

Analysis of Illocutionary and Perlocutionary Speech Acts in the Film *Agak Laen*

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ABSTRACT

Language functions as the primary means of communication. Communication can be defined as an activity of conveying expressions or intentions to the interlocutor. However, it is undeniable that at times, the interlocutor may fail to understand the speaker's intended meaning. This phenomenon can occur due to several factors, both from the speaker and the interlocutor. To comprehend the intended meaning in an utterance, a pragmatic study can be conducted. In pragmatics, there is a topic that examines the meaning or intention behind someone's utterance, namely speech acts. Speech acts are classified into three main types: locutionary acts, illocutionary acts, and perlocutionary acts. Film, as an audiovisual communication medium, presents verbal interactions that are interesting to study because they are rich in dialogue, social interaction, and communication context. One film that is particularly interesting to analyze is *Agak Laen*. This film offers a storyline filled with humor and wit while reflecting distinctive social and cultural dynamics. Based on this, the researcher is interested in conducting a pragmatic study focusing on illocutionary and perlocutionary speech acts. Illocutionary acts are divided into five types: assertive, directive, commissive, expressive, and declarative. Perlocutionary acts are also divided into three types: verbal perlocution, non-verbal perlocution, and verbal-non-verbal perlocution. This research aims to identify and understand the types of illocutionary and perlocutionary speech acts contained in the film *Agak Laen*. This study employs a descriptive qualitative approach with data collection using the observation and note-taking method. Data analysis follows the Miles and Huberman model, which consists of three stages: data reduction, data presentation, and conclusion drawing.

Keywords: Pragmatics; Illocutionary Acts; Perlocutionary Acts

INTRODUCTION

Language is a fundamental aspect of human life, functioning as the primary medium of communication and playing a vital role in human interaction. Through language, individuals can share ideas, express emotions, and exchange information. Karl Bühler, as cited by Tania and Nurhuda (2022), categorizes the functions of language into three main types: the expressive function, which focuses on the speaker's feelings, attitudes, or personal expressions; the conative function, which is directed toward influencing or guiding the listener's actions; and the representative function, which conveys objective information or reality without emphasizing either the speaker or the listener. These functions reflect the multidimensional role of language in facilitating effective communication.

Communication itself can be understood as the process of conveying messages or intentions from a speaker to a listener. However, misunderstandings sometimes occur, in which the listener fails to grasp the intended meaning. Such situations may arise from factors related to either the speaker or the listener. To interpret meaning accurately in spoken interactions, one can employ a pragmatic approach. Pragmatics is a branch of linguistics that studies meaning not solely from the formal properties of words or sentence structures, but from how utterances are used and interpreted within specific contexts (Yule in Sagita & Setiawan, 2020).

One of the central topics in pragmatics is the study of speech acts, which focuses on the intended meaning behind an utterance. Austin's theory of speech acts, later refined by Searle, classifies them into three main categories: locutionary acts (the act of producing utterances with literal meaning), illocutionary acts (the speaker's intention or communicative goal), and perlocutionary acts (the effect or impact on the listener). This research focuses on illocutionary and perlocutionary acts, as they reveal not only what speakers aim to accomplish but also how their utterances influence others in interaction.

Illocutionary acts are communicative actions performed through utterances to achieve specific purposes. According to Searle, these acts can be divided into five types: assertives, directives, commissives, expressives, and declaratives (Frandida & Idawati, 2020). Through illocutionary acts, a speaker may assert information, give commands, make promises, express emotions, or enact decisions. Perlocutionary acts, on the other hand, refer to the effects generated by an utterance on the listener, such as changes in emotions, attitudes, or behaviors. These effects may be verbal, non-verbal, or a combination of both, depending on the context and the interpersonal dynamics involved.

Films serve as an effective medium for studying speech acts because they present rich verbal interactions embedded in authentic social contexts. As an audiovisual medium, film combines moving images, dialogue, sound effects, and music to create a multidimensional form of communication. The interplay between language and visual cues makes films an ideal corpus for pragmatic analysis, particularly for

examining the functions and impacts of speech acts in varied communicative situations.

One film that offers a compelling case for such a study is *Agak Laen*. Produced by Imajinari Pictures, this Indonesian horror-comedy achieved remarkable commercial success, becoming the highest-grossing Indonesian film of 2024 with over 9.1 million viewers. The film blends humor, tension, and social interaction among its characters, creating dialogues that are both entertaining and pragmatically rich. The conversations in the film contain a wide range of illocutionary acts—such as commands, requests, promises, and emotional expressions—and perlocutionary effects, including emotional reactions, behavioral changes, and spontaneous actions.

