled "How to Do Things with the World?" which was published in 1962. Quoted from (Putri et al., 2019) Austin argues that philosophers assume that speech spoken by people is used to make statements or describe something. In this case, speech acts can be interpreted as actions that are manifested through speech. This study will use the Inside Out 2 movie as the object to be studied. The Inside Out 2 movie is a movie with animation, comedy, drama, and coming-of-age genres. Inside Out 2 was released in 2024 after 9 years after the first season was released in 2015. This film tells the story of Riley, the main character, who grows up with various emotions that are manifested in the form of characters such as Joy, Sadness, Fear, Anger, and Disgust. Inside Out 2 continues the story of Riley, who has become a teenager and begins to face puberty by feeling new emotions that emerge, such as Anxiety, Envy, Ennui, and Embarrassment, who try to control Riley's emotions. This film tells the story of many emotional changes that occur in the film scenes.

Theoretical Framework

The theoretical framework in this study serves as a conceptual basis for analyzing and interpreting commissive speech acts that appear in the film *Inside Out 2*. This framework focuses on the theory of speech acts from the field of pragmatics, especially the classification proposed by John Searle (1979), as well as the linguistic-contextual approach in understanding the meaning of utterances in communicative situations. The researcher has reviewed some articles related to this research topic. In this case, the researcher gets a lot of help from the diversity of their research results. The following is a previous related to studies:

1. The First is from (Manalu et al., 2023) entitled "An Analysis of the Illocutionary Speech Act in the Hua Mulan Movie by Disney"
2. Second, (Wulandary, 2022) entitled "Analysis of Commissive Speech Act in Moana Movie"
3. Third, Devi & Degaf, (2021) entitled "An Analysis Of Commissive Speech Act Used By The Main Character In The Knives Out Movie"

Speech Act

This study refers to the theory of speech acts, first introduced by Austin, (1962) and then further developed by (Searle, 1969). In his theory, Searle divides speech acts into five categories: representatives, directives, commissive, expressive, and declarations. The main focus of this study is on commissive, namely the type of speech act that states the speaker's commitment to an action in the future, such as promises, threats, refusals, and offers. Commissive speech acts have the function of binding the speaker to perform an action in the future. Utterances such as "I promise," "I will," or "I swear" are common forms of commissive speech acts. In the context of the film *Inside Out 2*, the analysis is directed at identifying commissive forms and connecting them with emotional characters (such as Joy, Anger, Anxiety, Sadness, Disgust, Fear, Envy, Ennui, and Embarrassment) in forming the dynamics of interaction and the development of Riley's character as the main character.

Contextual and Situational Approach

The study of meaningful speech and words spoken in the context of a situation is called pragmatics. (Kroeger, 2022). Pragmatics emphasizes the importance of context in interpreting the meaning of utterances. Therefore, the analysis of commissive speech acts in this film not only looks at linguistic forms but also considers the situational context, the relationship between characters, and the communicative purpose of each utterance. This approach allows researchers to explore how commissive speech acts play a role in shaping the storyline, conveying emotions, and depicting the psychological growth of characters.

Relevance to Analysis Film

By combining speech act theory and film analysis, this study not only examines the language aspect but also explores how language functions as a tool for conveying narrative meaning, character development, and psychological representation in *Inside Out 2*. According to (Asri et al, 2020) A movie is a communication medium in the form of audio-visual to convey a message to a group of people.

Materials and Methods

This study uses a qualitative descriptive design. As explained by (Miles, M. B., Huberman, A. M., & Saldaña, 2014) who stated that data collection on phenomena, behavior, and interpreted as research subjects, so that data can be presented in a form that is easy to understand and valid conclusions can be drawn. Therefore, qualitative research is very important in understanding complex phenomena so that it is effective in describing human experiences of an event. The data for this study were collected by documenting the *Inside Out 2* film script and then entered into tabulation so that it was easy to identify. This study uses Disney+ Hotstar to watch films and help researchers analyze commissive speech contained in the *Inside Out 2* film. Meanwhile, the subject of research in this study is the *Inside Out 2* film, and the object of this study is the speech contained in the *Inside Out 2* film. This study aims to examine the use of commissive speech acts in the film "Inside Out 2" because this

film is the latest film released in 2024, and this film is an animated film that is closely related to emotions, which, of course, will find many new commissive sentences in the film.

