



Expressive Illocutionary Acts found in Spider-Man: Across the Spider-Verse Movie

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Abstract

This study examines expressive illocutionary actions Spider-Man: Across the Spider-Verse are main subject of this study. Aim of this research is to categories the forms of expressive illocutionary. actions in the speech and the situation's context in the Spider-Man: Across the Spider-Verse movie. The researcher used Halliday and Hassan's (1985) situational context and Searle's (1979) categorization theory of illocutionary actions in this investigation. This research uses a descriptive-qualitative technique to analyze the data. given that the findings may take the form of words or phrases. Using the data source from this study, the researcher successfully classified five distinct expressive illocutionary acts. According to this study's findings, every character in the movie made 25 utterances that demonstrated expressive speech actions. We categorize ten statements as indicative of gratitude, five as evocative of compliments, four as apologetic, two as expressive of complaint, and four as expressive of protest. This movie's expression of gratitude is the most prominent.

Keywords: *Expressive illocutionary, Spider-Man: Across the Spider-Verse, movie.*

Introduction

Pragmatics is an active discourse, with actions influenced by society or the interlocutor. Levinson (1983) defined pragmatics as the interaction between linguistic forms and their users. An explanation of language understanding must include an examination of the relationship between language and context. In ongoing communication, this allows the occurrence of speech acts. In pragmatics, speech acts refer to the use of language in context takes into account both the speaker's and the addressee's verbal and nonverbal contributions to the meaning negotiation interaction (Putri and All, 2019).

According to Austin (1962) divides speech acts into three categories: locutionary (saying something with a specific sense and reference), illocutionary (the communicative function imparted by the speech, such as informing, commanding, or warning), and perlocutionary (the effect on the listener, such as convincing, persuading, discouraging, surprising, or misleading).

Searle (1979) classifies illocutionary acts as representatives (statements of fact), directives (commands or requests), commissive (commitments to future actions), declarations (utterances that change the state of affairs), and expressive (feeling or emotions).

This research concentrated on the expressive illocutionary act present in the film. Yule (1996) defines expressive as a category of illocutionary act that communicates the speaker's feelings or desires. Several significant forms of expressive illocutionary acts can be detailed, including thanking, apologizing, congratulating, wishing, greeting, expressing attitudes, and praising.

This study took data from the movie *Spider-Man: Across the Spider-Verse Movie*. Previous studies have looked at how characters express emotions (expressive illocutionary acts) in movies, but most of them focus on simple stories or single characters. There hasn't been much research on movies like *Spider-Man: Across the Spider-Verse*, which has many characters, different worlds, and a complicated storyline.

While conducting this study the author consulted a number of similar thesis and papers. The first study was entitled *Expressive Illocutionary Acts Found in the Film "True Spirit"* by Sarah Spillane (2024), conducted by Mete and Winarta. In this research, the video contained 27 utterances. According to the study, there were six categories of expressive illocutionary acts in the film *True Spirit*. These six forms of expressive illocutionary acts included thanking, apologizing, greeting, expressing attitude, wishing, and congratulating. Thanking had seven utterances, apologizing had five utterances, greeting had five statements, expressing attitude had five utterances, wishing had three utterances, and congratulating had two utterances. Tanjung's (2021) second paper, *The Expressive Speech Act in the Lovely Bones Movie*, identified nine types of expressive speech acts in the film: apologizing, blaming, congratulating, doubting, greeting, praising, regretting, thanking, and wishing.

The praising act was the most frequently used expressive speech act, where the characters expressed appreciation for someone or something to the audience. Ricca and Ambulating's (2022) third study, *Expressive Speech Acts Found in Love at First Swipe Seb Series*, identified 15 expressive speech acts in the *Love at First Swipe* web series. Two types of expressive acts—deploring and condoling—were absent from the utterances. The other categories of expressive speech acts included 3 instances of thanking, 2 of apologizing, 1 of applauding, 8 of complimenting, and 1 of greeting. The fourth article, *An Analysis of Expressive Speech Acts Types in "The*

