

**An Analysis of Directives and Commisives Speech Act in “Luca”  
Movie Script**

**THESIS**

Submitted by:

**Rizki Arifani**

NIM. 190203077

Student of Faculty Tarbiyah dan Keguruan  
Department of English Language Education



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By

Rizki Arifani  
NIM. 190203077

Student of *Fakultas Tarbiyah dan Keguruan*  
Department of English Language Education

Approved by:

Main Supervisor,



Prof. Dr. phil. Saiful Akmal, M.A

Date: 03 / 04 / 2024

Co-Supervisor,



Rita Hermida, M.Pd

Date: 03 / 04 / 2024

It has been defended in *Sidang Munaqasyah*  
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In Darussalam, Banda Aceh

Board of Examiners,


Chairperson,

  
\_\_\_\_\_  
Prof. Dr. phil. Saiful Akmal, M.A.

Secretary,

  
\_\_\_\_\_  
Rita Hermida, M.Pd.

Member,

  
\_\_\_\_\_  
Dr. Muhammad Nasir, M.Hum

Member,

  
\_\_\_\_\_  
Rahmi Fhonna, M.A.

Certified by:

The Dean of *Fakultas Tarbiyah dan Keguruan*  
*Universitas Islam Negeri Ar-Raniry Banda Aceh*



  
\_\_\_\_\_  
Prof. Saiful Muklis, S.Pd., M.A., M.Ed., Ph.D  
NIP. 19711021997031003



## DECLARATION OF ORIGINALITY

Saya yang bertanda tangan di bawah ini :

Nama : Rizki Arifani

NIM : 190203077

Tempat/tanggal lahir : Takengon, 27 November 2001

Alamat : Nunang Antara, Kec. Bebesen, Kab. Aceh  
Tengah

Menyatakan dengan sesungguhnya bahwa skripsi yang berjudul

### **An Analysis of Directives and Commissive Speech Act in “Luca” Movie Script**

Adalah benar-benar karya saya, kecuali semua kutipan dan referensi yang disebutkan sumbernya. Apabila kesalahan dan kekeliruan di dalamnya, maka akan sepenuhnya menjadi tanggung jawab saya. Demikianlah surat pernyataan ini saya buat dengan sesungguhnya.

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Rizki Arifani

A R - R A N I R Y

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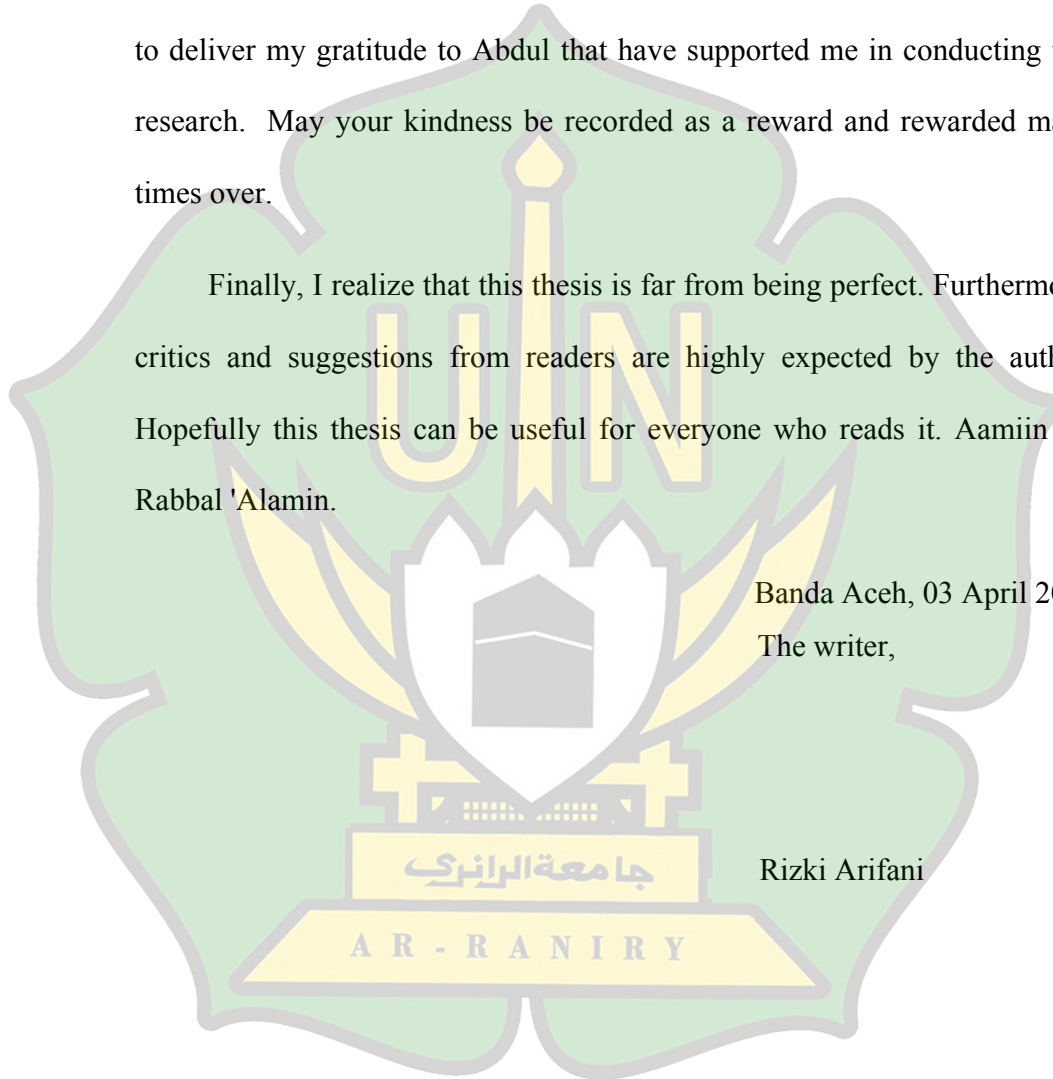
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The writer,

Rizki Arifani



## ABSTRACT

Name : Rizki Arifani  
Reg. No. : 190203077  
Faculty : Tarbiyah dan Keguruan  
Major : Department of English Language Education  
Thesis's Title : An Analysis of Directives and Commisives Speech Act in "Luca" Movie Script  
Primary Supervisor : Prof. Dr. phil. Saiful Akmal, M.A.  
Co-Supervisor : Rita Hermida, M.Pd  
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This thesis entitled Directive and Commissive Speech Acts In Luca: A Pragmatic Analysis gives a brief about the kinds and the function of Directive and Commissive Speech Acts. The purpose of this thesis is to analyze the kinds of Directive and Commissive Speech Acts and the Most Dominant of Directive and Commissive Speech Acts. The method of the research used in this thesis was a qualitative method. The result of this research shows that there are 111 kinds of Directive and Commissive Speech Acts found in form of the main character and the most dominant is Directive with 80 utterances (72%) and Commissive found in 31 utterances (28%), in the Luca movie script. This research is expected to provide deeper insights to the reader about Pragmatic specially to analyze Directive and Commissive Speech Acts.

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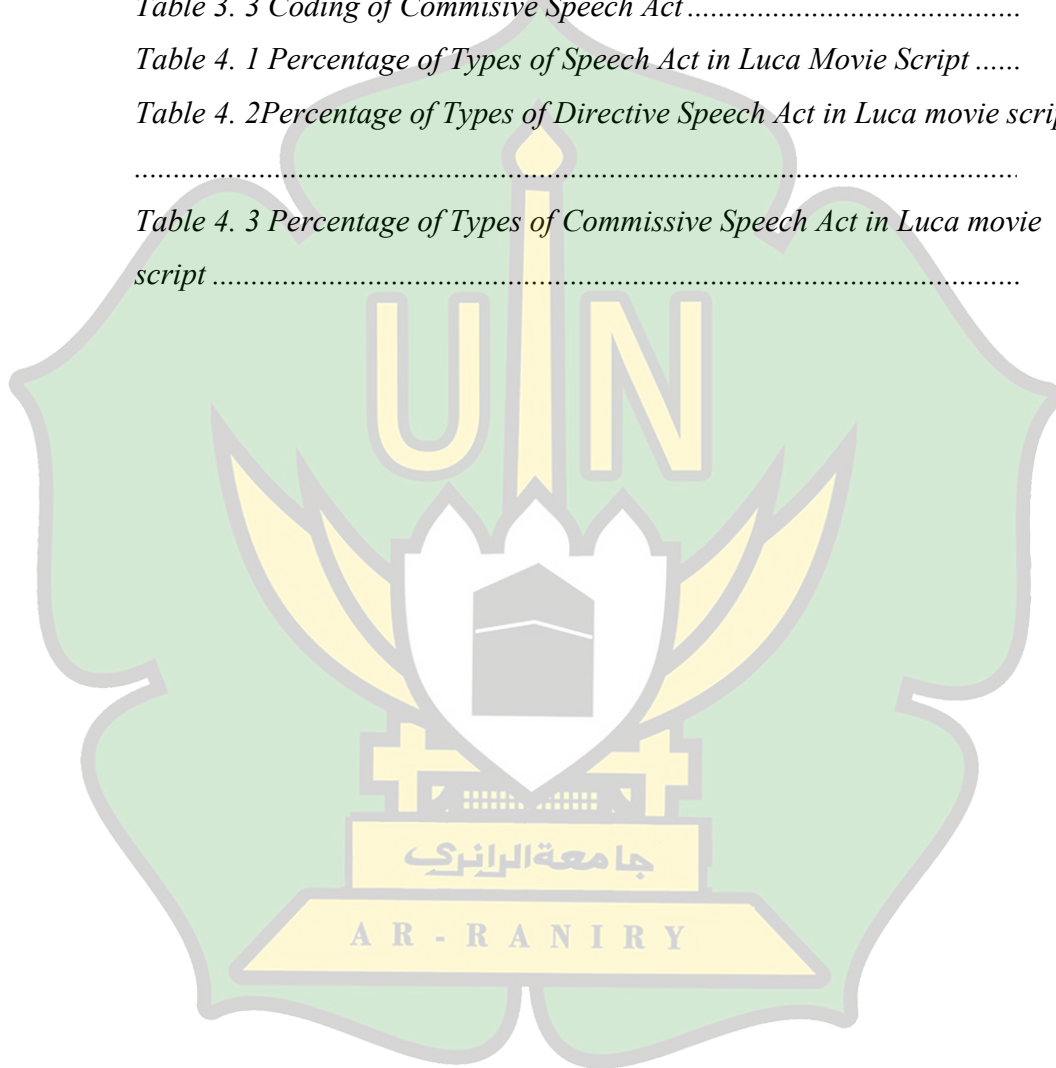


