

**A PRAGMATIC ANALYSIS OF ILLOCUTIONARY ACTS IN
MARVEL'S SPIDER-MAN VIDEO GAME**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2025**

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*MARVEL'S SPIDER-MAN VIDEO GAME***

THESIS

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

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2025**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "*A Pragmatic Analysis Of Illocutionary Acts In Marvel's Spider-Man Video Game*" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any projection or claim, I am the only person who is responsible for that.

Malang, 12th December 2025

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This to certify that Yanuar Rozikin's thesis entitled "*A Pragmatic Analysis Of Illocutionary Acts In Marvel's Spider-Man Video Game*" has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S.).

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MOTTO

*“Never give up on your dreams, the future is built on dreams”
-Optimus Prime-*

DEDICATION

I dedicate this thesis to my beloved parents, who have always been a source of strength, prayers, and inspiration. I would like to express my gratitude to my beloved parents for their endless sacrifices and guidance. I also dedicate this thesis to my two sisters, who have always provided support and encouragement throughout this journey. I would also like to thank my lecturers, friends, and everyone else who has supported me during the writing of this thesis.

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Salawat and salam were continuously poured out on Prophet Muhammad SAW, and peace and blessings be upon him, along with his family, friends, and followers, until the end of time. The thesis entitled *A Pragmatic Analysis of Illocutionary Acts In Marvel’s Spider-Man Video Game* was made to meet one of the requirements for achieving a degree of *Sarjana Sastra* (S.S.) in the Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Completing the thesis was made possible with the participation of those who have provided endless motivation, counsel, and support. Therefore, with deep gratitude and appreciation, the researcher would like to extend thanks to all who have contributed to the drafting of this thesis:

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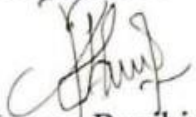
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The researcher realized that many shortcomings still need to be corrected and improved in preparing this thesis. For that, the researcher hopes that there will be

input for this thesis and further research appropriate to the issue or object of this thesis. The researcher hopes this thesis may benefit the researcher, family, and the wider community.

Malang, 12th December 2025

The Researcher



Yanuar Rozikin

ABSTRACT

Rozikin, Yanuar (2025). *A Pragmatic Analysis of Illocutionary Acts in Marvel's Spider-Man Video Game*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Zainur Rofiq, M.A.

Keywords: Illocutionary Acts, Directness and Literalness, Dialog Video Game

These days, video games have the potential to surpass other entertainment industries such as movies and music. With easier access to video games, such as smartphones, video games have become the most profitable entertainment industry today. Previous studies on illocutionary acts have mainly focused on traditional forms of entertainment. However, research examining illocutionary acts in interactive media particularly video games remains limited. Addressing this gap, this study investigates the interactions and dialogues within a video game, specifically focusing on the utterances delivered by Spider-Man. This study analyzes how Spider-Man gains other characters' trust in him. This study relies on speech data collected through sorting dialogues in the game. The data found was analyzed interpretively using Searle's (1979) speech act framework, then analyzed using Parker's (1986) framework on how these speech acts are realized by Spider-Man. This study contributes to speech act theory, particularly by demonstrating the use of illocutionary act in the context of video game dialogue research. The practical implications for superhero character design studies based on the findings of this study on Spider-Man show that superhero personas are not only shaped by visual aspects but also by how they uttered their speech.

مستخلص البحث

روزيكين، يانوار ٢٠٢٥. تحليل براغماتي للأفعال الإلوكونيونية في النكات الموجودة في لعبة فيديو Marvel's Spider-Man. أطروحة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم مالانج الإسلامية الحكومية. المشرف: زينور رفيق، ماجستير.

الكلمات المفتاحية: الأفعال الإلوكونيونية، القوة، النكات

تناقش هذه الدراسة كيفية استخدام السخرية لتوليد القوة التي يستخدمها سبايدرمان ضد أعدائه أو خصومه في لعبة Marvel's Spider-Man، من خلال تطبيق خمسة أنواع من الأفعال الإلوكونيونية التي اقترحها سيرل لتصنيف وفهم العبارات التي يطلقها سبايدرمان في تفاعلاته مع الشخصيات الأخرى في اللعبة. ظهرت هذه الدراسة بسبب التطور السريع لألعاب الفيديو في العقد الأخيرين، مما أدى إلى تغيير النظرة الأولية للألعاب باعتبارها مجرد وسيلة ترفيه إلى موضوع بحث حيث توجد العديد من الجوانب الفريدة التي لا توجد في أي وسيلة إعلامية أخرى. تهدف هذه الدراسة إلى تحديد وفهم كيف أن العبارات في ألعاب الفيديو لها خصائص فريدة يمكن دراستها باستخدام مناهج مختلفة. باستخدام طريقة براغماتية، يتم تحليل العبارات المختارة للكشف عن أنواع وطرق استخدامها لممارسة السلطة، مع التركيز على تعليقات سبايدرمان الساخرة، التي تعمل كأداة لممارسة السلطة أثناء التفاعلات. تظهر نتائج هذه الدراسة خمسة أنواع من الأفعال الكلامية الإلوكونيونية، ثلاثة منها يستخدمها سبايدرمان لممارسة السلطة عند التفاعل مع أعدائه. لتحديد نوع العبارات التي يستخدمها سبايدرمان لممارسة السلطة، يتم استخدام نظرية سيرل للأفعال الإلوكونيونية لتصنيف أنواع العبارات وتحليل كيفية استخدامها لممارسة السلطة.

ABSTRAK

Rozikin, Yanuar (2025). *A Pragmatic Analysis of Illocutionary Acts in Marvel's Spider-Man Video Game*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Zainur Rofiq, M.A.

Kata Kunci: *Tindak Ilokusi, Kelangsungan dan Keliteralan, Dialog Video Game*

Dewasa ini, *gim* memiliki potensi untuk melampaui industri hiburan lainnya seperti film dan musik. Dengan akses yang lebih mudah ke permainan video, seperti melalui smartphone, *gim* telah menjadi industri hiburan paling menguntungkan saat ini. Studi sebelumnya tentang tindakan ilokusi telah dilakukan yang berfokus pada bermacam-macam hiburan tradisional. Namun, penelitian yang mengkaji tindakan ilokusi dalam media interaktif, khususnya pada *gim*, masih terbatas. Untuk mengatasi kesenjangan ini, studi ini menyelidiki interaksi dan dialog dalam sebuah *gim*, dengan fokus khusus pada ucapan yang diucapkan oleh Spider-Man. Penelitian ini menganalisis bagaimana fungsi tindak ilokusi digunakan Spider-Man untuk membangun kepercayaan karakter lain pada dirinya. Penelitian ini bersandar pada data tuturan yang dikumpulkan melalui pemilahan dialog dalam permainan, data yang ditemukan dianalisis secara interpretif menggunakan kerangka tindak tutur Searle (1979), kemudian dianalisis menggunakan kerangka Parker (1986) tentang bagaimana tindak tutur tersebut direalisasikan oleh Spider-Man. Penelitian ini memberikan kontribusi terhadap teori tindak tutur, khususnya dengan menunjukkan penggunaan tindak ilokusi dalam konteks penelitian dialog dalam *gim*. Implikasi praktis bagi studi desain karakter superhero berdasarkan temuan penelitian ini tentang Spider-Man menunjukkan bahwa persona superhero tidak hanya dibentuk oleh aspek visual, tetapi juga dari cara mereka menyampaikan ujaran mereka.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Video games have the potential to surpass other entertainment industries such as movies and music. With easier access to video games, such as smartphones, video games have become the most profitable entertainment industry today. In recent decades, video games have experienced substantial growth as a form of expression, thus attracting great financial interest (Heikkonen, 2018). Based on several entertainment industry statistics, it was found that the gaming industry has surpassed the global revenue of other entertainment industries. In 2022, the global gaming industry earned approximately \$184.4 billion, the global recorded music industry produced \$26.2 billion, and the global film industry generated \$26 billion in box office revenue (Arora, 2023). This shows that video games are the most profitable entertainment industry in recent years. Therefore, video games are an interesting research topic to discuss.

One aspect that makes video games the most profitable entertainment industry is dialogue. Dialogue is one of many crucial elements in video games. Kao et al. (2022) state that dialogue in video games facilitates storytelling, the creation of a complex and realistic environment, and the establishment of emotional tone. Therefore, dialogue in video games is worthy of linguistic research using a pragmatic approach. In a video

game, there are several aspects that build the narrative progress of a video game, ranging from visual aspects that help build the gaming experience to dialogue that shows interactions between characters and interactions between characters and players. Dialogue in video games is the most important thing where dialogue is used as a tool to provide information to players (Holmes, 2021). In video games, dialogue often appears because it is a tool for conveying clear information. Dialogue is employed to communicate explicit messages with minimal potential for misinterpretation (Grimshaw, 2011). Thus, it is certain that dialogue in a video game is very important for the narrative progress to run flawlessly.

Video games feature a variety of dialogues that allow players to interact with the world within the game. There are various types and functions of dialogue in a video game, namely: dialogue between the game creator and the players, and dialogue between characters in the game. Domsch (2017) states that games often utilize two distinct levels of communication: one occurring within the fictional environment referred to as diegetic communication and the other aimed at the player called ludic communication. Of these two types of dialogue, diegetic communication is the most common in video games because it is directly related to interactions between characters and the game environment. In the context of this study, the use of illocutionary acts plays an important role in examining the function and meaning of dialogue between characters in a video game.

Illocutionary acts can be used to determine the true meaning of utterances made by speakers (Hausca et al., 2020). The use of illocutionary acts often appears in dialogues in video games, because the utterances between characters are not always direct. Therefore, to understand the true meaning of a dialogue, it is very important to study illocutionary acts. The function of illocutionary acts is to determine the true meaning of the utterances conveyed by speakers. Illocutionary acts refer to the function of words, particularly the intended meaning of the speakers (Sihombing et al., 2021). In video games, there are many utterances conveyed by characters when they engage in dialogue. Illocutionary acts are used to understand the true meaning of these dialogues.

Digital interaction in video games has a different function compared to other entertainment platforms such as social media. Wohn and Lee (2013, as cited in Engelstätter & Ward, 2022) demonstrate that Social Network Games, which frequently rely on interactions with others, are predominantly utilized as a coping technique and for leisure rather than for social engagement. Thus, digital interactions that occur in video games, especially between players, are only used to relax for a moment from real life. This is different from the context of this study, where the interactions or dialogues that occur focus on dialogues between characters. Through the information obtained from the dialogues, video games allow players to interact with that information (Caroux et al., 2015). Dialogues between characters in video games are very important because they provide clues about what players should do next.

There are several of relevant researches that supports this study. First, research on illocutionary acts used in different contexts, namely in the context of entertainment (Rais & Triyono, 2019; Hausca et al, 2020; Khairunnisa & Manaf, 2021; Ngasini et al, 2021). Second, research that discusses dialogue in video games (Zhang & Song, 2022; Rennick et al., 2023). Finally, research using a pragmatic approach that focuses on the character Spider-Man (Liyawan et al, 2022; Shelviana & Mulatsih, 2022; Insyra & Supri, 2023; Sari & Sutopo, 2024; Dirgantara et al, 2024).