Studying illocutionary and perlocutionary acts in *Agak Laen* is particularly interesting because the film employs distinct comedic styles and strong regional dialects. Analyzing its speech acts can provide deeper insights into communication strategies used in comedic-horror settings, as well as into how utterances shape both the narrative and the audience's response. Furthermore, it highlights the relationship between linguistic choices and cultural elements in popular Indonesian media. Based on these considerations, this research aims to analyze the forms of illocutionary and perlocutionary speech acts found in *Agak Laen*. Using a descriptive qualitative approach with observation and note-taking as data collection techniques, the study applies Miles and Huberman's (1994) model of data analysis comprising data reduction, data display, and conclusion drawing. The findings are expected to contribute both theoretically, by enriching pragmatic studies in the context of film, and practically, by offering insights into how speech acts operate in everyday and media-based communication.

LITERATURE REVIEW

Pragmatics is a branch of linguistics that examines the relationship between language, context, and meaning as intended by the speaker and interpreted by the listener. Charles Morris first introduced the concept of pragmatics within his semiotic framework, dividing semiotics into semantics, syntax, and pragmatics. Pragmatics focuses on the relationship between signs and their interpreters, highlighting how utterances convey intended meanings in specific situations (Retnaningsih, 2014). According to Yule (2006), pragmatics is concerned with meaning as communicated by a speaker and interpreted by a listener, with an emphasis on contextual factors. This perspective distinguishes pragmatics from other branches of linguistics, as it prioritizes the speaker's intention and the listener's interpretation over the literal meaning of words.

Levinson (in Sagita & Setiawan, 2020) defines pragmatics as the study of the relationship between language and context, while Leech (in Putri et al., 2022) emphasizes its focus on the intended meaning of utterances in particular situations. Richards (in Umalila et al., 2022) adds that pragmatics studies how language is used

in communication, specifically the relationship between sentences and the contexts in which they are employed. Collectively, these perspectives underline that pragmatics involves understanding not only what is said, but also how and why it is said, as well as the social and situational factors that influence interpretation.

Speech act theory, introduced by Austin (1962) in *How to Do Things with Words* and later developed by Searle, is one of the central frameworks in pragmatics. This theory posits that language is not only used to convey information but also to perform actions. Austin classifies speech acts into three types: locutionary acts (the act of producing meaningful utterances), illocutionary acts (the communicative intention behind the utterance), and perlocutionary acts (the effect the utterance has on the listener). Each type plays a distinct role in understanding how communication operates beyond literal meaning.

Illocutionary acts refer to the intended function of an utterance, such as asserting, commanding, promising, expressing feelings, or declaring something. Searle (in Tarigan, 1990) categorizes illocutionary acts into five types: assertives, directives, commissives, expressives, and declaratives. Assertives commit the speaker to the truth of a proposition, directives aim to get the listener to do something, commissives commit the speaker to a future action, expressives convey the speaker's psychological state, and declaratives change the status or condition of an entity through the act of speaking. These categories help in identifying the communicative force of utterances in various contexts.

Perlocutionary acts, on the other hand, concern the effects that utterances have on listeners, whether these are psychological, emotional, or behavioral. As Austin explains, perlocutionary effects are not strictly bound by linguistic conventions but are influenced by the listener's interpretation and the situational context. Fitriah and Fitriani (2017) divide perlocutionary acts into three types: verbal perlocution (responses expressed verbally), non-verbal perlocution (responses expressed through actions or gestures), and verbal-non-verbal perlocution (a combination of both). This categorization is particularly useful in analyzing interactions in films, where both dialogue and visual cues are crucial for meaning making.

Previous research has applied speech act theory to various contexts. Ardhan (2023) analyzed illocutionary acts in President Joko Widodo's opening speech at the G20 Summit in Bali and found 15 instances, predominantly directives and assertives. Kristina et al. (2023) examined illocutionary acts in folklore from Sintang Regency, identifying 68 occurrences, with directives as the most frequent type. Sainab (2022) studied illocutionary acts in classroom interactions and found that assertives and directives dominated the discourse. These studies demonstrate the versatility of speech act analysis across different communicative settings.

In the context of film, several studies have explored speech acts as a means of understanding character interactions and narrative development. Sari (2024) investigated illocutionary acts in Tere Liye's novel *Ayahku Bukan Pembohong* and

their contribution to Indonesian language teaching, finding that expressives and directives were the most common types. Dilanti et al. (2024) analyzed illocutionary acts in the short film *Jarak Antar Kanvas* by Turah Parthayana, identifying assertives, directives, commissives, and declaratives. These findings indicate that fictional narratives often employ a mix of speech act types to build character relationships and advance the plot.