The technique of analyzing the results of the instrument in this study includes several steps. The first step in conducting research and data collection is to read the entire text or script thoroughly. This aims to understand the content and context of the text. After reading, the next step is to analyze the contents of the text to find various types of commissive speech acts in it. Examine the meaning contained in the text and relate it to commissive speech acts. Identify data that has been grouped into types of commissive speech acts. Transfer the data that has been obtained into a tabulation table. Starting from the characters, time frame, situation, speech, and types of commissive. From the data that has been collected, an analysis will be carried out to determine the type of commissive speech act that is most dominant in the text. Based on the results of the analysis, a description will be made that explains the findings of the study on commissive speech acts. The last step is to check the final results of the study and draw conclusions based on the data that has been analyzed.

Results and Discussion

In this chapter, the researcher presents the results of the study to analyze commissive speech acts in the film *Inside Out 2*. The explanation focuses on two research questions, namely what types of commissive speech acts are found in the film "Inside Out 2" and what types of commissive speech acts are dominant in the film "Inside Out 2". Further explanation is described in the section below. The results of the study of commissive speech acts in the film *Inside Out 2* were found in the form of promises, threats, offers, rejections, and acceptances. There are 72 commissive speech acts in the conversations of each character in the film *Inside Out 2*, as follows:

Promise

Table 2.

Promise type of commissive speech act in the *Inside Out 2* movie.

| Character | Time | Utterance |
|----------------|-------|--|
| Bree | 07.01 | <i>Thank you! We're there</i> |
| Joy | 09.38 | <i>Sadness, you won't hurt it. I promise. Have I ever steered you wrong before?</i> |
| Mom's Sadness | 14.24 | <i>Remember: we agreed not to make a big deal about this</i> |
| Bree and Grace | 16.57 | <i>We'll still get to hang out... and we'll have this weekend? Which means we'll get one last time playing on the same team? Friends are forever, right?</i> |
| Anxiety | 19.24 | <i>Anything, just call my name and I am here for you</i> |
| Anxiety | 23.02 | <i>Nostalgia, you aren't supposed to be here yet. You still have about, ten years, two graduations and a best friend's wedding before you're invited. But I will keep you in the loop I promise.</i> |
| Joy | 27.27 | <i>But we promised Bree and Grace!</i> |
| Joy | 27.38 | <i>She made a promise to her friends. She's not gonna break it.</i> |

| | | |
|------------------|----------|--|
| Lance Slashblade | 32.54 | <i>Shield yourself my friends. For I shall set you all FREE!</i> |
| Joy | 01.12.42 | <i>For Riley.</i> |

This is the tabulation data of the Promise type of commissive speech act. The promise data shows 10 total data from the inside out 2 movie. In the table, "promises" appear in various emotional contexts that demonstrate the importance of commitment and trust between characters. Joy makes her promise to Sadness at 09.38, trying to reassure her that nothing bad will happen, which shows Joy's role as a guide and encouragement. Anxiety also uses promises several times to calm her down and show his loyalty, such as at 19.24 and 23.02, by promising to be there and keep Nostalgia informed. Joy again emphasizes the importance of promises in social relationships when reminding Riley of her commitment to Bree and Grace at 27.27 and 27.38. Meanwhile, Bree and Grace themselves express hope for the continuation of their friendship by stating, "Friends are forever, right?" an indirect promise that illustrates the fear of separation. Overall, promises serve as a symbol of the bond between emotions and social relationships, reflecting the values of loyalty and responsibility in the story.