Research discussing the use of illocutionary acts in different contexts shows different results. For example, research conducted by Hausca et al. (2020), which focused on the entertainment context (interviews with celebrities), found that four of the five types of illocutionary acts appeared in this study, namely representative, commissive, directive, and expressive. Representative speech acts are the type most often used during interviews. Then, a study focusing on the political context conducted by Ahmed & Amir (2021) found that directive, representative, and commissive are the types that often appear in speech. This study also explored direct and indirect speech acts in the speech uttered. Furthermore, a study focusing on social media content conducted by Rais & Triyono (2019) showed that five types of illocutionary acts appeared in debate videos. This study also found that assertive speech acts were the type that frequently appeared, while commissive speech acts were the type that rarely appeared in the videos.

Furthermore, research discussing dialogue in video games has been conducted by several researchers. One study conducted by Zhang & Song (2022) shows that in video games, there are aspects that affect the immersion of players when playing video games, namely visual (dimensions, angles, color), auditory (music, dialogue), and haptic. This study also found that dialogue is one of several aspects that can change the perception of immersion when playing video games. Therefore, dialogue is the most crucial element that needs to be present in a video game to help build the narrative. Meanwhile, research by Rennick et al. (2023) found that male characters utter twice as much dialogue as female characters in several video games that were used as research objects. This study also found that there is a bias in video game dialogue where even though the main character in a video game is female, it is still found that the dialogue from male characters is more dominant. Thus, there is an imbalance in video game dialogue that focuses more on male dialogue than female dialogue.

There are several studies that use a pragmatic approach, especially studies that focus on the character of Spider-Man as the object of research. The study conducted by Shelviana & Mulatsih (2022) examined the expressive and directive speech acts used by Spider-Man/Peter Parker when interacting with other characters in the film. Meanwhile, the study conducted by Liyawan et al. (2022) analyzed five types of illocutionary acts used by the main character (Spider-Man). The study also described four functions of illocutionary acts found in the dialogue in the film, namely: competitive, convivial, collaborative, and conflictive.

Based on previous research that has been conducted, it is certain that there are several gaps that need to be considered in this study. First, research focusing on the character of Spider-Man/Peter Parker has been conducted by previous researchers (Liyawan et al., 2022; Shelviana & Mulatsih, 2022), but these studies used films as the focus of their research. Thus, the context of this study uses video games as the focus of research. Furthermore, research on illocutionary acts has been conducted in different contexts (Rais & Triyono, 2019; Hausca et al., 2020; Ahmed & Amir, 2021). Thus, this study focuses on examining illocutionary acts in dialogues in video games, which has not been done before. Therefore, this study was conducted to fill the gap in previous research, where illocutionary acts have not been used to analyze dialogues in video games (Rennick et al., 2023). Therefore, this study offers novelty by using illocutionary acts to examine dialogues in video games, especially those focusing on the character Spider-Man.

The main objective of this study is to identify and analyze the functions of illocutionary acts found in the dialogues of Marvel's Spider-Man video game. This study investigates illocutionary acts in the dialogues within the video game. This study also focuses on the utterances delivered by Spider-Man, particularly to determine the actual meaning of the utterances in the dialogues.

B. Research Question

1. How are the illocutionary acts used by Spider-Man in his interaction with his allies/enemies?

C. Significance of the Study

This research has both theoretical and practical implications. This research makes a theoretical contribution to the field of pragmatics particularly in understanding the interactions or dialogues between characters within games. This research fills the gap by analyzing illocutionary acts in the dialog that focuses on Spider-Man. Additionally, this research can serve as a long-term reference for future research. This research can become a referential guide for other researchers in understanding the interactions or dialogues that occur within games, which have broad potential. The results provide a perspective on different contexts, such as how interactions or dialogues can reflect various cultures. Furthermore, the interactions or dialogues occurring in multiplayer games with diverse backgrounds among players can also be explored. From a practical perspective, this research offers valuable guidance for game developers, digital platform designers, and other interactive communities. Developers can plan the frameworks that support more successful collaboration and interaction by understanding how the characters within games use dialogue to communicate and interact. In the long term, this research contributes to the development of participatory digital interaction models, providing a clearer picture of more intuitive interactions both from characters in the game and the players.

D. Scope and Limitations of the Study

The scope of this study is pragmatic because it attempts to analyze video game dialogue through a pragmatic approach. The theory used for this study is illocutionary acts as proposed by Searle. Illocutionary acts are divided into five functions according to their purpose, namely: assertive, expressive, directive, commissive, and declarative. The limitation of this study is that the data only focuses on the utterances delivered by Spider-Man when dialoguing with other characters (allies/enemies). The data used in this study is limited, focusing only on dialogues in Main Missions in Act 1 of Marvel's Spider-Man video game.

E. Definition of Key Terms

Researchers provide key term to make it easier for readers to understand the research and avoid misunderstanding the meaning of the keywords written.

1. Illocutionary Acts

This research uses five types of illocutionary acts categorized by Searle (1979) to identify what kind of speech acts used by Spider-Man when interacting his allies/enemies.

2. Video Game Dialogue

This refers to the interaction or dialogue between the characters within the game. In the context of Marvel's Spider-Man video game, it is the interaction and dialog of Spider-Man with his enemies. This interaction is essential for the purpose of this research.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Pragmatics

Pragmatics is a branch of linguistics that studies language used for communication in specific situations. Pragmatics is closely related to semantics. Leech (1993, as cited in Nadar, 2009)) states that semantics treats meaning as a relationship involving two ‘dyadic’ aspects, such as in “What does X mean?” while pragmatics treats meaning as a relationship involving three ‘triadic’ aspects, such as in “What do you mean by X?” Thus, in pragmatics, meaning is defined in relation to the speaker or user of language, whereas in semantics, meaning is defined solely as the characteristics of expressions in a particular language, separate from the situation, the speaker, and the listener.

Several linguists have attempted to explain the difference between the study of meaning from a semantic perspective and a pragmatic perspective. Leech (1972) proposed two types of meaning: intended meaning, which is “the meaning intended by the speaker,” i.e., the intention in the speaker's mind when conveying their ideas to the listener in a communication situation, and interpreted meaning, which is “the meaning interpreted by the listener,” i.e., what is in the listener's mind when processing and interpreting the information conveyed to them in a communication process.

Pragmatics is the study of the hidden meaning in speech. Yule (1996) argues that pragmatics is the study of how we recognize what is meant even when it isn't actually said or written. Thus, pragmatics aims to explore how listeners understand the speech delivered by speakers. In order for that to happen, speakers (or writers) must be able to depend on a lot of shared assumptions and expectations when they try to communicate. The investigation of those assumptions and expectations provides some insights into how more is always being communicated than is said. Thus, understanding the situational context is very important for understanding the true meaning of the utterances conveyed by the speaker.

This study utilizes a pragmatic approach to understand how characters in video games attempt to communicate through language. Not only that, study of pragmatics can be used to help understand how language is used in certain contexts. In this study, it is very important to understand the function of pragmatics before further analyzing the dialogue that occurs in a video game.

B. Speech Act

1. Speech Act Classification

The study of how speakers and listeners use a language are speech acts. Austin (1962) defined speech acts as the act of uttering a sentence. He separated speech acts into three categories: perlocutionary acts, which have an effect on the hearer or others, illocutionary acts, which are actions to accomplish in creating an utterance, and

locutionary acts, which deal with the act of speaking something without taking the context into consideration. Since illocutionary acts such as stating, instructing, delivering directives, and so forth are strongly related to the speaker's intention, they are referred to as the core speech act among the other two categories (Fitriani et al., 2020).

2. Types of Speech Act

a. Locutionary Act

A locutionary act is a speech act that is intended to inform or declare something; it is an illocutionary act if it demands the listener to take action; it is a perlocutionary act if it has a specific effect on the listeners. According to Austin (1962), a locutionary act is the actual words that a speaker uses. On the other hand, an illocutionary act is a specific action taken by the speaker while they are speaking (Hausca et al., 2020). When someone makes meaningful language utterances or expressions is known as locutionary acts. The locutionary act is indirectly present in the user's utterance when they utilize their organ of speech to produce it. To put it another way, a locutionary act occurs when a speaker uses their speech organ to make utterances. For instance, when the speaker uses the organ of speech to say, "I promise to lend you my Nintendo", then the speaker utters a declarative sentence stating that the speaker promises to lend the Nintendo to the listener, this is known as a locutionary act (Liyawan et al., 2022).

b. Illocutionary Act

Illocutionary act is the type of speech act that uses language beyond the literal meaning. An illocutionary act is an action that serves both functions of conveying the speech and revealing its real meaning (Liyawan et al., 2022). Austin (1962) argues that it is intriguing to examine illocutionary acts in order to comprehend the purpose and intended meaning of utterances. When studying an illocutionary act, it takes consideration of the situation's context because it might help some facts be understood in their intended meaning. What the speakers stated to the audience behind context is known as an illocutionary act. The purpose of this speech act is to convey a certain message. Furthermore, the speaker's intended action is referred to as illocutionary force, and it can occasionally appear complicated because it differs from what the speaker says verbally and depends on the circumstances. However, the implicit message is frequently misinterpreted by the hearer. For example, when the speaker says, "I promise, I will lend you my Nintendo," the speaker commits to keeping that promise to the listener. The form of commitment conveyed by the speaker to the listener is called an illocutionary act.

c. Perlocutionary Act

A locutionary act is a speech act that is intended to inform or declare something; it is an illocutionary act if it demands the listener to take action; it is a perlocutionary act if it has a specific effect on the listeners. (Liyawan et al., 2022). According to Austin (1962), speech acts can be divided into three categories. First, verbally communicating information or messages to the listener is known as locutionary acts (the act of speaking

something). Second, asking for something to the listener is a part of illocutionary acts, or the act of doing something. Lastly, the effects of the illocutionary act that are aimed at the listener are referred to as perlocutionary acts (the act of affecting someone). The illocutionary act's effect may affect the listener's emotions, ideas, or behavior (Insyra & Supri 2024).

