

EXPRESSIVE ILLOCUTIONARY ACTS FOUND IN PAW PATROL: THE MOVIE 2021

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Abstract – The research aimed to identify the occurrence of expressive illocutionary acts in the movie Paw Patrol: The Movie 2021 and to explore their types and intentions within the context provided. It utilized the framework proposed by Searle & Vanderveken (1985) and employed a descriptive qualitative approach to analyze the data. Both formal and informal methods were utilized to present the data, incorporating discussions and outcomes. The analysis revealed a total of 122 instances of expressive illocutionary acts in the movie, with protesting emerging as the most prevalent expression, constituting 25% of the acts with 31 utterances. In this study, 9 of the 12 expressive illocutionary acts were examined, including apologize 9%, thank 10%, condole 2%, complaint 10%, protest 25%, boast 10%, compliment 6%, praise 13%, and greet 15%.

Keywords: Expressive Illocutionary Act, Movie, Paw Patrol: The Movie 2021

1. INTRODUCTION

According to Mariani and Mu'in (2007:131), pragmatics grew in importance as the drawbacks of a rigidly formalist, abstract approach to language study became more obvious. The study of pragmatics was essential for understanding sentences. This included both the speaker's and the addressee's pre-existing attitude and views, as well as their comprehension of the statement's context and the manner in which language was used to convey ideas. Traugott and Pratt, cited by Mariani and Mu'in (2007:131), also claimed that our communication style affected the speaking environment. Because the goal of pragmatics was to understand the speaker's goals and reasons in a speech, context was essential for all interactions. Moreover, in contrast to semantic linguistics, Akmal et al., in their book "Introduction to Linguistics for English Language Teaching," argued that pragmatic linguistics placed its focus on the examination of language in context, where the primary characteristic was the subjective meaning of the speaker. It was asserted by Yule (1996:4) that one benefit of examining language from the perspective of pragmatics was the capacity to discuss intended meanings, assumptions, aims, and types of behavior of people when they spoke.

The importance of pragmatics as a branch of linguistics increased as the drawbacks of an exclusively formalist, abstract approach to the study of language became more obvious. Sentence interpretation heavily relied on a body of knowledge known as pragmatics. This included the speaker's and the addressee's previous attitudes and beliefs, their grasp of the sentence's context, and their comprehension of the informational function of language. Mariani and Mu'in (2007:134) asserted that three distinct acts could be performed using utterances: locutionary, illocutionary, and perlocutionary acts. A specific utterance might have different illocutionary potency in different contexts, depending on the context and the intended meaning of the speech. According to Leech (1983:208), illocutionary acts were both assertive and authoritative. According to Searle (1969:69), since the taxonomy was not based on a single, distinct, or consistent theory or set of rules, many verbs lay between the two opposing "categories" of verbs. In Pratt (1977:80), Searle divided the illocutionary acts into five categories: representative, directive, commissive, expressive, and declarations.

Humans are fundamentally expressive beings, hence this study only examined expressive illocutionary acts. Selfiana and Putri (2022) stated that there were many different movie genres available at that time, including dramas, comedies, action movies, and animation movies. An animated movie was defined as a movie that featured animated characters and included humorous scenes. Paw Patrol: The Movie 2021 was well suited for further investigation in this study since its language was full of illocutionary acts, particularly expressive illocutionary acts. The author's

decision was also impacted by how well-liked the movie was among children. Additionally, a sizable section of earlier research concentrated on the types of illocutionary acts that could be seen in a specific movie. However, the primary focus of this study was on the expressive illocutionary acts in Paw Patrol: The Movie 2021. Paw Patrol: The Movie 2021 provided data for this study. This study aimed to determine whether the movie Paw Patrol: The Movie 2021 contained expressive illocutionary acts and to examine the types and intentions of such acts in relation to the context. Hopefully, this study can help readers gain more knowledge and understanding of the many expressive illocutionary acts.

