

**COMMISSIVE SPEECH ACTS OF MAIN CHARACTER IN
THE FLICK BY ANNIE BAKER**

THESIS

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DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

MALANG

2024

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THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

in Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra (S.S.)

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2024

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I state that the thesis entitled "**Commissive Speech Acts Of Main Character In The Flick By Annie Baker**" is my original work. I do not include any materials previously written by another person except those cited as references and written in the bibliography. If there is an objection or claim, I am the only person responsible for that.

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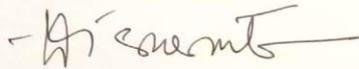
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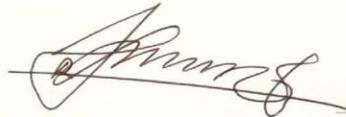
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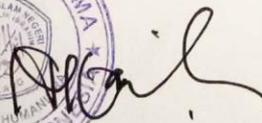
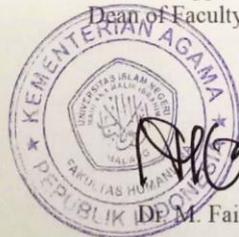


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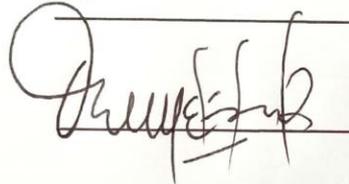
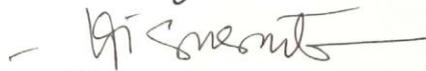
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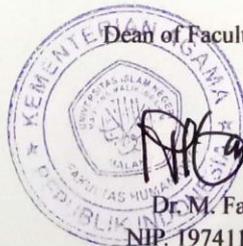
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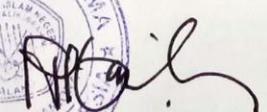
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MOTTO

"And that man only obtains what he has worked for,"

- *Qs. An-Najm : 39* -

*"Love is not just words, but actions. Love is not only for humans, but for Allah and
His Messenger."*

- *K.H. Abdulloh Maksum Djauhari* -

لا غالب الا بالله

"There is no victory except help from Allah."

- *PSNU PAGAR NUSA* -

DEDICATION

I dedicated this thesis to:

My beloved Parents, My beloved Father and Mother,

My beloved Sister,

My Best Friends, My Friends at Pagar Nusa,

My Darling, and Myself.

Thank you for your support and prayers.

ACKNOWLEDGEMENTS

First of all, praise *Alhamdulillah* *robbil'alamin*. Of course, I offer my Gratitude and appreciation to the presence of Allah SWT for all His grace and gifts, which gave me ease, enthusiasm, and smoothness in completing my thesis entitled "Commissive Speech Acts Of Main Character In The Flick By Annie Baker." Second, I send my prayers and greetings to our leader, the Prophet Muhammad SAW, who has brought us from the dark to the bright ages.

I want to express my gratitude to all parties who have helped complete this thesis, especially to my supervisor, Djoko Susanto, M.Ed., Ph.D., who always took the time to help complete this thesis. He also gave me his knowledge during my education at the Faculty of Humanities, especially in Department of English Literature Universitas Islam Negeri Maulana Malik Ibrahim Malang.

I also express my deepest gratitude to my parents, who have given me daily prayers, support and hope in order for me to enthusiastically finish this thesis. I will never forget all my best friends who motivated and assisted me while working on my thesis.

Lastly, thank you to my girlfriend for encouraging me and convincing me to keep fighting to finish this thesis. May all those who have given me encouragement and support always be given health and ease in all matters in life. Perhaps, without the support of the people I mentioned above, it would be hard if I struggled to work on this thesis alone. May Allah grant them eternal protection and His boundless mercy. Aamiin.

Malang, 20 December 2024

The Researcher,

Ahmad Rizki Abdillah

ABSTRACT

Abdillah, Ahmad Rizki (2024). *Commissive Speech Acts Of Main Character In The Flick By Annie Baker*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor, Djoko Susanto, M.Ed., Ph.D.

Keyword: *speech act, commissive speech act, the flick.*

The purpose of this study is to analyze commissive speech acts in the drama script *The Flick* by Annie Baker with a pragmatic approach, using the framework of Searle's speech act theory as the leading theory and supported by other theories. This drama depicts three characters working in a small cinema amidst changing times and various personal conflicts. This study aims to identify the types of commissive speech acts used by the main character, Sam. As well as understanding the context and pragmatic meaning of these utterances. The study employed a qualitative descriptive methodology, with analysis techniques that include data classification and interpretation based on Searle's commissive speech act theory. Based on the study's results, the data shows that the commissive speech acts contained in this drama consist of six categories: promising, offering, threatening, refusing, swearing, and willing. The findings reveal how the main characters in literary works use commissive speech acts to express their commitment and emotions while reflecting their natural social and emotional conditions in the story. This study contributes to the understanding of commissive speech acts in the context of drama literature and is applied to pragmatic studies in the field of language.

مستخلص البحث

عبد الله، أحمد رزقي (2024) أفعال الكلام المفوضة للشخصية الرئيسية في الفيلم بقلم آبي بيكر. أطروحة البكالوريوس. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. مستشار، دجوكو سوسانتو، ماجستير في التربية، دكتوراه.

الكلمات المفتاحية: فعل الكلام، فعل الكلام التكليفي، النقر.

يهدف هذا البحث إلى تحليل أفعال الكلام التوسلية في النص الدرامي *The Flick* لآبي بيكر بمنهج عملي، وذلك باستخدام إطار نظرية أفعال الكلام عند سيرل باعتبارها النظرية الرئيسية والمدعومة بنظريات أخرى. تصور هذه الدراما كفاح ثلاث شخصيات يعملون في سينما صغيرة وسط تغير الزمن والصراعات الشخصية المختلفة. يهدف هذا البحث إلى التعرف على أنواع الأفعال الكلامية التوسلية التي تستخدمها الشخصية الرئيسية وهي سام. وكذلك فهم السياق والمعنى العملي لهذه الأقوال. والمنهج المستخدم في البحث هو الوصف النوعي، مع تقنيات التحليل التي تشمل تصنيف وتفسير البيانات بناء على نظرية أفعال الكلام التكليفية حسب سيرل. وبناء على نتائج البحث تبين البيانات أن أفعال الكلام الإلزامية الواردة في هذه الدراما تتكون من ستة أقسام: الوعد، والعرض، والتهديد، والرفض، والشتائم، والتطوع. تكشف النتائج كيف تستخدم الشخصيات الرئيسية في الأعمال الأدبية أفعال الكلام التكليفية للتعبير عن التزامهم وعواطفهم، وكذلك تعكس الظروف الاجتماعية والعاطفية التي يعيشونها في القصة. يساهم هذا البحث في فهم أفعال الكلام التوسلية في سياق الأدب الدرامي بالإضافة إلى آثارها على الدراسات العملية في مجال اللغة.

ABSTRAK

Abdillah, Ahmad Rizki (2024). “Tindak Tutur Komisif Pada Tokoh Utama Dalam Naskah Drama *The Flick* Karya Annie Baker” Skripsi Sarjana. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Djoko Susanto, M.Ed., Ph.D.

Kata Kunci: *tindak tutur, tindak tutur komisif, the flick.*

Tujuan dari penelitian ini adalah untuk menganalisis tindak tutur komisif dalam naskah drama *The Flick* karya Annie Baker dengan pendekatan pragmatik, menggunakan kerangka teori tindak tutur menurut Searle sebagai teori utama dan didukung oleh teori-teori lainnya. Drama ini menggambarkan perjuangan tiga tokoh yang bekerja di bioskop kecil di tengah perubahan zaman dan berbagai konflik pribadi. Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis tindak tutur komisif yang digunakan oleh tokoh utama, yaitu Sam. Serta memahami konteks dan makna pragmatis dari tuturan-tuturan tersebut. Penelitian ini menggunakan metodologi deskriptif kualitatif, dengan teknik analisis yang mencakup klasifikasi dan interpretasi data berdasarkan teori tindak tutur komisif menurut Searle. Berdasarkan hasil penelitian data menunjukkan bahwa tindak tutur komisif yang terdapat dalam drama ini terdiri dari enam kategori: berjanji, menawarkan, mengancam, menolak, bersumpah, dan sukarela. Temuan mengungkapkan bagaimana tokoh utama dalam karya sastra menggunakan tindak tutur komisif untuk mengekspresikan komitmen dan emosi mereka, sekaligus mencerminkan kondisi sosial dan emosional yang mereka alami dalam cerita. Penelitian ini memberikan kontribusi pada pemahaman tindak tutur komisif dalam konteks sastra drama serta implikasi untuk kajian pragmatik di bidang bahasa.

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CHAPTER I

INTRODUCTION

A. Background of The Study

Humans, as social creatures, need communication to establish relationships in society. The most crucial element in communication is language. Humans without language will have difficulty communicating. Language is an essential communication tool used in conversation and as a medium of exchange between people and countries worldwide (Herman, 2019). Language, a fundamental means of communication, is interpreted in various ways depending on the socio-cultural context. By identifying the form of speech between one another, an understanding of the language itself will arise. However, all forms of speech involving discourse are signs with meaning. This is a sign that everyone has. For example, bulging eyes are a manifestation; without an explicit explanation, it can be seen that this indicates the presence of a sign of anger. *Speech acts* are expressions or utterances that have specific aims and objectives. In other words, the speaker and listener are involved in a task focused on achieving a specific goal (Manuartawan et al., 2019). Representative, declamatory, directive, expressive, and commissive speech acts are some categories included in speech acts (Leech, 1993).

A piece of literature that takes the form of a drama contains hidden meanings in every speech delivered by each character, making it an aesthetic

work of art that is worth analyzing because of its depiction of social and cultural values (Logita, 2019). Drama has a building structure: audience, place, script, and actors. Life depictions with plots and language conflicts are another genre that can be classified as drama, as silent dramas can also be considered drama because they show conflict. By keeping up with the times that are getting older and more advanced, drama has been developed again into modern drama. Drama also depicts human behavior and actions in the context of the time and place where they are carried out (Ghufron, 2017). The roles to be performed explain and depict real-life events from the past or present, as well as human character and behavior, throughout the show. Therefore, drama differs from other literary genres, such as poetry and prose. In this case, drama as a performance must be able to display form and content so that it can be enjoyed and understood by audiences from various circles. In communication that occurs in drama, language is needed that is easily understood by the audience so that they can engage in imagination. Some of the moral messages contained in it certainly can only be understood with communication awareness. Awareness in communication is the creation of signs by social conventions so that people can understand the form of communication speech containing meaning that can be presented in the new world.

