



EXPRESSIVE SPEECH IN MOVIES IF MOTHER IS NOT MARRIED TO HER FATHER

Diana susmita^{1a*}, Desi sukenti^{2b}

¹² Islamic University of Riau

Dianasusmita966@gmail.com

desisukenti@edu.uir.ac.id

(*) Corresponding Author

Dianasusmita966@gmail.com

ARTICLE HISTORY

Received : 30-10-2025

Revised : 15-11-2025

Accepted : 15-12-2025

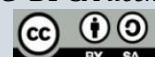
KEYWORDS

Pragmatics
Tindak tutur
Express,
Content analysis
Movies

ABSTRACT

This research is motivated by the importance of language as a means of conveying messages and emotional expression in social interactions, including through film media. Pragmatic studies, especially expressive speech acts, play a role in understanding the speaker's psychological attitudes reflected in speech. The film *If Mother Is Not Married to Dad* by Kuntz Agus was chosen because it contains emotional dynamics and family conflicts that reflect the intense use of expressive speech. This research aims to identify, analyze, and interpret the forms of expressive speech that appear in film dialogue. The research uses a qualitative approach with a content analysis method. Data in the form of expressive speech obtained through documentation, listening, and recording techniques to all 119-minute film dialogues. Data analysis was carried out through reduction, categorization, presentation, and conclusion drawing using the classification of expressive speech acts according to Searle. The results showed that there were 48 data on expressive speech actions divided into 7 types of functions, with the dominance of expressing disappointment/regret as many as 15 speeches (31.25%) and affection/love as many as 10 speeches (20.83%). This expressive dominance reflects the film's main themes of inner conflict, emotional tension, and family sacrifice. These findings confirm that film serves as a powerful medium of psychological and social representation through language expression. This research provides novelty in the form of mapping the function of expressive speech in contemporary Indonesian film works as a source of pragmatic data and a theoretical contribution to the development of speech action studies in the audiovisual realm. The results of the research are expected to be a reference for pragmatic learning and a foothold for further research on speech actions in the family drama film genre.

This is an open access article under the CC-BY-SA license.



INTRODUCTION

Communication between fellow human beings is an important part of social life that cannot be separated from the use of language. Language from a linguistic perspective is not only understood as a structured sign system, but is also closely related to elements outside the language such as social context, the role of speakers and speech partners, as well as interaction rules involving the principles of cooperation and linguistic politeness. Language functions as a

means to convey messages, interpret intentions, and perform actions according to the purpose of communication. Therefore, language has an important position in social interaction and linguistic studies, one of which is the pragmatic field. Pragmatics not only focuses on the internal structure of language, but also examines the relationship between speech and actions taken by speakers in certain situations (Alfathoni, 2020). Thus, pragmatics place language as a tool to understand the true meaning behind a speech.

One of the main studies in pragmatics is speech. Speech is an activity to convey the purpose of communication through speech that contains the psychological actions of the speaker in a certain context. In a speech event, a single speech can produce more than one speech act if the speech contains communicative actions that consider social situations and relationships between speakers. Speech acts can display various actions through speech, such as complaints, promises, pleas, invitations, apologies, and praise, which all of them have a specific function to achieve communication goals.

Austin (in Kurniawan, 2019) explained that speech acts consist of three types, namely locution, illocution, and perlocution. These three types of speech act play a role in determining the meaning of speech comprehensively in a communication process. Furthermore, Searle (in Tarigan, 2015) classifies the act of illocution speech into five categories, namely assertive, directive, commissionic, expressive, and declarative. In this study, the focus is on the study of expressive speech acts. Expressive speech is an act of speech that aims to express the speaker's psychological condition of a situation. Expressive speech not only serves to convey the content of speech literally, but also to express the attitude and emotions of the speaker and provide the truth of information that must be received by the speech partner. Thus, the existence of expressive speech acts has an important role in communication because if there is no truth to the information, then the message will not be fully understood by the speech partner.