To establish the novelty of this research, prior studies employing similar categories of expressive illocutionary acts were surveyed. The initial investigation, conducted by Candra et al. in 2023, scrutinized expressive illocutionary acts in the film “The Visit,” delving into the types and intentions of these actions within the context. The subsequent examination, undertaken by Dewi and Utami (2022), aimed to explore the diverse types of expressive illocutionary acts and the contextual support situations in the movie “The Conjuring 2.” This study utilized the contextual situation theory proposed by Halliday and Hassan (1985), along with Searle’s (1979) theory of forms of illocutionary acts.

The third study, carried out by Prajadewi and Tustiawati (2022), scrutinized the dialogues in the film “Sherlock Holmes: A Game of Shadows” to unearth and explore the illocutionary acts falling under expressive categories. The study aimed to pinpoint the types of expressive illocutionary acts facilitating communication and unveiled 54 instances of expressive illocutionary behavior in line with Searle and Vanderveken’s proposition (1985:215). The fourth study, authored by Aritonang and Ambalegin (2023), specifically delved into the expressive illocutionary acts depicted in the movie “Avatar: The Way of the Water” and endorsed the theory of Searle and Vanderveken (1985). The dataset, extracted from the film’s dialogue, encompassed 10 distinct actions, totaling 46 instances of expressive illocutionary acts.

The fifth study, titled “Expressive Speech Acts Found in Eric Nam and Jessi’s Utterance in the Dive Studios Podcast,” was conducted by Putri and Ariyaningsih with the objective of delineating various expressive speech acts and meanings utilized in the Dive Studios Podcast episode titled “Catching Up: Jessi.” This research drew upon the expressive speech act classification theory from Yule (1996) and Searle (1969), as well as Halliday and Hassan’s (1989) framework to comprehend and ascertain the speaker’s intentions in the given context. The outcomes revealed six distinct forms of expressive illocutionary acts, including praise, welcome, joy expression, congratulations, apology, and gratitude.

The sixth study, carried out by Indayanti and Tustiawati (2023), aimed to recognize the diverse expressive illocutionary acts employed in the film “Persuasion” and to analyze the scene’s backdrop, occurrence, and interrelations among the characters. The research applied theories from Searle (1979) and Halliday and Hassan (1985) to interpret the sentences in the data and identified 13 sentences containing expressive illocutionary acts. The findings indicated that the primary character predominantly utilized the expressive attitude type, amounting to nine utterances. In the movie “Persuasion,” characters primarily employed an expressive attitude to convey their sentiments regarding disputes.

The seventh study, entitled “Expressive Illocutionary Speech Acts in Chinese Children’s Novels,” conducted by Pietersz and Sutami, aimed to illustrate that a single expression could harbor multiple meanings and contribute to the advancement of illocutionary speech act theory. Employing a qualitative approach, the study examined how contextual factors influenced these additional meanings and analyzed 96 data pieces using a compilation of performative verbs by Vanderveen & Macqueen (1990). The research outcomes showcased that an individual’s statement could carry two or more meanings. The study identified six instances of expressive speech acts incorporating other illocutionary categories alongside expressive speech acts or simultaneously combining multiple categories. The study concluded that a single utterance could convey numerous meanings.

Seven studies as literature reviews were conducted to investigate expressive illocutionary acts in different contexts. Candra et al. (2023) analyzed the types and intentions of expressive

illocutionary acts in the movie “The Visit,” while Dewi and Utami (2022) examined the various types of expressive illocutionary acts and contextual situation supports in the movie “The Conjuring 2.” Prajadewi and Tustiawati (2022) looked at these categories and the kinds of expressive illocutionary acts that facilitated communication in the film “Sherlock Holmes: A Game of Shadows.” Aritonang and Ambalegin (2023) investigated expressive illocutionary acts in the movie “Avatar: The Way of the Water,” and Putri and Ariyaningsih (2023) aimed to identify the different expressive speech acts and meanings used in the Dive Studios Podcast episode titled “Catching Up: Jessi,” drawing on the theories from Yule (1996) and Searle (1969). Indayanti and Tustiawati (2023) aimed to identify the various expressive illocutionary acts employed in a movie and to examine the scene’s setting, how it occurred, and the relationships between the actors in the film “Persuasion.” Pietersz and Sutami (2022) aimed to demonstrate that a single expression could have several meanings in “Chinese Children’s Novels” and to advance the theory of illocutionary speech acts using the theory from Vanderveen & Macqueen (1990). All seven studies shared the similarity of investigating expressive illocutionary acts, but they differed in terms of the context and the specific aims of the studies. The studies contributed to a comprehensive understanding of expressive illocutionary acts in various media and communication contexts.