"The Flick "is a dramatic work that marks the end of an era. Avery, Sam, and Rose worked at the 35mm theater in Worcester County, Massachusetts. They fought a ruthless boss, changed the era, and even fought

each other. Dramatic screenwriters choose great characters to tell their stories. Miss Baker turned Sam into a 35-year-old theater clerk dissatisfied with a secret. Free-spirited Rose was working with the old projector. Avery was playing rookie in the group. The drama contained an unusual conflict. Sam and Rose told Avery they were taking money from the box office. There's a familiar word for this heist. Food money. Their pay is low, so these funds help them buy food. They expressed hope that he would take his part. Avery struggled with a hatred of social change manifested in his passion for old-fashioned movie-making. He even called digital films "immoral." When the new owner bought the theater, they wrote a letter requesting that the 35mm projector be kept. Sam feels that opportunities for advancement are often ignored.

Screenwriters write not only plays but also comedies. While cleaning the theatre, Sam complained about the food people brought from outside and became violent. I do the same when visiting my family abroad. She's just at the very worst at Avery. Miss Baker summed up the complex story very well. Screenwriters summarize the main points of "dinner money," a reference to pulp fiction, and digital project discussions and 35mm into intelligent resolution. The dialogue in this drama is very superficial and well described in characters too long.

A lot of research has been done on drama. Several research results were found based on literature, including pragmatic studies on speech acts. So that this research is more focused on a research problem and can produce

novelty in research, as well as mapping the position of the research that the researcher will carry out, the researcher needs to conduct a study of previous research that is similar to the research theme that will be carried out. Based on this, the researcher conducted a literature study on the results of prior research. The results of previous studies are certainly a comparison and reference for this research. Some of the literature and research results cited can be described as follows.

First, Gede Irwandika (2021), in his research entitled "A Corpus Study of Commissive Speech Acts Performed by USA Presidential Candidates," This research aims to determine the commissive actions carried out by two United States presidential candidates in the 2020 campaign and carried out by US presidential candidates using corpus analysis. The researcher generated his data set by transcribing information from competitors' speeches. According to the study, Donald Trump performed 87 commissive acts, and Joe Biden performed 77 commissive acts more frequently than Biden. In addition, there are more classes of commissive behavior in Donald Trump's campaign speeches than in Biden's, which amount to four and three courses, respectively. (Irwandika, 2021)

Second, Bagus Wahyu Setyawan, Sa'adatun Nuril Hidayah, Kundharu Saddhono (2023), with the research title "Tindak Tutur Komisif Dalam Pementasan Ketoprak Lakon Rembulan Wungu: Analisis Sociopragmatik." The data collection techniques used were listening, engaging, and taking notes. The method used is qualitative, using a pragmatic approach. The research

findings reveal three internal commissive speech acts in the Ketoprak performance of the play *Rembulan Wungu*: intending, promising, and swearing. (Setyawan et al., 2023)

Third, Primbon Martua Purba, Nguyen Van Thao, and Herman (2021), in their research entitled "Pragmatics Analysis On Commissive Speech Act In A Movie." The *Papillon* film is used as the focus of this research object. This research uses the commissive speech act theory initiated by Searle. This research journal analyzes documents or content using qualitative research. The study findings revealed that the movie *Papillon* has the six types of Searle's commissives. Promises consist of three data sets, offers comprise four data sets, threats consist of five data sets, guarantees consist of seven data sets, volunteers comprise two data sets, and refuses to consist of four data sets. (Thao et al., 2021)

Fourth, Anita Wahyuni, Syahriandi, and Maulidawati (2021), with the research title "Tindak Tutar Komisif Pada Pedagang Di Pasar Umum Krueng Geukuh Kecamatan Dewantara Kabupaten Aceh Utara (Kajian Pragmatik)." This research uses a qualitative descriptive approach to describe the function and form of commissive speech acts among traders at the Krueng Geukuh public market. The results of the study are that there are three functions of commissive speech acts that occur with traders, which include commissive speech acts which function as "promising" there are 16 data, commissive speech acts which function as "offering" there are 45 data and commissive

speech acts which function as "make a vow" there are 9 data. (Wahyuni et al., 2021)

Fifth, Maya Fitriana Devi and Agwin Degaf (2012), in a research journal entitled "An Analysis of Commissive Speech Act Used by the Main Character in The "Knives Out" Movie." This research journal was conducted to determine the types and functions of commissive speech acts used by the characters in the film Knives Out, based on the theory initiated by Searle and Austin. This research uses descriptive qualitative research methods. The results of this research found six types of commissive speech acts, including two commissive speech acts in the form of guarantees, two commissive speech acts in the form of promises, two commissive speech acts in the form of offers, two commissive speech acts in the form of refusing, three commissive speech acts in the form of offers. , there are two commissive speech acts in the form of threats (threatening), and there are two commissive speech acts in the form of volunteers (Devi & Degaf, 2021)

Sixth, I Wayan Juniarta, Desak Putu Eka Pratiwi, and I Made Yogi Wijaya (2020), with the research title "Commissive Speech Act In The Movie John Wick Chapter 2". This research aims to determine the types and meanings of commissive speech acts used by the characters in the film John Wick Chapter 2. This study employs Thomas' theory to ascertain the utterance's suggested meaning and Yule's theory to identify the different kinds of commissive speech acts. The results of this research found four types of

commissive speech acts used by the characters in the film *John Wick Chapter 2*, namely there were 12% commissive speech acts in the form of refusal, 48% commissive speech acts in the form of warnings, 12% commissive speech acts in the form of promises, and 28 % of commissive speech acts in the form of threats (Juniartha et al., 2020).

Seventh, I.K.A.Manuartawan, G.S.Hermawan, and I.W.Sadyana (2019), in their research journal entitled "Commissive Speech Acts in *Dorama 'Kazoku Game'*" This research uses the Japanese drama object '*Kazoku Game*' and uses the speech act theory initiated by Searle. Finding out the kinds and purposes of commissive speech acts in the drama *Kazoku Game* was the aim of this study. This research found commissive speech acts that were spoken directly and indirectly. There are 20 data on types of direct commissive speech acts and 2 data on types of indirect commissive speech acts. There are four functions of commissive speech acts found, namely the speech acts of threatening, promising, refusing, and offering (Manuartawan et al., 2019).

Eighth, Gina Felandri (2019) with the thesis title "Striving for Survival and Success in Annie Baker's Play *The Flick* (2013)". The thesis research carried out by Padang State University students focused on the object of the drama entitled "*The Flick*" by Annie Baker. This thesis describes the issue of hard work to survive and achieve success, as depicted by the main character in the drama. The aim is to discover the extent of the contribution of fictional

elements such as character, plot (conflict), and stage direction in helping to understand the hard work of surviving and achieving success. The results of this thesis research show the hard work of the main character in the drama *The Flick* to survive and achieve success by socializing and exploring self-interest (Felandri, 2019).

Ninth, Syairini Hasanah (2022) with the thesis "Commissive Speech Acts of Sellers and Buyers in the Kalirejo Traditional Market, Negeri Katon District, Pesawaran Regency and the Implications for Learning Indonesian in High School." The thesis research conducted by Lampung University students aims to describe commissive speech acts carried out by sellers and buyers at the Kali Rejo traditional market and their implications for Indonesian language learning in high school. The research results show that the commissive speech act of offering is more common than promising and vowing. Judging from the continuity and indirectness of speech, the data is often found in the form of direct speech acts. The seller directly offers the goods without any other intention behind it. The modes used in indirect speech acts are the news and question modes. The mode that often appears is the news mode; this is motivated by the result that in buying and selling transactions, the form of stating the object to be sold is often used by speakers to achieve the purpose of the transaction (Hasanah, 2022).

Tenth, Faisal Kholid Rachman (2021) with the thesis "Commissive Speech Act in *Hobbs and Shaw Movie*." English Literature students carried

out the thesis research at State Islamic University Malang. which focuses on the research object in the form of a film entitled Hobbs and Show Movie with the Speech Act theory initiated by Searle. The results of this research show six forms of commissive speech acts and nine functions of commissive speech acts, namely Information, Demonstrating Ability, Sympathy, Inviting, Ordering, Guaranteeing, Convincing, Giving an Opinion, Threatening, and Ending the Discussion⁴ (Rachman, 2021).

The first study examined the use of commissive speech acts in presidential campaign speeches in the United States, based on the findings of earlier studies mentioned above. The second previous research discussed commissive speech acts in ketoprak performances. The third, fifth, sixth, and tenth previous studies have similarities in using theory and studying the film, but the four studies have different titles. The fourth and ninth previous studies have similarities in the use of commissive speech act theory and have the same object: analysis of sellers and buyers in the public market. Still, they are different in the place that is the object of research. The seventh previous research focused on the object of study in the form of Japanese drama using commissive speech act theory. The eighth previous research has similarities in the research object to be studied, namely the drama *The Flick*, but it is different in its use of theory. Referring to the results of previous research that have been stated above and related to the research plan that the researcher will carry out, it can be concluded that the focus on the research object and theory that the researcher will carry out has never been carried out by previous

researchers. As a comparison, the main focus of the research that researchers will carry out is referring to the commissive speech acts of the main character in the drama *The Flick*, which has never been studied in previous research. Previous research examining the drama *The Flick* only examined the tips taken from the main character to survive and succeed.

Based on the explanation related to the problem's background, the author will examine the commissive speech acts carried out by the main character in the flick. Researchers will also discuss in more detail the forms of commissive speech acts in the film. The researcher chose drama as the object of his study because it contains various kinds of conversations in which each character, especially the protagonist, uses different forms of speech acts. Based on this, the use of speech acts in a drama is also influenced by context, social status, and the relationship between the characters, so studying this in more depth is intriguing.

B. Problem of the Study

1. What types of commissive speech acts are shown by the main characters in the drama "The Flick"?
2. How are the commissive speech acts used by the main characters in the drama "The Flick"?