3. Illocutionary Act Classification

The following are five types of illocutionary speech acts according to Searle:

a. Assertive

The types of illocutionary act known as an assertive is one in which the speaker states that what he/she believes to be true (Liyawan et al., 2022). Assertives are statements that express the speaker's opinion, whether it is true or not. It is different from declaratives, which are speech acts that alter words through utterance. (Hausca et al., 2020). This types of speech act that state what the speaker believes to be the case or not. It can be in the form of statements, assertions, conclusions and descriptions. In using an assertive, the speaker makes words fit the world of belief. The examples would be: affirm, believe, conclude, report (Hutajulu & Herman 2019).

b. Commissive

Types of illocutionary acts that speakers use to make promises about future actions. These include pledges, threats, refusals, and promises, and the speaker may make them by themselves or in concert with others. The speaker attempts to fit the

world into the words by using a commissive (Hutajulu & Herman 2019). Acts of kindness that a speaker employs to bind himself to a future actions are referred to as commissive speech. The speaker's speech is not happening right now, but it will happen eventually. Sometimes the simple future tense is the formula for the utterances. As part of this speech act, the speaker commits to carrying out the action in the future. Every phrase the speaker uses communicates his goal; he should take responsibility for what he says. The speaker tries to change the world with the words. (Van Thao et al., 2021).

c. Declarative

Declaratives are types of illocutionary acts can be defined as speech acts in which the speaker change the external world by the mere fact of uttering a statement as long it is in condition to include some institutions or some social conditions are satisfied. It is the type of speech act that change the world via their utterance. In using a declaration, the speaker changes the world via words. (Hutajulu & Herman 2019). Declaratives depend on the fact that the speaker possesses requisite authority or status in a relevant context to effect the declaration. In Kiuk and Ghozali (2018), Leech argues that declarative speech acts are a type of speech act that establishes a connection between the content and reality. Put another way, the speaker's words have the power to alter both the speaker's and the listener's world. Often, declaratives concern the use of institutions and have to be successful through compliance with rules or procedures. This class of performatives also shows how language can be powerful because it

mentions how the context can determine whether or not doing something is the same as saying it.

d. Directive

Directives are the type of speech act that speakers employ to persuade others to take action. They convey the speaker's intentions. They are orders, instructions, requests, and recommendations. By employing a directive, the speaker tries to fit the words into the world through the hearer (Hutajulu & Herman 2019). In short, a direction is an attempt by the speaker to take action. Ask, challenge, command, and request are a few examples. Directives refers to what the speaker said and what the listener should do (Rais & Triyono 2019).

e. Expressive

Expressives are type of speech act that express the speaker's feelings. They might be declarations of joy, grief, likes, dislikes, pleasure, or suffering, and they convey psychological states. They are about the speaker's experience and may be brought on by the hearer or the speaker themselves (Hutajulu & Herman 2019). Expressives convey the speaker's emotional or mental condition or read the statement as an assessment. Thanking, applauding, apologizing, praising, hating, regretting, and welcoming are all part of the class as stated by Searle (1969, as cited in Pranoto & Sari, 2024).

C. Felicity Conditions

Speech acts play an important role in understanding the meaning of utterances with the aim of achieving the intended effect on the listener. However, speech acts must fulfill the felicity condition in order for the utterance to be fulfilled (Yuliarti et al., 2021). The felicity condition is a requirement not only that the utterance must be appropriate to the circumstances in which the speaker utters it, but also that it must be sincere and have a clear purpose, and the speaker must also intend to utter it. Yule (1996) argues that the felicity condition is a suitable condition for the speech act to be valid and in accordance with what is intended. A failed utterance is not referred to as a wrong utterance but as an improper, unsuccessful, or, in general, infelicitous utterance. Thus, the felicity condition in speech acts is about the appropriate conditions and criteria that must be met for an utterance to achieve its own purpose. According to Austin (1962), in order for an action to be valid, there are three conditions that must be met, known as felicity conditions, namely

a. The Persons and Circumstances Must Be Appropriate

For example, the utterance often spoken to a bride and groom, “I pronounce you man and wife,” can only be fulfilled if the person uttering it is someone who is authorized to do so, such as a priest or pastor. Conversely, even if a pastor says “I pronounce you man and wife,” it cannot be considered valid if the bride and groom are not a man and a woman.

b. The Act Must Be Executed Completely and Correctly by All Participants

For example, a leader who says “You are totally wrong” to his subordinate but is unable to point out the mistake or the rule that makes it wrong is an invalid utterance.

c. The Participants Must Have the Appropriate Intentions

For example, the statement “I’ll see you in the office at three” (“I’ll see you in the office at three”), when in fact at three o’clock the speaker has already made another appointment with a certain party, is an invalid statement.

D. Direct and Indirect Speech Acts & Literal and Non-Literal Speech Acts

Speech acts can be categorized into four types, namely direct, indirect speech acts & literal speech acts, and non-literal speech acts. The first type is direct speech acts. Yule (1996) argues that direct speech acts will arise if there is a direct relationship between the structure and function of a utterance. Thus, if an utterance has the structure of an imperative sentence, then the utterance is intended to give a command. Thus, what is conveyed will correspond to what is intended. For example, if someone says, “Get my water bottle from under the table,” the direct speech act of this utterance is to command the person being spoken to to get the drink bottle. The structure and function of the utterance are directly related, so it can be called a direct speech act.

The second type is indirect speech acts. Yule (1996) shows that indirect speech acts are when utterances are conveyed indirectly so that they have a different function from what is being said. Thus, if an utterance is conveyed with a question sentence structure but has the function of giving an order, then the utterance is categorized as an

indirect utterance (Izar et al., 2021). For example, a father says, “Can you turn off the lights?” to his child because he wants to sleep, and the child immediately turns off the lights. This utterance has the structure of a question, but it has the function of giving an order. Searle (1979) also argues that indirect speech acts are very important because most utterances are conveyed indirectly.

The third type is literal speech acts. Wijana (1996) explains that literal speech acts are speech acts that have the same meaning as the words that compose them. Thus, when the utterance conveyed is consistent with what is happening, it can be ascertained that it is a literal speech act. For example, someone who has been jogging for thirty minutes without a break and says “I'm thirsty” can be sure that the person really means what they say. The opposite of literal speech acts is the fourth type, namely non-literal speech acts. Wijana (1996) states that non-literal speech acts are speech acts whose meaning is contrary to the meaning of the words that compose them. Thus, when the utterance does not correspond to the actual situation, the utterance is a non-literal speech act. For example, seeing her child's messy room, a mother says, “Your room is very tidy, dear.” This utterance is an example of a non-literal speech act because it does not match the actual situation where the room is very messy. This is not an utterance that matches what the speaker means, and this utterance is a non-literal speech act.

Based on the types of speech acts that can be observed from a direct/indirect and literal/non-literal perspective, Parker (1986:20) states that the two can interact. In relation to this interaction, speech acts can be viewed from a direct and indirect

perspective, as well as from a literal or non-literal perspective. In summary, the classification and interaction of speech acts are described by Wijana (1996:36) and Parker (1986: 19-20), who distinguish speech acts as follows:

1. Literal and Direct Speech Acts

The first type of speech act interaction is between literal and direct speech acts. This type of speech act has a sentence structure that corresponds to the function of the utterance and has a meaning that corresponds to what is said. Thus, this type of utterance has no hidden meaning because what is conveyed corresponds to what is happening. This speech act can be found, for example, in a mother's statement, "Lock the door immediately after leaving the house." This mother is warning her child to lock the door immediately after leaving the house. The mother's statement can be classified as literal and direct speech because she uses an imperative sentence to give an order, and she really wants her child to lock the door immediately after leaving the house.

2. Non-Literal and Direct Speech Acts

The second type of speech act interaction is between non-literal and direct speech acts. This type of speech act has a sentence structure that corresponds to the function of the utterance but has a meaning that does not correspond to what is conveyed. Thus, this type of utterance has a hidden meaning even though it is conveyed with a sentence structure that corresponds to the function of the utterance. Utterances in this group can be seen in the following examples. A student who is waiting for his

friend to play soccer says to his friend, “I've been waiting for you for a thousand years.”

The student's utterance to his friend is a non-literal speech act because what he means is that he has been waiting for a long time and not that he has actually been waiting for a thousand years. However, this utterance is a direct speech act because it uses a declarative sentence to inform his friend that he has been waiting for a long time.

3. Literal and Indirect Speech Acts

The third type of speech act interaction is between literal and indirect speech acts. This type of speech act has a sentence structure that does not correspond to the function of the utterance but has a meaning that corresponds to what is said. Thus, this type of utterance does not have a hidden meaning but has a different function from the sentence structure that is conveyed. Examples of utterances in this group can be found in the following situations. A lecturer is explaining material in front of a class with the door open, but it is very noisy outside the classroom, causing the voices to clash. The lecturer then says to the students, “It's very noisy outside,” and one of the students stands up and immediately closes the door after hearing this. The lecturer's utterance to the students can be categorized as a literal utterance because the speaker does want the door to be closed. However, this utterance is an indirect utterance because the speaker uses a declarative sentence to make an indirect illocutionary act, namely telling a student to close the door.

4. Indirect and Non-Literal

The fourth type of speech act interaction is between non-literal and indirect speech acts. This type of speech act has a sentence structure that does not correspond to the function of the utterance and has a meaning that does not correspond to what is conveyed. Thus, this type of utterance has a hidden meaning and a function that is different from the sentence structure that is conveyed. Examples of utterances in this group can be found in the following situations. A mother who sees her child watching movies continuously until late at night says, “Keep watching the movie, I'm sure you'll be able to do the test tomorrow.” The mother's utterance to her child is said to be a non-literal speech act because that is not what she means. What the mother actually means is that her child should stop watching movies immediately because there is a test tomorrow and the child should be studying instead of watching movies. The mother's utterance is an indirect utterance because the sentence used is a question, while the intention is to give an order.

In the context of this study, to further understand speech acts, we use the development proposed by Parker (1986), which classifies utterances based on the correspondence between the form of the sentence and the meaning intended by the speaker. In video game dialogues, especially those focusing on Spider-Man, there are many utterances that have meanings different from the functions of the sentences spoken. Therefore, the use of this theoretical development is suitable for determining the actual meaning of the utterances conveyed by the speaker.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

This study examines how Spider-Man uses illocutionary acts and how these speech acts are achieved through directness and literalness in video game dialogue. Therefore, this study uses qualitative methods. Qualitative research is a research method that aims to understand a complex phenomenon in depth and contextually (Okoko et al., 2023). Using qualitative methods, this study attempts to understand how Spider-Man uses illocutionary acts and how these speech acts are achieved through directness and literalness in video game dialogue. The main objective of qualitative research is to produce a narrative or textual description of the phenomenon being studied (Vanderstoep and Johnston, as cited in Rais et al, 2019). Therefore, by using this method, it is expected that questions related to the research topic can be answered. Thus, an understanding of the realization strategies used by Spider-Man in his dialogue will be obtained.

B. Data Source

In this study, the data analyzed consisted of utterances in the form of phrases or sentences, which could also consist of two or more sentences in a conversation. The data analyzed were transcripts of dialogues focusing on Spider-Man and his utterances.

The data collected were utterances that occurred in cutscenes and dialogues focusing on the progress of the story's narrative. Because data collection was limited to dialogues related to the context of the story's progress in the main mission story in Act 1, the data found was limited. The amount of data found was 20 data.

C. Data Collection

The researcher conducted several procedures to collect data for this study. First, the researcher played the game for approximately 3 hours, focusing only on the main mission story to understand the context and purpose of the utterances. In this step, the researcher acted as passive observers while the dialogue in the video game took place, so that the researcher not directly involved in the communication process. Second, the researcher recorded and transcribed the dialogue that was relevant to the research topic, namely the dialogue that appeared in the main mission story that appeared for the development of the narrative. Finally, the data was reduced to focus only on the illocutionary acts performed by Spider-Man during his interaction with his allies/enemies.

D. Data Analysis

After collecting the data, the researcher followed a structured process to carry out the analysis. First, the collected data was categorized based on Searle's (1969) theory of illocutionary acts to identify the types of illocutionary acts used by Spider-Man in dialogue. Second, the utterances identified whether or not it fulfills the required

condotions in which it is valid or not. Lastly, each utterance was analyzed further by tracing how the speech act was uttered in accordance with what was stated by Parker (1986).