King's Speech" (2022), by Wahyuningtyas and Sirniawati, identified several types of expressive speech acts in the film *The King's Speech*. These included expressive acts of congratulating, expressing attitude, wishing, thanking, and apologizing. The last study discussing expressive speech acts is the research entitled *An Analysis of Expressive Speech Acts Used in Crazy Rich Asian Movies* (2021). The findings revealed that the *Crazy Rich Asians* movie featured 52 instances of expressive illocutionary acts, covering ten different types. However, some expressive types, such as condoling and boasting, were absent. This study brings a fresh perspective to the research on expressive illocutionary acts by analyzing *Spider-Man: Across the Spider-Verse*, a film that introduces diverse, multidimensional characters within a high-energy superhero context. While previous studies have focused on more conventional genres like drama and romance, in this study fills a gap by exploring expressive acts in an animated superhero film, using a combination of Searle's and Halliday and Hassan's theories to analyze the data.

This research is notable for its investigation of expressive illocutionary acts within a rich, dynamic, and multi-layered narrative. By analyzing how characters from various universes and cultural backgrounds convey their emotions, it enhances the comprehension of the relationship between language, culture, and visual storytelling in the superhero genre.

Method

The dialogue and interactions in the movie "*Spider-Man: Across the Spider-Verse*," which debuted in cinema on June 2, 2023, provided the data for this research, which focused on different types of expressive. Data collection involved direct observation by watching the movie and identifying an expressive. A qualitative analysis was conducted. Dörnyei (2007: 24) explains that qualitative research is a type of research that focuses on collecting open-ended, non-numerical data and analyzing it using non-statistical methods.

Searle's (1976) categorization of expressive speech acts was employed to classify the recognized utterances into categories such as expressing gratitude, making apologies, offering congratulations, and extending wishes. This process required examining each utterance according to its illocutionary force the intended impact of the speech act on the listener.

To examine the situational context of each expressive act, the framework established by Halliday and Hassan (1985) was utilized. This framework addresses three essential elements of context: Field: The topic or activity in which the interaction takes place (e.g., a battle scene, an intimate conversation, or a humorous exchange). Tenor: The dynamic between the characters participating in the dialogue (e.g., mentor-student, friend-friend, or antagonist-protagonist). Mode:

The method and medium of communication (e.g., direct verbal speech, monologue, or indirect cues).

By systematically watching the film several times and choosing expressive illocutionary acts according to emotional expression, context, and their significance in the storyline, other researchers can replicate the study and reach comparable outcomes. The guidelines for picking utterances and the observation method create a dependable framework for reproducing the study in subsequent research, guaranteeing consistency and precision in recognizing expressive acts among various viewers or studies.

Findings presented both formally, using a comprehensive table, and informally, offering an analysis of the situation's context, the type of expressive, and its directness or indirectness. Research data was gathered using the library technique.

Results

This research evaluates data from the “Spider-Man: Across the Spider-Verse” movie. Type of Expressive illocutionary act was analyzed and context of situations based on Halliday and Hassan's (1985) and Searle's (1976). The initial element of information is the type of expressive act, also known as an illocutionary act, where the speaker uses words to explain something, convey a point, or achieve another communication goal. The second interpretation, which includes the meaning in the illocutionary actions, depends on the circumstances. During a discussion, meaning is what matters most.

Table 1. Sample of Table

Type	Frequency of submission	Percentage
Thanking	10	40%
Complimenting	5	20%
Apologizing	4	16%
Complaint	2	8%
Protest	4	16%
Total	25	100%

The researcher was able to identify 25 utterances and categorize them as expressive illocutionary actions based on the table of study findings above. The expressive illocutionary acts that the researcher found in the data source are thanking, complimenting, apologizing, complaining, and protesting. The results of this study found that there were 25 utterances by each character in the film that showed expressive speech acts. We classified a total of 10 utterances as expressive of gratitude, 5 as expressive of compliments, 4 as apologizing, 2 as expressive of complaint, and 4 as expressive of protest. The most prevalent utterance in the movie is the expression of gratitude, with the majority of the data being expressed in direct language during speech acts. The high occurrence of gratitude in the data can probably be attributed to a combination of elements: societal values that prioritize appreciation, character journeys that showcase growth and collaboration, and situational scenarios that create inherent chances for expressing gratitude. Each of these factors plays a role in the prominence of gratitude expressions throughout the movie, influencing both the emotional atmosphere and character interactions in *Spider-Man: Across the Spider-Verse*.