Film as a medium offers unique opportunities for speech act analysis because it integrates verbal and non-verbal elements. The combination of dialogue, tone of voice, facial expressions, body language, and situational context allows for a richer understanding of illocutionary and perlocutionary acts. In comedic-horror films like *Agak Laen*, these elements are further nuanced by the interplay between humor, suspense, and regional dialects, creating distinctive communicative strategies that merit close examination. This study builds upon previous research by analyzing both illocutionary and perlocutionary acts within the same film, *Agak Laen*. While earlier studies often focused solely on illocutionary acts, this research expands the scope to include the perlocutionary dimension, thereby providing a more comprehensive view of how utterances function and produce effects in interaction. By doing so, the study aims to contribute to the field of pragmatics and offer insights into language use in Indonesian popular media.

METHOD

Design and Sample

This study adopts a descriptive qualitative approach to analyze the illocutionary and perlocutionary speech acts in the film *Agak Laen*. A qualitative approach was selected because it enables an in-depth examination of linguistic phenomena within their natural contexts. As stated by Moleong (in Umalila et al., 2022), qualitative research aims to describe and interpret phenomena in detail using words rather than numerical data. The descriptive nature of this study focuses on portraying the forms of speech acts as they occur in the film without manipulating the data. The data for this research consist of utterances containing illocutionary and perlocutionary speech acts spoken by the characters in the film *Agak Laen*. These utterances were chosen because they reflect a range of communicative intentions and listener responses relevant to speech act theory. The primary data source is the film itself, which provides both verbal and non-verbal elements necessary for identifying illocutionary and perlocutionary acts. The integration of visual and auditory cues is essential in determining perlocutionary effects, especially non-verbal and verbal-non-verbal responses.

Instrument and Procedures

The researcher employed observation and note-taking techniques to collect the data. The observation technique involved carefully watching the film to identify utterances that represent illocutionary and perlocutionary acts, requiring repeated

viewings to ensure accuracy in recognizing the communicative intentions and effects. The note-taking technique was used to systematically record relevant utterances, including contextual information such as the scene, characters involved, and the surrounding situation. This systematic recording facilitated subsequent classification and analysis. To ensure the validity and reliability of the findings, data triangulation was applied by cross-checking the classification with theoretical references and consulting academic sources on pragmatics and speech act theory. Additionally, repeated film viewings and careful contextual analysis were conducted to minimize misinterpretation.

Data Analysis

The data were analyzed using the Miles and Huberman model (1994), which consists of three stages: data reduction, data display, and conclusion drawing/verification. In the data reduction stage, utterances unrelated to illocutionary and perlocutionary acts were excluded, and relevant utterances were categorized according to their type. In the data display stage, the selected data were presented in tables to make patterns more visible and facilitate interpretation. In the conclusion drawing stage, the researcher interpreted the data to identify dominant types of illocutionary and perlocutionary acts, drawing insights into their communicative functions and effects. Illocutionary acts were classified based on Searle's five categories: assertive, directive, commissive, expressive, and declarative. Perlocutionary acts were categorized into three types: verbal, non-verbal, and verbal-non-verbal, following the framework of Fitriah and Fitriani (2017). The categorization process involved examining both the linguistic form of the utterance and the accompanying listener response to determine the appropriate classification. This methodological approach ensured that the results were grounded in both empirical observation and established theoretical frameworks, allowing for credible and meaningful conclusions about the use of speech acts in *Agak Laen*.

RESULT AND DISCUSSION

The analysis of the film *Agak Laen* identified a total of 126 instances of illocutionary speech acts and 81 instances of perlocutionary speech acts. Illocutionary acts were classified into five categories: assertive, directive, commissive, expressive, and declarative. Perlocutionary acts were classified into three categories: verbal, non-verbal, and verbal-non-verbal. The findings show that expressive acts dominate the illocutionary category, while non-verbal responses dominate the perlocutionary category.

The assertive acts totaled 28 instances, consisting mainly of statements, opinions, and explanations made by characters to convey beliefs or observations. These acts often served to establish shared understanding between characters and to progress the narrative by revealing plot-relevant information. The directive acts were the second most common, with 35 instances. These acts included commands, requests, suggestions, and instructions aimed at influencing the listener's behavior.

Directives played an important role in shaping the characters' actions and driving the sequence of events in the film.