To facilitate the analysis of Spider-Man's utterances, this study used a coding system for speech acts and directness and literalness. The speech acts were categorized based on Searle's (1969) classification as follows: assertive [SA.1], commissive [SA.2], directive [SA.3], expressive [SA.4], and declarative [SA.5]. Then, the function of the speech were analyzed using (Fraser1975): Acts of Asserting [SF.1], Acts of Evaluating [SF.2], Acts of Reflecting Speaker Attitude [SF.3], Acts of Stipulating [SF.4], Acts Requesting [SF5], Acts of Suggesting [SF6], Acts of Exercising Authority [SF.7], Acts of Commiting [SF.8]. They are then categorized based on how the illocutionary acts are conveyed, in accordance with Parker (1986): Literal and Direct [LD.1], Non-Literal and Direct [LD.2], Literal and Indirect [LD.3], Non-Literal and Indirect [LD.4]. These codes will always be used in tables and discussion sessions to convey a structured and clear representation.

CHAPTER IV

RESULTS AND DISCUSSION

In this chapter, the findings of the data are discussed. The results include data analysis and data presentation based on the formulation of research questions in the dialog on Marvel's Spider-Man video game using speech act theory. According to Searle, there are five types of speech that can be carried out in illocutionary speech acts, namely assertives, commissives, declaratives, directives, and expressives. However, in the context of this study, Spider-Man's utterances only cover four of the five types of illocutionary acts according to Searle.

A. Findings

1. Assertive Speech Act

In this part, the researcher found several data that signified the use of illocutionary acts, especially assertive, performed by Spider-Man during his interaction with his allies/enemies. Following is the analysis of assertive speech act performed by Spider-Man. As a result the researcher discovered four utterances of assertive speech act employed by Spider-Man during his interaction with his allies/enemies. The result can be seen in the following data analysis:

Datum 1

Spider-Man	: Hey Yuri, looks like some of your guys were on Fisk's payroll. [SA.1], [LD.3] Good news is they were Willie's last line of defense. I'm right outside his office.
Yuri	: Take him down, now.
Spiderman	: With pleasure.

The above utterance appeared after Spider-Man discovered that several police officers were corrupt and working under Kingpin's orders instead of serving the community. Just before Spider-Man broke into the room where Kingpin was, the corrupt police officers started shooting at Spider-Man from behind. He then realized that some police officers were paid by Kingpin to work for him.

The utterance “looks like some of your guys were on Fisk's payroll” is an example of an assertive speech act. The utterance conveys his assessment of the fact he had just discovered, that there were several corrupt police officers who preferred to be corrupt police officers rather than honest ones. The utterance can also be categorized as an “Act of Evaluating,” namely concluding, where Spider-Man concludes an event he has just experienced.

According to speech act strategy theory, the utterance “looks like some of your guys were on Fisk's payroll” is included in indirect and literal speech act interactions because the meaning and purpose of Spider-Man's utterance are in accordance with the words that compose it. The utterance uses a declarative sentence to inform about a phenomenon but is conveyed with indirect speech act but in accordance with the speaker's intention, without inserting any hidden meaning into the utterance.

Datum 2

Spider-Man	: Place is locked down, Captain. Actually, webbed down. [SA.1], [LD.1]
Yuri	: And someone finally reported shots fired, so I've got officers inbound. Good work.

The utterance appeared after Spider-Man successfully cracked down on illegal operations carried out by Kingpin's henchmen, which were covered up by the construction of a building that was actually where they conducted their illegal business. Spider-Man reported what had happened and announced that one of Kingpin's illegal businesses had been successfully cracked down on by him.

The statement “Place is locked down, Captain. Actually, webbed down” is an example of the use of assertive speech acts. The statement aims to convey information that the place has been secured and shut down by Spider-Man. The statement is categorized as an “Act of Asserting,” namely a report, in which Spider-Man reports to the Police Captain that the place has been shut down.

According to speech act theory strategy, “Place is locked down, Captain. Actually, webbed down” is classified as a direct and literal speech act because the meaning and purpose of Spider-Man's utterance correspond to the words that compose it. The utterance uses a declarative sentence to report an event and is conveyed according to the speaker's intention, without any hidden meaning behind the utterance.

Datum 3

Spider-Man	: Yuri, the silent alarm was legit. Masked gunmen and a single hostage. Looks like heist-in-progress. [SA.1], [LD.3]
Yuri	: Copy that. Sending units your way. Keep the situation from getting worse in the meantime.
Spider-Man	: Can do.

After receiving a report that a silent alarm had gone off in a building owned by Fisk/Kingpin, Yuri asked Spider-Man to confirm the incident. Upon arriving at the scene, Spider-Man found several masked individuals armed with firearms storming/robbing the place and taking one hostage. Realizing this, he immediately reported what was happening to Yuri, then tried to stop them.

The statement “Yuri, the silent alarm was legit. Masked gunmen and a single hostage. Looks like heist-in-progress” is an example of an assertive speech act. The statement aims to convey information about what is happening inside the building, namely that there are several masked men armed with firearms breaking into the building and taking a hostage. This utterance can also be categorized as an “Act of Asserting,” namely a report, in which Spider-Man reports to Yuri that the building has been broken into by several masked and armed individuals.

According to the theory of speech act strategy, "Yuri, the silent alarm was legit. Masked gunmen and a single hostage. Looks like heist-in-progress" is included in direct and literal speech act interaction because the meaning and purpose of the utterance are conveyed in accordance with the words that compose it. The utterance uses a declarative sentence to report an event and is conveyed without any hidden meaning, so that what is conveyed is in accordance with what the speaker means.

Datum 4

Spider-Man	: Have you had any more reports on demon..er..guys with masks?
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Yuri	: Let me get back to you. By the way, how much of a mess did you make inside that bank?
Spider-Man	: You probably don't want to know. [SA.1], [LD.4]
Yuri	: Ugh. Shouldn't have asked...

After a long battle against Shocker inside a bank, Spider-Man finally managed to defeat and capture him, but the damage to the building was severe because Shocker's weapon produced shockwaves. This statement appeared when Spider-Man was asked by the police captain how severe the damage to the building was as a result of his fight with Shocker.

The statement “You probably don't want to know” is an example of an assertive speech act. The statement indirectly conveys what happened inside the building, because the damage inside the bank building was so severe that Spider-Man was reluctant to tell the truth about the situation inside the bank. This utterance can be categorized as an “Act of Asserting,” namely informing, where Spider-Man tries to convey a serious incident to the point that he is reluctant to say it directly.

According to speech act strategy theory, the utterance “You probably don't want to know” is classified as indirect and non-literal interaction because the meaning and purpose of Spider-Man's utterance are not in line with the words that compose it. The utterance uses a declarative sentence to convey an event, so it is considered indirect and not conveyed literally because there is a hidden meaning in the utterance, namely that the damage is so severe that the speaker is reluctant to convey it directly to the hearer.

2. Commissive Speech Act

In this part of the research, the researcher found several data that align with the theory of illocutionary acts, especially commissive, employed by Spider-Man while interacting with his allies/enemies. Following is the analysis of commissive speech act performed by Spider-Man. As a result the researcher discovered seven utterances of commissive speech act employed by Spider-Man during his interaction with his allies/enemies. The result can be seen in the following data analysis:

Datum 5

Spider-Man	: I have to find him and end this. [SA.2], [LD.1]
Yuri	: Not yet. We just picked up chatter, they're wiping all their data servers. We need that evidence if we want to put him away for good.
Spider-Man	: Okay, server room it is.

The utterance was made after Spider-Man realized that the chaos inside Fisk Tower was very serious. Therefore, Spider-Man was determined to find Kingpin immediately and end all of this so that the chaos would subside. However, the police captain advised against it because evidence was needed to arrest Kingpin, which was located in the server room.

The statement “I have to find him and end this” is an example of a commissive speech act. This utterance expresses Spider-Man's commitment to immediately meet Kingpin and end the chaos caused by his actions. However, his intention was delayed by Yuri because evidence was needed for Kingpin to be arrested by the authorities.

This utterance can be categorized as an “Act of Committing” known as commit, where Spider-Man commits to stopping Kingpin and preventing him from causing further chaos.

According to speech act strategy theory, the utterance “I have to find him and end this” is classified as a direct and literal speech act because the speaker's intention and purpose are consistent with the words used. The utterance uses a declarative sentence to express his commitment to a future event and is delivered without any hidden meaning, thus matching what is intended.

Datum 6

Spider-Man	: Yuri, an explosion just...
Yuri	: I saw it. Fisk could have the whole place wired. I'm sending in a bomb unit.
Spider-Man	: I'll make sure no one gets in their way. [SA.2], [LD.1]

The utterance appeared after Spider-Man was informed by Yuri that there would be a bomb squad to disarm the remaining bombs inside the building. Hearing this, Spider-Man promised to protect them and ensure that no one interfered with the bomb squad's efforts to disarm the bombs.

The utterance “I'll make sure no one gets in their way” is an example of a commissive speech act. The utterance expresses Spider-Man's promise to protect and ensure that nothing happens to the bomb squad, so that they can disarm the bombs without interference amid the chaos inside the building. The utterance is categorized

as an “Act of Committing,” namely a promise, in which Spider-Man promises to protect and ensure that nothing happens to the bomb squad.

According to speech act strategy theory, the utterance “I’ll make sure no one gets in their way” is classified as a direct and literal speech act because the speaker's intention and purpose are consistent with the words used. The utterance uses a declarative sentence to express commitment, namely to fulfill a promise in the future, and is delivered without hidden meaning, thus matching the intended meaning.

Datum 7

Woman	: Spider-Man! We can't move, we're pinned down!
Spider-Man	: I'll lift it. [SA.2], [LD.1] When you're free, get out, fast. If you can walk, help the injured. Got it?
Woman	: Yes!
Spider-Man	: go, go, go!
Woman	: Thank you!

Hearing the cries of several people asking for help, Spider-Man rushed over to them. Apparently, a pair of women were buried under rubble caused by several explosions set off by Kingpin to distract Spider-Man and the police. This utterance appeared when Spider-Man was about to help the two women trapped under the rubble.

The utterance “I’ll lift it” is an example of a commissive speech act. This utterance expresses Spider-Man's commitment to immediately help civilians trapped between the conflict between the police and Kingpin. Spider-Man quickly helped lift the rubble that was burying the civilians and told them to quickly go to a safe place.

This utterance can also be categorized as an “Act of Committing,” namely a promise, in which Spider-Man promises to help them by lifting the rubble that has fallen on them.

According to speech act strategy theory, the utterance “I’ll lift it” is classified as a direct and literal speech act because the meaning and purpose of the utterance conveyed by the speaker are in accordance with the words that compose it. The utterance uses a declarative sentence to express his commitment, namely to fulfill his promise in the future, where Spider-Man promises to help lift the debris and is conveyed without any hidden meaning, so it is in accordance with what is intended.

