

Analysis of Illocutionary Speech Acts in The Movie 'Agak Laen': A Pragmatic Study

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Abstract

This study examines the various categories of illocutionary acts present in the film Agak Laen. The central research question guiding this investigation is: What types of illocutionary acts are utilized in the movie 'Agak Laen'? The primary objective of this research is to systematically categorize the illocutionary acts observed in the film.

The methodological approach employed is descriptive qualitative, involving a structured analytical process comprising identification, classification, detailed examination, and final interpretation. Data collection was conducted through repeated viewings of the film, careful listening to character dialogues, and systematic categorization of speech acts based on established linguistic frameworks.

The findings reveal that the illocutionary acts in Agak Laen encompass five key types: commissive, representative, directive, expressive, and declarative. Each type serves a distinct communicative function, contributing to the film's narrative dynamics and interpersonal exchanges. These acts not only facilitate character interactions but also reflect underlying sociocultural nuances embedded within the dialogues.

In conclusion, this analysis underscores the significance of illocutionary acts in shaping discourse within cinematic narratives. By identifying and classifying these speech acts, the study highlights their role in conveying intentionality, advancing plot development, and mirroring broader communicative norms.

Keywords: Analysis, Illocutionary Acts, Agak Laen Movie, Pragmatics, Speech Act

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Abstrak

Penelitian ini mengkaji berbagai kategori tindak ilokusi yang terdapat dalam film Agak Laen. Pertanyaan penelitian yang menjadi fokus kajian ini adalah: Jenis-jenis tindak ilokusi apa sajakah yang digunakan dalam film 'Agak Laen'? Tujuan utama penelitian ini adalah untuk mengklasifikasikan secara sistematis tindak ilokusi yang ditemukan dalam film tersebut.

Metode yang digunakan adalah kualitatif deskriptif, dengan tahapan analisis meliputi identifikasi, klasifikasi, pemeriksaan mendalam, dan interpretasi akhir. Pengumpulan data dilakukan melalui penayangan berulang film, penyimakian cermat terhadap dialog antarkarakter, serta pengategorian ujaran berdasarkan kerangka linguistik yang mapan.

Temuan penelitian mengungkapkan bahwa tindak ilokusi dalam Agak Laen mencakup lima jenis utama, yaitu komisif, representatif, direktif, ekspresif, dan deklaratif. Setiap jenis memiliki fungsi komunikatif yang khas, berkontribusi pada dinamika naratif dan interaksi antartokoh. Tindak ilokusi ini tidak hanya mendukung komunikasi antarkarakter, tetapi juga merefleksikan nuansa sosiokultural yang melatarbelakangi percakapan mereka.

Sebagai simpulan, analisis ini menegaskan peran penting tindak ilokusi dalam membentuk wacana di dalam narasi film. Dengan mengidentifikasi dan mengklasifikasikan tindak ujaran tersebut, penelitian ini menggarisbawahi fungsinya dalam menyampaikan maksud, menggerakkan alur cerita, serta mencerminkan norma komunikasi yang lebih luas.

Kata Kunci: Analisis, Tindak Ilokusi, Film Agak Laen, Pragmatik, Tindak Tutur

I. INTRODUCTION

Pragmatics is a branch of linguistics that studies the relationship between language signs and their use in the context of communication. Pragmatics focuses on how context affects the meaning of speech or writing, as well as how speakers and listeners utilize contextual information to interpret the message conveyed. The field also includes the study of presupposition, implicature, and speech acts (Yule, 1996; Levinson, 1983).

The theory of speech acts was first developed by Austin (1962) and then continued by Searle (1966). According to Austin (1962), speech acts are performing various actions while speaking. This means that when a person or speaker

produces an utterance, he also performs an action. Searle (1969) also defines speech act as the basic unit of language used to express meaning, and utterance to express meaning. Meanwhile, Yule (1996) also states that by performing speech acts people not only produce utterances or words but they also perform actions with the utterances they utter. In other words, speech act is performing an action when uttering an utterance to make a statement, give an order, ask a question, refuse, praise, thank, etc. Speech acts can also be classified into locutionary acts, illocutionary acts, and perlocutionary acts (Austin, 1962). In this study, the researchers only focus on illocutionary acts to analyze a film, so the literature review only focuses on illocutionary acts.

The illocutionary act is the minimal unit of human communication (Searle, 1985). It is done by using the communicative key points of an utterance. Illocutionary action refers to the type of function that the speaker wants to achieve, or the type of action that the speaker wants to achieve in producing an utterance. (Siti, Diana, Fitria, 2020). Or it can be concluded that this is done when the speaker says something to the listener. In addition, there are many examples of subtypes of illocutionary acts that can be analyzed, namely accusing, apologizing, blaming, swearing, promising and others.