Expressive speech is not only found in real conversations, but also often appears in literary works and audiovisual works, one of which is the film *Chaer* (in Rahman & Ningsih 2022). Film is a medium for conveying messages that are conveyed through a series of complex stories, containing events, conflicts, and dialogues between characters that contain certain intentions. Alfathoni stated that film is a medium of conveying messages that are assembled through complex stories that contain events and conflicts from conversations that have the purpose and purpose of the conversation. Thus, film can be an object of pragmatic research because in it there is a process of communication between characters that gives rise to various forms of speech acts, including Moeliono's expressive speech act (Maujud Fathul, 2019).

One of the interesting films to be studied from a pragmatic perspective is the film *Andai Ibu Tak Married con Ayah* by Kuntz Agus. The film features strong emotional conflicts related to family issues, intergenerational relationship dynamics, and the inner struggles of the main character. The film tells the story of a medical student named Alin who is forced to return home after her scholarship is threatened with revocation. He discovers the harsh reality that his family is in a difficult situation and has to sacrifice their own dreams. When he found his mother's diary, which contained the story of his youth, Alin began to understand his mother's life journey and sacrifices, which led to a profound question: "If my mother had not married my father, would her life have been happier?" These inner and emotional conflicts give rise to various expressive speech acts such as disappointment, sadness, anger, guilt, hope, and appreciation.

Based on the author's observation of the film, it was found that many forms of expressive speech appeared in various situations and emotional conditions of the characters. This is the author's attraction to make the film *Andai Ibu Not Married with Dad* as an object of research. This film not only provides visual entertainment, but also presents a reflection on the meaning of family, love, sacrifice, and life choices full of consequences. Therefore, this research is important to be carried out in order to provide a deeper understanding of the use of expressive speech in film works.

This research is in the scope of pragmatics, especially related to speech acts. From various pragmatic branches such as implication, deiksis, response, relevance, the principle of politeness, and the principle of cooperation, this research is focused on expressive speech acts. The focus of the research is to examine the expressive speech that appears in the dialogue of the film *Andai Ibu Tak Mengkah con Ayah* by Kuntz Agus. Based on the description of the

focus of the problem, the formulation of the problem in this study is: How is the use of expressive speech in the film *If Mother Is Not Married to Her Father* by director Kuntz Agus?. This study aims to know, analyze, and interpret the forms of expressive speech in the film *Andai Ibu Tak Malekah con Ayah* by Kuntz Agus. Theoretical Benefits This research contributes to the development of linguistics, especially in the pragmatic field of expressive speech, as well as providing a real picture for readers and future researchers. Practical Benefits of this research as a teaching material for teachers and lecturers in pragmatic learning. As a reference or reference for other researchers who want to research assertive speech or pragmatic studies in more depth.

In the Definition of the Term this research is Pragmatic: The study of the use of language in communication, especially the relationship between sentences, context, and situations when the sentence is used Heatherington (in Yuliantoro, 2020). Speech Action: Language behavior in the form of speech that appears in speech events, consisting of locution, illocution, and perlocution. Expressive: Speech acts that express the speaker's psychological attitude as an evaluation of certain circumstances. Context: Conditions related to an event in speech events that help speech comprehension. Film: A series of moving images that form a complex story through visuals and dialogue (Nuramila, 2020).

RESEARCH METHODS

This research uses a qualitative approach because the focus of the research is directed to describe, understand, and interpret phenomena in depth through narrative data. This approach was chosen to gain a comprehensive understanding of expressive speech in the film *Andai Ibu Tak Married Con Ayah* by Director Kunts Agus. All data is studied through explanations and interpretations in the form of words, not through numbers or statistics. The research method used is the content analysis method. This method allows researchers to examine the content of communication contained in films to find patterns of meaning that emerge from the characters' speech. Through this method, the researcher focuses on the content of the message that emerges from dialogue, expression, and verbal interaction in each scene. The analysis was carried out by identifying, selecting, and interpreting data based on the categories of expressive speech forms that appeared in the conversations of the characters.