Threat

Table 3.
The threat type of commissive speech act in the Inside Out 2 movie

| Actor | Time | Utterance |
|---------|----------|---|
| Anger | 28.34 | <i>Over my dead, flaming body.</i> |
| Disgust | 32.27 | <i>Don't you dare say that! You do not deserve to be thrown away!</i> |
| Guard | 35.11 | <i>Hold it right there!</i> |
| Joy | 55.18 | <i>If you wanted her to be happy, then you'd stop hurting her!</i> |
| Joy | 01.16.20 | <i>Anxiety stops! You don't get to choose who Riley is.</i> |

This is the tabulation data of the threat type of commissive speech act. The threat data shows 5 total data points from the inside out 2 movies. In the table, the "threat" is shown through defensive, emotional, and confrontational expressions from various characters, reflecting the tension and conflict that occurs. Anger expresses his anger to the extreme at 28.34 with the words "Over my dead, flaming body," indicating an attitude of being ready to sacrifice for his principles. Disgust also shows a strong reaction at 32.27 when he feels there is injustice towards Riley, showing protection for his self-esteem and dignity. Guard's short phrase at 35.11, "Hold it right there!" indicates authority and orders that limit the actions of other characters. Meanwhile, Joy shows assertiveness and resistance towards Anxiety in two important moments: at 55.18 she asserts that the desire to make Riley happy cannot be done by hurting her, and at 01.16.20 Joy states that Anxiety has no right to determine Riley's identity. All of these quotes show how verbal threats are used as a mechanism of protection or confrontation against forces or decisions that are considered to endanger Riley's well-being.

Offer

Table 4.
Offer: Type of commissive speech act in the Inside Out 2 movie

| Actor | Time | Utterance |
|-------|------|---|
| Joy | 4.34 | <i>Oh no, we should do something...</i> |

| | | |
|---------------|----------|---|
| Fear | 5.28 | <i>Should we use our slap shot?</i> |
| Coach Roberts | 6.45 | <i>Look, it's last minutes. But every year I do a three day skills camp. I invite all the best players in the area. I'd love for you girls to come.</i> |
| Joy | 8.21 | <i>Don't look it's fine. This is for all those memories that belong in the back of the mind. Like, this penalty one. It's weighing on her, so let's lighten the load!</i> |
| Joy | 9.20 | <i>Wanna come this time?</i> |
| Joy | 13.06 | <i>Ah! Could do me a favor and stop tearing headquarters apart?</i> |
| Riley | 13.47 | <i>Ugh! You're always on me, can't you just lay off for like one second??!</i> |
| Grace | 16.57 | <i>And we'll have this weekend? Which means we'll get one last time playing on the same team?</i> |
| Dad | 17.37 | <i>Ok. Call us if you need us. I love you. Go get 'em</i> |
| Anxiety | 19.12 | <i>Oh my gosh, I am just such a HUGE fan of yours. And now here I am meeting you face to face. Ok, how can I help?</i> |
| Valentina | 20.27 | <i>Hey, you wanna come with me actually? You can meet some of the other Fire Hawks.</i> |
| Valentina | 23.43 | <i>Hey, you wanna sit with us?</i> |
| Anxiety | 26.05 | <i>I have an idea!</i> |
| Joy | 33.03 | <i>Hey, little help?</i> |
| Pouchy | 33.32 | <i>I have lots of items! Which one do you think will work the best?</i> |
| Valentina | 38.19 | <i>Hey a few of us are just gonna hug out tonight, order some food. You should come!</i> |
| Valentina | 40.24 | <i>Mmm. You want one?</i> |
| Joy | 48.07 | <i>Great observation! The long way did turn out to be a little longer than I thought. Anyway, who wants to sing a song!?</i> <i>Or... let's play the quiet game! One two three hush...</i> |
| Mind Newsie | 52.45 | <i>Extra! Extra! Piping hot rumors right off the Mill!</i> |
| Pouchy | 01.11.22 | <i>I have lots of item! Which one do you think will work the best? A roll of tape?</i> |

| | | |
|-----|----------|---|
| Joy | 01.23.57 | <i>Great! So why don't we take a seat in our special chair...</i> |
|-----|----------|---|

This is the tabulation data of the offer type of commissive speech act. The offer data shows 21 total data from the inside out 2 movies. In this table, the "offers" are shown through various forms of invitations, assistance, or advice given by the characters to support, calm, or strengthen relationships with each other. Joy is often the one who offers solutions or positive ways, such as inviting to lighten the load (8.21), asking for help (33.03), or creating a cheerful atmosphere (48.07). Other characters also show supportive attitudes, such as Coach Roberts inviting her to a training camp (6.45), Valentina offering friendship and togetherness (20.27, 23.43, 38.19, 40.24), and Anxiety, who is enthusiastic about wanting to help (19.12, 26.05). Even Pouchy participates in providing assistance with various items (33.32, 01.11.22). These offers show a strong social and emotional dynamic, where the characters support Riley and each other, as a form of caring and collaboration in dealing with challenging situations.

