
AN ANALYSIS OF SPEECH ACT IN THE ‘ONE PIECE’ LIVE ACTION TV SERIES

M. Ramdani¹, Elli Marlina²

^{1,2} Program Studi Pendidikan Bahasa Inggris, STKIP Paracendekia NW Sumbawa,

Email penulis pertama: muhammadramdanilunyk@gmail.com

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Abstract

This study focuses on the commissive speech acts used by the main character in the live-action TV series ‘One Piece’. The aim of this research is to identify the types and uses of commissive speech acts employed by the main character. Specifically, the study seeks to describe (1) the types and uses of commissive speech acts by the main character in the first episode of the One Piece live-action TV series. This research is qualitative in nature, using two instruments for data collection: observation and documentation. Based on the data obtained, it was found that the main character used a total of forty-five commissive speech acts, categorized into six types: promises (fourteen utterances), threats (five utterances), guarantees (five utterances), volunteering (six utterances), offers (seven utterances), and refusals (eight utterances). Additionally, the researchers found pedagogical significance in these findings.

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✉ Corresponding author:

Email Address: ellilzh1981@gmail.com

INTRODUCTION

Language is a means of interaction between living things, including human beings. The existence of language becomes an important thing to consider because language is a tool that humans use to communicate. Language serves as a tool for communication in both spoken and written forms (Mursyida, 2020, p. 64). Languages are used as a tool in everyday human communication. In addition, language is also the primary foundation of communication in human life and is a tool that plays a central role in communicating information.

Communicating effectively through language becomes a vital skill in life because as social beings, humans need to interact and convey thoughts and emotions clearly. As Yule points out, communication relies on both understanding the word meaning and speakers’ intention with their statements (2010, p. 127). It means that to enable people to have good communication both speaker and interlocutor should understand word meaning and speakers intention.

In terms of meaning, in linguistic, there are branches that specifically study about meaning namely Semantic and Pragmatics. According to Yule (1996, p. 4), semantics is the relationship between language form and real-world phenomena and how words are literally connected to object. It means that semantics is the exploration of the dynamic play between linguistic structures and the reality they represent. It seeks to decrypt the deep network that tie word to their real-world referents,

providing insight into to the complex relationship embedded in the structure of language and its relationship to the external environment.

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Yule also added to explaining pragmatic, namely the study of pragmatics includes examining how linguistic forms interact with their usage (1996, p. 4). It means that pragmatics is a field of linguistic that focuses on the analysis of language use within certain contexts. It focuses on comprehending language use in authentic contexts rather than just studying languages form structure. This area of study examines the nuanced interactions that exist between language use and the people who employ it, accounting for social context, cultural norms, and the speaker goals. So, in this research the researchers focuses on using a branch of linguistic which is pragmatic to understanding meaning of word used in communicating.

In linguistic pragmatics, attitude is studied to understand how language is used in communicative acts. By understanding pragmatics, one can communicate more effectively in different contexts. The ability to understand a word that is often used when communicating gives comfort to both the speaker and the listener. Language is also used not only to convey information or express thoughts but also as an act that can have an impact and have consequences. Speech acts are a key element in the study of pragmatics.

According to Yule (2010, p. 133), providing an explanation for a speech act as the speaker performance using language. In this case, it emphasizes that the speech act is the activity performed by a person when using a language to speak or to convey a message. Rasyid and Wardani also explain that the speech acts theory elucidates how individuals convey their intended meanings within the context of a conversation (2018, p. 16). It focuses on the function of language beyond mere words, considering the impact of speech in various social situations. Austin (1962, p. 108) also divided the action performed by producing a rhetoric into three related actions locutionary, illocutionary, and perlocutionary.

Among the above three kinds of speech act, the researchers focus only on illocutionary act which already explained by Yule (1996, p. 48) that illocutionary is the utterance produce using some purpose and some kind of function in mind. The researchers simplify that illocutionary act is the utterance followed by action that the speaker wants to the listener without using any word that has a relation with the act that the speaker wants.