According to Searle (1985), the distinction between illocutionary and propositional content is supported by the fact that the conditions of identity of the two are also different. It can be concluded that the same propositional content can occur with different illocutionary items and the same illocutionary items can occur with different propositional contents (Siti, Diana, Fitria, 2020). By identifying the act of illocution, the speech can be conveyed well by the speaker. Therefore, illocutionary acts are very important in determining the type and main function of the illocutionary act itself.

An illocutionary act is an action performed by a speaker when expressing a statement, request, question, or instruction that has a specific purpose or intention. In pragmatic analysis, the illocutionary act is considered the core of communication, where an utterance is not only viewed as information (locutionary) but also as an action that has an impact on the listener or the surrounding world.

In the realm of linguistics, the study of speech acts has garnered significant attention, particularly within the framework of pragmatics, which examines how context influences the interpretation of meaning. Speech acts, as defined by philosophers like J.L. Austin and John Searle (2014), encompass the various ways in which language is used to perform actions rather than merely convey information. This concept is particularly relevant in cinematic narratives, where dialogue serves not only to advance the plot but also to reveal character intentions, social dynamics, and cultural contexts. The intricate interplay of language and action in films allows for a nuanced exploration of how characters communicate their desires, beliefs, and emotions, often reflecting broader societal norms and values.

The 2019 film "Agak Laen" provides a rich tapestry for exploring these illocutionary speech acts, as it intricately weaves cultural nuances and interpersonal relationships into its dialogue. Set against a backdrop that reflects the complexities of contemporary life, the film showcases a diverse array of characters whose interactions are steeped in local customs, social hierarchies, and personal histories. Each utterance in the film is laden with meaning, often revealing more than what is explicitly stated. For instance, the use of indirect speech acts, where the speaker's intention is not immediately apparent, invites viewers to engage in a deeper analysis of the characters' motivations and the implications of their words.

By analyzing the characters' utterances within "Agak Laen," one can uncover the underlying intentions and social implications that shape their interactions. The film's dialogue often serves as a mirror to the cultural context in which it is set, highlighting how language functions as a tool for negotiation, persuasion, and conflict resolution. This study aims to dissect these illocutionary acts, shedding light on how they function within the narrative and contribute to the overall thematic resonance of "Agak Laen." Through a pragmatic lens, we can explore how the film not only entertains but also provokes thought about the nature of communication, the subtleties of human relationships, and the cultural frameworks that inform our understanding of speech. Ultimately, this analysis seeks to illuminate the intricate ways in which language shapes our reality, particularly within the vibrant and multifaceted world depicted in "Agak Laen." As noted by Diah Savitri and Widiastuti (2021), speech acts demonstrate how individuals act through their spoken words, emphasizing that language serves as a vital medium for expressing opinions and facilitating communication between speakers and listeners' rather than merely convey information. This concept is particularly relevant in cinematic narratives, where dialogue serves not only to advance the plot but also to reveal character intentions, social dynamics, and cultural contexts. The intricate interplay of language and action in films allows for a nuanced exploration of how characters communicate their desires, beliefs, and emotions, often reflecting broader societal norms and values.

II. METHODS

In this study, researchers used descriptive qualitative research methods to collect data. The data is collected from illocutionary speech acts in the movie Agak Laen. There are several steps to collect data, namely by watching movies, listening and paying attention to speech acts in the movie Agak Laen, identifying data, and classifying data.

After the data is obtained, the writer analyses the data through several steps, namely identification, analysis, classification, description and then draws a conclusion.

III. FINDING AND DISCUSSION

This research explains about some illocutionary speech acts in the movie *Agak Laen*. The types of speech acts in the movie *Agak Laen* are assertive, directive, commissive, expressive, and declarative. Therefore, the following is a table of the results of speech acts in the movie *Agak Laen* along with snippets of conversation.