Refusal

Table 5.

Refusal: Type of commissive speech act in the Inside Out 2 movie

| Actor | Time | Utterance |
|---------------|-------------|--|
| Disgust | 2.27 | <i>No-no-no-no! that's not ours!</i> |
| Disgust | 4.35 | <i>No. That girl is a social Titanic. Do not get on that ship!</i> |
| Anger | 5.30 | <i>No! No no. We charge the goalie!</i> |
| Sadness | 9.30 | <i>Yes. I-I mean no. I – oh no. I-I really shouldn't</i> |
| Foreman | 13.08 | <i>No can do, didn't ya hear? Permits just came through.</i> |
| Mom's Disgust | 14.27 | <i>But she really does stink.</i> |
| Riley | 16.41 | <i>Oh ok. Um, yeah. No big deal</i> |
| Disgust | 23.17 | <i>And older. We are NOT changing in front of them.</i> |
| Riley | 23.52 | <i>I was gonna go save seats for my friends. But, thanks anyway.</i> |
| Joy | 27.46 | <i>No, you can't have that! Put that back!</i> |
| Joy | 28.34 | <i>No, no, no. You can't go down there with that!</i> |
| Fear | 30.27 | <i>We're NOT SECRETS!</i> |
| Joy | 30.31 | <i>No! No! No! Riley's gonna be fine. Totally fine!</i> |
| Sadness | 40.00 | <i>Joy, I can't do it. I'm not as strong as you are.</i> |
| Disgust | 41.03 | <i>No. No way I am step---</i> |
| Anxiety | 42.35 | <i>No you're making it worse!</i> |
| Fear | 43.18 | <i>I don't like this vessel.</i> |
| Fear | 43.28 | <i>Look--- I don't like her words and I don't like her actions. I just I think I can change her.</i> |
| Joy | 48.23 | <i>No, I can find her. I just need to get a better view.</i> |

This is tabulated data of the refusal type of commissive speech act. Refusal data shows 19 total data from inside out 2 movies. In this table, "refusal" is shown through various character reactions that reject certain situations, ideas, or requests, reflecting both internal and external conflicts in the story. Disgust consistently shows strong rejections of things that are considered embarrassing or inappropriate, as in 2.27 and 4.35, in order to maintain Riley's social status. Rejections from Anger (5.30) and Fear (30.27, 43.18, 43.28) show disapproval of strategies or conditions that are threatening. Joy, who is usually positive, also rejects some actions in order to keep Riley safe and stable (27.46, 28.34, 30.31, 48.23), while Sadness refuses because she feels she is not strong enough (40.00). Rejection also comes from external characters such as Foreman (13.08), who refuses access, and Riley herself, who politely refuses in social situations (16.41, 23.52). Refusal in this context reinforces the conflict dynamic and shows that in the process of emotional and identity development, rejection can be a form of protection, inability, or unpreparedness to face change.

This Finding section presents the results of research on commissive speech acts in the film Inside Out 2 found in the form of promises, threats, offers, refusals, and acceptances. The table and diagram below show the research data on commissive speech acts in the film Inside Out 2.

Table 6.
Percentage of Commissive Speech Act in Inside Out 2 Movies

| Types Of Commissive Speech Act | Total | Percentage |
|--------------------------------|-----------|--------------|
| Promise | 10 | 18,1% |
| Threat | 5 | 9,0% |
| Offer | 21 | 38,1% |
| Refusal | 19 | 34,5% |
| Total | 55 | 99,7% |

In the film Inside Out 2, the researcher found a total of 55 commissive speech acts. The findings include 10 commissive speech acts of promises, 5 commissive speech acts of threats, 21 commissive speech acts of offers, and 19 commissive speech acts of refusal. The results of this study are then presented in the form of tables and diagrams to make it easier for readers to understand the contents of commissive speech acts in the film Inside Out 2.