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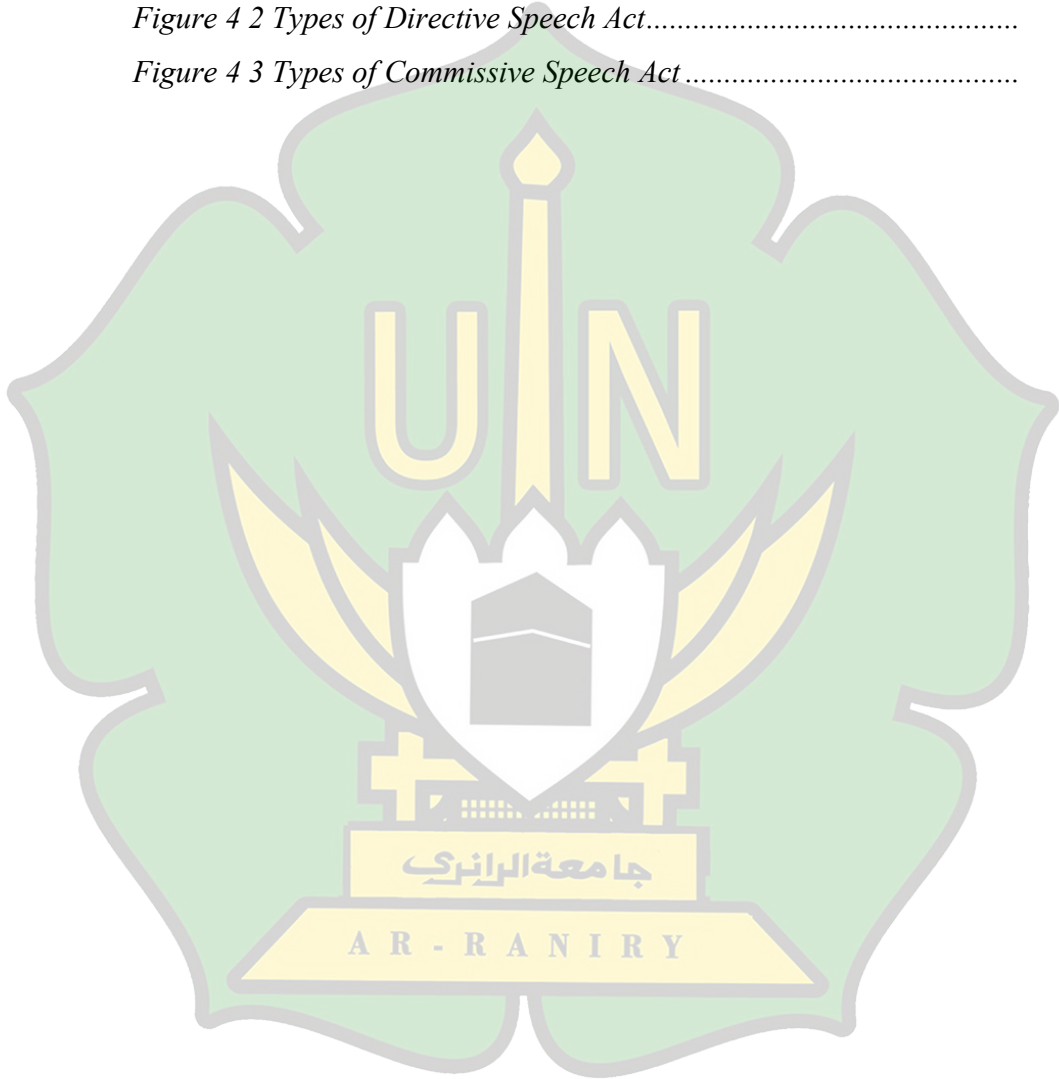
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# CHAPTER I

## INTRODUCTION

### A. Background of study

To interact, humans need a communication instrument called language. Since language's primary purpose is communication, it plays an essential component in relationships (Ayeomoni & Akinkuolere, 2012). The scientific study of any aspects of language is called linguistics (Diane, 2018). Language used in the daily activities and everyone lives in a world of language (Rodman, 2017). Wilson (2017) stated the sociolinguistics is the study of the interaction between language and society. Sociolinguists' research on language variation and function in society is the primary priority of sociolinguistics (Mesthrie, 2011). People must interpret discussions based on utterances in order to prevent miscommunications, as sociolinguistics is a powerful tool for social variation. Studying pragmatics, which examines meaning depending on its social environment, is one approach to prevent such misconceptions. A subfield of the language study of meaning is pragmatics (Griffiths, 2006). Speaking may be more significant in some circumstances than the information being said. There are many ways to achieve effective communication with others. One of them is by speaking (Akmal, Fitriah & Zafirah, 2020). The ability to communicate ideas or concepts that are significant to the hearer or audience is known as speaking.

The study of speech acts focuses on the purpose and meaning of speech (Searle, 2010). Speech acts that are frequently heard in daily interactions are directive and commissive speech acts. A common kind of speech act is the directive speech act, in which the speaker attempts to persuade the listener to take action. A speech act that is frequently employed in encounters is the commissive speech act, in which the speaker promises to carry out an action in the future. Speech acts can be found in a variety of media, including movies, novels, podcasts, and other media. They are not limited to real life. As an entertainment medium, movies consist of many dialogs about human experiences and activities. Movies play a big role in the lives of a lot of people around the world. Additionally, movies use communication to let individuals communicate and share their opinions, emotions, and ideas with each other.

In this study, I chose movie as the subject of research. Other than serving as a means of communication for conveying ideas, movies, particularly animated ones, also involve the viewer through visual stimulation. Films provide as a window into real life. An audience can experience a range of emotions, including empathy and sympathy, when viewing a movie (Sari, 2022). While individuals need to better understand and interpret moral messages and learn how to address their problems, especially those related to their personal lives. Movies offer inspiration and

instructional knowledge. I will analyze the directive and commissive speech acts in every sentence that the lead character in Luca's movie spoken or utterance.

Luca movie is an excellent animation with fun characters. Luca is a deceptively simple movie, that the reason this movie can be recommended to be watched by children or adults. This movie is about persistent hard work to get what one needs to achieve. By being cooperative, they can get what they want. Therefore, I choose this movie as the object of research. I want to see the power discourse in Luca's movie. It can be seen from what is said by the main character in this movie, they are Luca, Alberto and Giulia. This movie contains hopes, curiosity, empathy, dreams, and relationships between people that make this film have rich data for directive and commissive speech act. There are many researches that analyze movies with different objects from different types of linguistics. In some studies also analyzed Luca movie, which they analyzed was translation shift, moral value in Luca movie and illocutionary act analysis in main characters in Luca movie. In this study, I analyzed all sentences which contains directive and commissive utterance by main characters in the movie. There are many elements of illocutionary such as directive, commissive, representative, expressive and declarations. But the researcher only takes directive and commissive utterances in Luca movie to research.

There are many previous studies related to directive and commissive speech acts. In this study, Pambudi (2017) looked for specific commissive acts in the film *The Vow*. Another study was carried out by Pratama (2014), who used qualitative research to identify the kinds of directive and commissive acts that David Cameron performed at his Davos speech. The author also draws on earlier studies using related artifacts. Devi (2021) examined the various forms and purposes of commissive speech actions in the film *Knives Out*. This study employed a descriptive qualitative methodology. The aim this study is to identify the movie's power discourse. Furthermore, to ascertain the kinds of directive and commissive speech acts that the main character in the *Luca* movie.

From the explanation above, previous study conducted by Pambudi (2017) emphasizes on analyzing commissive and analyzes a different film, namely the *Vow* movie. Devi (2021) also analyzed commissive in different films, namely *Knives out* movie. Meanwhile, Pratama (2014) analyzed commissive and directive but different of analyzed, that is analyzing David Cameron in his speech at Davos. Therefore, I wants to determine how speech acts in the movie "*Luca*" are classified as directive and commissive. It is anticipated that individuals will be able to understand each other when interacting or forming relationships through *Luca's* film, which serves as an

educational tool. "An Analysis of Directives and Commisives Speech Act in Luca Movie Script" is the title given to this study.

### **B. Research Questions**

This study investigated two research questions, there are:

1. What are the types of Speech Act utterances in the form Directives and Commissives used by the main character in Luca movie?
2. What are the dominant types of Directive and Commisives Speech Acts utterances appear in Luca movie?

### **C. Research Aims**

Based on the research question above, the aims of this study are:

1. To describe and explain the types of directives and commissives speech act utterances appear by the main character of Luca movie.
2. To describe and explain the dominant types of directives and commissives speech act utterances in Luca movie.

### **D. Significance of the Study**

#### **1. Theoretical Significance**

Speech act is one of the studies of pragmatics that studies the classification and types of speech acts. Theoretically, this research is useful for the author to apply linguistic theories that have been learned during study. Speech acts are also often used by people in daily communication. Therefore, to get a good understanding of speech acts, research on speech



acts in movies is needed, because movies can describe daily activities. Practically, this research has benefits related to the theory of directive and commissive speech acts for other parties, such as readers or other researchers.

## **2. Practical Significance**

### **a. For the Student**

Based on watching this film, it is expected that the study's findings will help viewers better understand directive and commissive speech acts. The Luca movie is going to enhance the lesson and help students understand more about the study of directive and commissive speech acts.

### **b. For the Teacher**

The study is findings, particularly the directive and commissive speech acts, might be consulted for additional instances of speech acts to learn. Information regarding the different kinds of directive and commissive speech acts is anticipated to be provided by this study.

## **E. Terminology**

I provides crucial terms, such as speaking acts and the Luca movie, to make the title more precise and understandable.

## 1. Speech Acts

Speech acts, as defined by Horn and Ward (2004), are all acts performed in conjunction with speaking or while speaking. That is, while the speaker communicates, specific actions are carried out simultaneously by the audience. Speaking allows people to execute a wide range of tasks, including as identifying consonants, creating relative phrases, and impressing other people. Each and every one of these pretend speech acts and speaking actions.

Speech act theory is concerned with speaking as a means of communication. Such statements have to be understood as actions that must be performed (Felipe, 2023). Speech acts serve the following general purposes: representatives, directive, commissives, expressives, and declarations. As a result, the researcher only considers two categories of speech acts. First is directive are speech acts used by a speaker to persuade a listener to do something. Then a speech act that makes a commitment to act in the future is called a commissive speech act.