Discussion

Expressive

Speech actions classified as expressive convey a speaker's emotions. In *Spider-Man: Across the Spider-Verse* movie, researcher examines a few statements that are part of expressive speech actions. Speech actions that communicate the speaker's feelings are considered expressive speech acts, according to Yule (1996). They might be a declaration of joy, grief, pleasure, or other psychological emotions. The expressive speech act might be direct and indirect, literal and metaphorical, implicit and explicit, or nonliteral, (Meyer 2009: 50).

Thanking

Purpose of thanking, according to Searle & Vanderveken (1985:212), is to convey gratitude. The prerequisites are that the hearer bears responsibility for the action, and that the item in issue helps or is beneficial for the speaker. Saying "thank you" expresses appreciation for what someone has done for the speaker. Typically, when someone is grateful, they will say something like "thank you."

Data 1

J. Jonah Jameson: Oh no tomorrow morning spiderman page one, with a decent picture

Peter: Your right boss

J. Jonah Jameson: Shut up, uhh get out of here!

Peter: You got it boss, I'm on it.

Peter: Miguel its Peter, we got anomaly.

Miguel: **Thank you Peter, you are one of our best.**

Field The conversation revolves around "anomalies," which indicates that the characters are discussing problems or anomalies that may occur in their universe or multiverse. This section deals with managing and resolving these anomalies, which is at the core of Spider-Man's role as a character. Mode: voice interaction. This is straightforward and suitable for quick, basic communication between characters via Peter's simple power clock. The language is clear, functional, and appropriate for problem-solving situations. The tone reflects Peter and Miguel's relationship. Peter's line: "It's Peter. We got an anomaly," is informal, suggesting a degree of familiarity and perhaps urgency. Miguel's response: "Thank you, Peter. Miguel's response, "You're one of our best," is polite and appreciative.

Peter informs Miguel that evil energy is causing an anomaly. Realizing bad things are about to happen, Miguel responds by saying thank you, Peter; you are the best. Miguel is grateful that Peter has given him a signal before the evil begins and that he can overcome the bad things that will happen after receiving Peter's report. The phrase "Thank you, Peter. You're one of our best." includes an emotive speaking performance. The directness of the speech acts in this exchange highlights the urgency and the professional nature of the interactions, with a clear focus on task completion and mutual acknowledgment between the characters. The expressive speech act by Miguel adds a touch of emotional depth and respect to the dialogue, making it more than just a functional exchange.

Data 2

George Stacy: Is this dangerous menace?

Peter: No, no, no, he seems like a good guy.

George Stacy: Why wear a mask if you've got nothing to hide?

May: All right, no politics at the dinner table.

Gwen: **Thank you, May.**

While eating at Aunt May's house, several characters were engaged in a conversation about the real Spider-Man figure. The argument between Gwen's father and Peter regarding Spider-Man caused a commotion, until Aunt May intervened and resolved the dispute. Face-to-face interaction at a dinner table uses this mode of spoken language. The choice of spoken language allows for immediate

interaction and response. The participants in the conversation are Gwen's father, who is involved in an argument with Peter; Gwen as Peter's friend; and Aunt May.

During dinner in Peter's family, an argument broke out between Peter and his father, Gwen, over whether Spiderman was good or evil. Then Aunt May came with food and immediately halted the debate. Gwen, who was sitting next to Peter, looked pleased that the debate had ended with Aunt May's arrival. Gwen expressed her gratitude to Aunt May when she was with Peter's family, which may have ended the argument between Peter and his father about the goodness of Spider-Man., the phrase "Thank you, May" is an expressive speech act. The thank you expressed serves multiple functions: it acknowledges May's contribution, reinforces the desired social norm, strengthens interpersonal bonds, encourages continued positive behavior, and promotes group harmony. Gwen uses direct illocutionary in the sentence Thank you above because Aunt May stopped the argument. This is an expressive, illocutionary act in direct speech. The explicitness in both speech acts makes the interaction straightforward and easy to understand in terms of the relationship between characters and the context of the conversation.