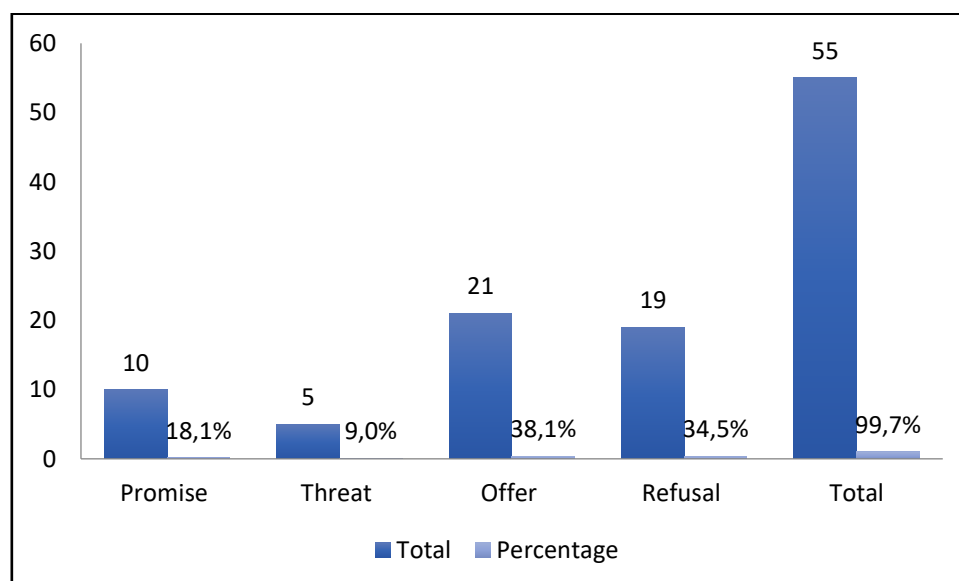


Figure 1.
Percentage Diagram of the Commissive Speech Act in Inside Out 2 Movies

Discussion

This section discusses some research data based on previous research results, with research findings on the use of commissive speech acts in the *Inside Out 2* movie. Commissive speech acts contained in the movie dialogue that are intended to express something that has an impact on what happens in the future indirectly also strengthen each character in the movie to make the movie's story more interesting. With the findings of this study, researchers know that each result of the study has diverse results, even though it uses the same method. (Rachman, 2021).

This is in line with previous research conducted by (Manalu et al., 2023) With the research title "An Analysis of the Illocutionary Speech Act in *Hua Mulan* Movie by Disney". From this research, the results of the study indicate that there are several expressions of speech acts in the film. However, because this study has a different research focus, this study does not only focus on commissive speech acts, but in this study also found several other types of speech acts, such as assertive, directive, and declarative speech acts.

The second research is a research from (Wulandary, 2022) The title of the research is "Analysis of Commissive Speech Act in *Moana* Movie". This research found 18 instances of commissive speech acts in the *Moana* movie, and the data on refusal expressions are the most frequently found. However, this research only found three types of commissive speech acts as a result of the research findings.

The third previous study is entitled "An Analysis of Commissive Speech Act Used by the Main Character in the *Knives Out* Movie". In this study, the final data found has similarities to the research data in the *Inside Out 2* movie that the researcher conducted. The similarity lies in the type of commissive speech act that is most often used, namely the type of refusal commissive speech act. However, in this study, the researcher did not include tabulation as one of the instruments used; the researcher only used listening and note-taking techniques.

From the results of this study, it can be shown that this study found more data compared to previous studies. In addition, because this study uses the latest films, there are more word updates in the movie dialogue. Therefore, more data was found in the *Inside Out 2* movie.

The findings of this study are relevant to the problems in the research background on communication. This study has discussed several findings of the type of commissive speech act, which indirectly explains that all forms of speech are very meaningful for communication. As stated by (Lumettu & Runtuwene, 2018) "Communication is used to convey thoughts, ideas, and feelings to others". In addition, because of the diversity of vocabulary, movies are also presented with interesting visualizations and stories, which is in line with what was said by (Hakim et al., 2020) "Movies can be used as an effective medium to improve English speaking skills". By learning using a movie, students will easily remember the scenes in the movie while remembering the words in the dialogue movie so that over time, students will become accustomed to the English words they see and hear.