## 2. Luca Movie

Walt Disney Pictures and Pixar Animation Studios worked together to produce and release the animated picture Luca, which was later on distributed by Walt Disney Studios Motion Pictures on June 18, 2021. The

film was directed by Enrico Cassarosa who is making his directorial debut after previously being a Pixar Storyboard artist and led La Luna to a 2011 Academy Award nomination. Academy Award nomination in 2011. The story inspired by Italian folklore about the the existence of sea monsters, and the fishing town in the movie was was inspired by the beautiful location of the Italian Riviera in Liguria.

Young Luca builds the bravery for a trip to the charming fishing village of Portorosso with his best friend, Alberto, but the boys have a big secret that they both share and keep hidden: they are not normal kids; instead, they are harmless underwater sea monsters that are curious to learn what is above the surface of the water. The two excited explorers will soon learn the true meaning of freedom, the value of family, and the catalytic force of acceptance through adventure after adventure and experience after experience.



## CHAPTER II

### LITERATURE REVIEW

In this chapter, relevant literature is covered, including sociolinguistics, pragmatics, speech acts, directive and commissive speech acts, their classification, the concept of directive and commissive speech acts, movie scripts, and animation.

#### **A. Sociolinguistic**

According to Holmes (2013), sociolinguistics studies how language and society interrelate. It aims to explain why people speak in different ways depending on the social context in which they find themselves as well as to identify the social functions of language and the ways in which it is used to convey meaning. This clarifies how sociolinguistics interprets language usage in context and how people interact with society. The way individuals use language in various social circumstances tells us a lot about how language functions, community social relationships, and how people use language to construct and communicate parts of their social identities (Holmes & Wilson, 2017).

Sociolinguists, who are concerned with linguistic variety, contend that language exists in a context and is contingent upon the speaker, the setting, and the purpose of use (Tagliamonte, 2006). Sociolinguistics is a

social observation tool that is used in everyday discourse, the media, and the existence of rules, laws, and policies pertaining to language use in society. According to Wardhaugh and Fuller (2015), sociolinguistics is a way of looking at the world and how people interact with one another rather than a body of facts.

In Linguistics, there are two types of sociolinguistics, micro-linguistics and macro-linguistics (Vocroix, 2021). Obviously, there is a difference between the two types of sociolinguistics. The goal of sociolinguistics, also known as micro-linguistics, is to gain a thorough understanding of the structure of effective language and how it is used in communication by conducting study on the relationship between language and social relations. On the other hand, macro-linguistics, or the sociology of language, examines how society uses language. For instance, attachment to attitudes explains how functional speech forms are distributed in society and includes language shifting as well as maintenance, replacement, delimitation, and interaction among speech communities (Wardhaugh & Fuller, 2015).

In considering the concept of language human communication component, it is important to consider the different roles that language plays in society. Language is a term that describes ideas, events, and other things that exist outside of language in addition to being a general term that also describes the process of communicating linguistic meaning. While this is the

primary purpose of language use, speakers cannot help but convey information about their social and personal histories. Language is therefore thought to be a sign of social class, status, origin area, gender, age group, and numerous other factors (Mesthrie, 2013).

According to sociolinguistics research, language use is primarily an individual, community, or culture-specific social product with a wide variety of variations. Community, geography, ethnicity, class and status, gender and identity, style and interaction, multilingualism, language change, language contact, language variety, attitudes and practices are among the categories that sociolinguistics classifies as material contexts (Van Herk, 2012).

### **B. Pragmatics**

Linguistics, a field of language studies, contains various fields, including pragmatics, which focuses on the study of meaning within specific contexts. Pragmatics is the study of the meaning of spoken or written language, focusing on how it is interpreted by both the speaker and the listener (Yule, 2014). Pragmatics focuses on the elements of information communicated through language that are not explicitly defined by generally recognized rules of linguistic structure, but rather develop organically from the language being used. The language form utilized relies on commonly codified meanings and is influenced by the context in which it is applied (Al-Duleimi and Hammoodi, 2015). The study of the variety of ways in which

humans communicate is called pragmatics (Rizki & Golubovie, 2020). This is concerned with how speakers' intentions negotiate meaning when using language.

Pragmatics refers to the intentional use of these tools in communication and the interplay between semantic understanding and our knowledge of the world, while considering the context in which they are used. Pragmatics is the field of study that focuses on the interpretation and understanding of the meaning conveyed via spoken or written language (Griffiths, 2006). Humans get the ability to differentiate between sentences, which are regarded in a conceptual manner, and the actions carried out by speakers or writers.

Pragmatics is the field of study that examines certain characteristics of language use, which are categorized under the general heading of discourse. It primarily concerns the correlation between language and situation. Pragmatism can be defined as the interpretation of meaning within a certain context. This includes considering the relationship between what people say, what they intend to convey, and how others understand it in a specific situation or context (Mey, 2001).

During communication, people are able to identify the intended meaning of a sentence by focusing on the subject matter being discussed,

using the Pragmatics is concerned with the examination of meaning as expressed by the speaker or writer and understood by the listener or reader. This field of study involves analyzing how people convey their intended meaning in certain situations and how the surrounding context influences their choice of words. This study focuses on the recognition of implicit information in communication (Birner, 2013).

Pragmatics concerns the concept of utilizing language in diverse ways, as long as there is a shared understanding of the necessary actions to accomplish the intended goal. Pragmatics is a scientific field that focuses on the use of language by people for certain objectives and within specific boundaries (Bublitz & Norrick, 2011).

Pragmatics is a study that examines the connection between language structures and their usage. It encompasses four primary dimensions: the investigation of speakers, the examination of relative expression, the exploration of implicit communication, and the analysis of contextual meaning. Deixis and distance; reference and inference; prepositions and entailment; collaboration and implicature; speech and actions; politeness and interaction; conversation and preference structures; discourse and culture are among the subjects covered by pragmatics (Yule, 2014).



Based on these definitions, pragmatics can be defined as the study of language meaning in communication and the interplay between sentences and the contextual situation. This research utilizes the field of Pragmatics to identify and analyze the directive and commissive phrases employed in the movie "Luca". Pragmatics can be studied using a variety of methods, including speech actions, implicature, deixis, presupposition, and conversation structure.

### **C. Speech Act**

According to Siagian, Suwandi, & Andayani (2018), speech acts are component of linguistics that examines how utterances are employed to do an activity. A speech act refers to a form of communication where the speaker expects a certain action to be carried out based on their statement. According to Mubarok, Anggraeni, and Sugiyo (2021), any type of language that includes actions can be classified as speech acts. Speech acts are component of pragmatics that examines the use of language in communication. The phrase comprises two terms, namely speech and act. Speech acts have the ability to not only describe a given reality, but also to alter the social reality. Typically, it is employed for expressing assertions, issuing directives, and inquiring about information. There are two fundamental concepts that compose the central theory of speech acts: firstly, it is important to distinguish between the meaning of an utterance and the

purpose or role that the utterance serves. Furthermore, according to Bublitz and Norrick (2011), every word might be considered as analogous to carrying out an action. Each language's speech acts provide speakers with culture-specific speech interaction categories.

Speech acts provide valuable insights into the broader cultural context. Similarly, the interpretation of a specific type of speech act can only be properly comprehended within the framework of the larger culture. Furthermore, specific regulations are suitable for carrying out particular verbal actions (Ad-Darraji, 2012).

According to Bublitz and Norrick (2011), speech act is a component of pragmatic research that investigates the nature of utterances. This phase comprises two components, namely speech and action. Speech acts have the power to not only describe a certain reality, but also to alter social reality. Speech acts typically serve the purpose of asserting propositions, issuing commands, and posing inquiries. The speech acts theory revolves around two fundamental concepts: firstly, it emphasizes that the significance of an utterance is distinct from the action it accomplishes. Furthermore, each statement is tantamount to carrying out a deed.

The function of speech acts is the linguistic component that instructs individuals to take specific actions using language. To clarify, speech acts

require speakers to engage in communication (Della & Sembiring, 2018). Speech acts are generated by actual situations and arise from what we think, feel in thinking, feeling and everything that is in the head, and are not limited to the mind (Mey, 2001).

Every instance of communication involves three essential components: the speaker, the listener, and the speech act executed by the speaker. Both speakers and listeners are familiar with some of these facts as well as the broad guidelines for executing certain speech acts. These facts and knowledge enable us to elucidate a certain syntactic structure without assuming that the facts themselves possess a syntactic rationale or that the expressions in the underlying sentence structure mutually assist in explaining each other (Searle, 2010).

Speech acts encompass all the verbal actions performed by individuals and all the activities carried out during the act of speaking. That is, individuals immediately perform designated actions upon the speaker's utterance of words. Through the use of speech, individuals are capable of a wide range of activities, such as identifying consonant sounds and constructing complex sentences known as relative clauses, which can leave a lasting impression on others. The activities carried out during speech as well as all of these hypothetical speech acts (Horn & Ward, 2004).

Speech acts are actions carried out through spoken expressions. Yule (2014) divided the speech acts produced by the English instructor in the learning process into five sorts. Speech acts serve the following general purposes: representatives, directions, commissives, expressives, and declarations.

- 1) Directives are verbal expressions that a speaker use to persuade another person to perform a specific action. They convey the needs of the speaker, as seen by the example.
  - a) Could you pass me the potatoes, please?
  - b) Can I ask you to please refrain from smoking?
  - c) Don't touch my phone.

When employing a directive, the speaker instructs someone to take action through verbal communication.

- 2) The speaking act that makes a commitment to act in the future is known as a commissive speech act. They convey the speaker's intentions. This can involve making a commitment, a promise, an assurance, or a vow, and can be done by the speaker personally or as a part of a group.
  - a) I will see you at 6 tomorrow.
  - b) I am going to get it tomorrow.
  - c) They can do that.

When a commissive is used, the speaker attempts to fit the words into the world (via the speaker).

- 3) Expressive speech acts are those that convey the speaker's psychological opinions and feelings towards a situation. This could be an apology, a welcome, an expression of gratitude, pain, likes, dislikes, or sadness.

- a) I am so sorry about yesterday.
- b) I really appreciate your help.
- c) Congratulation on your achievement.

The speaker use expressiveness to connect the external world with the scope of emotions.

- 4) Declarations are a type of speech act that has the power to alter the world through verbal expression. For instance, the speaker assumes a unique institutional position within a specific setting to effectively convey the intended message. By employing a statement, the speaker has the power to alter the world through the use of words.