2. METHODOLOGY

The research utilized a descriptive qualitative approach to analyze and gather data from the movie *Paw Patrol: The Movie 2021*, which was written and directed by Billy Frolick and Cal Brunker. Data collection involved viewing the movie and making notes on the dialogue spoken by the characters. The process included renting the movie, watching it repeatedly, identifying expressions that qualified as expressive illocutionary acts, and recording the discoveries. Following this, the framework developed by Searle & Vanderveken (1985) in their publication “Foundations of Illocutionary Logic” was employed to classify the information gleaned from the movie into distinct categories. Both formal and informal methods were used to present the study’s findings, in accordance with the recommendations of Sudaryanto (1993:144). The informal method employed language to provide technical descriptions of the facts, while formal methods were used to present data in tabular form.

3. RESULT AND DISCUSSION

3.1 Result

This study identified 122 instances of expressive illocutionary acts, with 9 of these actions, including apologize, thank, condole, complaint, protest, boast, compliment, praise, and greet, recognized as expressive illocutionary acts through data analysis. The objective of the study was to recognize the types, strategies, and purposes of expressive illocutionary acts featured in the movie *Paw Patrol: The Movie 2021*. The methodology applied the framework developed by Searle & Vanderveken (1985) to categorize the information obtained from the movie into specific classifications. The results were detailed in the ensuing table, illustrating the frequency of occurrences.

Table 1. Expressive Illocutionary Acts Found in *Paw Patrol: he Movie 2021*

Types of Expressive Illocutionary Acts	Frequency	Percentage
Apologize	11	9%
Thank	12	10%
Condole	2	2%
Complaint	12	10%
Protest	31	25%

Boast	12	10%
Compliment	7	6%
Praise	16	13%
Greet	19	15%
TOTAL (N)	122	100%

3.2 Discussion

The examination of expressive illocutionary acts within Paw Patrol: The Movie 2021 uncovered that the characters employed 9 distinct forms of these expressions: apologize, thank, condole, complain, protest, boast, compliment, praise, and greet. Among these, the most frequent occurrences were observed in expressions of protest, constituting 25% of the total acts, indicating the characters' opposition to events within the movie. Expressions of apologize reached 11 instances (9%), thank reached 12 instances (10%), condole reached 2 instances (2%), complaint reached 12 instances (10%), boast reached 12 instances (10%), compliment reached 7 instances (6%), praise reached 16 instances (13%), and greet reached 19 instances (15%). These findings aligned with the classification of expressive illocutionary acts by Searle & Vanderveken (1985). Employing qualitative descriptive methods, the study analyzed the data and presented the outcomes in a tabular format, indicating the frequency of each occurrence. According to Searle & Vanderveken (1985), these findings served as proof for each expressive illocutionary act observed in Paw Patrol: The Movie 2021.

a. Apologize

According to Searle and Vanderveken (1985), the term "apologize" denoted an expressive illocutionary act allowing speakers to convey their regret, repentance, or sorrow for an error, transgression, or harm committed against the addressed individual. This expression was utilized by speakers to express remorse for their errors, seek forgiveness, and acknowledge accountability for their actions. An apology served as a declaration of remorse signifying regret for upsetting or disappointing someone. The speaker endeavored to rectify the situation by expressing contrition and extending an apology. In Paw Patrol: The Movie 2021, there were 11 instances identified as apologies. Here is one of the expressive apologizing examples:

Data 1

Ryder : "I'm sorry, Chase. I know it's hard, but it's the way it's gotta be."