Illocutionary are concurrently executed when an individual utters a sentence. Besides, Searle (1976) in Rangkuti et al. (2023, p. 287) clarify that illocutionary acts have been categorized into expressive (criticism, apology, etc.), directives (requests, orders, etc.), commissive (promise, refuse, etc.), representatives (concluding), and declarative (announcement).

This research also focused on commissive speech act in analyzing the meaning of a word. Yule (1996, p. 54) commissive acts involve speakers pledging themselves to undertake specific actions in the future. It can be concluded that this commissioning act is a commitment that expresses a promise to itself for the future.

Illocutionary act also appears in movie. The urgent things that make the researchers interested in this topic is many people do not really understand the meaning of the word in terms of commissive speech act that uttered by the main character on several movie. It triggers misunderstanding on their perception. One of it is example is when the researchers watched ‘One Piece’ live action TV series with their friends and found that their friends confused about what the main character were saying. Moreover, the utterances in this series are more dominant in daily conversation. The stories in the tv series contain many mysteries and debates that make this series have rich data related to commissive speech acts. So, speech acts that attract attention to the researchers is a commissive speech act in “One Piece” live action TV series.

As reported by Blibli, ‘One Piece’ is a manga by Eiichiro Oda. The manga was first serialized in the Weekly Shonen Jump magazine in 1997 and continues to this day. Currently, the manga series has been adapted for anime and live action. The main character in ‘One Piece’ is Monkey D. Luffy, a pirate who acquires the powers of demonic fruit and is determined to find the legendary treasure known as ‘One Piece’ and become the King of the Pirates. Luffy is accompanied by his diverse pirate crew, and together they explore the Grand Line, an adventurous fictional world with mysterious islands and powerful enemies, and ‘One Piece’ was also raised as a movie in 2023 that premiered on movie for the first time.

The ‘One Piece’ live action TV series is newly released, so there hasn't been any research on commissive speech acts in this series yet. This study aims to provide an understanding of commissive speech acts, especially within this tv series, to prevent misinterpretation

METHODS

In this study, the researchers used a qualitative descriptive research method which aimed to understand specific phenomena by observing how people behave, think, become motivated, and act in the research. These phenomena are explained simply using words that describe their actual situations (Fiantika, et al., 2022, p. 5). Qualitative research focuses more on describing rather than using number. According to Sugiyono (2017, p. 9) qualitative research is based on the post positivism philosophy. It is used to study the natural state of things (unlike experiments), with researchers acting as the main tools. Data collection involves triangulation techniques, and the analysis focuses more on meaning than generalizing.

The research utilized primary data. According to Sugiyono (2017, p. 225), primary data source gives information straight to the collector. The video and transcript from the ‘One Piece’ live action TV series were used as the primary data in this investigation.

In conducting research, the researchers utilized two data-gathering method which are observation and documentation. The researchers applied observation technique to examine ‘One Piece’ live action TV series by examining and analyzing each pattern formed by main character in the tv series multiple times in order to collect the needed data. The researchers presented as observer and did not take part in the event or as a non-participant observer. Meanwhile, during documentation stage, the researchers downloaded the transcripts, and the screenshotted of the movie that contain commissive speech act. These taken from the internet on a few streaming websites. The researchers also documented the data that used by taking screenshots of each section of the story that has a speech acts. The reason for the researchers chose this instrument is because of the needs to collect a valid data and to answer the research questions

FINDINGS AND DISCUSSION

This chapter focuses on the analysis of commissive speech acts from 'One Piece' live action TV series transcript. Commissive speech acts are utterances that commit the speaker to a future action. These include promises, offers, volunteers, threats, refusals, and guarantees (Searle, 1979, Yule, 2000). By examining these speech acts, we could gain insight into the characters' intentions, relationships, and the dynamics of their interactions. The analysis highlights how these speech acts are employed by Luffy, the protagonist, to convey his goals, persuade others, and assert his identity.