C. Significance of the Study

The purpose of this study is to add references regarding commissive speech acts in the field of pragmatic studies, which employs drama to

concentrate on the subject of study. Practically, the results of this research can provide a valuable contribution to English literature students. Apart from that, it is hoped that this research can add insight and information regarding commissive illocutionary speech acts so that future researchers can utilize this research to study other objects of study. This research also explains six types of commissive speech acts.

D. Scope and Limitations

This research discusses pragmatic studies in depth. Researcher focus on commissive speech acts that only occur in the main character in the drama *The Flick* by Annie Baker in 2013. The main character in the drama is Sam. It is worth remembering that the number of characters in the flick is quite large. Apart from that, commissive speech acts in other characters in the movie that are not yet in this research can open up opportunities for further study.

E. Definition of Key Terms

1. Drama script

A drama script is a literary text designed for theater performance, depicting human actions and behavior that reflect a particular era. Unlike other forms of literature, these texts uniquely emphasize dialogue to advance the plot and develop characters. Drama scripts are all texts that are dialogue and whose contents develop a plot (Luxemburg in Wiyatmi, 2005: 43). The source for writing a drama script can come from the writer's ideas or imagination and other works such as: legend, short stories, novels, or events in people's social

lives. Drama scripts prioritize the words or conversations of the characters. The audience can catch and understand the whole story from the characters' conversations.

2. The main character

The word character in the Indonesian Dictionary definition is the carrier of a role in a story. Characters in literary works are given based on their personality so that this can differentiate them from other characters. An author creates characters with various characteristics that must be possessed, which are called characterizations. The main character is a role in a story that is always seen as being present in building the story from beginning to end.

3. Commissive Speech Act

The study of speech acts is closely related to the effort to express the meaning of speech. In speech acts, the emphasis is on trying to understand the meaning of the speech, not on the appearance of the expression. A speech act that commits the speaker to a future action is known as a commissive speech act, such as a promise or offer. The essence of pragmatic studies is that this action focuses on the meaning behind and the commitment conveyed by the speaker, not on the actual content of the words. In commissive speech acts, there is more or less a relationship with an action in the future, for example, an action that promises or offers. This type of speech tends to run smoothly and is less competitive because it is based on the interests of the speaker (interlocutor) rather than the speaker's interests (Maujud & Sultan, 2019).

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Pragmatic

Pragmatics is a branch of linguistic study that has emerged relatively recently. Pragmatics is part of the science of semiotics, Thus, pragmatics is a science that examines how speech participants employ signs. The speech partner attempts to decipher the meaning of the signs that the speaker is conveying to them. Pragmatics was first introduced by Morris (1995) in a study of semiotics. Morris divided three fields of study: syntax, semantics, and pragmatics. Semantics and pragmatics have one thing in common: they are branches of linguistics used to study meaning. Semantics uses a meaning as a two-way relationship, while semantics limits meaning to the characteristics of expression in a particular language, its delivery or separation from a specific situation, speaker, or listener. Meanwhile, pragmatics uses meaning as a tripartite or three-way relationship. Meaning in pragmatics relates to the language's speaker or user. Judging from the aims and objectives of language, The study of meaning is one way to define pragmatics, which is closely related to various speech situations. Pragmatics includes three keyword principles that are studied, namely, study, intent, and speech. "Studies" refers to the study or branch of linguistics. "Meaning" refers to the speaker's desire; what the speaker desires can be obtained through the use of the meaning contained in the speech using extralinguistic information that can be obtained through context. "Speech" refers to linguistic units above sentences that express certain speech acts. These three basic principles of pragmatics are a

source of reference for experts. Including Yule (1996) According to whoever, pragmatics is the study of how language and its users interact. (Yuliantoro, 2020).

The study of language and language environment is the focus of pragmatics, a branch of linguistics. The study of pragmatics examines how speakers (or writers) convey meaning and how interlocutors (or readers) interpret it. In one term, pragmatics is a language a speaker uses towards a speech partner. We can also understand that pragmatics studies communication focusing on context and meaning. When studying pragmatics, which focuses on an utterance in communication, pragmatics specializes in the meaning expressed by the speaker and interpreted by the interlocutor. This meaning is an implicit meaning or implied meaning, a meaning that is not expressed directly. Therefore, implied meaning in pragmatic studies can be understood through context. Context plays a vital role in conveying the interpretation of meaning when someone communicates. In context, it can facilitate communication between the speaker and the interlocutor; this is done by speech to clarify the meaning of the utterance or sentence the interlocutor has conveyed to the interlocutor.

A conversation has the main points of discussion, objectives, elements of gaps, etc. if the languages used are different, this can be called a speech event. In a speech event, at least two people, one of whom is the speaker and the interlocutor. And each of them performs a speech act that will produce an utterance. During a speech event, the speech context has components and aspects, such as participants, topic, and speech situation. For example, Speech events are

exchanges between buyers and sellers in the market that take place at a certain moment and involve language as a communication medium. Similar incidents occur in debates in lecture halls, formal office meetings, court hearings, etc. Human use of language is an inseparable part of everyday communication. For communication to run well, the interlocutor's language involves meanings they must understand. There will be a communication breakdown if one of the speech partners interprets the speech act differently (Manuartawan et al., 2019).

B. Speech acts

J. L. Austin, Harvard University lecturer, introduced the term and theory of speech acts in 1956. Quoted in his book (Yuliantoro, 2020). Austin (1966), in his book entitled "*How to Do Things with Words*" Austin coined the term speech *act* or what can be known as a speech act. Austin stated that every person who utters a speech must also act. In this case, the speech acts put forward by Austin are a development of Mirros' thinking, which means that when someone communicates, it cannot be separated from the use of language so that when communicating, they can understand what is meant by the speaker and the interlocutor. According to Austin, there are two categories of communication: constative speech and performative speech. A constant speech act is a statement that states something whose truth can be tested using knowledge about the world.

Example: "The first president of the Republic of Indonesia was IR. Soekarno."

This utterance is constant speech because the truth of the utterance can be accepted based on the knowledge possessed by the interlocutor who hears that The Republic of Indonesia's first president was IR. Soekarno. Meanwhile, performative speech, according to Austin, is speech whose utterance is used to do something.

Example: "Thank you for your help."

This speech is performative because apart from being an act of speaking, this speech also has the function of thanking the speech partner. According to Austin (in Ibrahim 1993: 106), Speech is an action rather than a query or assertion regarding specific facts. Austin added that he essentially does what someone says when they say it. (Austin, 1962).

In conveying speech acts, a person can use a variety of speech acts as a medium of delivery. People use words and grammatical structures to convey themselves, but they also use their utterances to demonstrate actions. Speech act theory is part of pragmatics, and pragmatics is part of linguistics—knowledge of the world to interpret utterances. Speech acts are the smallest unit of linguistic communication in the form of statements, commands, and questions and result from a sentence under certain conditions. Apart from that, Speech actions are practical components that engage both the listener and speaker, writer and reader, and what is being said. In (Hidayati, 2018) Chaer reveals that a speech act is a symptom that every individual has, which is psychological and the linguistic

components of the speaker determine its continuity in dealing with specific situations (Maujud & Sultan, 2019).

C. Speech Acts According to Searle

Searle argues that studying speech acts allows us to understand the entirety of linguistic communication, including lingual acts. Linguistic communication units are more than just discussing symbols, words, and sentences. Moreover, symbols, words, or sentences result from actual speech acts. Therefore, under certain conditions, the outcome of communication is a speech act, and speech acts are the basis or most negligible unit of linguistic communication. Searle stated that performatives are the standard form of every vocabulary, and the internal structure of explicit performative sentences belonging to each category is the basis for their classification. Searle is based on the principle of representation that everything meaningful can be said or uttered (Suhartono, 2017).

In particular, Searle was a student at Austin who developed the theory of speech acts that Austin initiated. Searle categorizes illocutionary speech acts into five types of speech, namely (1) assertive, (2) directive, (3) commissive, (4) expressive, and (5) declarative. Searle maintains that although the differences in illocutionary verbs are a good guide, they cannot be used to distinguish illocutionary acts. Searle's basic idea is based on illocutionary verbs. In some respects, there are similarities between the categorical definition of language and the categorical definition of speech acts that Searle calls declarative language (Searle, 1969).

The speech acts that Austin had categorized was then developed by his student Searle because they were only based on lexicography, and the boundaries between the five categories needed to be clarified and still overlapped. However, the boundaries must be clear to identify illocutionary speech acts more easily. The following is an explanation of Searle's five categories of illocutionary speech acts:

1. Assertive

One type of speech act that calls on the speaker to take accountability for the truth he conveys is the assertive speech act. In this speech, the speaker cannot shirk his responsibility to ensure the statements are reality. For example, when expressing opinions and ideas, making statements, or reporting facts, the speaker must ensure that the information conveyed is accurate and consistent with the existing truth.

2. Directive

This directive speech act aims to create an effect that can suppress action on the person you are saying. Examples of questionable behavior include giving orders, asking for help, requesting something, reprimanding, and giving advice. In this context, the speaker uses the power of his speech to direct or influence the actions and reactions of the target audience. For example, when someone gives an order, he expects the recipient of the speech to do something based on the order given. Even when someone offers advice, the goal is for the person addressed to take specific steps with the advice.

3. Commissive

Commissive speech acts are speech acts that address a promise to perform an activity in the future. Examples include actions such as promises, offers, refusals, threats, and voluntary oaths. Commissive speech acts function as fun and less competitive. It should be noted that commissive speech acts tend to be friendlier and more polite in tone compared to competitive speech acts and are often aimed at satisfying the interests and desires of the interlocutor rather than the speaker's own interests. According to Wijana (2015: 98), A speech act that demands the speaker to fulfill their commitment is known as a commissive speech act.

For example, in the utterance "I promise to remain faithful to you forever," the speaker promises to remain faithful to the interlocutor forever. With this promise, the speaker voluntarily pledges to keep his promise. Therefore, the interlocutor hopes that the speaker will keep his promise. This shows that commissive conversation not only has a communicative aspect but also has a real impact on behavior and the formation of relationships between individuals.