Datum 8

Yuri	: Spider-Man, I think I figured out how Fisk's men are keeping his rackets running. Construction sites.
Spider-Man	: Wasn't that shut down when he was arrested?
Yuri	: No, it's one of his legitimate businesses... multiple investors. We can't act without cause.
Spider-Man	: But now you've got that, right?
Yuri	: That's why I'm hoping you can keep an eye on the locations, tell me if you see anything suspicious.
Spider-Man	: You got it. I'll be your nosy neighbourhood Spider-Man. [SA.2], [LD2]

Not long after the Kingpin's arrest, trails of behind-the-scenes operations carried out by his subordinates were discovered. This utterance occurs when Spider-Man was asked for help by the police chief, Yuri, to investigate suspicious activities in secret because there was not enough evidence to send in the police force. Therefore, Yuri asked for Spider-Man's favor to investigate the suspicious construction site

The utterance “I’ll be your nosy neighbourhood Spider-Man” is an example of the application of commissive speech acts. In this utterance, Spider-Man commits to fulfilling Yuri's request to stand watch and monitor any suspicious activity in the area. Without hesitation, Spider-Man quickly fulfill his task. The illocutionary force of this utterance lies in Spider-Man's commitment to do as he was asked in order to gather information about the business activities of the mafia boss, Kingpin, behind the scenes. Ujaran tersebut dikategorikan sebagai “Acts of Committing” known as commit, dimana Spider-Man berkomitmen untuk menginvestigasi dan mengawasi aktivitas ilegal yang dilakukan anak buah Kingpin.

According to speech act strategy theory, the utterance “I’ll be your nosy neighborhood Spider-Man” is classified as a direct and non-literal speech act because the speaker's intended meaning and purpose do not correspond to the words used to construct the utterance. The utterance uses a declarative sentence to express a commitment to a future event and is delivered with a hidden meaning, so there is an implicit meaning in the utterance, namely that Spider-Man does not really want to be a nosy neighbor but wants to say that he will monitor suspicious activity at the construction site.

Datum 9

Spider-Man	: Whoa! Your gauntlets are all digital now, aren't they?
Shocker	: Have it your way. You want to fight? LETS FIGHT!
Spider-Man	: Man, can't wait to put you back behind bars so we can talk science! [SA.2], [LD.3]

Shocker	: You talk too much.
Spider-Man	: Well, that's matter of opinion.

Knowing the technology Shocker used to steal, which was all digital, Spider-Man was amazed and wanted to know how all that technology was made. This statement appeared when Spider-Man was determined to immediately put Shocker in jail so he could discuss the advanced technology Shocker used to rob banks.

The statement “can't wait to put you back behind bars so we can talk science!” is an example of a commissive speech act. This statement expresses Spider-Man's commitment to immediately imprison Shocker so that he can discuss the advanced technology he uses. This utterance is categorized as an “Act of Committing,” namely commit, in which Spider-Man commits to immediately putting Shocker in jail so he can discuss the advanced technology he uses.

According to speech act strategy theory, the utterance “can't wait to put you back behind bars so we can talk science!” is classified as indirect and literal speech act because the speaker's intention and purpose are not consistent with the words used. The utterance uses a declarative sentence to express his commitment to a future event but it is conveyed indirectly and is delivered without any hidden meaning.

Datum 10

Spider-Man	: So, that warrant cover breaking down doors?
Jefferson	: Not without a LOT of extra paperwork.
Spider-Man	: Okay, I'll find another way in. [SA.2], [LD.1]

After receiving a report from Yuri that there was a suspicious secret warehouse, Spider-Man was ordered to investigate the place with the help of a police officer named Jefferson. This utterance appeared when Spider-Man suggested breaking into the place, but Jefferson was reluctant to do so because it would add to the number of reports he had to file. Spider-Man then committed to finding another way in to avoid this.

The utterance “I’ll find another way in” is an example of a commissive speech act, in which Spider-Man expresses his commitment to find another way in and avoid Jefferson from making numerous reports. This utterance is categorized as an “Act of Committing” known as commit, because Spider-Man makes a commitment to find another way and avoid breaking into the building.

According to speech act strategy theory, the utterance “I’ll find another way in” is classified as a direct and literal speech act because the speaker's intention and purpose are consistent with the words used. The utterance uses a declarative sentence to express his commitment to a future event and is delivered without any hidden meaning, thus matching what is intended.

Datum 11

Spider-Man	: Hey, it's me. What's with the units heading down third?
Yuri	: Looks like our old friend Herman Schultz is at it again.
Spider-Man	: Shocker. Didn't he just get paroled?
Yuri	: Yeah, well, guess it didn't take.
Spider-Man	: I'll have him in Ryker's by bedtime. [SA.2], [LD.1]

The utterance appears when Spider-Man hears Yuri's report that one of his enemies, Shocker, has escaped from prison. Yuri is worried about what Shocker will do if he is not immediately recaptured. Spider-Man is committed to immediately capturing him and returning him to Ryker's prison before bedtime.

The utterance “I'll have him in Ryker's by bedtime” is an example of the application of a commissive speech act. The statement expresses Spider-Man's commitment to capture and return Shocker to Ryker's prison before bedtime so that he does not cause further chaos. This utterance can be categorized as an “Act of Committing” known as commit, where Spider-Man commits to immediately capturing Shocker and dragging him back to Ryker's prison.

According to speech act strategy theory, the utterance “I'll have him in Ryker's by bedtime” is classified as a direct and literal speech act because the speaker's intention and purpose are conveyed through the words used. The utterance uses a declarative sentence to express a commitment to a future event and is conveyed without any hidden meaning, thus matching the speaker's intention.

3. Directives Speech Act

In this part of the research, the researcher found several data that align with the theory of illocutionary acts, especially directives, employed by Spider-Man while interacting with his allies/enemies. Following is the analysis of directives speech act performed by Spider-Man. As a result the researcher discovered six utterances of

directives speech act employed by Spider-Man during his interaction. The result can be seen in the following data analysis:

Datum 12

Kingpin	: Without me, the scum I kept in check will run rampant. and it i'll be your fault.
Spider-Man	: Been a long tough road Fisk. Almost sad to see it end.
Kingpin	: Mere prelude.
Spider-Man	: Well, get ready for the main event. [SA.3], [LD.2]

After Kingpin realized that his escape plan would soon be foiled by the police with Spider-Man's help, Kingpin assumed that without him, the city would descend into chaos. However, Spider-Man disagreed with his statement and ordered Kingpin to get ready because the main event was about to begin, namely the collapse of Kingpin's power.

The utterance “Well, get ready for the main event” is an example of a directive speech act. This utterance was expressed by Spider-Man to order Kingpin to prepare for the main event of the police raid, namely the collapse of Kingpin's power in New York City. This utterance is categorized as an “Act of Requesting,” which is direct, where Spider-Man orders Kingpin to prepare to step down from his power.

According to speech act strategy theory, the utterance “Well, get ready for the main event” is classified as a direct and non-literal speech act because the meaning and purpose of Spider-Man's utterance do not match the words that compose it. The utterance uses an imperative sentence to give an order but is conveyed with a hidden

meaning, namely that the main event is the downfall of Kingpin's power as a crimelord.

In the utterance, the removal of Kingpin's power is referred to as the main event.

Datum 13

Kingpin	: Writing your memoirs? Don't forget the hyphen between "Spider" and "Man" [SA.3], [LD.4]
Spider-Man	: I'm surprised you made it this far, but your foolishness ends now.
Kingpin	: Uhh, you do know I can still see you, right?
Spider-Man	: Eight years of this insolence.

The utterance appears when Spider-Man finally comes face to face with Kingpin, but Kingpin seems busy with his own affairs. Kingpin considers Spider-Man to be no problem for him and immediately leaves the room, but Spider-Man immediately stops him.

The utterance “Don't forget the hyphen between Spider and Man” is an example of a directive speech act. Spider-Man indirectly told Kingpin to stop writing and get ready to fight, but Kingpin ignored him completely. This utterance is categorized as an “Act of Requesting,” which is direct, where Spider-Man orders Kingpin to immediately stop and leave his business to fight him.

According to speech act strategy theory, the utterance “Don't forget the hyphen between Spider and Man” is included in indirect and non-literal speech act interactions because the meaning and purpose of Spider-Man's utterance do not match the words that compose it. In this utterance, Spider-Man indirectly tells him to stop what he is doing, but it is conveyed as a suggestion. The utterance uses a suggestive sentence to

give an order, but it is conveyed with a hidden meaning, namely, that Kingpin should immediately stop what he is doing and fight him.

Datum 14

Thug	: Open the safe, do it
Spider-Man	: Hey fellas.
	(After beating several thugs)
Spider-Man	: More of 'em? Guys, if you worked this hard at a legit job, you wouldn't need to be criminals. [SA.3], [LD.3]
Thug	: You're gonna regret this, Spider-Freak!

After Yuri asked for help repairing the surveillance tower, several criminal activities emerged, and Spider-Man offered to help crack down on these criminal activities. Although initially Yuri wanted to send police officers to handle the case. Upon arrival, Spider-Man found several people wearing masks and carrying firearms robbing a jewelry store.

The statement, “Guys, if you worked this hard at a legit job, you wouldn't need to be criminals,” is an example of the application of the directive speech act. Spider-Man indirectly conveyed this statement to advise the criminals that if they worked that hard at a legal job, it might be beneficial for them. This utterance is categorized as an “Act of Requesting,” namely advice, in which Spider-Man advises the criminals to find other legal jobs that require such hard work.

According to speech act strategy theory, the statement “Guys, if you worked this hard at a legit job, you wouldn't need to be criminals” is classified as an indirect

and literal speech act because the meaning and purpose of Spider-Man's statement do not match the words that compose it. The statement uses a declarative sentence to indirectly tell the criminals to stop their illegal activities, but it is delivered without any hidden meaning.

Datum 15

Mary Jane	: Listen, whoever these mask guys are, they're after this file. But I'll never get it out of here while the place is swarming with them.
Spider-Man	: Right. Ok. Umm, you hide back there, I take out the bad guys, you make a break when it's clear. [SA.3], [LD.1]
Mary Jane	: Sounds like a plan. Good to see you, Pete.
Spider-Man	: Yeah you too. Not exactly how I pictured us meeting again, though.
Mary Jane	: Funny. It's exactly how I pictured it.

After receiving a report that a silent alarm had gone off in a building owned by Fisk/Kingpin, Yuri asked Spider-Man to confirm the truth of the incident. Upon arriving there, Spider-Man met Mary Jane, where he found important files related to the Demons who were breaking into the place. Spider-Man tried to get Mary Jane out of the situation safely and bring the important evidence he had found.

The statement “you hide back there, I take out the bad guys, you make a break when it's clear” is an example of a directive speech act. Spider-Man said this to instruct Mary Jane to hide so she would be safe from danger, allowing her to escape safely with the important files as evidence. This utterance is categorized as an “Act of Requesting,” namely instruct, where Spider-Man instructs Mary Jane to hide so that he can take out the burglars without distraction and then directs Mary Jane to escape when it is safe.

According to speech act strategy theory, the utterance “you hide back there, I take out the bad guys, you make a break when it's clear” is classified as a direct and literal speech act because the speaker's intention and purpose are consistent with the words used. The utterance uses an imperative sentence to instruct Mary Jane to hide and is delivered without any hidden meaning.