Table 4.1 Commissive speech act by the main character on One Piece Live Action tv series

No.	Type of Commissive speech act	The Use of Commissive Speech Act by The Main Character in The Movie
1.	Promise	<ol style="list-style-type: none"> 1. "I'm setting out to follow my dream, to find the One Piece and become King of the Pirates." 2. "I'm not gonna kill you, all right?" 3. "I can do it, Shanks. I swear." 4. "I am. And I'll show you!" 5. "As soon as I'm out of here, I'm on my way to the Grand Line." 6. "Then let me earn it. I'll be the best pirate ever." 7. "We're gonna need a boat and enough food for a few days." 8. "I'm gonna be King of the Pirates." 9. "I'll help you out." 10. "I'm gonna use it to find the One Piece and become King of the Pirates." 11. "I'll be the best pirate ever." 12. "Next stop, to the Grand Line!" 13. "Look, I've been practicing what my face is gonna look like on my wanted poster." 14. "I can't leave without my friend."

2	Refusal	<ol style="list-style-type: none"> 1. "I'm not an urchin, I'm a pirate." 2. "Shouldn't have messed with you." 3. "I'm not an anchor." 4. "But mine was a Gum Gum Fruit. It turned my body into rubber." 5. "Not the pirates I know." 6. "I can't leave without my friend." 7. "No time to explain, but we gotta go. This whole island is trying to kill us."
3	Offer	<ol style="list-style-type: none"> 1. "So, what do you say? Are you with me?" "You're coming with me, right?" 2. "You can join up." 3. "You can handle that, right?" 4. "How about you help me get the boat ready?" 5. "You should join my crew." 6. "We're a crew!"
4	Volunter	<ol style="list-style-type: none"> 1. "I'm ready to join your crew." 2. "I'll be the best pirate ever." 3. "I'll help you out." 4. "Look, I've been practicing what my face is gonna look like on my wanted poster." 5. "I'll go high. You go low." 6. "I just need you to be quiet."
5	Threat	<ol style="list-style-type: none"> 1. "I'm not gonna kill you, all right?" 2. "Anyone else got a problem with Koby?" "Knock it off!" 3. "But you should've fought back! Why didn't you kick his ass?" 4. "Better take yourself into custody too, cause you're not a Marine."
6	Guarantee	<ol style="list-style-type: none"> 1. "I'm not joking. I'm ready to join your crew." 2. "I'm not afraid of getting hurt. And I'll prove it to you." 3. "As soon as I'm out of here, I'm on my way to the Grand Line." 4. "I'll help you out."

Through observation and documentation, the researchers explored the commissive speech acts in 'One Piece' live action. Based on the result of the findings revealed the following types and the used of commissive speech act:

a. Promise

Promise is a key part of the main character's dialogue. Luffy often makes promises to build trust and motivate his crew. For example, when he vows to protect his friends, it reassures them and strengthens their bond. These promises highlight his reliability and determination, which are crucial for his role as a leader. Luffy tends to use this type of speech act a lot as presented at the result of the findings. According to Searle (1979) and Yule (2000) in Al-bantany (2013), a promise is when you assure someone that you will certainly do or refrain from doing something. It is a spoken agreement between two people about a future action or inaction. In other words, there are two criteria a spoken can be identified as a promise; the assurance to do or not doing something, and two or more people agreement for future action.

There was one promise made by Luffy that is slightly contradicted with Searle's (1979) and Yule's (2000) theories. The actor did not make a promise to human being but to his bird on a small boat. He even knew that the bird did not understand what he was saying, but he kept talking and convincing it about his dreams and promises. The bird seemed confused about what was going on. He treated the bird as if it was a human being, spoke to it firmly. He was smiling at that time while moving his staff on the boat. It means that promise is not only the assurance of a speaker to do an action or inaction to do something in the future to someone or human but also to animal. The Searle's (1979) and Yule's (2000) theories can be debated based on the finding above. To conclude, this finding reveals that animal could also be an object to utter promises.

b. Guarantee

The passage focuses on the concept of guarantees as a type of speech act, emphasizing their role and significance in communication. In the narrative, the main character frequently uses guarantees to affirm success and reassure others, which boosts morale and confidence among his crew. This portrayal aligns with the idea that guarantees serve as a strong, binding commitment, thereby fostering trust and reliability.