Data 3

Ganke Lee: You seem really stressed.

Miles: I agree.

Ganke Lee: You're stretched too thin.

Miles: **Yeah, thanks for the tip.**

Field This conversation most likely takes place in an informal context, with Ganke, a close friend, expressing worry for Miles' well-being. The topic of discussion is Miles' efforts to balance his duties, which could include his life as Spider-Man or his personal commitments. The mode is spoken discourse, which is most likely to occur face-to-face. The language is casual and conversational. The discussion is quick and clear, with a statement followed by a response. The form is characteristic of casual conversation: a straightforward remark followed by a contemptuous response. The language is casual, and Miles' remark has a tinge of sarcasm. Ganke Lee and Miles Morales are the participants. Ganke is Miles' close buddy, and their connection is presumably based on mutual trust and familiarity.

Ganke appears to be paying close attention to Miles, expressing concern for his friend who appears to be overly busy. Ganke says his friend is too thin. Miles, donning his Spider-Man outfit at the time, expressed gratitude for his friend's attention. "I agree" in the context of "You seem really stressed." The final phrase,

"Yeah, thanks for the tip," conveys a sense of gratitude. Miles' friend expressed concern for him, to which Miles responded with a heartfelt thank-you. Miles acknowledges the advice from the speakers and upholds politeness. Miles expresses gratitude directly for his friends' attention, demonstrating a direct expressive speech act. This exchange demonstrates the friendship dynamic between Ganke and Miles. Ganke's advice is well-meaning and direct, while Miles' response suggests that he is already aware of his situation, using sarcasm to deflect or acknowledge Ganke's concern without taking it too seriously. The tone and choice of words highlight the emotional undercurrent of the conversation, making it more than just a simple exchange of information.

Compliment

An example of a speech act when the speaker expresses fear or anxiety about a certain scenario is complimenting an expression of worry. This statement conveys the speaker's emotional condition and often serves to warn the audience about impending risks or issues. According to Searle and Vanderveken (1985:215), praise is an expression of approval. Thus, it assumes that the object of praise is really excellent.

Data 4

Gwen: What? No,no,no, what did you do ?

Peter: **I just wanted to be special like you Gwen.**

Gwen: Gwen?

Peter: Don't worry.

Gwen: Who's Gwen?

Peter: Everything is gonna be okay.

Gwen: Don't.

Peter: Everything is gonna.

Gwen: Don't go, oh Peter.

The term "field" alludes to the instant when Gwen's demolished building struck Peter, leading to his death. This conversation occurs in a moment of intense emotional turmoil, as Peter faces imminent death due to an incident and expresses his feelings. The focus here is on the investigation of identity, self-worth, and the complexities of Peter and Gwen's relationship.

These conversations are highly expressive and emotional, with Gwen expressing strong concern or disappointment and Peter expressing a desire for recognition or acceptance. Peter and Gwen are the participants. Peter expresses thoughts of inadequacy or adoration for Gwen, and Gwen replies with astonishment or introspection. The relationship between Gwen and Peter seems to be based on a perceived difference or inequality. Gwen may be in a stronger or more privileged position, while Peter is trying to achieve the same status.

The words he said indicated that he was very impressed with his friend Gwen, who became a strong spiderman. In order to get the same strength as Gwen, he was willing to become a monster and be killed by Gwen without him realizing that it was Peter. By uttering these words, the speaker inadvertently bestows a compliment on the person they are speaking about or addressing.

This is because, in accordance with societal norms, someone else may possess a unique quality, such as empathy, that sets them apart from those who are not as nice or successful as ourselves. This exchange demonstrates a key moment of emotional expression, where Gwen reacts to Peter's actions and Peter opens up about his feelings of inadequacy and admiration for Gwen. The directness of their speech shows the clarity of their emotional states Gwen is concerned, and Peter is vulnerable, which deepens their relationship in this moment of vulnerability and understanding.

Apologizing

The purpose of apologizing, according to Searle & Vanderveken (1985:211), is to convey remorse or sadness for a situation for which the speaker has responsibility. Therefore, the speaker must bear accountability for the matter they are lamenting. A speaking act that expresses sorrow or remorse for an action or circumstance that may have harmed, inconvenienced, or offended the listener is known as an expressive act of apology. This phrase usually aims to mend the social connection while admitting the speaker's role in the problem.