- a) I hence declare you husband and wife.
- b) You are dismissed.
- c) The defendant is found guilty.

- 5) A representative is a rhetorical device used in speech to determine the accuracy or validity of the speaker's position. The speaker's representation of

the world is conveyed through factual statements, claims, conclusions, and explanations.

- a) It is a flat earth.
- b) Chomsky did not write about peanut.
- c) The weather is sunny day.

Through the utilization of a representative, the speaker modifies the language to align with the realm of belief.

#### **D. Directive Speech Acts**

##### **1. The Concept of Directive Speech Acts**

Directive speech acts are used to convey the speaker's message and persuade the recipient to do a certain action, such as switching off the lights (Amin, 2017). If someone were to primarily express that, it would only be consistent with one condition (namely, the anticipation of positive action from the recipient). However the listener behaves because the phrase or the attitude indicated in it expresses the speaker's goal (wish, expectation). Directive speech acts aim at persuading others to comply with the speaker's instructions.

According to Dylgjeri (2017), a directive is a specific form of speech acts in which the speaker attempts to persuade or influence the listener to take a particular action. In other words, the listener complies with the

speaker's desires. Typically, it is employed to issue commands and prompt the listener to carry out certain tasks, requests, demands, or suggestions. The scope of directive speech actions is wide and intricate, encompassing commands, questions, and pieces of suggest (Gil, 2012).

An utterance is a verbal expression used by a speaker to persuade or influence another person to perform a specific action or refrain from doing something. If the sole purpose were to express, only humans would be capable of spoken communication with restricted statement content. However, individuals also convey the speaker's purpose to adopt an expressive demeanor, using it as an opportunity for making a statement or prompting the listener to take action.

This sort of expression typically employs imperative structures. However, there are other ways to convey this type, encompassing not only imperatives but also inquiry and declarative structures, which are frequently employed to carry out directive illocutionary acts. The directive speech act refers to a type of speech act employed by speakers to compel others to take specific actions. The speaker of the directive attempts to align the world with the intended meaning of the words spoken, since the speaker desires the circumstance to be in accordance with their words (Yule, 2014).

## **2. The Classification of Directive Speech Acts**

According to Kissine (2013), humans not only use utterances that have grammatical patterns, but also carry out actions through these utterances.

Utterances that result in actions are commonly referred to as speech acts. There are four distinct categories of directive speech acts, namely orders, commands, requests, and suggestions. Speech acts can be either beneficial or detrimental (Yule, 2014). As illustrated by the situation described below.

### 1) Ordering

An order is something that someone in authority orders to be carried out. An order is a formal request to produce or provide something. An order is a formal directive for an individual to get monetary compensation or carry out a certain task (Kreiler, 1998). For Example: *Let me know if you need anything.*

### 2) Requesting

A request is a spoken or written statement that conveys the speaker's desire for someone to perform a specific action or to abstain from doing something. Requests do not imply the speaker's authority or influence over the person being asked. A request serves the purpose of politely asking someone to fulfill the speaker's desired action (Kreidler, 1998). As illustrated example: *“Go find out for me, will ya?”*

### 3) Commanding

Based on Kreidler (2013), a command is an utterance that makes a listener do something that what the speaker asks. However, this is easier to



achieve if the speaker's power is more than the hearer. The command can be used to direct someone to perform a specific action. Being demanding implies that the order must be fully completed. A command serves the purpose of instructing individuals who have the authority to be followed, to carry out a certain action desired by the speaker. For example: "*Giuseppe! Get back here!!*"

#### 4) Suggestion

Suggestion is the speaker's try to offer an alternative option to the hearer for the execution of an action (Searle, 1979 as referenced in Biatrik, Natsir, Kuncara 2020). Typically, a speech is carefully phrased to prevent any misinterpretation that could potentially hurt the listener's emotions. The purpose of a proposal is to provide the recipient with a point of view on how the task should be executed. As illustrated in this example: *Every year they change the pasta. You have to be ready for anything!*

### E. Commissive Speech Acts

#### 1. The Concept of Commissive Speech Acts

According to Austin (2020), commissive refers to the speaker's commitment to carry out a particular action. Some clear illustrations include: promise, vow, pledge, agreement, contract, guarantee, embrace, and swear. A commissive speech act refers to a type of speech act that motivates the speaker to carry out an action at the future.

A commissive is a spoken act in which the speaker makes a commitment to carry out a future action. This utterance conveys the speaker's purpose. Commissive encompass commitments, intimidations, refusals, and assurances, and can be made by the speaker individually or as part of a collective. When individuals engage in commissive, they express their intentions through the use of expressive phrases such as promise, swear, guarantee, and vow.

## 2. The Classification of Commissive Speech Acts

What criteria can be used to determine whether four utterances are a promise, a threat, a refusal, or a warning. The purpose of each shape makes it clear how these differ from one another. The following are the functions of threat, promise, offer, and guarantee. As demonstrated in the example below.

### 1) Promise

Searle (2013) stated a promise to mean a verbal or written statement in which one person assures another that they will or will not perform a certain action. It is crucial to acknowledge the intention behind the statement. Therefore, its purpose is to convince the audience to accept the speakers viewpoint. As illustrated example: *"We are always here for you"*.

## 2) Offer

Offer to perform a performance of a task without any force or compensation. Offer is a listener expression to offer an action to the listener or recipient (Widianingsih & Pratama, 2023). For example: *"I can give you money if you like?"*

## 3) Threat

A threat is a declaration of a desire to force a punishment or harm on someone. This refers to the act of exerting fear on the listener as a technique of compelling them to comply with the speaker's instructions. Threats are typically driven by feelings of animosity and the speaker's lack of trust in the listener. The speaker believes that they have the ability intimidate the listener through their words (Al-Bantany, 2009). For example: *"If you don't stop playing music, there will be consequences."*

## 4) Guarantee

A guarantee is an obligation to perform a specific action or ensure the occurrence of a particular event. A guarantee is an oath that guarantees the occurrence of an event or the truth of a statement. The level of certainty is the factor that distinguishes a guarantee from a promise (Al-Bantany, 2009). For example: *"I can guarantee that the house will be finished by Monday."*

## F. Movie

### 1. Movie Script

Based on Tomaric (2011) movie script or commonly called a screenplay is a blueprint for the story and contains character movements, dialog, and complete scene descriptions. The descriptions contain how scene after scene takes place and becomes a complete story.

A well-written screenplay is the base of every good movies, no matter how good the actors, how big the budget is, or how dynamic the visual effects are, if the story is not moving or engaging, the movie will be categorized as a bad movie or a failure. Bad scripts rarely make good movies, and movies with high production costs cost a lot of money, if the script is badly written it will be known to be failed (Tomaric, 2011).

Writing a script is very important in making a movie. The person who writes the script is known as a scriptwriter. The scriptwriter must understand the structure of the story, the psychology involved or the human dynamics he has created. Script writing is the cheapest; the scriptwriter only needs paper and pencil or pen. On the other hand, a script will be very expensive and valuable if it is unique. To become a professional scenario writer, one needs time and energy to learn it. It requires several skills such as; passion, discipline, consistency, knowledge, connections, and persistency. The perfect script can be made in three ways, writing it by yourself, buying an

already written one, or hiring a scenario writer to write your ideas, opinions, memories and make it into a movie (Tomaric, 2011).

Screenplays are different from novels or plays. While both have the role of telling an event, having a storyline, all of it is usually inside the main character's mind as a place. Readers call this the point of view. Like any fine art, screenwriting is full of certain things. Screenplays are similar to various types of scripts, divided into three parts, "beginning, middle, and end." When analyzing the appearance of the page, consider the layout of the paragraph. Is the dialogue excessively lengthy or too complicated? What is the description like? The number of decisions and their visual presentation on the page can be overwhelming. This indicates that the text has been authored by an individual who has not attained a high level of mastery or professional. As the old adage states, "If something is not written on the page, it will not be performed on the stage" (Field, 2005).

Prince (2014) states a screenplay as the producer's interpretation of the main tale into a visual medium, incorporating several visual elements supported by a musical score. One of the most renowned aspects is the inclusion of a few songs in a movie's soundtrack. A screenplay serves as the framework for a plot, encompassing all its aspects, and follows to a fundamental linear structure. A screenplay is fundamentally a narrative conveyed through visual imagery, descriptive language, dialogue, and the

strategic arrangement of contextual elements to create a dramatic structure. Meanwhile, there are two pertinent definitions for the fundamental linear structure. As stated by Field (2005), "building" and "the relationship between parts and the whole" are the concepts being discussed.

## **2. Animation Movie**

According to Ahmed and Wahab (2014), animated movies or cartoons are widely favored forms of entertainment and advertising, particularly among children. It developed in parallel with the film industry. The animation genre has achieved significant commercial success globally for several decades as a kind of technological advancement. Animation is the process of creating visual representations that depict movement through the use of drawn graphics. A sequence of drawings is captured by a camera, which showcases a novel innovation. The period from 1894 to 1929 is commonly referred to as the silent age. In this era, silent films were an iconic form of motion pictures characterized by artistic creativity and full-length features. In 1995, Walt Disney, the founder of animated television, unveiled the inaugural computer-generated cartoon.

Animators are individuals who make animations. The animation stand is a straightforward apparatus designed to assist animators in arranging painted celluloid sheets on a rack. It is equipped with a film camera positioned on top to capture images through the layers. It is a straightforward

device that integrates art and film approaches. Art techniques encompass several aspects such as drawing, composition techniques, painting, and other related skills (La Marre, 2009). Conversely, a crucial factor for animators to be productive is to begin viewing themselves as performers and focusing on performance. Next, present the creation to an audience for bidding and receive feedback on it (Hayes, 2013).

There are several aspects that animators must be aware of in order to obtain the appreciation of the audience or filmmaker. The film encompasses various elements, including the atmosphere, editing, cinematography, sound, backgrounds and sets, and character design. After knowing the script well, all forms of animation (documentary, comedy, drama, etc.) need a gripping narrative, structure and interesting characters, even if the characters are unsympathetic or evil, the audience must be interested in the storyline. Of course, if the character is the hero of the piece, then it is even more important to make sure the audience is relates to the audience's personality and concerns (La Marre, 2009). Even the script is a good one, but animation is the transformation of written language into audiovisual language. It's about how to translate words into images, and how those images help build a show is what people need to pay attention to now (Roberts, 2011).