To illustrate this concept, the passage provides a specific example involving two characters, Luffy and Koby. After escaping from a dangerous situation, Koby shared his dream of becoming a Marine. Initially hesitant, Koby was encouraged by Luffy, who guaranteed his support by stating, "I'll help you out." This utterance is a clear example of Luffy's use of guarantees to reassure Koby and affirm his commitment to helping him achieve his goal. The narrative context Koby's uncertainty and Luffy's firm assurance highlights the emotional impact and motivational effect of guarantees.

Further, the passage explores the theoretical distinctions between different definitions of guarantees. Al-Bantany (2013) describes a guarantee as an unequivocal assurance that an action will be taken or an event will occur, emphasizing the absolute certainty of the commitment. Smith (2023), on the other hand, describes a guarantee as a 'formal assurance' tied to specific conditions or agreements, implying a more structured commitment. The research leans towards Al-Bantany's definition because it focuses on the firmness and certainty of a guarantee, which aligns with the study that emphasized on the strong, definitive nature of guarantees as demonstrated in Luffy's interactions.

Overall, this discussion highlights how guarantees function as powerful speech acts that not only convey commitment but also serve to build trust and assurance in interpersonal relationships, especially in contexts where certainty and reliability are crucial.

Guarantees are another important speech act. The main character often guarantees the success of their missions or the safety of his crew. This builds morale and shows his confidence in their abilities. These guarantees reinforce his image as a dependable and optimistic leader. It acts as a binding commitment to uphold specified standards or outcomes, thereby providing a sense of security and trust in the reliability of the promised actions or products.

In the finding, there are some utterances that Luffy guarantee Koby. One of the utterances is: "I'll help you out." The following paragraph will give some detail on what is happening in this situation.

After escaping from Alvida's ship, on a small boat, Koby and Luffy were discussing about Koby's dream of becoming a Marine. But before that, Koby was reluctant to speak about that. Luffy then helped him by slapping him right on his right cheek. While Koby was confused by what Luffy just done to him, Luffy continued to make him spit it out in smile. Koby felt that this dream was foolish for him. In response, Luffy guaranteed him, by saying "I'll help you out.", that he would help him achieve this goal by taking him to the nearest Marine base.

Based on the citation above, Luffy guaranteed Koby about his dream to become a marine. Al-Bantany (2013) explains that a guarantee is an unequivocal assurance that someone will act or that an event will transpire. It is an assurance that something is true or that something will occur. The means of distinguishing between a promise and a guarantee is the degree of affirmation.

Smith (2023) defines a guarantee as a 'formal assurance' that certain conditions will be met, usually backed by an official agreement or contract. This means there's a strong commitment, with specific formal standards in place. In contrast, Al-Bantany (2013) definition about a guarantee as a 'firm assurance', emphasizing absolute certainty and clarity in the commitment, making it more than just a promise. Unlike Smith, Al-Bantany does not tie guarantees to any formal or informal standards.

Given these differences, this research leans more toward Al-Bantany's (2013) view. He emphasizes on the 'firm' nature of a guarantee and the importance of clear, certain commitments aligns with the focus of this study. Al-Bantany's definition makes a clearer distinction between a promise and a guarantee, highlighting the stronger, more definite nature of a guarantee something this research aims to highlight.

c. Threat

Threats, though less common in the movie, are used to show the seriousness of certain situations. When the main character threatens his enemies, it emphasizes the danger they pose and his willingness to protect his crew at any cost. These threats add intensity to the story and highlight his protective nature.

