



AN ANALYSIS OF ILLOCUTIONARY ACT IN THE MAIN CHARACTERS' UTTERANCES IN A MAN CALLED OTTO MOVIE

Nadiya¹, Nur Azmi Rohimajaya², and Ari Fajria Novari³

nadiyanadiya46@gmail.com¹

nurazmirohimajaya@unmabanten.ac.id²

Ari.fajria@gmail.com³

Mathla'ul Anwar University, Banten

ABSTRACT

The purpose of this study was to examine the many forms of illocutionary acts and identify which ones were most frequently used in the main characters' utterances in the film *A Man Called Otto*. The study employed a qualitative method and involved content or document analysis. The researcher employed Austin and Searle's theories to answer the research questions. The researcher collected data on the script and film of *A Man Called Otto* through observation, documentation, and observation checklist procedures. The researcher employed three data analysis techniques: data reduction, data display, and conclusion. The results revealed that all forms of illocutionary acts were present in the utterances of all of the key characters in the film *A Man Called Otto*, including representative, directive, commissive, expressive, and declarative. Subject A (Otto) had 260 utterances, subject B had 100 utterances, and subject C (Sonya) had 31 utterances, all of which featured illocutionary behaviors. Representative is the most common type of illocutionary act in the main characters' utterances in the film *A Man Called Otto*, with 173 instances, followed by directive (126), expressive (55), declarative (24), and commissive (13). It may be inferred that there are several forms of illocutionary acts, with the representative act appearing most frequently in the major characters of the film *A Man Called Otto*.

Keywords: Speech Act, Illocutionary Act, Utterances, Main Characters, A Man Called Otto Movie

INTRODUCTION

Language is an important tool in society since it allows for interpersonal communication. According to Ramayanti and Marlina (2018: 27), language is essential for developing interactions with individuals and society. Communication



is widely considered to have an important role in distributing knowledge and establishing interpersonal ties through the use of language. Language, according to Herman (2017: 72), serves as a communication medium, allowing people to converse with others, articulate their ideas, and express their feelings. According to the definition, people use language to convey their thoughts, feelings, and conceptions, given its widespread role in facilitating daily communication and activities.

Pragmatics is a key domain within linguistics. According to Levinson (in Swarniti, 2023: 883), pragmatics is defined as the investigation of contextual meaning, with a focus on the intentional meaning given by speakers. Another definition of pragmatics given by Mey (2001: 22) is the study of how people use language in communication and how that affects contextual language use. That is, pragmatics investigates how meaning is conveyed in communication in relation to the social environment (Rismayanti, 2021:140). According to the preceding description, pragmatics is a linguistic science that investigates how speech meaning is influenced by the surrounding non-linguistic context, with a focus on interpreting speakers' situations in order to understand intended communication.

In the field of pragmatics, speech acts are critical components. Yule (1996:4) defines speech acts as actions carried out by utterances. The argument that verbal expression includes the desire to carry out acts in addition to transmitting words clarifies the concept of a speech act (Trisnawati et al., 2022: 273). Austin (1962: 94) provides another take on the notion of speech acts, explaining that speech acts include both speaking and doing something. When a speaker speaks, they aim to take action in addition to expressing words. Fitriani et al. (2020: 171) define speech actions as essential pieces of language that carry meaning and intention. Speech acts occur during the process of utterance generation and are influenced by how listeners interpret the speaker's intentions, occasionally compelling the listener to act.

Austin (in Dewi et al., 2022: 43) identified three types of speech acts: locutionary acts, illocutionary acts, and perlocutionary acts. Yule (1996: 48) provided another classification for speech acts, which divides them into three kinds. The first sort of communication is an elocutionary act, which entails expressing the exact meaning of the words spoken. The second idea is the illocutionary act, which describes the aim or context of an utterance. The third style of communication is perlocutionary, which entails having an impact on the listener through an utterance. Illocutionary acts are the focus of linguistic analysis when it comes to communicative aspects.

An illocutionary act is enabled by the expressive force inherent in the speech act. Austin (in Rahayu et al., 2018: 177) defines an illocutionary act as one achieved by the communicative power of an utterance. In essence, it represents the planned or compelled meaning transmitted by the speaker to the listener, which includes activities such as making promises, issuing warnings, expressing intentions, and so on. Similarly, Searle (in Baok et al., 2021: 99) defines the illocutionary act as an



activity performed through linguistic expression. In layman's words, an illocutionary act can be defined as using a sentence to perform a certain purpose, expressing tangible activities performed through speech.