The data in this study is in the form of all speeches that contain expressive speech acts in the film *If Mother Is Not Married to Her Father* by Director Kunts Agus. The data includes various types of speech such as thanks, congratulations, apologies, expressions of praise, blame, and condolences that appear in conversations between characters throughout the film. The data is recorded through repeated dialogue reconciliation and transcribed in the form of text. The source of data for this research is the film *If Mother Is Not Married With Dad* which will be shown in theaters on September 4, 2025. The film was chosen because it contains character interactions that are rich in language expressions and reflect the emotional dynamics in the relationships between characters. Through this data source, researchers obtain relevant and authentic research materials as the basis for the implementation of the analysis. The data collection technique is carried out through three main procedures, namely documentation techniques, listening techniques, and recording techniques. The documentation technique is carried out by collecting data from film footage as a source of research object. The film was downloaded and watched repeatedly to obtain research material in the form of verbal speech that contained expressive elements. This documentation process makes it easier for researchers to identify the necessary parts of the conversation and analyze the visuals and audio simultaneously. The technique is done by listening to all the dialogues in the film carefully. This activity is carried out to understand the context of speech and the communication situation behind it. Immunization is carried out repeatedly to ensure the accuracy of the identification of speech that is included in the category of expressive speech acts. The recording technique is carried out after the screening process. All relevant dialogues are recorded into a table of research data in the form of transcriptions. The recording process is carried out by marking and coding the data according to the category of expressions found. Recording is carried out in stages to facilitate the grouping of data according to the focus of the research.

Data analysis is carried out through several systematic stages, starting from data collection, data reduction, data presentation, to drawing conclusions. The collection stage is carried out by accumulating all the results of dialogue transcriptions in the film. Furthermore, data reduction is carried out by selecting relevant data and grouping them into categories of expressive speech actions based on a predetermined code. The reduced data is then presented in the form of a table to make it easier for researchers to read the pattern of the emergence of expressive speech acts. After the presentation process, the researcher draws conclusions by interpreting the research findings and connecting them with

the research objectives that have been set. The final conclusion is the result of the interpretation of all data that has been analyzed in depth. To ensure the validity of the data, this study uses data examination steps through credibility, transferability, dependability, and confirmability tests. In the credibility test, the researcher triangulates the source and time, which is checking the data through the results of documentation, storage, and recording repeatedly at different times to ensure the accuracy of the data. Furthermore, transferability is maintained through the presentation of detailed research descriptions so that the results of the research can be understood by readers. Dependability is obtained by systematically re-checking the entire research process. Meanwhile, confirmability is carried out by ensuring that the research results are really a reflection of the data obtained, not the researcher's subjective interpretation.

RESEARCH RESULTS

The results of the analysis summarized 48 data on expressive speech actions which were divided into 7 types of functions. The most dominant type was Expressing Disappointment/Regret with a total of 15 utterances (31.25%). This dominance strongly reflects the film's central theme of inner conflict, the anxiety of the main character (Alin), and the suffering of Wulan (Ibu) as a consequence of his unhappy life choices. These findings underscore the pragmatic function of film as a medium for deep emotional reflection.