Data 5

Spot: **I'm sorry, first of all I am not even robbing you.**

This machine doesn't even belong to you, it belongs to the bank, the real criminals.

Workers: You're the criminal, you're robbing me.

Spot: You know, I can't really get a job anywhere anymore, being like this, so I've turned to a life of crime.

A shop worker discovered Spot's plan to steal money from the ATM, prompting him to apologize for causing chaos in the shop. The participant in this is Spot, who apologizes to the workers for his mess. The tone of the apology ("I'm so sorry") and the attempt to explain away the circumstances suggest that Spot is attempting to lessen the threat or the negative effects. Here, Spot likely employs spoken language within a casual conversational setting. The language serves mostly as a justification and persuasive tool.

Spot stole from a shop that had an ATM machine. Spot believed that the ATM machine did not belong to an individual, but rather to the state. Spot apologized to the shop owner because he had damaged his store. This exchange shows Spot's attempt to rationalize his criminal behavior, using both logical justifications and emotional appeals, while the workers are focused on confronting and accusing him. The emotional complexity of Spot's speech adds depth to his character, revealing his internal conflict between personal struggle and his actions as a criminal. "I'm so sorry" is a direct, expressive act of apology with a low tone, apologizing to the worker.

Data 6

Miles: I'm just saying, if I had a watch, I could come with you.

Gwen: Miles, look

Miles: I did save the multiverse.

Gwen: Look, if it was up to me, you

Miles: I know. I know, I know.

Gwen: Oh, no. No, no. Don't do that. Miles! Miles: All right.

Gwen: **It's, uh, really delicate. Sorry. I didn't mean to, um, snap.**

Miles: Okay. All right. I'm sorry.

The field in this exchange involves a situation where Gwen is warning or instructing Miles not to do something that might cause harm or damage. Gwen then apologizes for her sharp tone ("I didn't mean to, um, snap"), suggesting that the situation is delicate and requires careful handling. Miles acknowledges this by apologizing: "Okay. All right. I'm sorry."). The tenor involves Gwen and Miles. Gwen, who is the more mature one in this friendship, feels that she snapped at Miles, and she apologizes, as does Miles, for his careless actions. The participants manage a potentially tense interaction by using informal and spoken language to preserve their relationship.

Miles picks up Gwen's superpower watch and presses a button she shouldn't have. Then Gwen, seeing her watch emitting light, immediately takes it from Miles. She yells at her friend because things can go wrong. Miles, who was unaware of the clock at the time, could only respond, "Alright." Observing Miles in a moody state, Gwen expressed her apologies for having yelled at him. In the context of "sorry, I didn't mean to, um, snap". The initial "sorry" acknowledges the mistake, while the explanation provides context to mitigate the impact. This exchange highlights a moment of emotional vulnerability where both characters express regret and understanding. Gwen is concerned about the situation, and her apology for snapping shows her emotional awareness. Miles responds with a simple acknowledgment and apology, which contributes to maintaining their respectful and cooperative relationship.

Data 7

Miguel: You left a gap large enough for folks like him to be blasted randomly into the wrong dimension. Now I'm stuck putting everyone back where they belong before time and space collapse. And don't get me started on Doctor Strange and the tiny geek from Earth.

Miguel: You left a hole wide enough for guys like him to randomly get shot into the wrong dimension. Now I'm stuck putting everybody back where they belong before all of time and space collapses.

Gwen: Who's Doctor Strange? Sounds like he maybe shouldn't practice medicine.
Sorry, captain, I can't talk right now.

Captain George: Hey! Hey!

Gwen: So, you want me to handle this one, or? Okay.

The field in this interaction involves a brief exchange where Gwen responds to the mention of Doctor Strange, then Captain George appears, and Gwen, who sees him, immediately catches Captain George with her net. Gwen, Miguel, Doctor Strange, and Captain George are among the tenors. Gwen's tone towards Miguel is casual and disrespectful, indicating that she may not be entirely serious about the discussion or that she is comfortable joking around. Towards Captain George, Gwen is more direct and slightly dismissive, as she quickly cuts off the conversation by saying that she cannot speak.