4. Expressive

The This illocutionary's purpose is to communicate the speaker's psychological perspective on the circumstance that is implied in his speech. This type of speech includes various emotional expressions and psychological attitudes, such as praise, criticism, condolences, and congratulations. When you praise someone, you show appreciation for their qualities and achievements. Conversely, when someone criticizes another person, he expresses disapproval or

disappointment with the other person's actions. Apart from that, expressions such as condolences play an essential role in expressing empathy and compassion for the sadness and loss experienced by someone. Overall, the function of these utterances is to facilitate interpersonal emotional communication, strengthen relationships between individuals, and reflect the complexity of the inner world between speakers. For example, when someone says "thank you," they express gratitude for their help or gift. Likewise, those who forgive express their sorrow to forget their mistakes and move on without resentment.

5. Declarative

This error gives rise to natural consequences and tangible actions based on the content of the message conveyed so that there is conformity between what is said and the existing reality. Apart from that, this illocutionary can also include removing someone from a community or group and assigning them to a specific task or function, such as assigning an employee. Other actions that directly affect reality, depending on what the speaker expresses. In this context, accuracy and conformity between what is said and the actions taken are significant to ensure consistency and clarity in communication and interactions between people.

An example is resignation when someone officially ends their position in an organization or workplace. Fire means termination of employment relations with someone. Naming. Someone gives an identity or label to an object or entity. Or impose punishment, meaning providing sanctions or consequences for violations.

From the classification proposed by John Searle, we can conclude that every utterance is a speech act. This opinion emphasizes that all language uses, whether in the form of words, phrases, sentences, or even sounds, can carry out actions or convey the meaning intended by the speaker. Searle stated that the basic unit of communication in linguistics is the speech act. This means that every linguistic expression, from morphemes, words, and phrases to sentences, is a unit that can convey the speaker's communicative intent or purpose.

In this context, speech acts become linguistic units that play an essential role in pragmatic analysis. The speech act units vary depending on the level, such as sounds, words, phrases, and sentences. Searle states that individual utterances can also be viewed as units of speech acts. In other words, as long as an expression contains implied meaning, it can be recognized as a speech act. Therefore, in Searle's view, Language is more than just a means of communication and expressing facts but also for carrying out actions and communicating intentions in social and practical contexts. This can broaden our understanding of the role of language in human interaction and emphasize the importance of pragmatic analysis in understanding the overall structure and function of language.

D. Commissive Speech Act

Commissive speech act refers to illocutionary activities where the speaker intends to commit to performing the action in the future (Searle, 1979:14). Speakers who commit to doing something in the future are said to be engaging in compliant speech acts. The speaker's speech takes time but will occur in the future. The speaker promises to act as part of the speech act in the future. In every word, the speaker's purpose is emphasized; Speakers must be responsible for their speech. A commissive speech act is a speech act directed at oneself. The speaker assumes responsibility for the utterance spoken. In a commissive speech act, the speaker must try to adapt the world to the utterance. Which include commissive speech acts are promising, offering, threatening, refusing, swearing, and volunteering (Searle, 1969).

As we know, Searle describes the categories of commissive speech acts as follows:

1. Promises Commissive Of Speech Act

Commissive speech acts with promising characteristics are a form of language interaction in which a speaker expresses an intention to do a job requested by another person. This promise is conveyed sincerely, and the person who is committed to carrying it out is the person who has the capability or ability to carry out the work or action (Wahyuni et al., 2021). The words spoken by the speech participant express the meaning of carrying out the action. The words spoken by the speech participant express the meaning of acting. The shape of a

commissive speech act can be marked by the phrase "someone's promise or sincerity." The function of a commissive speech act is to make a promise; the speaker promises the speech partner to do as he says Ibrahim (Wahyuni et al., 2021). A speech act like this is an expression of the speaker saying he promises to fulfill what the speaker has said.

For example:

1). "Make sure you (Jack) come to school tomorrow," the speech conveyed is a commissive speech act of promising because there is a speech that expresses a willingness to do something even if it is forced by someone else.

2). "Okay, all forces are mobilized to enter the Vesterburg fortress". An utterance of promise does not mark this speech act but an utterance that contextually expresses a promise.

2. Offering Commissive Of Speech Act

The commissive speech act of offering means saying that the speaker is willing to do something for the speech partner or give something to the speech partner. Ibrahim (Wahyuni et al., 2021) state that in the context of a commissive speech act, which is an offer, namely, the form of the offer conveyed can produce various responses from the recipient or interlocutor, such as acceptance, rejection, or a request for further explanation, further, regarding the conditions of the proposed offer. This shows that an offer in speech is a communicative act that can lead to further interaction among the listener and the speaker, depending on how the listener responds.

For example:

1). "We offer a super powerful card in everyone's wallet, namely e-KTP, which can solve these three problems at once." This speech act aims to ensure that his ideas are used to provide solutions to service problems in this country.

2). "But that is a little meeting you are having there, Tintin!... I am thirsty!... A glass of whiskey?..." the long conversation makes the speaker thirsty. Then, the speaker offers whiskey to the interlocutor, which has been provided at the table. You are saying by handing the whiskey bottle and glass to the person.

3. Threatening Commissive Of Speech Act

The commissive speech act of threatening is a form of communication in which the speaker states his intention to inflict punishment on another person. This type of intimidation is used to make the other person follow the speaker's instructions. Threats often arise from negative emotions, such as hatred or curiosity towards the interlocutor, when the speaker believes that he has certain powers or advantages that enable him to intimidate the interlocutor through words (Husain, 2018)

For example: "If you can't be nice, I won't come back at all."

The speech is a form of the speaker's 'threat' to the interlocutor to behave better if he wants the speaker to come back. In this case, speaking gives a 'threat' in the form of a command or suggestion to the interlocutor to do what he says, but if the interlocutor does not do what he 'threatened,' then the speaker will take action.

4. Refuses Commissive Of Speech Act

Commissive speech acts that are dismissive are negative behavior or reactions to invitations, requests, proposals, and so on that often occur in our daily lives (Ghazanfari, 2012). The expression "no" is significant in this commissive speech act, which is rejected because it contains essential meaning and connotations, not just words. Speakers and listeners are expected to have a good understanding of the rejection situation and its forms and functions, which are greatly influenced by existing cultural, linguistic, and ethnic values. Understanding this makes communication between people from different cultural and linguistic backgrounds more effective and easier to understand.

For example:

Aldi: "Ki, I'll allow you to join my band. Wouldn't that be cool?"

Kiki: "What the hell."

Aldi: "I'm not kidding. You listen first. Just think about it: who else would want to invite you to join a cool band like this? Yeah, or not?"

Kiki: "I am busy, there's an OSIS meeting."

Because it includes a signal from the interlocutor to accept the speaker's invitation, the aforementioned utterance is a speech act that indicates a refusal. This story happened between Aldi and Kiki because Aldi wanted Kiki to join his band. This statement serves as a rejection and is categorized as a commissive

speech act. This is marked by the sentence, "What the hell." Kiki said this sentence to Aldi. It was also marked with another sentence, "I am busy; I have an OSIS meeting." This sentence implies a rejection.

5. Swearing Commissive Of Speech Act

The commissive speech act of swearing is a form of language interaction in which a speaker conveys a statement to the interlocutor to convince them of the truth or loyalty to something. Things like this often happen when the interlocutor needs more confidence in the truth or integrity of the speaker. In the speech act of swearing, speakers often use expressions such as "really," "swear," or "by God" to emphasize the honesty or seriousness of their statement.

For example:

Seller: This is expensive, sis; even if you slam it, it does not break

Buyer: Is that true, sir?

Seller: I swear, sis, this is not a slam, dear.

The interaction above occurs when the speaker or buyer swears that the goods the interlocutor sells are durable. It can be said to be a commissive speech of swearing and bargaining; it is said to be swearing because there is the sentence "I swear, sis." The buyer dares to swear that his goods are of good quality. The trader intends to swear an oath with the intention that the buyer buys the goods he

is selling by proving that the goods he is selling are durable, namely by slamming the goods he is selling.

6. Voluntary Commissive Of Speech Act

Voluntary commissive speech acts are a form of communication where the speaker offers to do something to another party without any pressure or coercion. In other words, a speaker's ability and willingness to do or not do something. The term "voluntary" emphasizes the speaker's true intention and free will to provide a service to the speaker or other person. This shows that the action or suggestion was taken on one's initiative without requiring external encouragement or request. In other words, "volunteering" refers to a sincere willingness to give or help selflessly, even without asking first. This reflects kindness and independence in contributing to others.

For example:

1) "I can help you; I volunteered. If you do not mind my bad handwriting." Even if the speech offered by the speaker is in the form of a joke in response to the story of the person speaking. In this situation, the speaker is happy to offer his services to help the interlocutor if needed, namely by helping to write the notification letter.

2) "I will help Joshua when he needs it. He wants to try out unbalanced groupings, teaching them how to deal with the enemy properly." It is a form of speech about the speaker's ability to help the speaker fight against their enemy who will attack shortly.

E. Direct Speech Acts And Indirect Speech Acts & Literal Speech Acts And Non-Literal Speech Acts

Speech acts can be classified into direct, indirect speech acts & literal speech acts, and non-literal speech acts. Wijana (1996) explains that direct speech acts are speech acts used to order someone to do something directly. Meanwhile, indirect speech acts are speech acts that order someone to do something indirectly. For example, if someone says "it's cold outside", then the direct speech act of this utterance is to inform the person being spoken to about the actual situation outside, while the indirect speech act of this utterance is to inform the person being spoken to that he wants to make a request or order. According to Wijana (1996:4), Speech acts that have the same meaning as the words that make them up are known as literal speech acts. Speech acts that do not have the same meaning as the words that make them up are known as non-literal speech acts. Parker (1986, p.19-20) divides direct and indirect speech acts & literal and non-literal speech acts into four, namely:

1. Literal and Direct Speech Act

A student says to his friend, "Get me that book." This statement falls under the category of a direct literal speech act because the student uses the imperative sentence mode to make his friend get the book he means.

2. Literal and Indirect Speech Act

A mother says to her child, "The floor is dirty." This utterance can be classified as a literal utterance because its meaning is in accordance with what the

speaker said. However, it is an indirect utterance because the mother uses an interrogative sentence to state the illocution, not just informing but telling him to clean it.