Datum 16

Spider-Man	: If you tell me who you're working for, I can help you cut a deal?
Shocker	: If I talk-- I'm dead. They made that very clear.
	(After fighting for a while)
Spider-Man	: Give up now and we can protect you. [SA.3], [LD.1]
Shocker	: No way. You ain't seen what I seen.

This utterance appears when Spider-Man hears a report from Yuri that one of his enemies, Shocker, has escaped from prison. Yuri is worried about what Shocker will do if he is not immediately recaptured. It turns out that Shocker works for someone who makes him desperate enough to break into a bank and is reluctant to reveal who his boss is.

The utterance “Give up now and we can protect you” is an example of the use of a directive speech act. This utterance was expressed by Spider-Man to advise Shocker to give up and stop fighting so that Spider-Man and the police could protect him from his boss. This utterance is categorized as an “Act of Suggesting,” namely advice, where Spider-Man advises Shocker to give up immediately before the situation gets worse.

According to speech act strategy theory, the statement “you hide back there, I take out the bad guys, you make a break when it's clear” is classified as a direct and literal speech act because the speaker's intention and purpose are conveyed through the words used. The utterance uses an imperative sentence to advise Shocker to surrender so that the police and Spider-Man can protect him, and the utterance is delivered without any hidden meaning.

Datum 17

Spider-Man	: Shh! Demons. Stay here. [SA.3], [LD.1]
Jefferson	: Hell no. It'll take both of us to stop 'em. They're moving. Let's go. Get 'em.
Spider-Man	: Find cover!

After receiving a report from Yuri that there was a suspicious secret warehouse, Spider-Man was ordered to investigate the place with the help of a police officer named Jefferson. The utterance appeared when Spider-Man ordered Jefferson to stay behind for his own safety, but Jefferson was reluctant to do so because he thought Spider-Man needed help defeating the masked criminals.

The utterance “Stay here” is an example of a directive speech act. Spider-Man told Jefferson to stay and let Spider-Man fight them himself, but Jefferson ignored the order and still wanted to help Spider-Man fight them. The utterance is categorized as an “Act of Requesting,” namely a command, in which Spider-Man ordered Jefferson to stay because it was too dangerous for his safety outside.

According to speech act strategy theory, the utterance “stay here” is classified as a direct and literal speech act because the meaning and purpose of the utterance conveyed by the speaker correspond to the words that compose it. The utterance uses an imperative sentence to tell Jefferson to stay for his own safety, and the utterance is conveyed without any hidden meaning.

4. Expressive Speech Act

In this part of the research, the researcher found several data that align with the theory of illocutionary acts, especially expressive, employed by Spider-Man while interacting with his allies/enemies. Following is the analysis of expressive speech act performed by Spider-Man. As a result the researcher found 3 utterances of expressive speech act employed by Spider-Man during his interaction. The result can be seen in the following data analysis:

Datum 18

Yuri	: Spider-Man, what's your status?
Spider-Man	: Almost done here, you?
Yuri	: We're about to go in.
Spider-Man	: Be there soon. Can't wait to see Willie's face when you slapped the cuff on him. [SA.4], [LD.1]

After receiving a report from Yuri that the police were about to raid Fisk Tower to arrest and secure Kingpin, Spider-Man rushed there because he also wanted to help the police apprehend Kingpin. Spider-Man couldn't wait to finally see his enemy arrested by the authorities for his crimes.

The utterance “Can't wait to see Willie's face when you slap the cuffs on him” is an example of an expressive speech act. This utterance reveals Spider-Man's impatience regarding Kingpin's arrest. Spider-Man couldn't wait to see Kingpin's reaction when he was arrested by the authorities. This utterance is categorized as an “Act of Reflecting Speaker Attitude,” namely a wish, where Spider-Man hopes that Kingpin's arrest will happen immediately and for real.

According to speech act strategy theory, the utterance “Can't wait to see Willie's face when you slap the cuffs on him” is classified as a direct and literal speech act because the speaker's intention and purpose are conveyed through the words used. The utterance uses a sentence of hope to express Spider-Man's feelings about the upcoming event, namely Kingpin's arrest, and the utterance is conveyed without any hidden meaning.

Datum 19

Spider-Man	: Finally off to Ryker's, huh? You know, I think you've got more enemies there than I do.
Kingpin	: If you think this will be more than a minor inconvenience--
Spider-Man	: Whoop-- gotta go. Hey! Good luck, Willie. I've a feeling you're gonna need it. [SA.4], [LD.1]
Kingpin	: Idiot! I'm the one who kept order in this city!

The utterance was made after the police, assisted by Spider-Man, finally managed to foil Kingpin's escape plan and arrest him for his crimes. Spider-Man felt relieved that his efforts to stop Kingpin had not been in vain.

The statement “Hey! Good luck, Willie. I've a feeling you're gonna need it” is an example of the use of expressive speech acts. The statement was made by Spider-Man to express his sympathy for Kingpin, who might need it because he would likely have more enemies in prison than Spider-Man. The statement is categorized as an “Act of Reflecting Speaker Attitude,” namely sympathy, where Spider-Man expresses his sympathy for Kingpin before he is thrown into prison by the authorities.

According to speech act strategy theory, the utterance "Hey! Good luck, Willie. I've a feeling you're gonna need it" is classified as a direct and literal speech act because the meaning and purpose of the utterance conveyed by the speaker are in accordance with the words that compose it. The utterance uses a sentence of hope to express Spider-Man's sympathy for Kingpin for his arrest, and the utterance is conveyed without any hidden meaning.

Datum 20

Spider-Man	: Voicemail from Yuri.
Kingpin	: Hey. Silent alarm at the auction house holding Fisk's estate sale just tripped. Could you check it out? Quietly? I don't want to make a scene if it's nothing...
Spider-Man	: Fisk estate sale. Sounds fun. Wonder what the Kingpin had hidden in his closets... [SA.1], [LD.4]

After receiving a report that a silent alarm had gone off in a building owned by Fisk/Kingpin, Yuri asked Spider-Man to confirm the truth of the incident. Spider-Man found the investigation enjoyable, and he was curious about what Kingpin was hiding behind the scenes after his arrest.

The utterance “Wonder what the Kingpin had hidden in his closets...” is an example of an expressive speech act. This utterance reveals Spider-Man's curiosity about what Kingpin was hiding even though he had been arrested and imprisoned. What behind-the-scenes operations might Kingpin be carrying out to maintain his power? This utterance is categorized as an “Act of Reflecting Speaker Attitude,” namely a question, in which Spider-Man wonders what Kingpin is doing behind the scenes.

According to speech act strategy theory, the utterance “Wonder what the Kingpin had hidden in his closets...” is classified as a indirect and non-literal speech act because the speaker's intended meaning and purpose do not match the words used to express it. The utterance uses a question to express Spider-Man's curiosity about Kingpin's plans behind the scenes, and the utterance is delivered with a hidden meaning where Spider-Man is actually curious about Kingpin's next plan rather than really wanting to know the contents of Kingpin's closet.

B. Discussion

1. Types of Illocutionary Acts Used by Spider-Man

The first question is answered by analyzing and categorizing twenty illocutionary acts used by Spider-Man in the game Marvel's Spider-Man. From the five types of illocutionary acts presented by Searle (1979) in his theory, the researcher found four assertive speech acts, seven commissive speech acts, six directive speech acts, and three expressive speech acts. The following is the table that categorize illocutionary act and how frequently they used:

Table 4.1 Types of Illocutionary Acts (Searle, 1979)

No	Types of Speech Acts	Frequency
1	Assertive	4
2	Commissive	7
3	Directive	6
4	Expressive	3
5	Declarative	0

Table 4.1 shows that there is variation of illocutionary act used by Spider-Man in the game dialogue. It can be seen that commissive speech acts are the type of illocutionary act that is most frequently used, occurring seven times. Commissives in interactions show the speaker's intention and seriousness to perform an action through their words. The second most frequently occurring type of illocutionary act is directives, where the speaker gives commands or suggestions to the addressee, appearing six times. Assertive speech acts are the third most frequently occurring type, appearing four times, where the speaker conveys an opinion or information about a phenomenon. Finally, the least frequently occurring type of illocutionary act is

expressive, where the speaker conveys what they feel about a phenomenon, appearing only three times.

The most frequent type of utterance is the commissive speech act. Commissive speech acts are utterances in which the speaker commits to performing an action in the future (Hutajulu & Herman, 2019). This type of speech act binds the speaker to a future course of action, demonstrating the speaker's seriousness or determination when producing the utterance. In the context of Spider-Man's dialogue, he often expresses commitment to future actions, such as promising to help others in need, confront and stop a crime lord, or even promising to carry out investigative tasks as instructed by the police chief. Therefore, because of the heroic nature of the character Spider-Man, he will always try to do the best he can no matter the circumstances to fulfil his commitment conveyed in his utterances.

The second most used type of illocutionary acts is directive speech act. Directives are a type of illocutionary act used by speakers to encourage their interlocutors to do something through speech (Suryandani & Budasi, 2021). This type of speech act is used by speakers to convey what they want to their interlocutors through speech; in other words, speakers command their interlocutors to perform an action through speech. In the context of Spider-Man's utterances, he often advises his enemies to surrender so as not to cause bigger problems. Not only that, Spider-Man also uses directives to tell his allies to leave the battlefield for their own safety. Thus,

Spider-Man's use of directives is conveyed for the good of his interlocutors, not just to blatantly give orders without reason.

The third type of utterance that often appears is assertive speech act. As mentioned in the previous chapter, assertive speech acts are utterances that convey the speaker's opinion but do not change any status in the world (Liyawan et al., 2022). This type of speech act conveys the speaker's thoughts, so that the speaker seems to make words fit the world of belief. In the context of Spider-Man's dialog, he uses assertive speech acts to convey his perception of certain unusual situations for example when he finds out that several policemen were on Kingpin's payroll he decided to report that to the police captain, then another example where after securing an illegal activities in construction site he assessed that the situation is clear and secure. Therefore, the utterances conveyed by Spider-Man are the use of assertive speech acts to express his judgement on the situation at hand.

The least type of speech act that used by Spider-Man is expressives. These speech acts are used by speakers when they want to convey their feelings/opinions in a situation without necessarily influencing the listener's will (Pranoto & Sari, 2024). This type of speech act only conveys the speaker's feelings towards an event. In the context of this study, Spider-Man uses expressive speech acts to convey his feelings about certain situations, such as how he responds to someone complimenting him or how excited he is when a crime lord finally is going to prison or even how compassionate he is to others. But, beside all that expressive utterances are rarely found

in Spider-Man's dialog because he rarely express his feelings to others while acting as Spider-Man. Conversely, when he is acting as Peter Parker that's where he often express his feelings to other such as to Aunt May or Mary Jane. Because when acting as Spider-Man, he cannot show weakness so that his enemies cannot take advantage of him. Unfortunately, this study only focuses on utterances conveyed by Spider-Man.

Meanwhile, the use of illocutionary acts of the declarative type was not found in the data. This shows that Spider-Man is not an authoritative figure who can declare things through his utterances. Therefore, declarative utterances are irrelevant to him because he cannot change the world through his words.