An illocutionary act is classified into five basic types. Searle (1979:8) divides the illocutionary act into five parts: assertive, directive, commissive, declaration, and expressive. Representative speeches serve to inform the listener about various states of circumstances. According to Cutting (2002:17), representations are utterances that the speaker believes accurately reflect the truth of a situation. Directive speech acts compel the listener to act, communicating the speaker's desire for a specific conduct. According to Cruse (2000: 342), directions are intended to provoke activity from the listener. Commissive speech acts occur when the speaker commits to doing future actions, indicating intentions to the listener. According to Mey (2001: 120), a commissive approach entails creating an agreement to achieve global transformation. Expressive speech acts reflect the speaker's emotional condition or feelings. Leech (1983: 103) defines expressive speech acts as those that express the speaker's emotions. Declarative speech acts transform reality through linguistic statements. According to Cruse (in Setiani and Utami, 2018: 232), declaratives are statements that cause changes in reality. Literature, which includes songs, poetry, and movies, makes extensive use of illocutionary acts of all varieties.

Movies, in particular, are used as a medium to depict facets of human social life. Bitrus and James (in Diffani and Kholis, 2023: 2) argue that movies or videos serve as communication vehicles through which critical knowledge is communicated in order to promote beneficial societal transformation. A movie, according to Rohimajaya (2021:349), is a visual aid that uses stereo sound to tell a tale for entertainment reasons. According to the definition above, a film is a visual representation medium that uses moving images and synced audio to portray certain tales, characters, and themes. The movie's discourse can be used as a useful lesson in illocutionary acts because it depicts a complex circumstance in which the main character's actions are exposed through their words. One of the media that can be utilized to study illocutionary acts is the film.

The researcher's interest in researching illocutionary acts originates from personal observation. The researcher, a seventh-semester English Language Education student at Mathla'ul Anwar University in Banten, set out to watch nine classmates. The researcher discovered common mistakes in everyday communication, such as informal talks. Furthermore, the study discovered that the nine classmates frequently misinterpreted and had difficulties identifying the meanings of the utterances in the movie. The researcher discovered this while watching movies for specialized courses as well as for leisure. To avoid misconceptions, the researcher is interested in conducting research on An Analysis of Illocutionary Acts in the Main Characters' Utterances in A Man Called Otto Movie.



This study was undertaken to examine the illocutionary actions discovered and the sort of illocutionary act that most frequently appears in the main characters' utterances in the film *A Man Called Otto*, which are Otto Anderson, Marisol, and Sonya. Several relevant past studies have been analyzed and debated in relation to illocutionary acts in movies. First, Feky Ega Situmorang and Nurma Dhona Handayani (2020) examined the Illocutionary Act in Anger Management Movies. Second, Panji As'adi and Taufiq Effendi (2022) conducted an examination of illocutionary acts in the main character's statements in the film *Soul*. Third, Sri Ramadhani and Yunitari Mustikawati (2023) examined the main character's illocutionary act in the film "The Vow".

The researcher discovered a difference between the three prior studies on illocutionary acts in movies, which may be noticed in the items utilized by the researcher. The researcher chooses the most recent film released in 2023, *A Man Called Otto*, which has never been the subject of previous research. Another distinction is in the approach; the researcher used qualitative content analysis, as opposed to earlier studies that used descriptive qualitative methodologies. This study examines the illocutionary act in the utterances of three important characters in the film *A Man Called Otto*: Otto (subject A), Marisol (subject B), and Sonya (subject C). The purpose of this study was to examine the many forms of illocutionary acts and identify which ones were most frequently used in the main characters' utterances in the film *A Man Called Otto*.

METHOD

To interpret and analyze the data findings, the researchers employed a qualitative technique. According to Ary (Hutajulu and Herman, 2019: 44), qualitative research examines a phenomenon holistically rather than breaking it down into variables. The idea is to obtain comprehensive data rather than simply analyzing numerical information. Purba and Herman (2020: 25) describe data using a qualitative approach. The qualitative method focuses on comprehending the process in the context of the research setting. There were seven distinct categories of qualitative research. Case studies, content analysis, ethnography, grounded theory, historical studies, narrative research, and phenomenology are among the research methodologies described by Ary et al. (2010: 452-453).

The researcher performed content or document analysis. According to Ary et al. (2010: 457), content or document analysis is the process of assessing written or visual resources to determine certain features. Textbooks, newspapers, websites, speeches, television broadcasts, advertising, musical compositions, and other media may all be considered. The researcher concentrated his research on movies. The researcher chose the film *A Man Called Otto*, which was released in 2022 as the second adaptation of Fredrick Backman's novel *A Man Called Ove*. This study addressed the phenomenon of speech actions, specifically illocutionary acts, as seen in the major characters' utterances in the film *A Man Called Otto*.