3. Non-Literal and Direct Speech Acts

A boss says, "Your car is nice." This utterance is a direct speech act because it uses a command sentence to tell the person he is talking to about a nice car. However, it has a different meaning from the speaker's words. The speaker wants to say that the car owned by the person he is talking to is ugly.

4. Non-Literal and Indirect Speech Acts

An employer says to his maid, "Why is the bathroom so clean, Ma'am!" This statement can be categorized as a non-literal speech act because it does not match the speaker's intention or the utterance has a different meaning. The actual meaning is that the employer told his maid to clean the dirty bathroom.

CHAPTER III

RESEARCH METHODS

A. Type of research

In this research, the researcher used a qualitative descriptive method which examined the drama script *The Flick* as the object of research. Because the data in this study is derived from words or sentences, it is known as qualitative research. The aim of qualitative research is to understand social phenomena including linguistic phenomena being studied, which is different from the nature of quantitative research which aims to explain the phenomena being studied (Mahsun, 2017). This research uses a theory based on the Searle model.

B. Data Sources

The data used are the utterances produced by Sam as the main character in the drama script *the Flick*. The Data taken from drama script entitled *The Flick* by Annie Baker which received the Pulitzer Prize for Drama in 2014 and won the Obie Award for Drama Writing in 2013. The focus of the data is on the main character in this drama script who has the character of a protagonist whose character and character can change at any time according to what is being said. The data sources used in this research are primary data and secondary data, as explained as follows:

1. Primary Data

Primary data is data obtained directly from respondents or the object under study, which is related to the object under study. In this case the author obtained research data from a drama script entitled "*the flick* by Annie Baker

2. Secondary Data

Secondary data is data obtained from library research, including official documents, journals, books, research results entitled reports and so on which have a relevant relationship to the research. Both in terms of the object studied and in terms of the theory used.

C. Data Collection Techniques

Since the main purpose of research is to collect data, the data collection procedure is the most strategic stage of the process. Data collection is important in research. The data collection method in this research uses reading and note-taking techniques. The researcher read and recorded scans of speech that occurred to the main character in the drama *The Flick*. The researcher only focused on sentences or conversations whose script contained elements of commissive speech acts. Data containing commissive speech acts that occurred to the main character in the drama *The Flick* were then recorded. The data collection process is carried out through several steps. The first step is to read and understand the data source or object being studied, namely drama script *The Flick*. After that, relevant data is identified based on the theory used as a reference. The final step is to systematically record the data that has been obtained to facilitate further analysis.

D. Data Analysis Technique

Data analysis techniques are steps for collecting and systematically compiling the data obtained. then identified and grouped into predetermined categories, carrying out synthesis to combine related information and grouping it into categories that are used as a reference for solving problems, taking into

account which ones are most relevant to the research context. So it can be easy to make clear conclusions that can be understood by researchers and other people. After the data is obtained and arranged neatly, data processing is carried out through several stages. The data that has been collected is recorded as a first step. Next, the data is analyzed to identify the commissive speech acts contained therein. After that, the relevant data is classified based on the type and form included in the category of commissive speech acts. In the final stage, the analysis that has been carried out is checked again to ensure there are no errors, and improvements are made if necessary. In closing, the author draws conclusions based on the results of the analysis that has been carried out.

CHAPTER VI

FINDINGS AND DISCUSSION

The results and discussion are discussed in this chapter. The results include data analysis and data presentation based on the formulation of research questions on the main character in the drama script *The Flick* by Annie Baker using speech act theory. According to Searle, there are six types of speech that can be carried out in commissive speech acts, namely promising, offering, threatening, refusing, swearing, and also volunteering.

A. Findings

The data in this research are commissive speech acts of the main character in the drama script *The Flick* by Annie Baker. Below is a section that explains the data in detail.

Table 1. The main character in the drama *The Flick*

Name	Characteristics
Sam	Shaved head Often wears a hat with "Red Sox" written on it that is damaged Likes heavy metal music

Table 1 shows the main character, Sam, in the drama *The Flick* and the main character's characteristics. Data was obtained from the main character's speech in the drama script "*The Flick*" by Annie Baker. The utterances expressed

can be classified into the type of commissive speech act. The following are commissive speech acts:

1. Types of Commissive Speech Acts Shown by the Main Characters in the Drama Script The Flick

In this section, the author writes the findings of commissive speech acts based on data in the drama script *The Flick* by Annie Baker, which discusses the story of the end of an era. Avery, Sam and Rose work at one of the 35mm cinemas in Worcester County, Massachusetts. They struggle to face a cruel boss, changing times, and even each other. This chapter shows a detailed classification of commissive speech acts, which the author displays in the form of a table: a)

Classification of Commissive Speech Acts Based on Searle's Theory

In this section, the author writes the findings of commissive speech acts based on data in the drama script *The Flick* by Annie Baker, which discusses the story of the end of an era. Avery, Sam and Rose work at one of the 35mm cinemas in Worcester County, Massachusetts. They struggle to face a cruel boss, changing times, and even each other. This chapter shows a detailed classification of commissive speech acts, which the author displays in the form of a table:

a) Classification of Commissive Speech Acts Based on Searle's Theory

No.	Category Of Commissive Speech Act	Quantity
a	Promise of Commissive Speech Acts	2
b	Offering Of Commissive Speech Acts	2
c	Threatening Of Commissive Speech Acts	1

d	Refusing Of Commissive Speech Acts	3
e	Swearing Of Commissive Speech Acts	3
f	Voluntary Of Commissive Speech Acts	2
Total		13

The results of the data collection above show that the researcher found 13 data which are forms of commissive speech acts shown by the main character. The results of these 13 data show 6 types of speech act classifications which are divided into: 2 Promising Commissive Speech Acts, which can be found in sentences *"I'll show you. In a minute"* (data 1) and *"I'll take care of it later. They sweep for a while"* (data 2), where the speaker tries to convince the other person through a statement of commitment to do something seriously in the future. 2 Offering Commissive Speech Acts, in a sentence *"You probably should go visit her at some point"* (data 1) and *"You want them? We were just gonna throw these out too"* (data 2), where the speaker makes a suggestion or offer to the other person to take an action. 1 Threatening Commissive Speech Act, in a sentence *"If I listen to this you have to do yehezkiel 25:17 for me once it's over"* (data 1), the speaker makes a subtle threat without stating his intention directly. 3 refusing commissive speech acts is found in the sentence *"No. It's cool"* (data 1), *"Uh - what? No. Wait-"* (data 2), and *"I disagree. I strongly disagree"* (data 3), where the speaker expresses rejection of an invitation or commitment, either directly or indirectly. 3 swearing Commissive Speech Acts, as in *"Oh come on! Those bourne movies are like like like fine wines!"* (data 1), *"Don't worry about it. I'm totally cool with puke"* (data 2) and *"Yeah, yeah. He's away for the weekend. Trust me"* (data 3), where the speaker convinces the other person through a statement of commitment. Lastly, 2 voluntary Commissive Speech Acts, as seen in *"I'm gonna go look in the*

bathroom" (data 1) and *"Yeah. I would try the almond hand soap too"* (data 2), in this statement the speaker makes a commitment to carry out an action without coercion from other parties.

2. Commissive Speech Acts Used By The Main Character In The Drama

Script The Flick

The following is an analysis of the findings of commissive speech acts based on Parker's theory (1986), namely direct, indirect and literal, non-literal, which are used in 13 data on the main character in the drama script *The Flick*.

No.	Category	Quantity
a.	Literal and Direct Speech Act	6
b.	Literal and Indirect Speech Act	1
c.	Non-literal and Direct Speech Act	1
d.	Non-literal and Indirect Speech Act	5
Total		13

a) Promise of Commissive Speech Acts

Data 1

Setting:

Conversation between Sam and Avery. This conversation occurs in the cinema, where Sam and Avery clean the aisles. Even though it seemed like they were always working together, the atmosphere was tense. Sam is always ahead of Avery when it comes to work, which may make Avery feel pressured or uncomfortable. When Avery finds a sandwich wrapper on the floor and expresses

resentment towards it, it indicates that Avery is frustrated, not just because of the job, but perhaps because of other things as well. When Avery tries to sweep up pieces of lettuce that are difficult to clean, this indicates his inability to complete the job perfectly. Meanwhile, Sam just watched without offering help, making the atmosphere even more awkward between them.

Participants:

Sam and Avery

Sam : Did Steve tell you about the soda machines ?

Avery : Uh ... like ...

Sam : How to clean them ? About the seltzer ?

Avery :No.....

Sam : You gotta soak the spouts in seltzer overnight .

Avery : Oh . Okay . Cool.

Sam : I'll show you . In a minute.

Analysis:

In the data above, there is a commissive speech act of promising executed by the main character in the expression "**I'll show you. In a minute.**" Showing that the speaker (Sam) plans to carry out a specific action, he performs a commissive speech act, which reflects a promise to help the interlocutor (Avery) concretely. This statement conveys certainty and firmness, which gives Avery confidence that help will come soon. This action confirms Sam's commitment to perform a specific action in the future. By offering to show them how to clean the soda machine, Sam conveys his good intentions and commits to taking concrete action, making their communication more effective and supportive.

In speech act theory, the data above on the phrase “I’ll show you . In a minute.” can be categorized as a *Literal And Direct Speech Act*, which explicitly states Sam's intention to show something to Avery shortly. The words used have a literal meaning and do not require further understanding beyond their literal meaning. According to the words used, it will show something soon.

Data 2

Setting:

This conversation took place in a cinema with dim lighting from the film screen being shown. The chairs were neatly lined up, filled mainly by spectators focused on the screen in front of them. There is a slight aroma of popcorn and other snacks mixed with a slight smell of old carpet. In the middle row, Sam and Avery sat next to each other. Between them, on an empty seat, was a small container of chocolate tapioca pudding that looked odd and out of place in a cinema. The pudding looked lumpy and a little disgusting.

Participant:

Sam and Avery

Sam : There are like weird little balls in it. It's like chocolate tapioca pudding. Who brings pudding into a movie theater ?!

Sam gazes at it for a while , then straightens up , steps around it , and goes back to sweeping . Sam notices Avery watching him and gets a little self - conscious .

Sam : I'll take care of it later. They sweep for a while. Then :

Sam : What does that mean , shit - phobic ?

Avery : Like other people's shit makes me . . . it like makes me want to puke .