Type	Time/Minutes	Description/Conversation
ASSERTIVE	105.50	“kayaknya saya tau mereka kemana” Showing the paper clue to the police
DIRECTIVE	04.21	“tolonglah wey... bekawanlah kita” (applying for a job to his friend at the haunted house).
	87.28	“aku ada usul ,tapi aga laen memang, tapi aku yakin ini pasti berhasil..... bagaimana kalua kita pinjam makamnya si oki”
	55.10	“Apa kita kencingin aja kuburannya?”
COMMISSIVE	06.41	“Kalau kau serius mau nikah sama naomi,ya silahkan.... Tapi bisa ga kau bikin pesta di Gedung? Minimal 1000 tamu lah.” Then bene agreed to it.
	56.04	“Berarti tinggal musiknya aja ya.... Kalau viki sianipar aman? Sanggup ga kau?”
EXPRESSIVE	59.40	“Alhamdulillah terimakasih mas” Thanks giving oki. “Sama sama,...kalua kaya gin kan udah enak..makam ibu udah aman ga takut diambil orang..jadi kalua ziarah bisa sekalian..makam bapak makam ibu samping sampingan...kalua di hotel kaya kolektng room”
	92.00	“ kalian tau kan kenapa mamaku harus di kuburkan di samping bapakku?...karena mamaku mau selalu berbaring di samping orang yang dicintainya.... kalau kuburanya dipake buat bapak Basuki, mamaku mau di kubur Dimana coba?”
	106.35	“mamaku sudah meninggal.... Awak sudah ga punya rencana apa apa....maafkan saya mak 3x....dia Cuma pengen dikubur di sebelah bapak.....itupun aku tak bisa...apapun yang terjadi...mamaku ku kubur di sini....ga peduli aku masuk penjara...kalian pergi aja biar aku yang tanggung semuanya.... Sudah pergi klen.....” say oki “kalau kau ga pergi,aku juga” say boris “akupun gamau” say jegel “kau pergilah ben,kau kan mau nikah....kasian naomi ben” said oki while sobbing “aku memang mau nikah,tapi kalua kalian ga datang,aku mau ngerayain sama siapa?” say bene
DECLARATIVE	14.50	Kau bisa buat surat kuasa?” say oki to bene “untuk?” bene menanyakan apa maksud Kita gadaikan saja sertifikat ini untuk renovasi,tapi aku mau hasilnya kita bagi rata”
	28.00	“ aku mau ngasih tau,kita harus tutup sekarang soalnya Ada yang mati” said jegel, who was still wearing his costum

This section contains data findings that refer to data analysis. In this research there are 5 types of illocutionary speech acts found. The five types of illocutionary speech acts are assertive, directive, commissive, expressive, and declarative. All types are discussed in the following section:

a. Assertive

Minutes: 105.50

In this section Mr. Basuki's mistress provides clues to the police investigating the scene of the haunted house by showing evidence that leads to the graveyard. Mr. Basuki's mistress states that she knows about the existence of something, which ultimately affects the police investigation. This information can help the police in their investigation so the police shift their focus to the graveyard.

b. Directive

Minutes: 04.21

Oki makes a request to the listeners, bene and boris, to befriend him in order to strengthen the bond and unity between them in their work.

Minutes: 87.28

Jegel gave the idea to move the tomb that was originally inside the haunted house ride to a tomb that had previously been purchased by his friend, Oki.

Minutes: 55.10

Jegel expressed the idea that his friend urinated on Mr. Basuki's grave to make Mr. Basuki's spirit angry.

c. Commissive

Minutes: 06.41

Bene committed to having his wedding with Naomi inside a building with 1000 guests in the future.

Minutes: 56.04

Bene stated that he was able to invite Viki Sianipar to play music in his wedding with Naomi at the insistence of Naomi's father.

d. Expressive

Minutes: 59.40

Oki expresses happiness because his mother's will has been fulfilled, namely that his mother wants to be buried next to his father.

Minutes: 92.00

Oki expresses sadness and confusion about his friend's suggestion to bury Basuki's father in the cemetery that should have been prepared for his mother.

Minutes: 106.36

Oki received a call from someone informing him that his mother had died. Oki's feelings were very sad because his beloved mother had died when he wanted to bury Mr. Basuki. Then his friend took responsibility for everything they did so far.

e. Declarative

Minutes: 14.50

Oki uttered a sentence that changed the situation for the development of the haunted house. Oki made the suggestion to mortgage his mother's certificate.

Minutes: 28.00

Jegel directed Marlina to immediately close the haunted house ride because someone died in the haunted house ride due to a heart attack.

IV. CONCLUSION

This research systematically examines and categorizes the illocutionary acts present in the film *Agak Laen* using a qualitative descriptive approach. The findings demonstrate that the film's dialogue employs five principal categories of illocutionary acts: commissive, representative, directive, expressive, and declarative. These speech acts serve crucial functions in facilitating interpersonal communication among characters while simultaneously mirroring the underlying sociocultural framework of their interactions.

The study offers significant insights into the strategic use of linguistic elements in *Agak Laen* to accomplish specific communicative objectives. Furthermore, it reveals how illocutionary acts operate as indicators of the social and cultural dynamics portrayed in the narrative. These outcomes are anticipated to enrich existing scholarship in pragmatics and enhance contemporary understanding of contextually embedded speech act analysis.

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