Content analysis was utilized to examine the data and identify utterances demonstrating illocutionary behaviors. The data was then discussed to help meet the two research goals. Sugiyono (in Sihombing et al., 2021: 1776) defines data analysis as the process of reviewing information acquired from various sources and using a rigorous technique to characterize and present the data. To make the material more understandable, key data is selected, condensed, and summarized to highlight issues that need to be addressed. This procedure is referred to as data reduction. Following that, information is presented in the form of charts, graphs, or rubrics to aid comprehension and communication of the results. The final phase is to conclude the study, deliver a summary, and draw conclusions based on the data analyzed.

FINDINGS AND DISCUSSION

In general, the data indicate that each of the key characters in *A Man Called Otto's* film and script performs five sorts of illocutionary acts: representational, directive, commissive, expressive, and declarative. According to the data, the main characters' utterances (173 times) in the film *A Man Called Otto* are characteristic of illocutionary behaviors. According to the findings of categorizing and evaluating data using Searle's illocutionary act theory, representatives are the most common type. Forceful is the second most popular personality type, whereas commissive is the least prevalent. The table below demonstrates the comprehensive findings for each type of illocutionary act:

Table 1. General Finding of the data of types of Illocutionary Acts found and most commonly appeared in the Main Characters' Utterances in *A Man Called Otto* Movie

No.	The Types of Illocutionary Act	Name of the Subject			Total Sum of the Data
		Subject A (Otto)	Subject B (Marisol)	Subject C (Sonya)	
1.	Representative	124	40	9	173
2.	Directive	73	37	16	126
3.	Commissive	9	3	1	13
4.	Expressive	35	17	3	55
5.	Declarative	19	3	2	24
Total Sum of the Data		260	100	31	391

These are the kinds of illocutionary acts that are examined to show how they are realized. Only three passages from each character's screenplay are provided by the authors for examination, and they are as follows:

Subject A (Otto Anderson)

Subject A, Otto Anderson, the subject of the two-hour and six-minute film, made 246 statements that were classified as illocutionary acts out of a total of 260 sorts in the 114-page script. Nine Commissives, 35 Expressives, 19 Declaratives, 73 Directives, and 124 Representatives were present.



Table 2. The Finding of Subject A (Otto) of Function and Types of Illocutionary Acts

No.	Data	Function and Type of Illocutionary Act	Timeline
SCENE 6			
1.	<i>Hey! If you don't have a permit, you can't use this road!</i>	Command (Directive)	<u>00:10:21</u>
SCENE 9			
2.	<i>How you can make it this far in life without knowing how to back up a trailer?</i>	Criticism (Expressive)	<u>00:14:54</u>
SCENE 10			
3.	<i>Then I'll build you another bookcase.</i>	Promise (Commissive)	<u>00:17:54</u>

Data 1

A conversation between Otto and the UPS Driver in minutes 00:10:21, as follows:

OTTO: Hey! If you don't have a permit, you can't use this road! (Command)

UPS DRIVER: I'm not parking. I just dropped off a package.

Otto's statement qualifies as a command because it directs the UPS Driver's behavior regarding the road's use. By explicitly stating the condition for using the road, Otto asserts control over the situation and expects compliance from the UPS Driver. The UPS Driver's response acknowledges Otto's concern but also clarifies the UPS Driver's actions to reassure Otto that no violation has occurred. This brief exchange highlights Otto's assertive approach to ensuring rules are followed, underscoring his role in enforcing regulations within his domain.

Data 2

A conversation between Otto and Tommy in minutes 00:14:54, as follows:

TOMMY: My bed! I thought I was home free

OTTO: How you can have made it this far in life without knowing how to back up a trailer? (Criticism)

Otto's dialogue exemplifies criticism, which is an expressive illocutionary act. By questioning Tommy's ability with the rhetorical statement. Otto expresses his frustration and disappointment. This criticism is aimed at highlighting Tommy's perceived inadequacy in a particular skill, backing up a trailer, and underscores Otto's dissatisfaction with the situation. The context of the conversation, where Otto is upset over damage caused to his property due to Tommy's failure, amplifies the emotional weight of Otto's criticism. This illustrates how expressive illocutionary acts are used to convey strong feelings or judgments in interpersonal interactions.

Data 3

A conversation between Sonya and Otto in minutes 00:17:54, as follows:



SONYA: Seven or eight.