Sam : Well sure .

Analysis:

In this data, the commissive speech act of promising is demonstrated by Sam when he says, "**...I'll take care of it later.**" This statement is a form of speech in the form of a promise made by Sam to bind himself to a specific action to carry out in the future, namely taking the strange pudding container. This speech, in the form of a promise, shows Sam's willingness to take responsibility for his actions and gives Avery the expectation that he will carry out his promise. Sentence forms using the word "will" indicate a firm intention to act in the future, although Sam does not specify when exactly this will be done. In addition, the context of the conversation shows that Sam tried to respond to the situation in a relaxed and light way, Sam attempted to shift the focus from the discomfort while implying that the problem would be handled later. This speech act of promising plays a vital role in de-escalating a potentially tense situation by assuring Avery that Sam will take the necessary action to get rid of the problem later.

In the theory of speech acts, the conversation above in the phrase "**.... I'll take care of it later.**" is a *literal and Direct speech act* because the meaning and intention conveyed by Sam are explicit and by the meaning of the words used. This sentence directly states Sam's plan to take something in the future without any implied or hidden meaning. The words in the statement have a literal meaning; "take" means physically taking something, and "later" refers to a future time so that Avery's interlocutor does not need to interpret it outside its true meaning. In the context of direct communication, this sentence provides

transparent information about the action to be taken because its meaning does not change or is hidden.

b) Offering Of Commissive Speech Acts

Data 1

Setting:

Sam and Avery are behind the projection screen, where Sam looks neat in casual clothes while occasionally looking at his cell phone screen with slightly furrowed eyebrows, reflecting his concentration on what is happening on social media. On the other hand, Avery is dressed more simply than Sam in a work uniform that is slightly dirty from dust. Avery looks severe and focused on his task, while Sam is more relaxed and smiles when he talks.

Participants:

Sam and Avery

Pause . They sweep .

Sam : For some reason I pictured that you came from a like perfect family . That like everyone in your family is super close and happy and that you all like wear the same glasses.

Avery : Uh . No. I'm the only one with glasses .

Pause.

*Sam : **You probably should go visit her at some point .***

Avery : I'm not interested.

They sweep for a while. Then Sam takes his iPhone out of his back pocket and fiddles with it. Then he looks over at Avery.

Analysis:

In this data, the commissive speech act of offering occurs when Sam suggests Avery visit his family; This shows Sam's commitment to helping Avery deal with his past. By saying, **“You probably should go visit her at some point,”** Sam implied that he felt there was value or merit in the suggestion. This suggestion is a form of offer or invitation to take action in the future. Even though Avery didn't accept it. Avery's immediate response of rejection indicates that the offer was not taken or rejected. Apart from that, this offer shows Sam's concern and good intentions as a friend towards Avery.

In speech act theory, the sentence **“You probably should go visit her at some point,”** can be considered an *Literal and Indirect Speech Act*. Indirectly, Sam's sentence suggests or encourages Avery to visit his family, but it is not expressed as an explicit request or command. From a literal view, this sentence does not contain figurative meaning; the words used have meanings according to their direct meanings.

Data 2

Setting:

Sam run back to the projection room. He looked very enthusiastic. Avery, wearing casual clothes, was standing near a movie rack, which he looked curious about. Sam returned with two octagonal film cans in his hands. With a big smile, he showed the cans to Avery.

Participants:

Sam and Avery

Sam : Oh, Wait.

Sam runs back up to the projection booth. We see bim grab two octagonal tins. He comes back down with them.

Sam : Some of Steve's old reels . He took most of the good ones. But there are a couple left.

Avery : Oh. Okay.

Sam puts each one down on the floor, reading its label out loud while he does this.

Sam : Crouching Tiger Hidden Dragon ... Rugrats in Paris ...

He runs back up to the booth, then comes back down with two more tins, beaving them down on the ground.

*Sam : Star Trek Insurrection and Honey I Shrunk the Kids . That's actually a pretty good find. **You want them ? We were just gonna throw these out too.***

Avery : Um. Yeah. Sure. Hold on.

Analysis:

In the data above, there is a commissive speech act of offer uttered by Sam in the form **“You want them? We were just gonna throw these out too.”** Sam's question contains a very clear and direct offer to the interlocutor. With just a few words, Sam allows Avery to have something that might be valuable or enjoyable. Sam didn't stop there. He also added an important statement, "We will also throw this away." urged Avery.

In speech act theory, the sentence **“You want them? We were just gonna throw these out too.”** can be categorized as an *Non-Literal and Indirect Speech Act*. This sentence is indirect because Sam intends to offer an item to Avery before

throwing it away, but this is conveyed in the form of a question that does not directly state the purpose of the offer. This sentence is also considered non-literal because, although it mentions throwing away, Sam may only want to give Avery a chance to consider whether or not to have the item, not throw it away. In this context, the sentence not only states a standard question but also implies an offer. Consequently, the sentence's original meaning and its true intention are different.

c) Threatening Of Commissive Speech Acts

Data 1

Setting:

In a quiet hallway at a cinema, two employees, Sam and Avery, who were sitting with brooms in their hands. Avery took out a letter that was neatly folded in his hand. He was preparing to read the letter aloud, a letter addressed to Mr Saranac, the new owner who planned to turn The Flick cinema into the North Brookfield 'Venue'. Sam, sitting across the aisle, watched intently. Things like This are about preserving memories and places that have been part of their lives.

Participants:

Sam and Avery

Sam : Okay. Ready. Actually . Wait .

Avery : What?

Sam : If I listen to this you have to do yehezkiel 25:17 for me once it's over.

Avery : Uch . Fine.

Sam : great. I'm ready.

Avery : "Dear Mr. Saranac, My name is Avery Sharpe and I am an employee at the North Brookfield Flick. I recently learned of your plans to buy The Flick and turn it into the North Brookfield 'Venue.' I commend you on your keen business sense and your entrepreneurial ... " I'm still trying to figure out the right word to use ."Entrepre- neurial ..."

Analysis:

The data above shows what Sam said when he said, "**If I listen to this you have to do Yehezkiel 25:17 for me once it's over.**" the speech made by Sam was a threatening commissive speech act. Sam asks Avery to include readings that indirectly threaten Mr. Saranac with moral and spiritual consequences. Sam uses the commissive speech act of threatening in a subtle but effective way. Sam's form of telling Avery to read Yehezkiel 25:17 after the letter had been read was a strategy to provide a strong threat without stating it directly.

In speech act theory. In the sentence, "**If I listen to this you have to do yehezkiel 25:17 for me once it's over.**" the speaker seems to expect Avery to understand a hidden command that can only be understood if he is familiar with the symbolic meaning of the verse Yehezkiel 25:17. The sentence implies a message that Sam does not directly convey. This is not an explicit command but rather a request expressed figuratively so that Avery must interpret the action Sam is referring to for himself. Thus, this sentence is a *Non-Literal and Indirect Speech Act* because its meaning depends on their interpretation, unlike the words' literal sense.

d) Refusing Of Commissive Speech Acts

Data 1

Setting:

Sam and Avery were in the middle of the theater, cleaning the area and sweeping the floor while talking. The atmosphere was a little tense and awkward, with Sam feeling frustrated. He seemed upset, explaining that he felt burdened with the added responsibility every Saturday. Steve, who was supposed to be in charge of this job, was often absent, and this left Sam having to do a lot of the work himself, such as making soda and popcorn for the customers. Avery, listening attentively, tried to calm Sam by promising that the situation would not happen again. They continued sweeping in silence for a moment; in the end, Sam let out his complaint; he was fed up with this kind of situation. Avery nodded, a little confused, trying to show concern even though he couldn't come up with a solution.

Participants:

Sam and Avery

Sam : Fine. Fine.

Pause. Sam goes back to sweeping, then:

*Sam : **I mean , it's no big deal.** But I'm sort of de facto in charge on Saturdays / and-*

Avery : No, I know.

Sam : It just puts me in an awkward position . That's all . Steve's never here so it was just me and I had to-

Avery : I can promise you that it won't happen again. Pause.

Sam : I had to do soda and make a whole batch of popcorn by / myself.

Avery : *I'm so sorry.*

Sam : **No. It's cool.**

Pause. They both start sweeping. Then, unable to help himself:

Sam : *I'm just like I don't know why Steve doesn't fucking pro- mote me. I'm so sick of this shit.*

Avery nods, a little confused.

Analysis:

The data above shows that all the statements spoken by Sam reveal that he feels awkward because he has to handle the work that should be done by Steve, who is often not present for work. Sam rebuffs Avery's attempts to calm him down by saying, **“I mean, it's not a big deal.”** The sentence conveyed the meaning that it didn't matter, but it was clear from his tone that he was still dissatisfied. This rejection showed that Avery's promises were not enough to quell the dissatisfaction that had been building. Sam goes on to state that he has to make his own soda and popcorn, a task that makes Avery feel even more overwhelmed. Avery apologizes, but Sam rejects the apology by saying, **“No, it's cool.”** This statement means that everything is fine, although it is clear from the subsequent conversation that Sam is still frustrated. The analysis shows how commissive speech acts refuse to play a role in this conversation. Sam indirectly rejected Avery's promise and apology, indicating that Avery's solution was not enough to overcome the frustration and dissatisfaction he was experiencing. This rejection refers to the tension and injustice Sam feels at his workplace.

In speech act theory, the sentence **“I mean, it's not a big deal.”** can be categorized as an *Non-Literal and Indirect Speech Act* because Sam feels uncomfortable or considers the situation necessary but chooses to downplay it. In

this case, Sam may be trying to cover up his true feelings and hope that Avery can catch the sentence's meaning, "it's not a big deal." This statement is a way to calm Avery down and show a calm attitude even though he feels otherwise. In other words, Sam conveys a message that is different from the literal meaning of his sentence by reducing attention to the critical problem.

Data 2

Setting:

Mawar is a woman with a neat, firm appearance and a confident attitude, standing near Sam's table. Sam, who looked a little nervous, sat with his hands in his lap. Mawar looked annoyed and spoke in a high tone with a hint of rebuke. Across from them was Rose, a woman with a calm but alert aura, sitting while looking at Sam with a gaze full of questions. In the corner of the room, Avery, a new employee, tried to look busy with his work, even though his ears were focused on the ongoing conversation.