There was one threat made by Luffy; "I'm not gonna kill you, all right?". In this situation, Luffy was intensifying his efforts to make Koby quiet. While pointing his left index finger into his own lips which remains shushing and touching Koby's shoulder with his right hand, Luffy was making signals that would make him silent which cause an uncomfortable situation to Koby. There is a real possibility that Koby might face something unpleasant if he does not follow Luffy's instructions to stay silent.

This involves statements that do not explicitly express an intention to cause harm but indicate potential danger or consequences if certain behavior is not changed. In this case, Luffy said, "I'm not gonna kill you," which literally states that he will not kill Koby. However, the context and tone in this case, the physical pressure and tense situation imply that there are unpleasant consequences or pressure if Koby does not follow the instruction to stay quiet.

So, even though Luffy does not directly mention that he will do something bad, his actions and the context of the situation create an atmosphere of tension and potential threat, making it an indirect threat statement. This threat utterance is supported by Brown & Levinson (1987) who assert that threat involves making a direct or indirect statement that signals a desire to cause harm or loss to someone. It is often used to influence the person's behavior or decisions by instilling fear or pressure.

d. Refusal

Refusals are crucial for showing the main character's resolve and principles. By refusing certain offers or demands, he sets clear boundaries and asserts his ethical stance. These refusals often lead to important plot developments and opportunities for character growth. When we refuse an offer or request, we are effectively conveying our decision not to accept or comply with it.

In the movie, there was a time that the movie timeline was flashbaced to the time when Luffy was still a child. Luffy said that he wants to be pirate one day by joining Shanks crew as a stepping stone. Shank was a pirate that has a high bounty on poster and someone like an older brother to Luffy. He was waiting to be Shank's crew his whole life, even he was a child.

He asked Shank to make Luffy could join his crew. But he labelled the little one like an urchin. Because of his seriousness, Luffy refused this label by saying "I'm not an urchin. I'm a pirate!". Bangun & Stevani (2020) statement give a support to this finding, refusal is a speech act we encounter regularly in daily conversations. It involves clearly expressing our intention to reject or turn down something.

Meanwhile Bangun & Stevani (2020) suggest that refusals are straightforward speech acts that involve clearly rejecting or turning down something, other experts argue that refusals are far more complex and context-dependent. According to Smith and Brown (2018), 'Refusals are not merely about rejecting an offer or label; they are dynamic interactions that involve negotiation, power dynamics, and cultural considerations. What might seem like a clear refusal can often be layered with ambiguity and implicit meaning, depending on the context and the relationship between the interlocutors.' This perspective

challenges the notion that refusals are always about clarity and decisiveness, suggesting instead that they can also serve as a means of navigating complex social dynamics.

However in this context, the researchers agree with Bangun & Stevani (2020) in terms of using refusal utterance in the 'One Piece' live action TV series. Based on the finding and the discussion, the researchers conclude that while Smith and Brown (2018) stated that refusal is dynamic interactions that involve negotiation, power dynamics, and cultural considerations, they give the complex definition in terms of the function of this category. This complexity could make the reader confuse and fall into the wrong decision in categorizing refusal, even if it is a clear definition.

e. Offer

The main character's offers of help or alliance are key to building relationships in the story. These offers show his strategic thinking and willingness to collaborate. By extending these offers, he fosters camaraderie and trust among his crew and potential allies, which is vital for their adventures. The main character's offers of help or alliance are key to building relationships in the story: These offers show his strategic thinking and willingness to collaborate. By extending these offers, he fosters camaraderie and trust among his crew and potential allies, which is vital for their adventures. This dynamic highlights how his offers and voluntary actions play significant roles in both character development and plot progression.