Conclusion

In short, this study examines commissive speech acts in the film *Inside Out 2*. The researcher found many types of commissive speech acts in this film. With the presence of these commissive speech acts, it can strengthen each character in the film *Inside Out 2*. The use of various commissive speech acts makes the audience who watches this film carried away by the atmosphere and finally analyzes each character. There are also several sentences of commissive speech acts that use indirect meaning, but if examined more deeply, the meaning of the sentence becomes clear. That is what makes the characters strong with the dialogue they say, and the indirect meaning is also what makes this film more interesting. The use of commissive speech acts in the film *Inside Out 2* was found in as many as 55 instances. From the data found, it was answered that the types of commissive speech acts in the *Inside Out 2* movie were threat, offer, promise, and refusal, with the dominant data found in the offer, which was 21 data points.

Acknowledgement

The researcher would like to thank all parties who have contributed to this research. The researcher is very grateful to Allah SWT because of His blessings and grace, and the researcher was able to complete this research. The researcher is also very grateful to the people who have prayed for and supported the researcher to be able to complete this research.

References

- Ahsin, N. (2023). Analysis of the Function of Locutionary, Illocutionary, and Perlocutionary Speech Acts in the Novel *Ingkar* by Boy Candra. *Social Sciences and Humanities*, 2(5), 45–53.
<https://icccmissh.com/%0Ahttps://doi.org/10.53797/icccmissh.v2i5.7.2023https://icccmissh.com/Allrightreserved>.
- Alek. (2023). What is the Status of the English Language in Indonesia? A Glance at Preliminary Theoretical Review. *Repository.Uinjkt. Ac.Id*, 3.
- Alfarisy, F. (2021). Kebijakan Pembelajaran Bahasa Inggris di Indonesia dalam Perspektif Pembentukan Warga Dunia dengan Kompetensi Antarbudaya. *Jurnal Ilmiah Profesi Pendidikan*, 6(3), 303–313. <https://doi.org/10.29303/jipp.v6i3.207>.
- Ali, M. M., & Ali, M. A. (2018). Karakterisasi Tokoh Dalam Film *Salah Bodi*. *Gorga : Jurnal Seni Rupa*, 7(1), 15. <https://doi.org/10.24114/gr.v7i1.10848>
- Asri, R. (2020). Membaca Film Sebagai Sebuah Teks: Analisis Isi Film “Nanti Kita Cerita Tentang Hari Ini (NKCTHI).” *Jurnal Al Azhar Indonesia Seri Ilmu Sosial*, 1(2), 74. <https://doi.org/10.36722/jaiss.v1i2.462>.
- Austin, J. L. (1962). *How to Do Things with Words*. Oxford University Press. Oxford, England
- Behrouzi, T., Toosi, R., & Akhaee, M. A. (2023). Multimodal movie genre classification using a recurrent neural network. *Multimedia Tools and Applications*, 82(4), 5763–5784. <https://doi.org/10.1007/s11042-022-13418-6>.
- Creswell, J. W. (2013). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*. Thousand Oaks, California: SAGE Publications
- Creswell, J. W. (2018). *Research design: Qualitative, quantitative, and mixed methods approaches* (5th ed.). Thousand Oaks, California: SAGE Publications
- Devi, M. F., & Degaf, A. (2021). An Analysis of the Commissive Speech Act Used by the Main Character of “Knives Out.” *PARADIGM: Journal of Language and Literary Studies*, 4(1), 43–52. <https://doi.org/10.18860/prdg.v4i1.10932>.
- Erni, D., Prihantoro, P., & Apriani, E. (2021). *The Implementation of English Immersion Program in Teaching Speaking in Future English Education Center (FECC) Pare* (Doctoral dissertation, IAIN Curup).
- Gusmuliana, P., & Apriani, E. (2021, March). Improving Students' Speaking Motivation by Using Role Play Technique at the Institute Islamic in Indonesia. In *International Conference on Educational Sciences and Teacher Profession (ICETeP 2020)* (pp. 356–361). Atlantis Press.
- Hakim, A., Anwar, C. R., & Ekawardhani, W. (2020). Film Sebagai Komunikasi Pendidikan Bahasa Inggris Sman 1 Makassar. *Voxpop*, 2(2), 67–79.
- House, J., & Kádár, D. Z. (2023). Speech acts and interaction in second language pragmatics: A position paper. *Language Teaching*, 1–12. <https://doi.org/10.1017/s0261444822000477>.
- Kroeger, P. R. (2022). *Analyzing meaning: Third edition*. Language Science Press. <https://doi.org/10.5281/zenodo.6855854>.
- Lumettu, A., & Runtuwene, T. L. (2018). Developing the Students' English Speaking Ability Through the Impromptu Speaking Method. *Journal of Physics: Conference Series*, 953(1). <https://doi.org/10.1088/1742-6596/953/1/012035>.
- Lusiana, L. (2019). *An Analysis of the Commissive Speech Act Used in Mary Shelley's Movie*. <http://repository.upbatam.ac.id/5149/%0Ahttp://repository.upbatam.ac.id/5149/1/cover>