Participants:

Mawar, Sam, and Rose

Mawar : (to Sam) Did you tell him about dinner money?

Sam gets weird

Sam : Uh - what ? No. Wait-

Rose : What did you do last night? Did you take it all?

Sam : I thought that he just started working here,/so-

Rose : Well. Exactly, dumbass. You have to explain it to him.

Sam : It's just - we have no idea if he's going to be cool with / it and-

Rose : He has to be cool with it.

Avery is trying to look like he's not listening.

Analysis:

From the data above, Sam said a sentence that showed initial confusion "**Uh, what?**" followed by the indirect rejection "**No. Wait.**" This refusal is a form of commissive speech act of refusing because Sam avoids a direct answer by stating that he has not done so without giving a concrete reason. When asked further by Rose, Sam tried to divert attention from the direct question by giving the excuse, "*I thought that he just started working here,/so-*" This statement meant that the person in question had just started working there. This is a form of denial because Sam is trying to avoid direct responsibility. Sam repeatedly avoided giving clear, direct answers. In this analysis, Sam uses the commissive speech act of refusing by avoiding direct commitment, providing reasons and context, showing uncertainty, and using doubt to delay action. These strategies allow Sam to avoid direct responsibility without having to reject the request made to him by the interlocutor clearly.

In speech act theory, the sentence uttered by Sam, "**Uh, what?**" followed by the indirect rejection "**No. Wait.**" is included in the *Non-Literal and Indirect Speech Act*. The utterance is a statement containing an implied meaning, which illustrates how Sam tries to convey an opinion or assessment without expressing it directly. By mentioning that Steve just started his job, Sam provides essential information and suggests that there may be a reason behind the person's performance that is not yet fully visible. With this statement, Sam hopes that Avery and Rose can realise that the person in question may still be adjusting or learning.

Data 3

Setting:

In a nearly empty cinema with a quiet and dim atmosphere, the only light came from the projector on the now black screen, where the film's end credits had just finished playing. Avery and Sam enter the cinema wearing their work uniforms, indicating that they are theater cleaners. They pushed a large yellow mop bucket on wheels and a mop that was no longer suitable for use. They saw a man asleep in his seat when they approached the fifth or sixth row. He looked peaceful and undisturbed by the noise around him. Avery hesitates, unsure how to wake him, so Avery calls Sam to wake the dreaming person.

Participants:

Sam, Avery, and the man who dreams

SCENE FIVE

Darkness. The final credits of a movie. Swelling music. Light from the projector. A Dreaming Man has stayed till the end of the credits. The music ends. A flash of green. A flash of white. The lights in the theater automatically flicker on. A few seconds later, Avery and Sam come in through the door,, in the middle of a conversation. This time they have mops and a large yellow mop bucket on wheels. It is the end of the night.

*Sam : (not noticing there is still someone in the theater) **I disagree. I strongly disagree.***

Avery : Name one. Name one great American movie made in the-

Avery notices the Dreaming Man and stops talking. The man is in the fifth or sixth row, lightly sleeping, facing forward. Maybe his head is subtly listing to one side. Sam and Avery start to clean, waiting for him to go. The man is on Avery's side of the aisle. Avery eventually walks over, looks at the man, and sees that he's asleep. Avery isn't sure what to do. He, turns for Sam to come over. Sam comes over.

Avery : (to the man) Excuse me.

The man doesn't move or wake up. Sam pokes his shoulder, a little too aggressively. The man jolts awake and stares at them.

Sam : The movie is over.

The Dreaming Man : Oh. Sorry.

Analysis:

In the data above, we can see how Sam uses the speech act "**I disagree. I strongly disagree.**" To express rejection. In this story, Sam firmly rejects or disagrees with something Avery did previously. This rejection is a commissive speech act because Sam is committed to opposing or disagreeing with Avery's opinion. Sam's rejection of Avery's statements or opinions creates conflict in the conversation. This case shows that there are differences in views between the two speakers.

In speech act theory, the sentence "**I disagree. I strongly disagree.**" is a *Literal and Direct Speech Act*. This utterance conveys a clear and firm message of disagreement uttered by Sam towards an opinion or situation being discussed. By repeating his statement of disagreement with added emphasis on the word "strongly," Sam wants to strengthen his position directly, without any further interpretation. This firm utterance shows that Sam has a strong view and does not want to give the impression of doubt or ambiguity regarding his attitude.

e) Swearing Of Commissive Speech Acts

Data 1

Setting:

After finishing cleaning up in the theater, Sam continued his duties while Avery remained in the hallway with a mop. With slow steps and his head bowed, Sam walked through the hall and out. They engaged in a brief conversation about the Bourne films, which have been hailed as one of the most influential works of cinema of the last decade. After this brief discussion, the two of them returned to focusing on cleaning the floor.

Participants:

Sam and Avery

Avery : Those are good movies. Very good movies. But ultimately disappointing.

Sam : Lord of the Rings! Return of the King!

Avery : Are you kidding me?

Sam : Uh uh uh uh... The third Bourne movie! The Bourne Ultimatum!

Avery : This is a pointless debate.

*Sam : **oh come on! Those Bourne movies are like like like fine wines!***

Avery shakes bis head.

Sam : Uh ... The Aviator ! Wait. Never mind.

Rose : (reading loudly) "Leo and Capricorn."

"It's hard to make this combination of personalities work in a long - term love relationship." Ooh.

Sorry guys.

Analysis:

In the data above, Sam performs the commissive speech act of swearing when he says **“oh come on! Those Bourne movies are like like like fine wines!”**

This statement can be said to be a commissive speech act of swearing because Sam makes a statement to convince the interlocutor that *Bourne* is a quality film that gets better with time, which is similar to a quality wine that gets better with age and the longer it is stored. Sam seemed to swear that the movie *Bourne* not only is good, but it will always be considered to get better as time goes by. While he expressed deep conviction about the film's quality, Sam was committed to maintaining his opinion that the Bourne films were quality work.

In speech act theory, in the statement, **“oh come on! Those Bourne movies are like like like fine wines!”** This can be categorized as a *Non-Literal and Direct Speech Act*; the utterance is Sam's way of expressing praise for Bourne movies by comparing them indirectly using a metaphor. By saying that Bourne movies are “like fine wine,” Sam wants to convey that the film gets better or more appreciated over time, like wine that increases in value as it is stored longer. The praise is delivered directly by Sam, but using figurative language or expressions, not literal meaning. Through this expression, Sam hopes that Rose and Avery understand that the movies have a unique appeal that continues to grow without additional explanation.

Data 2

Setting:

One night at the movies, Sam and Avery were mopping the floor. Sam acts coldly towards Avery, but he doesn't say a word. They worked in awkward silence, the only sound of someone mopping the floor, occasionally punctuated by the sound of a mop being wrung out in a yellow bucket, followed by drops of water

falling. The atmosphere became quieter when the mop touched the floor again. Meanwhile, Rose was in the projection room, running the film. Not long after, he sat in the back seat next to Avery. He took out some money from his pocket and counted it slowly.

Participant:

Avery and Sam

Avery : you're gonna have to-. Now my puke is all over the place.

His head swimming. I'm so sorry. Are you still mad at me?

Sam : It's fine. I'm not mad at you.

Avery : It's everywhere. Why would somebody do that?

Sam : This happens. This kind of thing happens in movie theaters. I'm gonna deal with it.

Avery : But you have such a sensitive sense of smell!

*Sam : Avery. **Don't worry about it. I'm totally cool with puke.** I'm totally cool with shit. I'm gonna take care of it.*

Sam walks up the aisle toward the door. Before exiting he stoically thrusts the mop up into the air like a sword.

Analysis:

In the data above, Sam performs the commissive speech act of swearing when he says, “**Don't worry about it. I'm totally cool with puke.**” With this story, Sam tried to calm Avery. The commissive speech act of swearing can be seen in this sentence; Sam conveys confidence that he can handle an unpleasant situation, even though he has a sensitive sense of smell even though the situation is undesirable. Sam repeatedly reassures Avery that he can face it, indirectly showing his strong belief that he can and will do it. In this case, Sam does not explicitly use words like "I swear," but from the context and repetition of the

promise, it is clear that there is a strong commitment as if Sam vowed to handle the problem without coercion from any party.

In speech act theory, the sentence “**Don't worry about it. I'm totally cool with puke.**” can be categorized as a *Non-Literal and Indirect Speech Act*. The utterance shows how Sam tries to calm Avery by emphasizing that he doesn't feel disturbed or minded by the vomit in the cinema. Although it sounds like Sam is comfortable with the vomit, the real intention is to make Avery not feel anxious or guilty. Sam uses this statement as a form of expression that the situation is delicate so that Avery doesn't need to think about this problem further. The goal is more to comfort Avery than to assert his speech attitude towards the vomit literally.

Data 3

Setting:

In the stillness of the night, the theater hallway looked dark with a quiet atmosphere; only faint sounds could be heard from the street outside the cinema. The theater door was wide open as if waiting for someone to arrive, but it still felt cold and empty. In the middle of the long hallway, Avery stood nervously; Sam was in the projection booth, busy with a strange metal device that made a slight sound when touched, and then walked down the hall to join Avery. Sam disappeared again, leaving Avery alone in a quiet hallway. A few seconds later, Sam appeared again in the projection booth, looking busy with something. Then, he left and went down the hall carrying another metal tool.

Participant:

Sam and Avery

SCENE EIGHT

Avery, in street clothes, is standing in the middle of the aisle, waiting. The door to the theater is propped open. Sam, also in street clothes, is up in the projection booth moving around.

Avery : (calling out)Are you sure he's not here?

Sam doesn't hear him. He leaves the booth and a few seconds later he comes down into the ballway with a strange - looking piece of metal equipment. He heaves it onto the floor.

Avery : Are you sure he isn't gonna like come in all of a sudden?

Sam : Yeah, yeah. He's away for the weekend. Trust me.

Analysis:

In the data above, the commissive speech act of swearing is carried out by Sam when he says "**Yeah, yeah. He's away for the weekend. Trust me.**" This statement is a commissive speech act of swearing because Sam explicitly commits that the person they are talking about will not appear. This sentence not only serves as casual information, but more than that, Sam gives Avery assurance that they are safe from harm. It was as if he swore that what he said was true. He is responsible for ensuring that the situation remains safe. Sam indirectly swears that the situation will remain under control, but Avery's hesitant response gives tension between the two.