YOUNG OTTO: Then I'll build you another bookcase. (Promise)

Otto's dialogue is a clear example of a commissive illocutionary act, specifically a promise. Otto commits himself to a future course of action. This promise is made in response to Sonya's expressed need for additional bookcases, indicating Otto's willingness to meet her request. The context of the conversation, taking place in Otto's house with Sonya indicating the need for more storage, underscores the practicality and intent behind Otto's promise. This illustrates how commissive illocutionary acts are used to commit to future actions and fulfill others' needs or expectations in interpersonal interactions.

Subject B (Marisol)

Marisol as subject B total of 100 categories of illocutionary acts were used to categorize 96 utterances made by Subject B, Marisol, with various forms of illocutionary acts throughout the two-hour and six-minute film. The script consists of 114 pages. There were 37 Directives, 40 Representatives, 17 Expressives, 3 Declaratives, and 3 Commissives.

Table 3. The Finding of Subject B (Marisol) of Function and Types of Illocutionary Acts

No.	Data	Function and Type of Illocutionary Act	Timeline
SCENE 9			
1.	(Pointing to a house:) <i>We're renting here. 206.</i>	Assertion (Representative)	<u>00:13:59</u>
SCENE 24			
2.	<i>Otto! Stop being rude!</i>	Command (Directive)	<u>00:34:31</u>
SCENE 123			
3.	<i>I love it. Thank you. It's perfect.</i>	Appreciation (Expressive)	<u>01:48:37</u>

Data 1

A conversation between Marisol and Otto in minutes 00:13:59, as follows:

MARISOL: (Pointing to a house:) We're renting here. 206. (Assertion)

OTTO: That doesn't mean you can back the trailer up to your front Door.

In the dialogue between Marisol and Otto, Marisol's statement, is an example of an assertion, which is a representative illocutionary act. By stating this, Marisol is providing information about her residence, asserting a fact about where she and her family are living. This assertion is intended to inform Otto of their current living situation, establishing a basis for her presence and actions in the neighborhood.

Marisol's dialogue is an assertion, making it a representative illocutionary act. By asserting their rental status and specific address, Marisol communicates factual information to Otto. This statement is aimed at establishing her family's presence in the neighborhood, particularly in the context of Otto approaching them about the difficulty they are having with parking their trailer. Marisol's assertion serves to clarify their legitimacy and right to be there, setting the stage for the



ensuing discussion about the parking situation.

Data 2

A conversation between Marisol and Otto in minutes 00:34:31, as follows:

MARISOL: Otto! Stop being rude! (Command)

OTTO: I am not being rude!

Marisol's statement, qualifies as a command, making it a directive illocutionary act. This utterance is aimed at directing Otto to cease his rude behavior towards Anita, demonstrating Marisol's intervention in the situation to promote courteous interactions. By commanding Otto to stop, Marisol seeks to modify his behavior in real time, emphasizing the importance of respectful communication within the neighborhood. This command highlights her role in maintaining social harmony and addressing inappropriate behavior directly.

Data 3

A conversation between Marisol and Otto in minutes 01:48:37, as follows:

OTTO: I gave it Non-toxic a fresh coat of paint - It's for the baby.

MARISO: I love it. Thank you. It's perfect. (Appreciation)

Marisol's utterance is a clear example of appreciation, which falls under the category of expressive illocutionary acts. Her words, "I love it. Thank you. It's perfect," are intended to express her sincere gratitude and satisfaction. This appreciation highlights the emotional connection and acknowledgment of Otto's kindness, demonstrating how expressive acts are used to convey feelings and affirm the value of another's actions.

Subject C (Sonya)

Sonya is the subject C. During the two-hour and six-minute film, which includes a 114-page narrative, Sonya was classified as having 31 different sorts of illocutionary acts in total out of 30 utterances made by Subject C. There were 16 Directives, 1 Commissive, 3 Expressives, 2 Declarative, and 9 Representatives.

Table 4. The Finding of Subject C (Sonya) of Function and Types of Illocutionary Acts

No.	Data	Function and Type of Illocutionary Act	Timeline
SCENE 15			
1.	<i>Here - I have some changes.</i>	Offering (Commissive)	<u>00:30:05</u>
SCENE 32			
2.	<i>Take a breath, Otto. Look at me. (He does so.) Now... Ask me the right way.</i>	Command (Directive)	<u>00:55:10</u>
SCENE 63			
3.	<i>(Re-enters, smiling:) You'll be the best dad our children could ever hope for.</i>	Declaration (Declarative)	<u>01:01:55</u>

Data 1



A conversation between Sonya and Otto in minutes 00:30:05, as follows:

SONYA: Here - I have some change. (Offering)

YOUNG OTTO: Thank you.