2. The Realization of Illocutionary Acts by Spider-Man

The second question is answered by analyzing and categorizing how illocutionary acts are used by Spider-Man from the twenty data found in the game, using Parker's (1986) theory of direct, indirect and literal, non-literal speech acts. The following is the table that categorize illocutionary act strategy and how frequently they used:

Table 4.2 Strategy of Speech Acts (Parker, 1986)

No	Strategy of Speech Acts	Frequency
1	Literal and Direct Speech Act	11
2	Non-Literal and Direct Speech Act	2
3	Literal and Indirect Speech Act	4
4	Non-Literal and Indirect Speech Act	2

Table 4.2 shows the speech act strategies used by Spider-Man when delivering his lines in the game. From the table, it can be seen that the most frequently used speech act strategy is “direct and literal,” which is used eleven times. This type of speech act strategy is delivered directly, for example, using imperative sentences to give orders, and has a meaning that corresponds to the words that compose it. The second most frequently used speech act strategy is “literal and indirect,” which is used four times. This speech act strategy is conveyed directly but has a meaning that is opposite to the words that compose it. The third type of speech act strategy is “non-literal and indirect,” which is used twice. This speech act strategy is conveyed indirectly, for example, using a question sentence to instruct and has a meaning that is opposite to the words that compose it. And finally, the fourth type used speech act strategy is “literal and indirect,” which is used only once. This type of speech act strategy is conveyed indirectly but has a meaning that corresponds to the words that compose it.

The most frequently used speech act strategy is “direct and literal.” This type of speech act strategy shows a coherent construction of utterances between the speaker's sentence structure, sentence function, and the meaning of the sentence (Wibowo et al., 2022). In the context of this study, Spider-Man often uses this strategy to prioritize the clarity of an utterance in high-risk scenarios where precision and continuity are required when acting. This speech act strategy most often appears in the commissive speech act type, where seriousness is required in conveying a commitment. For example, when Spider-Man commits to protecting and helping the bomb squad, he

conveys his commitment sincerely because he is in a critical situation, where seriousness is needed to overcome the problem. Therefore, when making a commitment, seriousness is required, especially in critical situations.

The second most frequently used speech act strategy is “literal and indirect.” This type of speech act strategy indicates a sentence type that does not correspond to the intended speech act of an utterance but has sentence mode that correspond to what the speaker intends (Wahyuni et al., 2022). In the context of this study, Spider-Man uses this strategy to convey his utterances indirectly. Because the sentence mode does correspond to the intended meaning. For example, when Spider-Man is about to investigate one of Kingpin's businesses, he wonders what is hidden in Kingpin's closet. However, the real intention of the utterance is that Spider-Man wants to know Kingpin's next plan after his arrest. Therefore, because it is conveyed indirectly it has an intended meaning.

3. Interconnection of Illocutionary Act and Speech Act Strategy

Table 4.3 Types of Speech Act, Function of Speech Act, and Strategy of Speech Act

NO	DATUM	TYPES	FUNCTION	STRATEGY
1	Hey Yuri, looks like some of your guys were on Fisk's payroll.	[SA.1]	[SF.2]	[LD.3]
2	Place is locked down, Captain. Actually, webbed down.	[SA.1]	[SF.1]	[LD.1]
3	Yuri, the silent alarm was legit. Masked gunmen and a single hostage. Looks like heist-in-progress.	[SA.1]	[SF.1]	[LD.3]
4	You probably don't want to know.	[SA.1]	[SF.1]	[LD.4]
5	I have to find him and end this.	[SA.2]	[SF.8]	[LD.1]
6	I'll make sure no one gets in their way.	[SA.2]	[SF.8]	[LD.1]
7	I'll lift it.	[SA.2]	[SF.8]	[LD.1]
8	I'll be your nosy neighbourhood Spider-Man.	[SA.2]	[SF.8]	[LD.2]
9	Man, can't wait to put you back behind bars so we can talk science!	[SA.2]	[SF.8]	[LD.3]

10	I'll find another way in.	[SA.2]	[SF.8]	[LD.1]
11	I'll have him in Ryker's by bedtime.	[SA.2]	[SF.8]	[LD.1]
12	Well, get ready for the main event.	[SA.3]	[SF.5]	[LD.2]
13	Don't forget the hyphen between "Spider" and "Man"	[SA.3]	[SF.5]	[LD.4]
14	Guys, if you worked this hard at a legit job, you wouldn't need to be criminals.	[SA.3]	[SF.5]	[LD.3]
15	Right. Ok. Umm, you hide back there, I take out the bad guys, you make a break when it's clear.	[SA.3]	[SF.5]	[LD.1]
16	Give up now and we can protect you.	[SA.3]	[SF.6]	[LD.1]
17	Shh! Demons. Stay here.	[SA.3]	[SF.5]	[LD.1]
18	Can't wait to see Willie's face when you slapped the cuff on him.	[SA.4]	[SF.3]	[LD.1]
19	Hey! Good luck, Willie. I've a feeling you're gonna need it.	[SA.4]	[SF.3]	[LD.1]
20	Wonder what the Kingpin had hidden in his closets...	[SA.1]	[SF.3]	[LD.4]

Commissive speech acts are predominantly used by Spider-Man, especially the “commit” type, because Spider-Man always tries to keep his word. When someone needs help, he will immediately come and help without worrying about whether it is dangerous or not. Therefore, Spider-Man's commitment is what makes him a reliable hero, especially for Police Captain Yuri, who always asks Spider-Man for help in solving problems. The way Spider-Man often conveys his statements in commissive speech acts is “direct and literal,” which shows his seriousness in conveying his commitment in helping others.

Directive speech acts are quite dominant in Spider-Man, especially in the form of “advice,” because Spider-Man will try to advise his enemies to stop and think twice before they escalate the conflict. Thus, Spider-Man's advice shows that he prefers discussion or conversation over violence. Spider-Man will try to talk first before fighting, not the other way around. The way Spider-Man usually delivers his speech in

directive speech acts is “direct and literal,” so that his advice can be immediately understood by his enemies.

Overall, the interaction between illocutionary acts and speech act strategies shows that Spider-Man's utterances function as commissive speech acts, i.e., commitments, and also as directive speech acts, i.e., suggestions. The speech act strategy used by Spider-Man is “direct and literal” for clarity of commitment, while his utterances also use the “non-literal and direct” speech act strategy to insert humor into the utterance.

This study is similar to previous research conducted by Hausca et al. (2020), which focused on the study of illocutionary acts. Both studies use Searle's theory of illocutionary acts as their theoretical basis. However, the previous study examined speech acts in the context of entertainment, while this study examines illocutionary acts in the context of dialogue that occurs in video games. Thus, this study expands the use of Searle's theory into the study of digital interactions. Findings from previous studies also identified five types of illocutionary acts, but only four types appeared in an actor's interview, similar to this study, which found four of the five types of illocutionary acts used by Spider-Man when interacting. However, this study develops the previous theory by applying the dimensions of speech act strategy, namely directness and literalness.

Previous research conducted by Rais & Triyono (2019) found five types of illocutionary acts used in the context of social media, while this study only found four

of the five types of illocutionary acts used in the context of video game dialogue. Both studies used Searle's theory of illocutionary acts as their theoretical basis. However, the previous study examined a specific type of illocutionary act, namely declarative affirmation, while this study analyzed the function of an illocutionary act, namely commissive speech acts with a commit function. The illocutionary acts that frequently appear in previous research findings are assertives, which express the speaker's belief in something, while in this study, the dominant type of illocutionary act that appears is commissives, which show commitment to the utterance delivered by the speaker.

This study is also similar to previous research conducted by Ahmed & Amir (2021), which focused on the study of illocutionary acts. Both studies use Searle's theory of illocutionary acts as their theoretical basis. Both studies also explore how utterances are conveyed, whether directly or indirectly. However, the previous study examined the function of illocutionary acts in a political context and how these utterances were conveyed, while this study delves deeper into how utterances in video game dialogues are conveyed, whether they are consistent with the words that compose them or, conversely, inconsistent with the words that compose them. Previous studies show which illocutionary acts are more dominant in political contexts, while this study shows which illocutionary acts are dominant in video game dialogue contexts.

This study is similar to the studies conducted by Hausca et al. (2020), Ahmed & Amir (2021), and Rais & Triyono (2019) in terms of its focus on illocutionary acts and the use of Searle's theory as a theoretical basis. However, previous studies

examined illocutionary acts in the context of entertainment, politics, and social media, while this study focuses on dialogue in video games as a form of digital interaction. In addition, although previous studies found five types of illocutionary acts, only four types appeared dominantly in certain contexts, in line with the findings of this study, which also identified four of the five types of illocutionary acts in Spider-Man's utterances. The main difference lies in the development of the analysis, in which this study not only examines the types and functions of illocutionary acts but also adds the dimensions of utterance delivery strategies, namely directness and literalness, thus providing a more comprehensive contribution to pragmatic studies in the context of digital interaction.

Based on previous research, researchers found differences in findings compared to previous studies discussing illocutionary acts. Research focusing on the entertainment context conducted by Hausca et al. (2020) found four of the five types of illocutionary acts, namely representative, commissive, directive, and expressive. Research in a political context conducted by Ahmed & Amir (2021) found three types of illocutionary acts in a speech, namely directive, representative, and commissive. Then, research in the context of social media conducted by Rais & Triyono (2019) found five types of illocutionary acts that emerged, namely representative, commissive, directive, declarative, and expressive. Meanwhile, this study only found four of the five types of illocutionary acts, namely assertive, commissive, directive, and expressive.

However, this study explores in greater depth how these four types of illocutionary acts are conveyed.

The gap and novelty of this study lie in the selection of research objects and the use of speech act theory. Previous studies discussing illocutionary acts did not use video game dialogues as research objects. Furthermore, previous studies discussing video games have not discussed the function of utterances in dialogues. Furthermore, the uniqueness of this study lies in the use of speech act theory development, namely speech act strategy, whereas previous studies only discussed the types of illocutionary acts and their functions without explaining how utterances are conveyed. Thus, this study finds a gap in the literature and offers a new perspective in analyzing dialogue in video games.

In addition to its contributions, this study has several limitations. First, this study analyzes video game dialogues that focus only on one character, Spider-Man, so the findings of this study cannot be applied generally to game dialogues or to broader discourse. Second, the utterances analyzed are only those that have illocutionary act functions, so not all linguistic elements of the utterances in the dialogue are analyzed. Third, this study only uses Searle's (1969) speech act categorization theory and Parker's (1986) development of speech act strategies, without incorporating other analytical frameworks to broaden the analysis. Finally, this study does not discuss the effects of illocutionary acts on speech partners, so the effects of these utterances on speech partners are not yet known.