### G. Luca Movie

Luca is an animated film released and produced by the collaboration of Walt Disney Pictures and Pixar Animation Studios which was later distributed by Walt Disney Studios Motion Pictures on June 18, 2021. The film was directed by Enrico Cassarosa who is making his directorial debut after previously being a Pixar Storyboard artist and led *La Luna* to Academy Award nomination in 2011. Set in a beautiful seaside town on the Italian Riviera. (Disney, 2021).

Luca Paguro is a teenage sea monster living on the seaside of the Italian city of Potoroso, who spends his time tending to his fish. While he is tending his fish he feels conflicted about the surface, but his parents are against him going to the surface out of fear. But Luca met another teenage sea monster named Alberto Scorfano. Alberto's daily life is to collect things under the sea and bring them to the surface. He asks Luca to also follow him to the mainland and that is where they turn into humans to hide their real identities. Luca saw a poster of a Vespa and he really wanted it, and they agreed to get the Vespa. Then they organize a plan to go to a residential area to participate in a competition that will be held. Of course, Luca keeps this a secret from his parents, Lorenzo and Daniela, and asks his grandmother to tell him he is going to his uncle's house.



They met the repeat winner of the Portoroso Cup Race, Ercole Visconti. He bullies them and underestimates that they will win at this race, but they are saved by a young girl named Giulia Marcovaldo. Giulia takes them to her home, where she lives with her father who is an expert fish hunter seeking to kill a sea monster. They agree to be a team in the Portoroso Cup Triathlon, they wish to win and will get the money to buy a vespa. The race was divided into three races: swimming laps, eating pasta, and riding a bike. As the day progressed, Giulia and Luca became close after Giulia talked about her school in Italy, and that made Alberto jealous of Luca and Giulia's closer friendship. They argued because of that, after the argument Alberto showed his real identity as a sea monster. But Luca pretended to be afraid of Alberto, Alberto was disappointed and went back to his hideaway. The other day Giulia tried to splash water on Luca and make him look like a sea monster. Giulia sent Luca far away because she was worried that if Luca's identity was exposed then he would be in danger of being hurt by the people of Potoroso. Luca went to Alberto's hidden place. Alberto is still mad at Luca and Alberto is still angry with Luca and he does not want to be part of the race, but Luca decides to join with Giulia.

On the day of the competition, Luca and Giulia arrived without Alberto. After completing the first two challenges successfully, they entered the cycling stage. It started to rain and Luca tried to avoid turning into a sea

monster by stopped his bike under an awning. Alberto arrived on the scene with an umbrella to help Luca, but he got wet and turned back into a sea monster. Ercole throws a net, trapping him. Luca runs into the rain to save his friend. He rescues Alberto but is also turning sea monster. Giulia tries to stop Ercole from hurting them, but she gets hurt herself. Luca and Alberto take Giulia back to the city. Ercole tries to kill Luca with a spear. Everyone in the town of Portorosso sees that the sea monster is not truly evil, especially Massimo. Luca is reunited with his parents and they celebrate at Giulia's house. Then Alberto says he will sell the gift vespa to buy a train ticket for Luca to go to school with Giulia. Everyone took Luca and Giulia to the train station. Luca waves to everyone and turns into a sea monster because of the rain. (Pixar & IMDb, 2021).



## **CHAPTER III METHODOLOGY**

A research method refers to the approach used by me to evaluate and interpret data in order to address the research challenge. The research methodology plays a crucial part in defining the quality of study. In order to organize scientific writing in a logical and systematic manner, I must employ a suitable methodology and design. This chapter explores many components of the research design, including the data and its sources, the research instrument, the data collection technique, the data analysis approach.

### **A. Research Design**

I used a qualitative methodology in this research. Qualitative research is a method used to investigate and comprehend the significance that an individual or a group attributes to a social or human issue. Qualitative research design commonly entails the collection of data using methods such as interviews, observations, focus groups, and document analysis. Document analysis enables academics to get insight into the circumstances, beliefs, and values of individuals or communities. Textual analysis is a method used in developmental and educational linguistics. It involves employing many tools and techniques to examine texts, and is typically influenced by diverse theories and objectives (Qin & Uccelli, 2024). Reason of qualitative technique was selected for this research as it aims to offer a detailed analysis of the directives and commissives speech acts in the script of the movie

'Luca'. The primary objective of qualitative research is to gain a comprehensive understanding of a given phenomenon, without necessarily focusing on identifying cause-and-effect relationships. Its aim is to go deeper into the subject being examined, in order to enhance comprehension (Moleong, 2009).

Coding is a crucial tool in the process of getting processed qualitative input into reliable and understandable information. Coding is a crucial process in qualitative analysis that involves condensing a substantial volume of empirical data and rendering it readily available for analysis. This practice not only enhances the quality of analysis and conclusions but also facilitates their accessibility (Linneberg & Korsgaard, 2019).

The research process encompasses the formulation of new inquiries and methodologies, the collection of data typically seen in films, the meticulous organisation of data based on prevalent themes, and the author's analysis and understanding of the data's significance (Cresswell, 2004). The reason for this is that the data obtained consisted of words and possibly pictures, rather than numerical data. In qualitative research, the researcher provided precise explanations to analyse and convey the findings. The aim of this study was to identify and analyse utterances from the movie Luca that contain instructions and contributions. This study also involves analysing and evaluating the assertions made in the Luca movie using the theories of directive and commissive interaction.

## B. Material of Analysis

This study aims to analyse the speech act in movie scripts. The primary data source for this research consists of the verbal expressions generated by the main characters in the movie Luca. Walt Disney Pictures and Pixar Animation Studios worked together to produce and release the animated picture Luca, which was subsequently distributed by Walt Disney Studios Motion Pictures on June 18, 2021. Enrico Cassarosa, a former Pixar Storyboard artist who led La Luna to an Academy Award nomination in 2011, made his directorial debut with this picture. The film draws inspiration from Italian folklore, specifically the notion of sea monsters, and the fishing hamlet depicted in the movie is influenced by the picturesque setting of the Italian Riviera in Liguria. "Luca" is a narrative about teenager who experiences a memorable summer, filled with gelato, pasta, and several scooter excursions, all taking place in the picturesque coastal town of the Italian Riviera. Luca, voiced by Jacob Tremblay, embarks on these escapades alongside his newfound companion, Alberto, voiced by Jack Dylan Grazer. However, their enjoyment is jeopardised by a closely guarded truth: they are aquatic creatures hailing from an alternate realm beneath the ocean's surface (Disney, 2021).

The user is requesting information and sources related to the directive and commissive speech acts, specifically focusing on the theoretical

examination of their complexity. The speech acts of directive and commissive involve the speaker's attempt to persuade the listener to do a certain action and express their commitment to carry out that action.

### C. Data Analysis Technique

After the last phase of data collecting, I use a series of methods to analyse the data. The data analysis technique is derived from the interpretation of the collected data. Upon analysing the data, I discovered information derived from observations, film, and research documents (Best & Khan, 2014).

At first, I acquired the Luca movie script by downloading it. Subsequently, I meticulously examined each script, scrutinising every sentence in order to identify the directive and commissive words. Therefore, each utterance contains multiple sentences that demonstrate directed and commissive speech acts.

Furthermore, I categorised the data sources into distinct groups according to directive and commissive ideas. For instance, dialogue can take the shape of commands, requests, promises, refusals, and various other types. Next, I add a unique code to each piece of data to verify its accuracy before doing analysis. To simplify the process, we can classify the codes according to each set of data.

Next, begin the process of coding all the data. Coding systems are used in observational studies to streamline the process of classifying and quantifying specific pre-determined actions as they occur. The coding process involves the reduction of text into speech descriptions and themes (Cohen, Manion, Morrison, 2017). This study involves the use of coding techniques to the data utilised for the analysis of this movie script. Furthermore, this study employs directive and commissive speech acts to examine the data script, and I have categorised the coding into the following:

**Table 3. 1 Coding of main characters**

No.	Main Characters	Coding
1.	Luca Paguro	L
2.	Alberto Scorfano	A
3.	Giulia Marcovaldo	G

**Table 3. 2 Coding of Directive Speech Act**

No.	Directive Speech Acts	Coding
1.	Command	Com
2.	Order	Ord
3.	Request	Req
4.	Suggestion	Sgs

**Table 3. 3 Coding of Commissive Speech Act**

No.	Commissive Speech Act	Coding
1.	Promise	Pr
2.	Offer	Of
3.	Threat	Th
4.	Guarantee	Gr

Through using the method of coding, researchers identified recurring patterns or themes within their research data, which subsequently served as their findings. I created a methodical depiction based on these ideas. Coding serves the objective of aiding in the process of selecting and categorising data. Once the researcher had classified the data, they proceeded to analyse the findings obtained from the research data.

The coding system as follows:

**1/C/Com/01.00**

Note:

1 : Number of data

C : Name of character

Com : Types of directive/commissive

01.00 : the minute of the movie

Once the data had been fully categorised, I proceeded to analyse the data by providing descriptions and quantifying each finding. The findings reveal the percentage of directive and commissive speech act types utilised according to the following pattern:



$$P = \frac{F_x}{N} \times 100\%$$

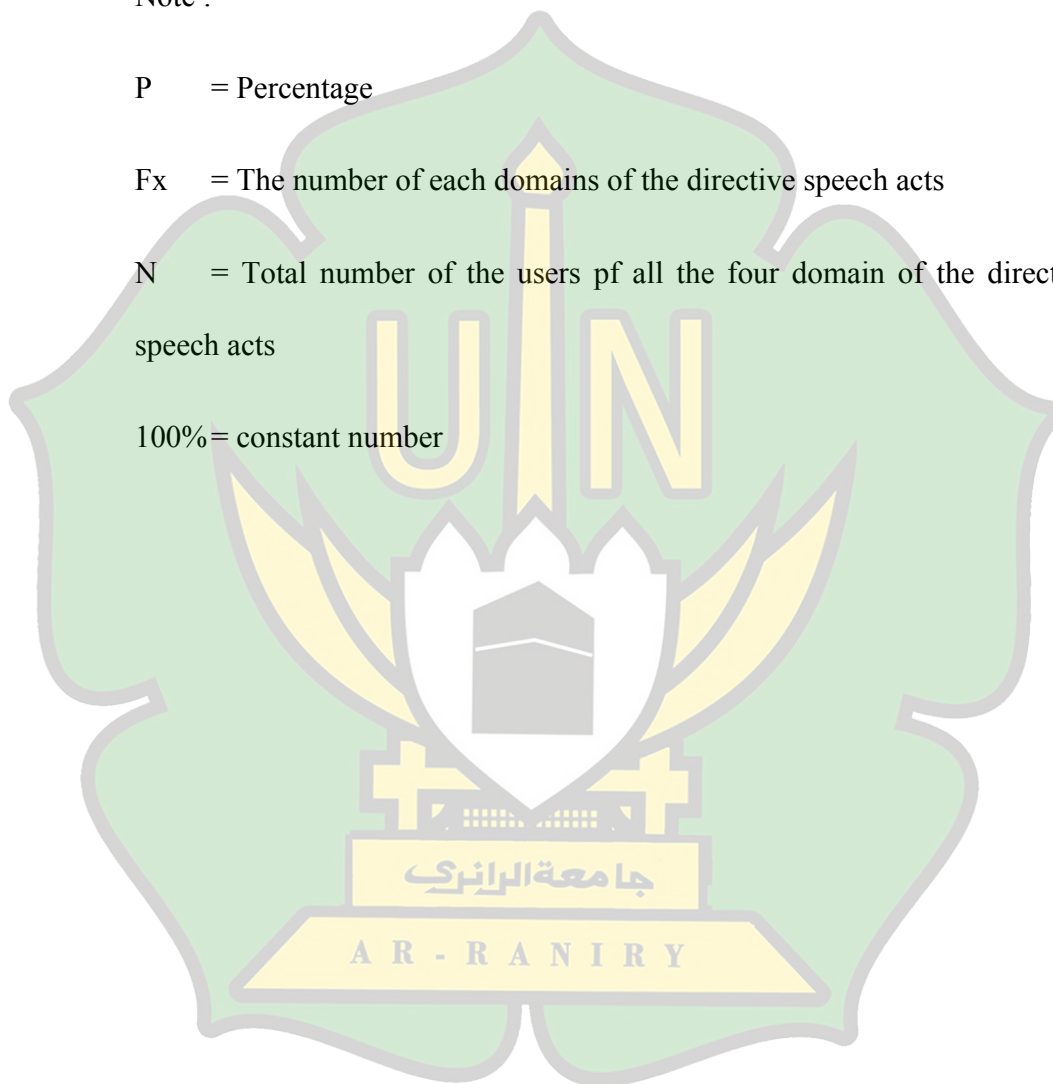
Note :

P = Percentage

F<sub>x</sub> = The number of each domains of the directive speech acts

N = Total number of the users pf all the four domain of the directive speech acts

100% = constant number



## CHAPTER IV FINDINGS AND DISCUSSION

### A. Findings

This chapter features the results of this research. The finding separates into two sections. The first section is the types of speech act utterances in Luca movie script. The second section is the most dominant types of speech act utterances in Luca movie script.

#### 1. Types of Speech Act in Luca Movie Script

According to the theory of Yule, speech act classified into five types. They are directive, commissive, expressive, declaration, and representative. In this research, I only focus on two types of speech act, they are directive and commissive speech act can be found in the “Luca” Movie script. The total of utterances containing directive and commissive speech act which can be found in this movie is 111 utterances.

##### a. Directive Speech Act

The total of directive speech act in the Luca movie script is 80 utterances (72%). There are four types of directive speech act, they are command, order, request, and suggestion. Some of the examples of directive speech act based on Luca movie script are as follows:

## 1) Command

From the data, command directive speech act used in Luca movie script found in 55 utterances (70%). I only take 2 example of the data because it is enough to represent command in the movie.

### **Data 1: 2/Lc/Com/03.08**

Luca: Excusme me, ma'am? Have you, by any chance-

Mrs. Gamberetto: Yes

*She rotates. A goatfish is nibbling the back of her head. Luca races up a hill after-*

Luca: **Giusepppe! Get back here!!**

*Finally Luca gets him under his arm, and scolds him as he heads back down.*

The context of the situation consists of addressor, topic, and setting. The utterance is on the hillside where Luca is looking for his goatfish and asks another stolid sea monster farmer about it. the directives speech act is spoken by Luca which is characterized by the bold sentence "Giuseppe, get back here!". According to the reference that has been explained in the context that Luca wants Giuseppe to do or listen to him to do something what he want, this is a form of command in directive speech act.

### **Data 2: 6/L/Com/06.25**

Daniella: Luca! Lunch is ready!

Luca: Be right there!!

Luca scrambles to hide his clock and cards, and collect the herd-

Luca: **Come on! We gotta get back—**

Situation from the context consists of participant, setting and topic. The utterance context is analyzing the context of the situation. The participants are Luca and Daniella. Their relationship is as mother and son. The setting of the utterance occurs in an underwater field. The situation illustrates that Luca hide the clock and card that he found. The directive speech act is shown by Luca's bolded speech "Come on! We gotta get back." When referring to the context, the utterance is a directive speech act identified as a command. Luca asks his goat fish to immediately get back home for lunch. Luca feels he will be heard by what he commands.

## 2) Order

From the data, the Luca movie script used order in directive speech act as many as 7 utterances (10%) , including

**Data 3: 3/L/ord/04.25**

Luca: Ok. All clear.

*The fish start grazing, and Luca settles in for another not super-stimulating day.*

Luca: **Let me know if you need anything.** Anyone? No? ... Okay.

*Luca sits on a rock and blow bubbles from his mouth, bored.*

The utterance context is analyzing the context of the situation. The contact situation consists of the participant, the setting and the topic. The participant is Luca. The setting of the speech occurs in an underwater field. The situation illustrates that Luca is bored with his activities to look after his goat fish. The directive speech act is shown by Luca's bolded utterance "Tell me if you need anything." When referring to the context, the utterance is a directive speech act identified as a request. Luca asks his goatfish to tell him if they need anything. Since Luca feel he can take them all through his power.

### 3) Request

From the data, request directive speech act used in Luca movie script found in 4 utterances (2%). This is example to represent request in the movie.

#### **Data 4: 17/A/req/15.49**

Alberto: I do have the parts. I am gonna make one! **You wanna help?**

Luca: me? Yeah! Wait. No. I can't. I gotta go home!

The context of this utterance is about analyzing the context according to the situation. The context of this situation consists of participants, setting and topic. The participants are Luca and Alberto, they are friends. The utterance takes place in the tower where Alberto is hideout. The situation is

when Luca suggests Alberto to build a Vespa of their dreams. Alberto has parts that can be made into the Vespa. Alberto agrees and asks does Luca want to help him to make the Vespa. This speech has the intention of request directive speech act. The directive speech act mentioned by bold utterance of character Alberto "You wanna help?." In reference to the context, Alberto asked Luca if he wanted to help him to make a Vespa. It was a form of questioning to Luca by Alberto. But Luca was confused whether to help him or not, because he had to go home soon. Because he can not stay on the surface for long, if his parents find out it will be bad.

#### 4) Suggestion

From the data, suggestion directive speech act used in Luca movie script found in 14 utterances (18%). This is example to represent request in the movie.

#### Data 5: 38/L/sgs/33.33

*Luca has realized something.*

Luca: **We should ask her about this Portorosso Cup race.** That's how the loud scary human said he got his Vespa.

*They look at back..*

Alberto: hey, uh, Spewlia.

Giulia: GIULIA. My name is Giulia.

The context of the utterance above is analyzed by the context of situation. The context of situation consists of participant and topic. The participants are Luca, Alberto and Giulia. The relationship between them is as friends. The situation explains that Luca gets information for to get a Vespa, which is through asking Giulia. Then he suggested to Alberto to ask Giulia about the race that will be held in Portorosso. In these words, there is the meaning of suggestion directive speech act. The directive speech act mentioned by bold utterance of character Luca "We should ask her about this Portorosso Cup race." In reference to the context, the speaker gives a suggestion or option for the hearer to do an action.

#### **a. Commissive Speech Act**

The total of commissive speech act in the Luca movie script is 31 utterances (28%). There are four types of commissive speech act, they are promise, offer, threat, and guarantee. Some of the examples of commissive speech act based on Luca movie script are as follows:

##### **1) Promise**

From the data, promise commissive speech act used in Luca movie script found in 7 utterances (22,60%). This is example to represent promise in the movie.

**Data 6: 5/L/Pr/06.17**

Daniella: Luca! Lunch is ready!

Luca: **Be right there!!**

Luca scrambles to hide his clock and cards, and collect the herd-

Luca: Come on! We gotta get back—

Situation context consists of participant, setting and topic. The utterance context is analyzing the context of the situation. The participants are Luca and Daniella. Their relationship is as mother and son. The setting of the utterance occurs in an underwater field. The situation illustrates that Luca hide the clock and card that he found. The commissive speech act is shown by Luca's bolded speech "be right there!!." When referring to the context, the utterance is a commissive speech act identified as a promise. The expression Luca mentioned was promise because he would be home as soon as his mother told him to go home for lunch. In accordance with its function, the statement promise is to persuade the listener to believe the speaker.

**2) Offer**

From the data, offer commissive speech act used in Luca movie script found in 9 utterances (29,03%). This is example to represent offer in the movie.



**Data 7: 31/L/Of/24.03**

Lorenzo: Daniella, do we really need to go through with this?

Luca: With... what?

Lorenzo: Son, you are in big trouble. You need to promise us that you will never sneak off the to the surface again.

Luca: I am really sorry. But you know—it is not that dangerous up there. **Maybe I could show you.**

Daniella: I told you. Our son has a death wish!

When Luca returned home he was already waiting for his parents Daniella and Lorenzo in the dining room. Luca sees on the dining table the clock and the card he has hidden for the day. Then his father starts a conversation and asks if it is true what decision they are going to make about Luca. Luca is surprised and asks what the decision. Then his father tells him that he is in big trouble and must promise not to go underground again. Luca apologized but he still tried to explain that the underground was not as scary as he had been thinking. He offered to show how the situation on the underground.

From the explanation of the situation above, there is an offer sentence, which is marked with bold writing "Maybe I could show you". This is included in the commissive speech act in the form of an offer. When the speaker offers something to the listener, in accordance with the offer function in the theory described previously.

### 3) Threat

From the data, threat commissive speech act used in Luca movie script found in 5 utterances (16,12%). This is example to represent Threat in the movie.

#### **Data 8: 1/L/Th/02.38**

Luca: Aaaaaahhhhhh!

Luca: **Fish out of the barn. FISH OUT OF THE BARN. Mom's gonna kill me**

*One of the goatfish bleats, like a goat, than zips away.*

Luca: Caterina!! Wait!!

*Luca tears past a sea monster farmer, starting him in the middle of feeding his crabs.*

Luca: Good morning, Mr. Branzino! And also, I am sorry. And uh. How is Mrs. Branzino?

Mr. Branzino: Hi, Luca.