Results of Searle's Expressive Speech Classification

No.	Types of Expressive Speech (Function)	Number of Speeches (n)	Percentage (%)
1.	Expressing Frustration/Regret	15	31,25%
2.	Expressing Affection/Love	10	20,83%
3.	Expressing Gratitude	8	16,67%
4.	Expressing Pain/Suffering	6	12,50%
5.	Expressing Confusion/Distrust	4	8,33%
6.	Expressing Forgiveness/Regret (for the mistake)	3	6,25%
7.	Expressing Happiness/Praise	2	4,17%
TOTAL		48	100%

Detailed Description of Results and Examples of Deepened Sentences

1. Expressing Frustration/Regret

This type is the main pillar that underpins the dramatization of the film. Its dominance (31.25%) directly verifies that the film centers on the theme of difficult life choices and their consequences. This speech serves to express the psychological attitude of not accepting a reality that is different from ideal expectations. Words of disappointment are often spoken by Alin when dealing with his father's poverty or inability, and by Wulan (Mother) in the form of monologues or diary narratives that express the pain due to the burden he bears himself. This type of pragmatic context is often a retrospective reflection on past decisions that are considered the source of current difficulties. Examples of Pragmatic Sentences and Contexts:

Wulan (Mother): *"If only you hadn't chosen your father first, maybe our lives wouldn't be this hard."*

Implication: This regret is not intended to blame, but rather serves as an inner expression of a counterfactual desire (opposite reality) that is the main source of the character's suffering.

Alin: *"Why, ma'am? Why do you have to bear everything alone? I'm disappointed in this situation."*

Implications: Alin's disappointment is two-dimensional; directed at the situation (economic/fate) and at the Father (who is emotionally/financially absent), serving as a catalyst to drive change or action.

2. Expressing Affection/Love

In-depth description: Although the film is filled with conflict, the high frequency of this type (20.83%) indicates the presence of a strong pillar of compassion that compensates for life's difficulties. This act of speech serves to affirm emotional bonds, provide validation, and offer moral support in the midst of adversity. This speech often appears in intimate scenes that show Wulan's unconditional sacrifice to his children, or in the interactions between Alin and his lover, Irfan, who offers a better future. This type of presence is important to balance the dramatic narrative and prevent the film from falling into total despair. Examples of Pragmatic Sentences and Contexts:

Wulan (Mother): *"Mother loves you more than anything. All this for the sake of your future, son."*

Implications: This act of speech serves as a justification for all the suffering and sacrifice that the mother has made, confirming that the act is based on genuine love.

Irfan (Alin's Lover): *"I'm here, Lin. I promise I'll always be there for you."*

Implications: It is a performative promise (although classified as expressive because it expresses a supportive psychological attitude) that serves as a comforter and a hope-giver for Alin.

3. Expressing Gratitude (16.67%)

This type of expressive appears as a positive response to help, small sacrifices, or emotional support from another character. The fairly high frequency (16.67%) indicates that, despite living in difficulties, the characters still maintain sensitivity to kindness and appreciation for the good things they still have. Pragmatically, this function acts as a social glue that strengthens the bonds between characters, especially in troubled families. Examples of Pragmatic Sentences and Contexts:

Anis (Alin's sister): *"Thank you very much, Lin. Without your help, I don't know what to do."*

Implications: This speech serves as a public acknowledgment of Alin's contribution, providing an award that doubles as a motivational boost for Alin.

Wulan (Mother): *"Alhamdulillah, you are still here, accompanying Mother."*

Implications: The word 'Alhamdulillah' adds a religious dimension to gratitude, confirming that even in suffering, the characters still seek spiritual strength and are grateful for the existence of their children.

4. Expressing Pain/Suffering

Deep Description: This expressive type is spoken to express intense and deep physical and emotional pain. This speech is very cathartic and is often delivered with high vocal intensity (crying, screaming, or heavy tone of voice). The frequency (12.50%) highlights the film's climactic moments involving Wulan's physical suffering due to his illness and the emotional exhaustion felt by Alin. Its main function is to communicate the severity of the domestic conflict at hand. Example of Pragmatic Sentences and Context: Wulan (Mother): *"Oh Allah, it hurts so much, son. It's hard to bear all this..."*

Implications: This monologue serves as a release of Wulan's long-held emotions (catharsis), allowing the audience to feel the depth of the hidden suffering.