The findings of this study expand the application of Searle's theory of illocutionary acts. This is based on previous studies that applied the theory of illocutionary acts in various contexts, ranging from entertainment, politics, social media, and film. This study expands the application of Searle's theory by applying it to the context of dialogue in a video game. Thus, the results of this study help to expand the application of Searle's illocutionary acts theory. Methodologically, data taken from a video game poses challenges because the utterances delivered by a character do not appear suddenly but contextually depend on what the player does. Thus, to analyze speech acts, visual, situational, and narrative contexts must be considered in order to accurately distinguish illocutionary functions. Practically, this research contributes to the development of superhero character identity through digital literacy. Superhero character identity is built through speech act choices when interacting. Thus, the formation of superhero character identity does not only rely on explicit narratives but can also be done through a character's speech act choices.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusions and suggestions derived from the research *A Pragmatic Analysis on Illocutionary Acts in Marvel's Spider-Man Video Game*. The suggestions from this study are expected to assist future researchers who are interested in conducting similar research.

A. Conclusion

This study identifies 20 speech acts used by Spider-Man when interacting with allies/enemies. This study finds four types of illocutionary acts used, namely: assertive, commissive, directive, and expressive. From the 20 utterances analyzed, there were 7 commissive speech acts, followed by 6 directive speech acts, 4 assertive speech acts, and finally 3 expressive speech acts. From these findings, it can be concluded that the types of illocutionary acts most frequently used by Spider-Man are commissive, directive, and assertive. This study found that the commissive speech act is the most frequently used type. This indicates that Spider-Man always expresses his commitment to take action in the future, where he often promises to help others. Furthermore, directive speech acts complement this type of speech act by showing that Spider-Man often uses directive speech acts to direct or advise both his friends and his enemies. Thus, indirectly, Spider-Man continues to help others through his utterances.

With the application of Parker's speech act strategy, it can be said that there are two dimensions of strategy that can be applied to speech acts, namely: directness and literalness. This study found that Spider-Man often uses “direct and literal” speech acts, which appear frequently in commissive speech acts where Spider-Man expresses his commitment to take action in the future, such as helping to guard and protect the bomb squad. Spider-Man very often uses “direct and literal” speech acts, especially in commissive speech acts, because he wants to show his seriousness in conveying his utterances.

This study contributes to speech act theory, particularly Searle's (1979) illocutionary acts theory, by demonstrating that this theoretical framework can be used in the context of video game dialogue research. However, the study also shows that the interactive context within the game determines the accuracy of the speech function being conveyed. Spider-Man's speech must be interconnected to the context of the situation so that it can be understood comprehensively. Thus, this study expands the application of speech act theory to digital interactive media.

The unique finding of this study lies in the demonstration of Spider-Man's heroic persona in his commissive speech acts, where Spider-Man often uses commissive speech acts to express his commitment to helping others. Thus, this study shows that the speech delivered by a superhero character in a video game can be used as a reference for superhero character development.

The findings of this study also indicate the possibility that illocution in interactive media has two speech partners at once, which is a logical consequence of the nature of interactive media that allows video game players to engage in interactions that occur in video games.

B. Suggestion

Based on the findings of this study, which focused only on the illocutionary acts uttered by Spider-Man, it shows that commissive speech acts are often used to emphasize his superhero persona, where he is always committed to helping others. From these results, it is hoped that future studies will analyze other superhero characters to see whether the findings will be the same or different. Based on the limitations of this study, namely the absence of illocutionary acts with a declarative function, because Spider-Man is not an authoritative figure who can change the world through his words, future research is expected to explore other characters in the Marvel's Spider-Man game who is an authoritative figures in the same game, such as the character Yuri Watanabe, who is a police captain.

Based on the findings of this study, which only focused on illocutionary acts, the effects of the utterances were not discussed. Therefore, future studies should consider the perlocutionary effect, which discusses the response of the interlocutor to the speaker's speech act.

The practical implications for superhero character design studies based on the findings of this study on Spider-Man show that superhero personas are not only shaped by visual aspects but also by the type of utterances conveyed. Spider-Man's use of commissive speech acts, delivered in a “direct and literal” manner, gives the impression of seriousness in expressing commitment, especially when he wants to help others.

Therefore, it is hoped that character design studies will consider speech style as a main part of superhero character identity.

By showing that this theoretical framework can be used to video game conversation research, this study enriches speech act theory, specifically illocutionary acts theory. This study also demonstrate how the game's interactive setting affects how accurately the speech act function is communicated. For Spider-Man's speech to be fully understood, it must be tied to the situation's context. As a result, this study broadens the use of speech act theory in digital interactive media. However, this study has limitations in that it focuses only on one character, Spider-Man, even though there are many characters in the video game. Therefore, given these limitations, it is hoped that future studies will conduct further analysis in the context of video games, such as analyzing several characters or focusing on one character with more in-depth discussion.

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CURRICULUM VITAE



Yanuar Rozikin was born in Malang on January 26, 2002. He graduated from SMA Negeri 1 Lawang, majoring in social studies in 2020. During his education at SMA Negeri 1 Lawang, he actively participated in student organisation activities by serving as the member of Paskibra. He started his higher education at UIN Maulana Malik Ibrahim Malang majoring in English Literature. During his education at UIN Maulana Malik Ibrahim Malang, he explored the field of translating. He was also active in faculty activities such as the Maliki English Festival, Festibal Budaya, and participated in the Drama project. In 2024, he had the opportunity to intern at Journal Publication in Faculty of Humanities for 40 days. In addition, he is also a tutor as his side job.

APPENDIX

1	Yuri: Spider-Man, what's your status? Spiderman: Almost done here, you? Yuri: We're about to go in. Spider-Man: Be there soon. Can't wait to see Willie's face when you slapped the cuff on him.	Expressive (Wish)	Direct and Literal
2	Spider-Man: I have to find him and end this. Yuri: Not yet. We just picked up chatter, they're wiping all their data servers. We need that evidence if we want to put him away for good. Spiderman: Okay, server room it is.	Commissive (Commit)	Direct and Literal
3	Kingpin: Without me, the scum I kept in check will run rampant, and it i'll be your fault. Spider-Man: Been a long tough road fisk. Almost sad to see it end. Kingpin: Mere prelude. Spider-Man: Well, get ready for the main event.	Directive (Direct)	Direct and Non-Literal
4	Spider-Man: Yuri, an explosion just... Yuri: I saw it. Fisk could have the whole place wired. I'm sending in a bomb unit. Spider-Man: I'll make sure no one gets in their way.	Commissive (Promise)	Direct and Literal
5	Woman: Spider-Man! We can't move, we're pinned down! Spiderman: I'll lift it. When you're free, get out, fast. If you can walk, help the injured. Got it? Woman: Yes! Spiderman: go, go, go! Woman: Thank you!	Commissive (Promise)	Direct and Literal
6	Spider-Man: Hey Yuri, looks like some of your guys were on fisk's payroll. Good news is they were Willie's last line of defence. I'm right outside his office. Yuri: Take him down, now. Spiderman: With pleasure.	Assertive (Conclude)	Direct and Literal

7	Spider-Man: Writing your memoirs? Don't forget the hyphen between "Spider" and "Man" Fisk: I'm surprised you made it this far, but your foolishness ends now. Spiderman: Uhh, you do know I can still see you, right? Fisk: Eight years of this insolence.	Directive (Suggest)	Indirect and Non-Literal
8	Spider-Man: Finally off to Ryker's, huh? You know, I think you've got more enemies there than I do. Fisk: If you think this will be more that a minor inconvenience-- Spider-Man: Whoop-- gotta go. Hey! Good luck, Willie. I've a feeling you're gonna need it. Fisk: Idiot! I'm the one who kept order in this city!	Expressive (Sympathise)	Direct and Literal
9	Thug: Open the safe, do it Spider-Man: Hey fellas Thug: Spider-Man! Shoot him! (After beating several thugs) Spider-Man: More of 'em? Guys, if you worked this hard at a legit job, you wouldn't need to be criminals. Thug: You're gonna regret this, Spider-Freak!	Directive (Advise)	Indirect and Literal
10	Yuri: Spider-Man, I think I figured out how Fisk's men are keeping his rackets running. Construction sites. Spider-Man: Wasn't that shut down when he was arrested? Yuri: No, it's one of his legitimate businessess... multiple investors. We can't act without cause. Spider-Man: But now you've got that, right? Yuri: That's why I'm hoping you can keep an eye on the locations, tell me if you see anything suspicious. Spider-Man: You got it. I'll be your nosy neighbourhood Spider-Man.	Commissive (Commit)	Direct and Non-Literal

11	Spider-Man: Place is locked down, Captain. Actually, webbed down. Yuri: And someone finally reported shots fired, so I've got officers inbound. Good work.	Assertive (Report)	Direct and Literal
12	Spider-Man: Voicemail from Yuri. Yuri: Hey. Silent alarm at the auction house holding Fisk's estate sale just tripped. Could you check it out? Quietly? I don't want to make a scene if it's nothing... Spider-man: Fisk estate sale. Sounds fun. Wonder what the Kingpin had hidden in his closets...	Expressive (Question)	Direct and Non-Literal
13	Spider-Man: Yuri, the silent alarm was legit. Masked gunmen and a single hostage. Looks like heist-in-progress. Yuri: Copy that. Sending units your way. Keep the situation from getting worse in the meantime. Spider-man: Can do.	Assertive (Report)	Direct and Literal
14	Mary Jane: Listen, whoever these mask guys are, they're after this file. But i'll never get it out of here while the place is swarming with them. Spider-Man: Right. Ok. Umm, you hide back there, I take out the bad guys, you make a break when it's clear. Mary Jane: Sounds like a plan. Good to see you, Pete. Spider-Man: Yeah you too. Not exactly how I pictured us meeting again, though. Mary Jane: Funny. It's exactly how I pictured it.	Directive (Instruct)	Direct and Literal
15	Spider-Man: Hey, it's me. What's with the units heading down third? Yuri: Looks like our old friend Herman Schultz is at it again. Spider-Man: Shocker. Didn't he just get paroled? Yuri: Yeah, well, guess it didn't take. Spider-Man: No worries-- Herman's just a big cupcake. I'll have him in Ryker's by bedtime.	Commissive (Commit)	Direct and Literal

16	Spider-Man: Whoa! Your gauntlets are all digital now, aren't they? Shocker: Have it your way. You want to fight? LETS FIGHT! Spider-Man: Man, can't wait to put you back behind bars so we can talk science! Shocker: You talk too much. Spider-Man: Well, that's matter of opinion.	Commissive (Commit)	Direct and Literal
17	Spider-Man: If you tell me who you're working for, I can help you cut a deal? Shocker: If I talk-- I'm dead. They made that very clear. (After fighting for a while) Spider-Man: Give up now and we can protect you. Shocker: No way. You ain't seen what I seen.	Directive (Advice)	Direct and Literal
18	Spider-Man: Have you had any more reports on demon..er..guys with masks? Yuri: Let me get back to you. By the way, how much of a mess did you make inside that bank? Spider-Man: You probably don't want to know. Yuri: Ugh. Shouldn't have asked...	Assertive (Inform)	Indirect and Non-Literal
19	Spider-Man: So, that warrant cover breaking down doors? Jefferson: Not without a LOT of extra paperwork. Spider-Man: Okay, I'll find another way in.	Commissive (Commit)	Direct and Literal
20	Spider-Man: Shh! Demons. Stay here. Jefferson: Hell no. It'll take both of us to stop 'em. They're moving. Let's go. Get 'em. Spider-Man: Find cover!	Directive (Command)	Direct and Literal