The statement "I'm sorry, Chase. I know it's hard, but it's the way it's gotta be." was classified as an apologizing act within expressive illocutionary acts according to Searle and Vanderveken (1985:215) due to Ryder's heartfelt expression of regret and acknowledgment of the difficulty Chase was facing. Ryder openly admitted to the challenging situation and genuinely conveyed sympathy towards Chase's predicament, clearly indicating his recognition of responsibility or understanding for the circumstances at hand. This statement not only acknowledged the hardships Chase was enduring but also demonstrated Ryder's willingness to empathize and show remorse, thereby fitting squarely into the category of apology within the framework of expressive illocutionary acts.

b. Thank

According to Searle and Vanderveken (1985), expressing thanks served as the objective of thanking someone. Their proposition in 1985 suggested that when an individual uttered "thank you," they engaged in an expressive illocutionary act. Thanking was a type of expressive illocutionary act employed by speakers to convey appreciation from themselves to the recipient. Individuals commonly used these expressive verbal actions to express gratitude for a kind gesture or favor they had received. In Paw Patrol: The Movie 2021, there were 12

expressions classified as thanking. Here is an example of how thanking was expressed in Paw Patrol: The Movie 2021:

Data 2

Liberty : “Thanks for the lift!”

The statement “Thanks for the lift!” was classified as a thanking act within expressive illocutionary acts according to Searle and Vanderveken (1985:215) because Liberty expressed appreciation and gratitude towards someone who had provided her with a lift. By saying “Thanks,” Liberty acknowledged the favor or assistance she had received, indicating a positive evaluation of the action performed by the other person. This expression not only conveyed her gratitude but also established a social bond through the acknowledgment of the helpful gesture. Therefore, within the framework of expressive illocutionary acts, this statement clearly qualified as a thanking act, emphasizing the interpersonal aspect of communication and social interaction.

c. Condole

According to Searle and Vanderveken (1985), the expressive illocutionary act “condole” was described as a verbal expression wherein the speaker extended sympathy, solace, and condolences to someone experiencing loss or hardship. The intention behind this act was to convey the speaker’s sadness and understanding for the individual facing a loss or undergoing a challenging period. Condoling entailed showing compassion and offering condolences to someone facing adversity or distressing circumstances. When one offered condolences, they expressed empathy, particularly in the context of a significant or catastrophic loss experienced by the recipient.

Data 3

Ryder : “Chase has a history with Adventure City. He has a lot of tough memories from that place. He was abandoned there as a pup. The city was so big and he was so small. It was a hard life.”

The statement by Ryder, “Chase had a history with Adventure City. He had a lot of tough memories from that place. He was abandoned there as a pup. The city was so big and he was so small. It was a hard life,” was classified as a condoling act within expressive illocutionary acts according to Searle and Vanderveken (1985:215). Ryder’s expression of sympathy and understanding towards Chase’s difficult past demonstrated a deep empathy for Chase’s challenging experiences in Adventure City. By acknowledging the hardships Chase had faced as a young pup abandoned in a large city, Ryder conveyed a sense of compassion and recognition of the emotional weight of Chase’s history. This expression of empathy and acknowledgment of Chase’s difficult circumstances clearly qualified Ryder’s statement as a condoling act within the framework of expressive illocutionary acts, highlighting the interpersonal dynamics and emotional depth portrayed in the dialogue.

d. Complain

According to Searle and Vanderveken (1985), “complain” referred to an expressive illocutionary act through which the speaker expressed dissatisfaction or displeasure regarding a specific aspect of the situation or the external environment. This expressive illocutionary act, directed towards individuals, organizations, or institutions, aimed to articulate the speaker’s negative sentiments and attitudes regarding a particular circumstance. Individuals could express their discontent or unease through complaints or by asserting that something was unsatisfactory. Here is one of the expressive complaining examples:

Data 4

Mayor Humdinger : “Ugh, rain! Does it always rain in this lousy city?”