Alin: *"I'm tired, ma'am. I'm tired of seeing Mom constantly struggle alone!"*

Implications: The phrase 'I'm tired' is a direct expression of frustration and helplessness, serving as an implicit request for a change in the situation or support from the other party.

5. Expressing Confusion/Distrust

In-Depth Description: This speech occurs when the characters, especially Alin, are faced with surprising new facts or unexpected situations. It is usually a rhetorical question or an exclamation that expresses a psychological attitude of surprise, skepticism, and confusion. The frequency of 8.33% indicates the existence of several plot twists or secret disclosures that trigger doubts and the need for clarification from the characters. Examples of Pragmatic Sentences and Contexts:

Alin: *"Is this true? Dad said he had no money, but why would you hide this from us?"*

Implications: This sentence serves as a call to demand clarity (accountability) and reveals Alin's internal conflicts due to the contradiction of information received from her parents.

6. Expressing Forgiveness/Regret (for the mistake)

In-Depth Description: This type includes low (6.25%), indicating that a confession of guilt and a sincere apology are rare moments or occur at the end of the story. This speech is used when the character admits the mistakes that have been made. In the context of this film, its main function is to trigger conflict resolution and pave the way to reconciliation, especially between Father and family. Examples of Pragmatic Sentences and Contexts:

"I'm sorry, Moon. I know I've let you and the kids down." *Implications:* Although belated, this apology serves as a condition of reconciliation and an acknowledgment of his performative failures as the head of the family.

7. Expressing Happiness/Praise

In-Depth Description: As the least found type (4.17%), this is in line with the film's focus which tends to be dramatic and problematic. This speech appears in small moments of relief or when characters encourage each other/validate each other. Its presence serves as a contrast that highlights how valuable positive moments are in the midst of adversity. Examples of Pragmatic Sentences and Contexts:

Mom: *"You're great, son. I'm so proud of you!"*

Implications: This praise serves as a valuable reward and a source of motivation for children, confirming that their struggle is not in vain.

The results of this study consistently show that the expressive speech act in the film *If Mother Is Not Married to Dad* is dominated by the functions of Expressing Disappointment/Regret (31.25%) and Affection/Love (20.83%).

1. Pragmatic Theoretical Implications: This expressive dominance pragmatically confirms the validity of Searle's theory in analyzing drama films, as the film's main dialogue consistently centers on the revelation of the

characters' inner psychological attitudes in response to social pressures and domestic conflicts.

2. Film Contextual Implications: The composition of the data (High disappointment, Low happiness) shows that the film serves as a medium of social criticism and deep emotional reflection, focusing on the dynamics of suffering and sacrifice within families facing economic hardship and sub-ideal life choices. The film is not just a narrative, but a rich reflection of pragmatic linguistic data on how emotions are expressed in the context of crisis.

DISCUSSION

An analysis of 48 expressive speeches in the film *Andai Ibu Bukan Married With Dad* showed that the most dominant expressive function was the category of "expressing disappointment/regret" at 31.25%, followed by "affection/love" at 20.83%. This dominance of negative expressive depicts that film serves as a dramatic medium that reflects inner conflict, psychological trauma, and emotional burden between characters. In line with that, Searle (2021) explained that expressive speech is a form of illocution used by speakers to express psychological attitudes towards reality or circumstances. Thus, statements such as "*If only you hadn't chosen your father first...*" and "*I'm disappointed in this situation*" are not just conveying information, but an authentic representation of emotional attitudes toward life's fate and regrets. This research supports the view that expressive speech functions to build an emotional presence in audiovisual media. This is in line with the findings of Cahyarani & Kusuma (2023) who show that expressiveness in film is a dramatic tool to describe the inner conflicts of characters. Similarly, Hidayanti et al. (2025) found that expressive speech can represent social realities and relationships between characters through emotional dynamics. Thus, the dominant use of expressive in the film reflects the narrative strategy to reinforce dramatic tension and social reflection. The dominance of the *regret/disappointment* category shows that this film focuses on the themes of family wounds, sacrifices, and life choices that carry heavy consequences. This finding is in line with research by Ruhiat & Insani (2022) which shows that expressive regret most often appears in films themed around family conflict. In fact, these negative expressions are often used as narrative devices to build social criticism and psychological reflection in family dramas (Saleh, 2024).