There is a situation where Luca lost his goatfish. The participant is Luca. The setting of this utterance is at Paguro home in the morning. The utterance shows that he is afraid that if he really loses his goatfish he will be mad at his mother. Luca panicked about it and was going to look for his goat fish and ask the other sea monster he met. The sentence is a commissive speech act, which is a threat. This situation occurs when he is afraid of his mother because he has lost his goat fish. This is one of the characteristics

that one of them has more power to intimidate the listener from his pronunciation.

#### 4) Guarantee

From the data, guarantee commissive speech act used in Luca movie script found in 10 utterances (32,25%). This is example to represent guarantee in the movie.

##### **Data 9: 40/G/gr/34.17**

Alberto: So, can we turn the money into something else? Something like-  
*Three of them turn the corner, they see a MECHANIC'S GERAGE with a beautiful vespa in front.*

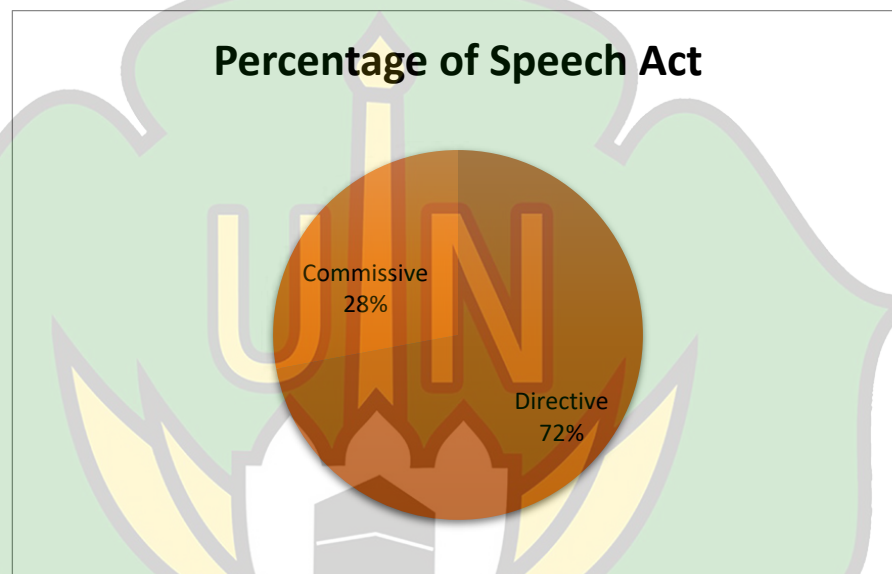
Luca: That!

Giulia: Pfft. No. **But it could get you that.**

The context of the utterance above is analyzed by the context of situation. The context of situation consists of participant and topic. The participants are Luca, Alberto and Giulia. The relationship between them is as friends. The situation explains that Alberto asked about the prize that the winners of the Portorosso cup will be getting. Whether the prize money can be exchanged for other things or other objects, and they look around for examples of the objects they mean. There was a mechanic's garage displaying a Vespa and they told Giulia that was what they meant. Then Giulia said the gift could get them the Vespa they wanted. The sentence is a

commissive speech act, which is a Guarantee. This situation occurs when Giulia says it could happen if they can win the race. That is in accordance with the guarantee theory covered, which is something that will happen.

## 2. The Most Dominant Type in “Luca” Movie Script



**Figure 4 1** *Percentage of Speech Act*

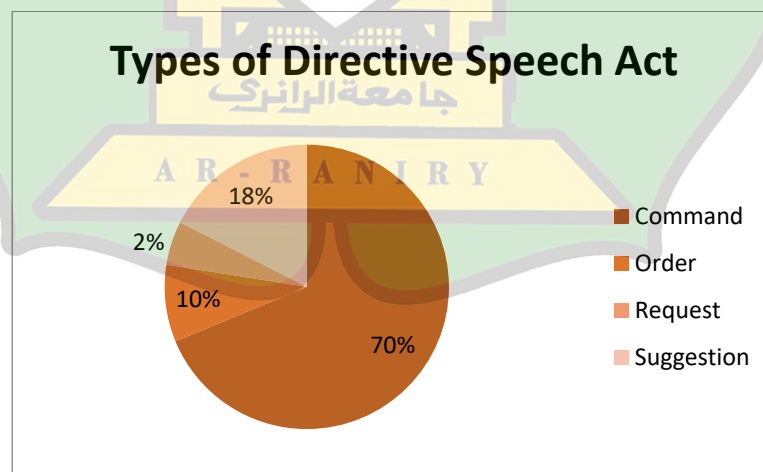
Based on the analysis of the "Luca" movie script, I found that the number of each type of directive and commissive speech acts. The most dominant type of speech act is directive speech act with 72%, compared to commissive speech act with 28%. More details can be described in the table below:

**Table 4. 1 Percentage of Types of Speech Act in Luca Movie Script**

Type of Speech act	Frequency	Percentage
Directive	80	72%
Commissive	31	28%
Total	111	100%

Based on the table above, there were 111 speech acts exist in the Luca movie script. The directive speech act with a total of 80 utterances (72%). Therefore, the commissive speech act has a total of 31 utterances (28%). So, it can be ascertained that the most dominant type of speech act in Luca movie script is directive speech act.

This research also analyzes the type from directive and commissive found in the Luca movie script. I found the exact quantity of each sub-type of speech act type as described in the table below.

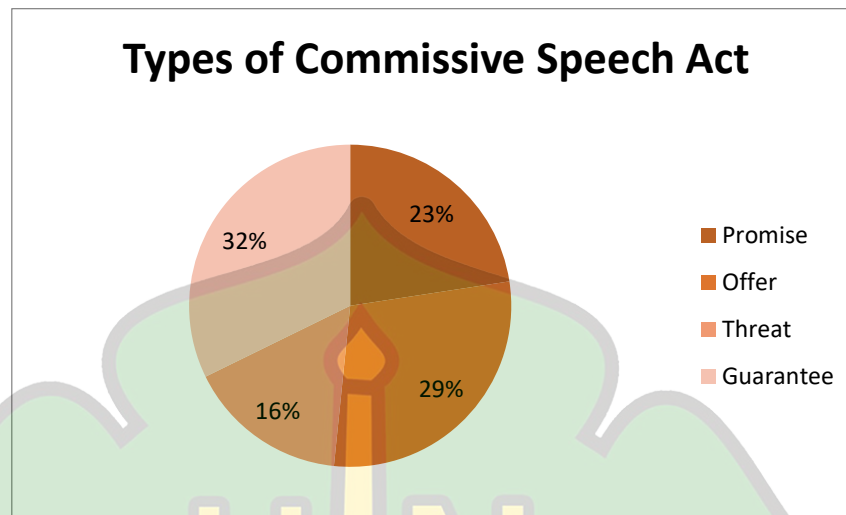
**Figure 4 2 Types of Directive Speech Act**

Based on the chart, there is a significance of the types of directive speech acts. The most dominant of the directive speech acts contained in Luca's movie script is Command with 70%. Then suggestion with 18%, order 10% and the last request 2%. More information will be described in the following table:

**Table 4. 2 Percentage of Types of Directive Speech Act in Luca movie script**

Types of Directive Speech Act	Frequency	Percentage
Command	55	70%
Order	7	10%
Request	4	2%
Suggestion	14	18%
Total	80	100%

There are 80 utterances containing directive speech act in Luca movie script. Command become the most common type of directive speech act with 55 utterances (70%). The second most common type of directive is suggestion with 14 utterances (18%). Than next common types of directive is order with 7 utterances (10%). The least common type of directive is the request with 4 utterances (2%). Thus, it can be concluded that the most dominant type of directive speech act is Command.



**Figure 4.3 Types of Commissive Speech Act**

Based on the graph, there is a significance of the types of commissive speech acts. The most dominant of the commissive speech acts contained in Luca's movie script is Guarantee with 32%. Then offer with 29%, promise 23% and finally threat with 16%. More information will be described in the following table:

**Table 4.3 Percentage of Types of Commissive Speech Act in Luca movie script**

Types of Commissive Speech Act	Frequency	Percentage
Promise	7	22,60%
Offer	9	29,03%
Threat	5	16,12%
Guarantee	10	32,25%
Total	31	100%

As shown in the table above, there were 31 utterances in commissive speech act. The most common type is Guarantee with 10 utterances

(32,25%). Continued by offer with 9 utterances (29,03%). Than by promise with 7 utterances (22,60%). The last one is threat with 5 utterances (16,12%). So, the most common type of commissive is Guarantee.

## **B. Discussion**

### **1. Types of Speech Act in Luca Movie Script**

The first research question of this study aims to know the types of speech act used in Luca movie script. Based on the analysis of the data, which is uses the theory from second chapter by Bublitz and Norrick (2011), that speech act is a part of pragmatic studies that learns about utterances. There were five types of speech act classified by Yule (2014) which were directive, commissive, expressive, declarations, and representative. But in this research, I only focus on two types of speech act, they are directive speech act and commissive speech act that be found in Luca movie script. There are 111 speech acts from two types of speech acts. If classified, the number of speech acts based on the type, directive speech acts are 80 utterances, and the part of directive speech acts consists of 55 utterances of command, 7 utterances of order, 4 utterances of request, and 14 utterances of suggestion. While commissive speech acts are classified into 31 utterances, and the parts of commissive speech acts consist of promising 7 utterances, offering 9 utterances, threatening 5 utterances, and guaranteeing 10 utterances. Previous research related to the objectives of this study also



conducted by Pratama (2014) analyzed commissive and directive. However, there are some differences between his research with the current research. The most significant difference is that the previous research focused on analyzing David Cameron in his speech at Davos. However, in the current research, conducted research with the object movie, which is Luca movie.

## **2. The Most Dominant Type of Speech Act Found in Luca Movie**

### **Script**

The second research question aims to know which type is the most dominant found in Luca movie script. From two types of speech that have been analyzed, directive speech act is the dominant type with 80 utterances (72%), continued by commissive speech act with 31 utterances (28%). However, in terms of the most dominant part from each type of, directive speech act it is mostly dominated by command with 55 utterances. Then the commissive speech act type is dominated by guarantee with 10 utterances. The percentage of types and part of these speech acts can be seen in the table above. The results of this most dominant type are almost the same as the research conducted by Sari (2022). She found command directive speech act as the most dominant type in her research on the Up movie. The same as in Luca's movie, command is the most dominant type. In that research only analyzed directives, but in this research also analyzed

commissive speech act with the type of guarantee being the most dominant between the others.