The statement by Mayor Humdinger, “Ugh, rain! Does it always rain in this lousy city?” was classified as a complaining act within expressive illocutionary acts according to Searle and

Vanderveken (1985:215). Mayor Humdinger expressed clear dissatisfaction and annoyance towards the continuous rain in the city. His questioning of the rain's frequency and his negative description of the city conveyed his strong feelings of displeasure and criticism towards the weather and the city environment. This characterization aligns Mayor Humdinger's statement with the framework of expressive illocutionary acts, specifically as a form of complaining aimed at highlighting his dissatisfaction with the prevailing weather conditions and the perceived quality of life in Adventure City.

e. Protest

According to Searle and Vanderveken (1985), "protest" was characterized as an expressive illocutionary act that communicated disagreement, rejection, or disapproval towards a particular situation, action, or policy. Like criticizing and lamenting, protests assumed that the propositional context signified an undesirable situation. Nevertheless, protests possessed distinctive characteristics. Engaging in protest was a formal means to express dissent and advocate for change. Here is one of the expressive protesting examples:

Data 5

Chase : "I'm never going back to Adventure City!"

The statement "I'm never going back to Adventure City!" was classified as a protesting act within expressive illocutionary acts according to Searle and Vanderveken (1985:215). Chase's emphatic declaration clearly expressed his strong disagreement and unwavering refusal to return to Adventure City. By using the word "never," Chase underscored his resolute stance against any future visits, thereby protesting against the idea or situation. This expression conveyed Chase's intentional opposition and firm rejection of re-engaging with Adventure City, aligning perfectly with the framework of expressive illocutionary acts. It served as a vocal assertion of his decision and dissent, highlighting his determination to distance himself from the city and its associated challenges.

f. Boast

Boasting, according to Searle and Vanderveken (1985), entailed expressing pride with the assumption that the topic of the boast was beneficial to the speaker (and therefore, would be esteemed or envied by the audience). For instance, individuals could boast by asserting they had achieved something remarkable or encountered something extraordinary. However, boasting could also encompass fabricating or embellishing details and was usually employed to demonstrate boasting subtly when individuals tried to mask their bragging. The objective of boasting was to enhance the speaker's image or self-esteem, as well as to intimidate or awe others. Here is one of the expressive boasting examples:

Data 6

Mayor Humdinger : "Please welcome to the stage, a man who needs no introduction. He's literally the greatest human being on the planet, He's ... me!"

According to the above statement, the pattern recognition in data 6 was described as boasting. Mayor Humdinger enthusiastically portrayed himself as a distinguished and prominent figure, which aligns with the notion presented by Searle and Vanderveken (1985:215) regarding boasting. His statement could be interpreted as a form of self-promotion, indicative of his pride and self-assurance stemming from his achievement in becoming the governor of Adventure City. This characterization suggests Mayor Humdinger's intent to highlight his status and accomplishments, emphasizing his perceived importance. Therefore, the aforementioned statement was categorized under the expressive illocutionary act of boasting, illustrating Mayor Humdinger's overt display of pride and self-promotion in the movie.

g. Compliment

According to Searle and Vanderveken (1985), a “compliment” represented an expressive illocutionary act wherein the speaker expressed approval or admiration for the qualities, actions, or possessions of another individual. The purpose of a compliment was to convey positive sentiments and to bolster the recipient’s self-esteem or reputation. Compliments could manifest in various forms, including statements, gestures, or actions. In the examination of expressive illocutionary acts in *Paw Patrol: The Movie 2021*, seven statements were identified as compliments. These compliments were directed towards the characters’ attributes, deeds, or belongings. Here is one of the expressive compliment examples:

Data 7

Mayor Humdinger : “Wonderful! That’s what I call scientific consensus!”