Meanwhile, the high frequency of affection/love speech (20.83%) shows that the film still displays emotional balance in the form of hope and emotional closeness as compensation for trauma. This is in accordance with the findings of Marlina (2024) who stated that positive expressives such as praising or expressing love serve as a counterweight to dramatic conflicts. In addition, the study in *the film Agak Laen* also shows that expressive variations appear as a form of representation of social relations between characters (Dilanti, 2024). From a pragmatic perspective, the results of this study reinforce the view that film can be analyzed as an interpersonal discourse, not just an aesthetic text. According to Safitri (2021), expressive speech functions to create a psychological relationship between the speaker and the recipient so that it gives rise to an emotional response. Thus, the audience plays the role of a perlocution party who feels the emotional impact of the character's speech. This finding is also in line with the view of Hadawiyah et al. (2025) that the study of speech actions in fictional media is relevant to reveal the emotional and social dimensions through dialogue representation.

Theoretically, these results support the relevance of Searle's (2021) speech theory in the analysis of fictional media, especially in exploring the emotional structure of characters. Film can be an object of pragmatic study because the speech in it represents psychological conflicts and social dynamics (Rohmah et al., 2025). Practically, this research contributes to the understanding of how film uses language as an instrument of social reflection, especially regarding family trauma, moral responsibility, and sacrifice.

CONCLUSION

This study concludes that the act of expressive speech in the film *Andai Ibu Tak Married With Ayah* by Kunts Agus plays an important role in representing the emotional dynamics and psychological conflicts between the characters. Based on the results of the analysis of 48 speech data classified using John R. Searle's theory of expressive speech, it was found that the type of speech Expressing Disappointment/Regret was the most dominant form with a percentage of 31.25%, followed by Expressing Affection/Love at 20.83%. The dominance of these two types of speech shows that the film focuses on the inner struggles of the characters as well as emotional tensions in family relationships that are experiencing prolonged crises. These findings reveal that expressive speech acts not only function as a dramatic element, but also as a pragmatic communication tool that interprets social and psychological relationships between characters through language. Variations of expressive functions such as gratitude, suffering, confusion, apology, and praise reveal the complexity of the emotions that make up the film's narrative construction, while also reinforcing moral messages about sacrifice, inner wounds, and the struggle to survive in traumatic family conditions.



Theoretically, this study confirms that Searle's theory is effectively used to analyze film works as cultural artifacts that represent social actions in a pragmatic context. Practically, the results of the research expand the understanding of how emotional expression is realized through language in audiovisual media, as well as open up opportunities for further research on different film genres and social contexts. Thus, this research contributes to the development of pragmatic studies, especially the analysis of speech actions in film media, and emphasizes that language is not only a means of communication, but also a medium of emotional reflection and the formation of meaning in the representation of human life.