When Luffy said "So what do you say? Are you with me?", he was talking to his bird on a small boat in the beginning of the movie while moving all the staffs on his small boat. He was smiling to the bird while offering the bird to join his pirate crew. Searle (1976), Bach and Harnish (1979), Edmondson and House (1981) in Haddad (2021) describe offer as a speech act where the offeror promises to perform a future action for the benefit of the offeree. The above experts have a quite similar statement about offers. In terms of the commitment issue, this utterance has no significant different to volunteer. Meanwhile, this perspective may not fully address the performative nature of such acts. According to Holmes and Meyerhoff (1999), 'offers are not only about the promise of future actions but also about the speaker's intent to establish a social bond or relationship.' In Luffy's interaction with the bird, his offer to include the bird in his pirate crew may be more about expressing camaraderie and fostering a bond rather than a formal promise of action. This interpretation suggests that Luffy's act could be seen as a performative gesture aimed at building rapport rather than a traditional offer with clear expectations or conditions.

In conclusion, the research aligns with Meyerhoff's (1999) perspective on offers, which extends beyond merely promising future actions to encompass the establishment of social bonds and relationships. In the 'One Piece' live action TV series, Luffy's offer to the bird, "So what do you say? Are you with me?", serves not only as a proposal of future collaboration but also as a gesture to forge a connection and integrate the bird into his adventures. This interpretation highlights that Luffy's offer is imbued with an intention to build rapport and express camaraderie, rather than simply fulfill a transactional promise. By acknowledging the relational dimension of offers, as Meyerhoff suggests, the research underscores the importance of social

context in understanding the nuances of speech acts and demonstrates that offers can be deeply intertwined with the dynamics of interpersonal relationships.

f. Volunteer

Volunteering for tasks or dangerous missions is a hallmark of the main character's bravery and selflessness. These voluntary acts endear him to the audience and inspire other characters to show similar courage. This aspect of his leadership is crucial for rallying his crew and reinforcing their collective spirit.

When the main character said "I just need you to be quiet", he was willingly offered his action to handle the situation while Koby was in panic. By walking in carelessness to calm the atmosphere, Luffy gave some pressure to Koby. His serious face and action convinced him to be quiet. This is in line with Lusiana (2019), who stated that volunteer is someone who willingly offers to do something for someone else without being asked, pressured, or expecting any form of compensation. This means they take the initiative to help out or perform a task simply out of their own desire to contribute, without any external prompt or obligation.

Pedagogical Significance

In this context, the researchers aim to elucidate the contribution of analyzing commissive speech acts in the 'One Piece' live action TV series. This analysis is intended to enhance the understanding of semantic studies. Typically, semantics is taught through text or reading books, but incorporating movies as teaching tools can make the material, especially commissive speech acts, more accessible and engaging for students. When students watch the audiovisual representation of the scripts, they find it easier to comprehend the speech acts.

Using movies in teaching can also increase student interest in the learning process. Many students find semantics challenging when taught solely through books or presentations. However, teaching semantics, particularly commissive speech acts, through movies provides a practical and relatable context. Students can see and hear examples of commissive speech acts in a narrative they find interesting and familiar. Moreover, the dialogues in movies often reflect everyday conversations, making it easier for students to understand and relate to the utterances. This practical approach can make the teaching and learning process more effective and engaging.

In summary, the analysis of commissive speech acts in the 'One Piece' live action TV series can serve as an effective medium for teaching and learning semantics, specifically commissive speech acts. This method not only helps students grasp the material better but also enhances their overall learning experience.

CONCLUSION

Based on the research finding and discussions, the conclusions of this study are shown below:

1. After the research has been conducted the researchers found 6 types of commissive speech acts in 'One Piece' live action TV series namely: promise, offering, Volunteering threat, refusal, and Guarantee.
2. The description of commissive speech act used are forty-seven utterances; Promise (fifteen utterances), Offer (seven utterances), Volunteer (six utterances), Threat (five utterances), Refusal (nine utterances), Guarantee (five utterances). The highest number of types of commissive act that found in 'One Piece' live action TV series is promise which is followed by refusal, and the lowest number of types of commissive act found is guarantee, threat, and volunteer.
3. The contribution of commissive speech acts in 'One Piece' live action movie could be used as a media for learning process in Semantic subject especially commissive speech acts.

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