Sonya's offer of change to Otto during their train ride exemplifies a commissive illocutionary act. It reflects her proactive gesture to provide assistance and support to Otto when he faces a practical challenge, namely not having enough money for his train fare. This act not only demonstrates Sonya's kindness and empathy towards Otto but also establishes a moment of mutual aid and rapport between them during their brief encounter on the train in 1973. Her action highlights Sonya's willingness to engage in helpful behavior, reinforcing her role in the dialogue as someone who extends a helping hand to Otto in a time of need.

Data 2

A conversation between Sonya and Otto in minutes 00:55:10, as follows:

SONYA: Take a breath, Otto. Look at me. (He does so.) Now... Ask me the right way. (Command)

YOUNG OTTO: Will you marry me?

Sonya's directive to Otto clearly demonstrates her role in guiding the interaction toward a specific outcome. This statement can be classified as a command within illocutionary acts because Sonya directly instructs Otto on how to proceed with his proposal. Her command indicates a desire for Otto to approach the proposal in a composed and thoughtful manner, emphasizing the importance of the moment and her expectations for how it should unfold. This directive showcases Sonya's assertiveness and her influence in shaping the context of Otto's proposal, ensuring that it aligns with her expectations and feelings about the significant step they are about to take in their relationship.

Data 3

A conversation between Sonya and Otto in minutes 01:01:55, as follows:

YOUNG OTTO: Is it? I don't know. We ate a lot of potatoes.

SONYA: (Re-enters, smiling:) You'll be the best dad our children could ever hope for. (Declaration)

In the conversation between Sonya and Otto in Otto's bathroom, Sonya reassures Otto about his potential as a father by making a declaration. Sonya's declaration here is an assertion of her belief in Otto's future capabilities as a father. By affirming that Otto will be the best dad, she expresses confidence and reassurance regarding his paternal qualities, aiming to alleviate any doubts or insecurities Otto may have had about fatherhood.

Sonya's statement represents a declarative illocutionary act within the conversation. This declaration serves to reassure Otto about his potential as a father,



emphasizing her belief in his future role and capabilities. Sonya's words convey a sense of optimism and support, affirming Otto's ability to fulfill the role of a father effectively. This declaration not only reflects Sonya's positive view of Otto but also aims to bolster his confidence in facing the prospect of parenthood. It underscores Sonya's role in providing encouragement and emotional support to Otto as they discuss their future together.

Based on the research findings above, the authors identified all five types of illocutionary acts found in the main characters' utterances in the *A Man Called Otto* movie: representative, directive, commissive, expressive, and declarative. The finding of the data regarding the number of illocutionary act types of the main characters' utterances in *A Man Called Otto* shows different quantities. This is evidenced by the varying numbers of illocutionary act types found for each character. Subject A (Otto), has a total of 173 illocutionary acts, Meanwhile, Subject B (Marisol), has 100 illocutionary acts. Subject C (Sonya), has a total of 31 illocutionary acts, including 9 representatives, 16 directives, 1 commissive, 3 expressives, and 2 declaratives. The overall number of illocutionary act types for all characters adds up to 451, with the representative type being the most frequently occurring type in the dialogue of the main characters in the film *A Man Called Otto*.

CONCLUSION

It can be inferred from the results of the data analysis and the discussion above that every major character in the film *A Man Called Otto* engages in some form of illocutionary act. A total of 173 illocutionary acts, consisting of 124 representatives, 73 directions, 9 commissives, 35 expressives, and 19 declaratives, are found in Subject A, Otto. Subject B, Marisol, on the other hand, possesses 100 illocutionary acts, comprising 40 representatives, 37 directions, 3 commissives, 17 expressives, and 3 declaratives. There are a total of 31 illocutionary acts in Subject C, Sonya, which consist of 9 representatives, 16 directions, 1 commissive, 3 expressives, and 2 declaratives. The cumulative total of illocutionary act types, based on the totals for each character, is 391 and consists of 173 representatives, 126 directions, 13 commissives, 55 expressives, and 24 declaratives. Thus, with a total of 173, the representational type is the most frequently occurring form of illocutionary act in the dialogue of the main characters in the film *A Man Called Otto*.

The conclusions drawn from the entire data set indicate that Subject A, Otto Anderson, Subject B, Marisol, and Subject C, Sonya, exhibit all types of illocutionary acts: representative, directive, commissive, expressive, and declarative. The total number of illocutionary acts for each subject is 391, with Subject 1, Otto, having 260, Subject 2, Marisol, having 100, and Subject 3, Sonya, having 31. The most frequently occurring illocutionary act type in the movie *A Man Called Otto* is the representative type, appearing 173 times.



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