BIBLIOGRAPHY

- Alfathoni, M. A., & Mahpudin, D. (2020). *Introduction to film theory*. Deepublish.
- Cahyarani, A. S., & Kusuma, E. R. (2023). Expressive Speech in Light Copying Films. *Basindo Journal*.
- Chaer, A. (2022). *General linguistics*. Rineka Cipta. (linked in Chaer's quote in Rahman & Ningsih, 2022)
- Dilanti, P. (2024). Searle's Speech Actions in the Short Film Distance Between Canvases. *Onoma*.
- Hadawiyah, A., Sinaga, F., Nisa, K., & Panjaitan, R. P. (2025). A Pragmatic Analysis of the Film Translation of Mean Girls (2004). *Pragmatics*, 3(3), 222–231. <https://doi.org/10.61132/pragmatik.v3i3.1821>
- Hidayanti, F., Setyonegoro, A., & Wini, O. (2025). Analysis of Expressive Speech Actions of Characters in the Pencil Bridge Film. *Literary Relations*, 4(1), 23–32. <https://doi.org/10.22437/jla.v4i1.44277>
- Hindah Indriani, D., & Tommi Yuniawan. (2022). Illocutional Speech in the Mata Najwa Talk Show Program Dark Bright Episode 2020. *Indonesian Journal of Literature*, 11(3), 237–244. <https://doi.org/10.15294/jsi.v11i3.54463>
- Kurniawan, S. and H. P. R. (2019). *Language Analysis (A Practice Guide to Speech Analysis for Enrichment Learning)*. CV Sindunata: Sukoharjo.
- Kurniawan, S., & Hidayati, P. R. (2019). *Language analysis: A practical guide to speech analysis for enrichment learning*. CV Sindunata.
- Mahsun. (2017). *Language Research Methods. Stages, Strategies, Methods, and Techniques*. Depok: Rajawali Press.
- Marlina, R. P. (2024). Analysis of Speech in the Film Ali and Queens. *Triangulation Journal*.
- Maujud Fathul, S. (2019). *Pragmatics: Theory and analysis of contextual meaning in language*. Mataram State Islamic University.
- Maujud Fathul, S. (2019). *Pragmatics: Theory and Analysis of Contextual Meaning in Language*. Mataram State Islamic University.
- Swim. (2013). *Pragmatics & Pragmatic Research*. Yogyakarta: Graha Ilmu.
- Nugrahani, F. (2014). *Qualitative Research Methods*. Depok: Cakra Books.
- Nuramila. (2020). *A pragmatic study of speech in social media*. Education and Social Foundation of Indonesia Maju.
- Nuramila. (2020a). A Pragmatic Study of Speech in Social Media. *Advanced Indonesia Education and Social Foundation (YPSIM)*.
- Nuramila. (2020b). A Pragmatic Study of Speech Actions in Social Media. Banten: Yayyan Education and Social Development Indonesia (YPSIM).
- Pangaribuan, R. E., Siregar, I., & Susanto, A. (2025). Expressive Speech in the Film Series We Will Tell You Today on the Toyota Indonesia Youtube Channel: Pragmatic Studies. *J-Symbol: Journal of Master of Indonesian Language and Literature Education*, 13(1), 208-225.
- Rahardi, K. (2003). *Get acquainted with pragmatic linguistics*. Yogyakarta: Dioma.
- Rahman, A., & Ningsih, S. (2022). Analysis of expressive speech in audiovisual media interactions. *Journal of Language and Literature*, 10(2), 112–120.
- Rohmah, S. A. F., Widodo, J., & Asrini, H. W. (2025). Pragmatic Analysis of Illocutional Speech in Tempo.co Video. *Onoma*, 11(3), 3384–3394. <https://doi.org/10.30605/onoma.v11i3.6579>
- Ruhiat, R. R., & Insani, A. N. (2022). Analysis of Expressive Speech in the Film Later We Tell About Today. *Equatorial Journal*.
- Safitri, R. D. (2021). Speech Action Theory in Pragmatic Studies. *Kabastra Journal*.
- Saleh, F. (2024). Expressive Speech According to Searle in Communication Interactions. *Jurnal Q*.
- Septiana, M. H. E. (2020). Analysis of Locutic, Illocution, and Perlocution Speech in 5 CM Film. *JIPBSI*.
- Sugiyono. (2021). *Educational Research Methods*. Bandung: Alfabet.
- Tarigan, H. G. (2015). *Pragmatic teaching*. Space.
- Yuliantoro, A. (2020). *Pragmatic analysis*. Untitled Press.