## CHAPTER V

### CONCLUSION AND SUGGESTIONS

In this chapter, I present the conclusions and suggestions from this research. The data that has been analyzed along with the discussion of the research findings is concluded in the conclusions section and suggestions contain recommendations to all readers of this research.

#### **A. Conclusion**

I have conducted research on an analysis of directive and commissive Speech act in Luca movie script. with the results of this study, other researchers can find out about the differences between the utterances that occur in Luca movie, have meaning if analyzed through the theory that we get in the previous chapter. After analyzing and discussing the findings on the type of speech act in Luca movie script, the researcher made the following conclusions: all types of directive and commissive speech act which were found in Luca movie script. The types of speech act which were found in Luca movie script were directive with 80 utterances (72%) and commissive with 31 utterances (28%). There are 4 types of directive speech acts found in Luca movie script which are command with 55 utterances, order with 7 utterances, request with 4 utterances and suggestion with 14 utterances. Then there are 4 types of commissive speech acts found in Luca movie script, which are promise with 7 utterances, offer with 9 utterances,

threat with 5 utterances, and guarantee with 10 utterances. The directive is the most dominant type with 72%. From the part of directive, command is the most dominant type with 55 utterances (70%). then the part of commissive, guarantee is the most dominant type with 10 utterances (32.25%).

### **B. Suggestions**

In this part, I am aimed to give some suggestions for the next researcher: Because it is quite difficult for researchers to find journals or articles related to directive and commissive speech acts, so researchers are expected that future researchers can add or find more theories to strengthen the results we have obtained and make them more varied. The next researchers are hoped to find more theories concerning with Speech act. The next researchers are expected to look for the other subjects of the study, such as, newspaper, talk show, commercial, comic, etc. to enlarge the study variety of speech act. I also hope that future researchers can analyze more deeply about speech acts with all types because this research only examines directive and commissive. Then analyze the other types of speech acts, namely expressive, declaration, and representative.

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10/13.05/A	Uh. That's not it. <b>Try it again.</b> Hmm. <b>Try to lead with your head? Nope. More belly.</b> That's ah.. that's just lying on the ground. How about this: <b>Take a step without even thinking about it.</b>	✓								
11/13.18/A	No no no no. <b>Don't think about it!</b>	✓								
12/13.29/A	Okay, okay. <b>Watch. Point your feet to where you want to go. Okay? And then just catch yourself before you fall.</b>	✓								
13/13.57/A	<b>C'mon, I'll show you some more stuff</b>						✓			
14/14.44/A	I've been collecting for a long time. <b>Ask me anything.</b>		✓							
15/15.18/A	That? Just the greatest thing that humans ever made. The vespa. <b>You sit on it, and it takes you anywhere you want to go</b>									✓
16/15.43/L	<b>Are you gonna make make one? I think you have all the parts.</b>					✓				
17/15.49/A	I do have the parts. I am gonna make one!! <b>You wanna help?</b>			✓						



25/20.19/A	I don't care. It doesn't matter. <b>Call him whatever you want. Just shut him up. Repeat after me: SILENZIO BRUNO</b>	✓								
26/20.33/A	<b>GOOD. Hang on.</b>	✓								
27/21.19/A	<b>WHOOHOOO! YEA! Take that, Bruno!</b>	✓								
28/22.39/A	Oh, Luca, <b>look!</b>	✓								
29/22.47/A	Luca, <b>take over!</b>	✓								
30/22.56/A	Yeah man! <b>Faster!!</b>	✓								
31/24.03/L	But you know—it is not that dangerous up there. <b>Maybe I could show you!</b>							✓		
32/26.46/A	Yes. I know. <b>Luca, think about it:</b> everyday we'll ride someplace new. And every night we'll sleep under the fish. No one to tell us what to do. Just you and me out there. Free. ....	✓								
33/28.26/A	This will be a breeze. <b>Just don't get wet.</b>	✓								
34/29.55/L	<b>Alberto, this is too dangerous! Let's get out of here!</b>									
35/31.24/A	Uh, ha ha. Yeah. Well, <b>look,</b> Signor Vespa, I	✓								



44/35.10/L	Alberto, <b>what if we join her team?</b>				✓				
45/35.12/A	Better idea: <b>what if she joins our team?</b>				✓				
46/35.37/G	<b>You wanna be on my team, eh?</b> Let's see what you got						✓		
47/35.47/A	<b>Jumping onto it!</b>	✓							
48/35.54/G	Santa Mozzarella. <b>Eyes up!</b> Looking down is what's making you fall.	✓							
49/37.10/L	<b>Just give me one more chance.</b>				✓				
50/37.40/G	All right. <b>Just let me do the talking.</b> And act casual. He doesn't do well with fear.							✓	
51/39.44/G	Yeah. You know what? <b>Don't worry about it.</b>	✓							
52/40.14/L	<b>We could help!</b>							✓	
53/40.33/G	Machiavelli! No! <b>don't you dare!</b>								✓
54/40.49/G	<b>Do you guys need a place to stay?</b>							✓	
55/41.28/A	Yeah yeah yeah. Our vespa's gonna be even better, than a bike, though. Because the moment we get it, <b>we're outta here.</b>			✓					
56/42.38/L	Oh no. Alberto! <b>Wake up!!</b>	✓							
57/47.16/G	<b>Ignore him</b>	✓							

58/47.27/G	<b>Hey! Ercole you have to give it back!</b>	✓								
59/47.49/G	<b>Stop.</b>	✓								
60/47.58/G	<b>Ercole, you're just afraid we're gonna put an end to your evil empire of injustice.</b>								✓	
61/49.11/G	<b>And you have to use a forchetta. It's the rule.</b>					✓				
62/49.38/G	<b>Forza! Luca don't let him get in your head. You can do this!</b>	✓								
63/50.11/A	<b>LUCA! FASTER! FASTER!</b>	✓								
64/50.49/G	<b>Well, I think that's enough training for today.</b>					✓				
65/52.13/G	<b>No way. I told you, they're not coming here.</b>									✓
66/52.19/A	<b>Relax! It's never gonna happen.</b>	✓								
67/52.28/A	<b>I'll be right back.</b>									✓
68/52.38/G	<b>Hey. We're gonna win. And you'll get your Vespa. Why do you want a Vespa again?</b>									✓
69/53.35/G	<b>Come with me.</b>	✓								

70/54.04/G	This is a telescope. Old man Bernardi lets me use it. It makes faraway things seem close. <b>Look.</b>	✓								
71/55.45/G	I don't know. <b>But next year in Advanced Astronomy I'm gonna use my school's telescope. So maybe I'll find out! That thing's HUGE. I wish I could show it to you.</b>									✓
72/56.00/L	<b>Could I maybe borrow this?</b> Just for tonight.		✓							
73/56.40/A	<b>Take a look.</b> I thought of every single thing we're gonna need. Also I added flames.	✓								
74/57.00/L	Wait! <b>What if we visit her there?</b>				✓					
75/57.13/L	<b>Couldn't we just try it? Just for a few days?</b>				✓					
76/57.46/L	<b>STOP!</b>	✓								
77/57.58/L	<b>I said STOP!</b>	✓								
78/58.02/L	<b>Let him go.</b>	✓								
79/58.19/L	Why did you make him mad? <b>We should have left!</b>		✓							



80/58.25/A	We're fine! I had it under control. <b>All you gotta do is follow my lead, remember?</b>	✓							
81/1.00.33/G	Dai forza! <b>You can do it Luca!</b>								✓
82/1.01.43/L	<b>ALBERTO, STOP!</b>	✓							
83/1.01.53/A	<b>Let it go!</b>	✓							
84/1.01.55/L	<b>Look out!</b>	✓							
85/1.02.43/A	Look. This town is making you crazy. <b>We just need to win that Vespa and get outta here.</b>				✓				
86/1.02.59/L	<b>Shut up!</b>	✓							
87/1.03.08/L	<b>Get off me!!</b>	✓							
88/1.03.23/G	<b>You're never allowed on my bike again.</b> Stick to food, big guy.		✓						
89/1.03.29/L	Actually, we have something to ask you. We were wondering. <b>If we could come with you to your school?</b>				✓				
90/1.04.02/A	Yeah, I know, it's kinda hard to imagine. <b>So let just show you.</b>						✓		
91/1.04.18/G	<b>HELP! Don't hurt us!</b>	✓							
92/1.04.28/G	<b>STAY BACK.</b>	✓							
93/1.05.21/L	No, but <b>I don't think he wants anyone looking for him.</b>				✓				

94/1.05.30/L	Okay. Well. <b>The two of us can still do the race. You'll swim, you'll eat, you've done both before, and I'll do the ride, I mean that's allowed, right? It should be fine, we're still okay.</b>					✓			
95/1.08.55/A	<b>Just let it go!</b> Okay? You and I should have never have been friends in the first place.				✓				
96/1.08.57/L	<b>Don't say that.</b>	✓							
97/1.09.01/A	<b>GET OUTTA HERE! I'M NOT GONNA TELL YOU AGAIN!</b>	✓							
98/1.09.08/L	Okay, <b>I'll go. I'll go win the race.</b>					✓			
99/1.09.16/L	<b>And then the Vespa will be ours! And we'll ride away, together!</b>					✓			
100/1.09.30/L	<b>I'll be back tomorrow! I'm gonna fix this!!</b>					✓			
101/1.09.46/L	<b>Don't worry!</b> I'll race on my own!	✓							
102/1.13.50/G	Rrrrrgh!! <b>I'LL CATCH YOU ON THE DOWNHILL!!!</b>							✓	

103/1.14.33/A	<b>Just stay right there! I'm coming for you.</b>	✓							
104/1.15.02/A	<b>No! Stop! Just stay there. You're still okay.</b>	✓							
105/1.17.22/G	<b>STOP! They're NOT monsters!</b>	✓				✓			
106/1.20.42/G	<b>I can leave you some book..?</b>								
107/1.22.09/L	<b>YES! YES I PROMISE! THANK YOU.</b>					✓			
108/1.22.21/L	Hey. <b>Look me in the eye.</b> You know I love you. Right?	✓							
109/1.23.25/A	<b>You got me off the island, Luca. I'm okay.</b>					✓			
110/1.23.40/A	No idea. <b>Go find out for me, will ya?</b>			✓					
111/1.23.50/A	<b>Go Luca! GOOO!</b>	✓							
<b>Frequency of types of speech act</b>		<b>55</b>	<b>7</b>	<b>4</b>	<b>14</b>	<b>7</b>	<b>9</b>	<b>5</b>	<b>10</b>