In speech act theory, the sentence "**Yeah, yeah. He's away for the weekend. Trust me**" is included in the *Literal and Direct Speech Act*. Sam conveys his meaning clearly without using figures of speech or meanings that need further

interpretation. The speech sentence shows how Sam conveys information directly to convince Avery. By saying that the person in question is indeed going away for the weekend, Sam gives certainty and expects Avery to believe him. This statement has no hidden meaning or additional meaning; Sam just wants to convey that the person is going away and hopes Avery will believe his words.

f) Voluntary Of Commissive Speech Acts

Data 1

Setting:

Darkness occurs at the end of the film's credits, when the theater's lights come on automatically. A few seconds later Avery and Sam came through the door carrying a mop and a large yellow bucket that had wheels. Avery strongly disagreed when he realized that there was still someone in the midnight theater when the film's credits had ended.

Participants:

Sam and Avery

Avery : Yeah. There are a bunch of red like...they're like little red lesions or something.

Sam : Lesions??

Like they're kind of red oval - shaped ... Auggh !

Avery pulls Sam's shirt down .

Sam : What ? What ?

Avery : They started freaking me out.

*Sam : Great. Fucking great. **I'm gonna go look in the bathroom.***

Sam exits. Avery keeps mopping, by himself. He reaches the front row. Rose knocks on the window of the projection booth. Avery looks up. Rose smiles and mouths something he (and we) can't understand.

Analysis:

In the data above, Sam voluntarily performs a commissive speech act when he says, "**I'm gonna go look in the bathroom.**" This statement is a voluntary commissive speech act because Sam commits to finding out about the "red lesion" that Avery saw. There was no pressure from Avery for Sam to do it. Sam voluntarily decides to take such action. Even though Sam didn't seem too enthusiastic, he was still committed to taking action. In this case, Sam uses a voluntary commissive speech act by stating his intention to act in the future.

In the theory of speech acts, the sentence "**I'm gonna go look in the bathroom.**" This is included in the *Literal and Direct Speech Act* because there is no figurative element or additional meaning where Sam's action states his intention directly to look for someone in the bathroom who has left red spots. Sam speaks clearly without hidden meanings or intentions behind his words. Sam repeatedly informs that he is going to the toilet to find someone he is looking for.

Data 2

Setting:

The back door of the cinema opened slowly; Sam peeked in to make sure it was safe. After that, he closed the door but immediately opened it again. This time, he brought a large trash can and placed it in front of the door to keep it open. Then, Sam went out again and returned in carrying a large push broom and a saucepan. Skylar followed behind, holding her own broom and small pot. Sam stood on one side of the hall and started sweeping.

On the other hand, Skylar also started cleaning the floor deftly. While working, Skylar accidentally kicked a plastic bottle, which then rolled away. Quickly, he ran after the bottle, grabbed it, and threw it into the trash can by the door. Skylar works faster and more efficiently than Sam. Sam was impressed with Skylar's cleaning skills.

Participant:

Sam and Skylar

Sam : Cool. Cool.

(pause)

Did he talk to you about how to clean the butter dispenser?

Skylar : Uh-

Sam : I do Windex and then I use the almond hand soap in the bath- room.

Skylar : Oh. Okay. At my old job we just Windexed and then rinsed it off.

After a short pause:

*Sam : **Yeah. I would try the almond hand soap too.** Skylar : Okay. Cool. They keep cleaning.*

Analysis:

In the data above, the voluntary commissive speech act shown by Sam when saying the speech "**Yeah. I would try the almond hand soap too.**" This speech act is a voluntary commissive because Sam himself made the decision to try this method without any coercion from other parties. In this story, Sam voluntarily makes a commitment to take action in the future to try almond hand soap. This commitment was conveyed directly, and Sam chose to take this action in response to a suggestion from Skylar.

In speech act theory, sentence, "**Yeah. I would try the almond hand soap too.**" can be categorized as a *Literal and Direct Speech Act*. Sam conveys his wishes clearly and according to the intent of the words. Sam plans to try almond-scented hand soap by stating his intentions simply and directly, without any hidden or figurative meaning in his speech. Sam intends to try the hand soap, and no additional meaning needs to be interpreted.

B. Discussions

After analyzing 13 speech data produced by the main character in the drama script "The Flick By Annie Baker", in the use of the commissive, the speaker takes action to create a world based on words (Yule, 1996: 54). This research found that the types of commissive speech acts used by the main character were commissive speech acts, namely promising, offering, threatening, refusing, swearing, and also voluntary. Next, the researcher analyzed the speech acts in the speech. In this drama performance, the speaker clearly carries out one action in one utterance. This is found when speakers want to express their thoughts, to command what they want and convey a future message.

The first question is answered by analyzing and classifying 13 commissive speech acts shown by the main character in the drama script The Flick by Annie Baker. Of the six types of commissive speech acts explained by Searle's theory (1985), researchers found 2 types of promising, two types of offering, 1 type of threatening, 3 types of refusing, three types of swearing, and 2 types of voluntary speech acts.

No.	Category Of Commissive Speech Act	Quantity
a	Promise of Commissive Speech Acts	2
b	Offering Of Commissive Speech Acts	2
c	Threatening Of Commissive Speech Acts	1
d	Refusing Of Commissive Speech Acts	3
e	Swearing Of Commissive Speech Acts	3
f	Voluntary Of Commissive Speech Acts	2
Total		13

First, a promise, where the speaker tries to convince the other person through a statement of commitment to do something seriously in the future. Examples can be found in sentences *"I'll show you. In a minute"* (data 1) and *"I'll take care of it later. They sweep for a while"* (data 2). The second is offering, where the speaker makes a suggestion or offer to the other person to take an action. An example is seen in the sentence *"You probably should go visit her at some point"* (data 1) and *"You want them? We were just gonna throw these out too"* (data 2). Next, threatening, namely when the speaker makes a subtle threat without stating the intention directly, for example in *"If I listen to this you have to do yehezkiel 25:17 for me once it's over"* (data 1).

Apart from that, there is refusing, where the speaker expresses rejection of an invitation or commitment, either directly or indirectly. Examples are found in *"No. It's cool"* (data 1), *"Uh - what? No. Wait-"* (data 2), and *"I disagree. I strongly disagree"* (data 3). Then, there are vowed utterances, where the speaker convinces the other person through a statement of commitment, as in *"Oh come*

on! Those bourne movies are like like like fines wines!" (data 1), "Don't worry about it. I'm totally cool with puke" (data 2) and "Yeah, yeah. He's away for the weekend. Trust me" (data 3). Lastly, voluntary, namely when the speaker makes a commitment to carry out an action without coercion from another party, as seen in "I'm gonna go look in the bathroom" (data 1) and "Yeah. I would try the almond hand soap too" (data 2).

The second question is answered by analyzing how commissive speech acts are used in 13 data, using Paker's (1986) theory of direct, indirect and literal, non-literal speech acts.

No.	Category	Quantity
a.	Literal Direct Speech Act	6
b.	Literal Indirect Speech Act	1
c.	Non-literal Direct Speech Act	1
d.	Non-literal Indirect Speech Act	5
Total		13

The above table displays the total results of the analysis of literal, non-literal, direct, or indirect speech acts on 13 data findings in this study.

Literal and direct speech act are the largest category of findings, with 6 data. For example, in Sam's utterance, "I'll show you. In a moment," Sam clearly states his intention to show Avery something shortly. The expression has a clear and straightforward meaning and does not require further understanding beyond its literal meaning.

In category of literal and indirect speech act, the researcher found 1 data finding. In the utterance, "You might have to visit him sometime." The sentence Sam conveys indirectly suggests or encourages Avery to visit his family. From a literal view, this sentence does not contain figurative meaning; the words used have meanings according to their direct meaning.

In category of non-literal and direct speech act, the researcher found 1 data finding. In the utterance, "oh come on! Bourne films are like fine wine!" The praise sentence was delivered directly by Sam, but using figurative language or expressions, it does not have a literal meaning. Sam hopes for Rose through this expression and understands that these films have a unique appeal that continues to grow without additional explanation.

In category of non-literal and indirect speech act researchers found 5 data findings. For example, the utterance, "I mean, it's not a big deal." In this statement, Sam feels uncomfortable or considers the situation necessary but chooses to underestimate it. In this case, Sam may be trying to cover up his true feelings and hopes that Avery can catch the meaning of the expression. In other words, Sam conveys a message that is different from the literal meaning of his sentence by reducing attention to significant problems.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

The researcher presents conclusions and recommendations in this chapter. This research found that Annie Baker's drama script, *The Flick*, uses commissive speech acts. The analysis reveals that the main characters use commissive speech when they utter statements containing future actions.

1. In this analysis, six types of commissive speech acts have been found. As follows, namely: promise, offer, threaten, refuse, swear, and volunteer. 13 data were found which stated that the speech act of promising was found in 2 data, the speech act of offering was found in 2 data, the speech act of threatening was found in 1 data, the speech act of refusing was found in 3 data, the speech act of swearing was found in 3 data, and the speech act of volunteering was found in 2 data. In general, the research results show that the types of commissive speech acts most frequently uttered by the main characters in the drama script "*The Flick*" are refusing and swearing.
2. Through analysis of commissive speech acts, writers and readers can improve conversational strategies in their communication and build more positive relationships. The results of this research add to our understanding of commissive speech acts in the context of drama texts and provide valuable information for future researchers and practitioners who wish to increase awareness and understanding of literary works in the same context.

B. Suggestion

For those who are interested in studying commissive speech acts, this research can provide an example of an analysis of commissive speech acts. However, this research still needs to be perfect because it only discusses a small part of all aspects that can be studied in linguistics. Apart from being related to the contribution of this research to linguistics, this research can also be a reference in linguistic teaching and learning.

For this reason, The researcher anticipates that this study will be beneficial, especially for the researcher himself and future researchers, both scriptwriters, drama actors, and other literary artists. Further study is recommended on types of commissive speech acts such as swearing, agreeing, and offering. Future researchers are advised to conduct additional research regarding the function of the kinds of commissive speech acts. To be more efficient, limiting the amount of data can also speed up the analysis process.

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CURRICULUM VITAE



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