According to Searle and Vanderveken (1985:215), Mayor Humdinger’s statement, “Wonderful! That’s what I call scientific consensus!” was categorized as a compliment within expressive illocutionary acts. This classification stemmed from Mayor Humdinger’s expression of genuine approval and admiration for what he perceived as scientific consensus. By endorsing the concept so positively, Mayor Humdinger conveyed his favorable assessment of the achievement, potentially motivating further efforts in fostering consensus. Within this framework, compliments serve to acknowledge the merit or value of something, and Mayor Humdinger’s statement clearly recognized the concept of scientific consensus as worthy of praise, highlighting its importance in the context of the movie.

h. Praise

The expressive illocutionary act of “praise” referred to an action where the speaker expressed a positive opinion, appreciation, or approval of a specific action, behavior, or situation, as defined by Searle and Vanderveken (1985). The aim of praising was to convey the speaker’s sentiments and stance towards the circumstance, rather than to change it. Praise could be communicated verbally or in written form, and it served to motivate individuals or acknowledge their achievements in diverse manners. Generally, praise consisted of affirmative statements indicating approval and admiration for individuals, objects, or concepts. Praising reflected an expression of approval or admiration for individuals, objects, or concepts, and it could be conveyed orally or in written form, serving to motivate individuals or acknowledge their achievements in various contexts. Here is one of the expressive praising examples:

Data 8

Zuma : “Copy that! Good job, Liberty!”

According to Searle and Vanderveken (1985:215), Zuma’s statement, “Copy that! Good job, Liberty!” was classified as praising within expressive illocutionary acts. This categorization was based on Zuma’s explicit expression of approval and positive evaluation of Liberty’s actions or performance. By affirming “Good job,” Zuma not only acknowledged but also openly praised Liberty’s efforts or achievements. Praise in this context involved conveying admiration and approval for someone’s actions or qualities, emphasizing the supportive and encouraging nature of Zuma’s statement within the framework of expressive illocutionary acts. This kind of positive reinforcement serves to motivate and affirm positive behavior, reflecting its significance in interpersonal interactions depicted in *Paw Patrol: The Movie 2021*.

i. Greet

According to Searle and Vanderveken (1985), “greet” represented an expressive illocutionary act that acknowledged the presence of others, typically at the onset of a conversation or interaction. The aim of greeting was to establish or reinforce social connections and to demonstrate positive intentions towards the individuals being addressed. Greetings encompassed courteous or pleasant expressions or gestures exchanged when meeting or addressing someone. Here is one of the expressive greeting examples:

Data 9

Kendra : “Hello! I’m the lead egghead. Kendra Wilson.”

According to Searle and Vanderveken (1985:215), the statement “Hello! I’m the lead egghead. Kendra Wilson.” was classified as a greeting within expressive illocutionary acts. This categorization was based on Kendra’s proactive initiation of interaction with Mayor Humdinger, where she acknowledged his presence and introduced herself in a friendly manner. By using the friendly greeting “Hello!” followed by a self-introduction, Kendra conveyed a courteous and welcoming attitude towards Mayor Humdinger. Such an utterance serves the fundamental purpose of establishing social contact and demonstrating positive intentions towards the recipient, contributing to a harmonious interaction. Therefore, within the framework of expressive illocutionary acts, Kendra’s statement not only acknowledged but also actively engaged in establishing a friendly rapport with Mayor Humdinger.

4. CONCLUSION

Based on the preceding discussions, it can be inferred that Paw Patrol: The Movie 2021 featured a variety of expressive illocutionary acts, which encompassed apologizing, expressing gratitude, offering condolences, complaining, protesting, boasting, complimenting, praising, and greeting. These acts were identified and categorized based on the verbal expressions and interactions among the characters. Protests emerged as the most frequently observed illocutionary act, occurring 31 times throughout the movie, highlighting instances where characters expressed disagreement or objection to situations. In contrast, condolences were the least frequent, appearing only twice, indicating less prevalent instances of expressing sympathy or solace.

Expressions such as deploring, lamenting, and congratulating were notably absent from the movie, likely due to the narrative focus or the inappropriate nature of the scenes portrayed. This absence underscored the deliberate selection and portrayal of illocutionary acts that aligned with the storyline and character interactions in Paw Patrol: The Movie 2021. The article aimed to provide a comprehensive analysis of these expressive acts, offering valuable insights into the diverse ways characters communicated and interacted within the movie's narrative framework. This examination contributed to a deeper understanding of how illocutionary acts functioned within cinematic contexts, enriching our appreciation of language and communication in film.

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