[s.d bab III.pdf.](#)

- Manalu, P. F., Sipayung, K., Silitonga, H., & Sinaga, N. T. (2023). An Analysis Of The Illocutionary Speech Act In the Hua Mulan Movie By Disney. *INNOVATIVE: Journal Of Social Science Research*, 3(5), 888–900.
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook* (3rd ed.). Thousand Oaks, CA: SAGE Publications
- Muhammad Ariq Naufal Salsabila, Herliawan Y. A., L., & Permana, P. (2024). Analysis of Locutionary and Perlocutionary Acts in Language Advertisements. *JLER (Journal of Language Education Research)*, 7(2), 71–80. <https://doi.org/10.22460/jler.v7i2.21970>
- Nasution. (2015). *Instrumen Penelitian Dan Urgensinya Dalam Penelitian Kuantitatif*. 6. Fakultas Ekonomi dan Bisnis Islam, IAIN Padangsidimpuan. 10.24952/masharif.v4i1.721
- Putri, Ramendra, & Swandana. (2019). An Analysis of Speech Acts Used in Harry Potter. *International Journal of Language and Literature*, 3(2), 3–6. https://www.researchgate.net/publication/335675420_AN_ANALYSIS_OF_SPEECH_ACT_USED_IN_HARRY_POTTER_AND_THE_GOBLET_OF_FIRE_MOVIE.
- Rachman, F. K. (2021). *Commissive speech act in the Hobbs and Shaw movie*. 67. <http://etheses.uin-malang.ac.id/id/eprint/32316>.
- Rismayanti, H. (2021). The Analysis of Locutionary Act, Illocutionary Act, and Perlocutionary Act in the Five Feet Apart Movie. *MEDIOVA: Journal of Islamic Media Studies*, 1(2), 138–149. <https://doi.org/10.32923/medio.v1i2.1915>.
- Searle, J. R. (1969). *Speech Act: An Essay in the Philosophy of Language*. Cambridge: Cambridge University Press.
- Sugiyono. (2017). *Metode Penelitian Pendidikan (Pendekatan Kuantitatif, Kualitatif, dan R&D)*. Jakarta: CV Alfabeta.
- Tanjung, N., Widyana, A., Alawiyah, T., & Nasution, R. (2024). *THE BENEFITS OF PRAGMATIC APPROACH IN IMPROVING STUDENTS ' SPEAKING ABILITY: A DOCUMENTARY STUDY*. 8(12), 288–295.
- Walisma, Syahptra, Husna, A. U. (2023). *An Analysis Of Students' Strategies In Learning Speaking Skills*. 8(1), 117–126. <http://repository.radenintan.ac.id/23718/>.
- Williyan, A., Apriani, E., Sirniawati, S., & Rosalina, U. (2023). Exploring Communicative Language Teaching to Investigate English Communication Willingness in EFL Learners' Classroom. *Al-Ishlah: Jurnal Pendidikan*, 15(3), 3271–3286.
- Wulandary, H. (2022). Analysis of the Commissive Speech Act in Moanna The Movie. *Al'Adzkiya International of Education and Social (AloES) Journal*, 3(1), 52–65. <https://doi.org/10.55311/aioes.v3i1.187>.

EMPTY PAGE