Commissive acts were found 14 times and generally involved promises, commitments, or threats. These utterances reflected the characters' willingness—or unwillingness to take responsibility for future actions. Commissive added tension and humor to the film by highlighting characters' intentions and the consequences of their words. The expressive acts dominated with 43 occurrences. These acts conveyed the speakers' emotional states, such as gratitude, anger, pride, disappointment, or apology. Expressive in *Agak Laen* were often exaggerated for comedic effect, aligning with the film's genre as a horror-comedy.

Declarative acts were the least frequent, appearing only 5 times. These acts produced immediate changes in the status or condition of an object, person, or situation, often linked to authority figures within the narrative, such as a judge or a person in a position of power. For perlocutionary acts, 17 instances were verbal responses, 37 were non-verbal responses, and 27 were a combination of verbal and non-verbal responses. Non-verbal responses were most prevalent, indicating that utterances in the film often prompted physical or emotional reactions rather than verbal replies. The distribution of illocutionary and perlocutionary acts in the film is presented in the following tables:

Table 1. Illocutionary Speech Acts in Agak Laen

Type of Illocutionary Act	Frequency
Assertive	28
Directive	35
Commissive	14
Expressive	43
Declarative	5
Total	126

Table 2. Perlocutionary Speech Acts in Agak Laen

Type of Perlocutionary Act	Frequency
Verbal	17
Non-verbal	37
Verbal–Non-verbal	27
Total	81

The dominance of expressive illocutionary acts in *Agak Laen* reflects the film's emphasis on emotional communication as a core element of its comedic-horror genre. Characters frequently use exaggerated emotional expressions, both to convey their feelings and to elicit strong reactions from others. This aligns with Leech's (1983) view that expressive acts serve to strengthen interpersonal relationships through the display of emotion, whether sincere or exaggerated. The high number of directive acts indicates that the film's dialogue often aims to influence the listener's behavior. This is consistent with Searle's classification, in which

directives function to get the hearer to do something. In *Agak Laen*, directives are frequently delivered in urgent, humorous, or absurd contexts, which adds to the comedic tension of the scenes.

Assertive acts serve an important narrative role by establishing facts, opinions, and perspectives that help the audience follow the storyline. The presence of 28 assertive utterances suggests that despite the film's comedic tone, much of its dialogue is grounded in establishing shared knowledge and situational awareness between characters. Commissive acts, though less frequent, provide critical turning points in the narrative. Promises, threats, and commitments made by characters often set up later plot developments. In comedic horror, such as *Agak Laen*, commissive also serve as sources of humor when the commitments are unrealistic or when characters fail to fulfill them.

The scarcity of declarative acts is unsurprising given that such acts typically require a formal authority or institutional context to be effective. In the film, declaratives occur primarily in courtroom scenes or moments where a character's authority is recognized by others, creating immediate and consequential changes in the narrative situation. In terms of perlocutionary acts, the dominance of non-verbal responses indicates the film's reliance on visual humor and physical expression. Gestures, facial expressions, and other forms of body language are used extensively to convey reactions, often amplifying the comedic impact of a scene without requiring verbal follow-up.

The presence of verbal–non-verbal combinations suggests that many interactions in the film blend spoken responses with corresponding actions, creating richer and more dynamic communication. This supports Austin's view that perlocutionary effects can be multi-layered, combining linguistic and non-linguistic reactions to achieve a stronger communicative impact. Overall, the distribution of speech acts in *Agak Laen* reflects the genre's unique blend of humor, suspense, and regional cultural elements. The predominance of expressive and non-verbal elements underlines the film's reliance on both linguistic and physical performance to engage the audience, making it an effective subject for pragmatic analysis.

CONCLUSION

This study analyzed the illocutionary and perlocutionary speech acts found in the film *Agak Laen* using a descriptive qualitative approach. The results revealed 126 instances of illocutionary acts, dominated by expressive acts, and 81 instances of perlocutionary acts, with non-verbal responses as the most frequent type. The findings indicate that the film's dialogue relies heavily on emotional expression and physical reaction, both of which are central to its comedic-horror narrative style. The predominance of expressive illocutionary acts suggests that emotional communication plays a key role in shaping character relationships and delivering humor in the film. The significant number of directives and assertive also reflects the importance of influencing actions and establishing shared understanding within

the storyline. In terms of perlocutionary acts, the dominance of non-verbal and verbal–non-verbal responses highlight the film’s use of visual and physical cues to enhance comedic effect and audience engagement. From a theoretical perspective, this research contributes to the study of pragmatics by demonstrating how illocutionary and perlocutionary acts operate in a cinematic context, particularly within Indonesian popular culture. Practically, the findings may serve as a reference for language and media studies, especially for those interested in the interplay between spoken language, non-verbal communication, and cultural context in audiovisual media.

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