Gwen apologized to the police captain for trapping her with her spider web. Gwen did this because she didn't want this policeman to become a victim of a monster attack. Gwen took out her web, and the fairy immediately confronted the monster with her friend. In *Spider-Man: Across the Spider-Verse*, "Sorry, captain, I can't talk right now" serves as both an apology for not being able to communicate and a practical explanation of immediate constraints. A direct act of expressive apology: "Sorry, captain, I can't talk right now." In this dialogue, the contrast between Miguel's serious tone and Gwen's humor adds complexity to their interaction. Miguel is focused on the gravity of the multiverse's consequences, while Gwen uses humor and a direct refusal to distance herself from the conversation, signaling that she may be overwhelmed or simply choosing not to participate in the seriousness of the moment.

Protest

Protesting, in the opinion of Searle & Vanderveken (1985:215), is a formal way of expressing displeasure rather than just expressing grief or unhappiness.

Data 8

Gwen: Though you can understand why I didn't want to; I have considered telling you.

You can see why I kept from you. I did not kill Peter; I did not know it was him. I had nowhere to choose from.

George Stacy: How long have you been lying to me?

Gwen: **Can you just not be a cop for a second and be my dad here and listen to me?**

The main topic of discussion in this exchange is a serious altercation in which George Stacy was involved. Enquiring about her personal life, Gwen's father asks her, "How long have you been lying to me?" Distressed by the circumstances, Gwen begs her father to adopt a more supportive parental role ("be my father") instead

of acting as a law enforcement officer ("police") so that she can be heard or give an explanation in a setting that is more sympathetic. George Stacy, a father and police officer, and his daughter, Gwen, are the two main players in the tenor. The fact that George works as a police officer complicates their relationship. The emotionally intense conversation uses words to challenge, beg, and change the tone from authoritarian to empathic, reflecting the complexity of their relationship.

After her battle with the monsters, Gwen ran out of energy and was unable to escape from her father, forcing her to reveal her true identity as Spiderman to him. Her father was taken aback when he saw his daughter transform into the Spider-Man he detested. The speaker criticizes the addressee's behavior or posture towards them (like a cop rather than a parent). She is protesting that the recipient hasn't shown her enough emotional support or understanding. The speaker tells the addressee to get it together so that they can experience this interaction and not just make new contacts. The speech from the conversation between Gwen and her father above is indirect and expressive of protest. Gwen wants her father to stop being a policeman. In this dialogue, both characters express their emotional states directly through their speech acts. George is hurt and seeks the truth, while Gwen is trying to bridge the emotional gap between them by asking her father to step into a more personal role. This exchange highlights the tension between personal and professional identities, with both characters struggling to navigate their relationship under challenging circumstances.

Complaint

The requirement for expressing dissatisfaction, according to Searle & Vanderveken (1985:215), is that the thing about which one is complaining is terrible. However, this need not strictly be a presupposition, as one might complain just by stating that something is wrong. The need for the hearer to bear any responsibility whatsoever for the issue being complained about is not a prerequisite.

Data 9

Spot: I created you.

Miles: You created me?

Jeff Morales: Spider-Man, why did you create that guy?

Miles: I didn't. He's talking crazy.

Spot: I was in this collider room when you blew it up!

Spot: **Because of you**, I lost my job, my life, and my face!

My family won't even look at me. I made you into a hero.

You made me into this! Look at me! You did this to me!

Look at me! I'll make you respect me!

Spot is showing extreme rage and hatred against Spiderman, whom he blames for the abrupt and terrible changes in his life. He believes that Miles is the cause of his misery, which includes the loss of his career, identity, and rejection from his family. He typically delivers the spoken monologue with intense passion. This could potentially be incorporated into a dramatic scenario. Participants Spot is the speaker, along with Miles Morales and Jeff Morales. Spot's connection with the recipient is antagonistic. Spot regards the addressee as the cause of his anguish and suffering, and his remarks express a profound feeling of betrayal and rage.

Spot explained that he was supposed to get credit for the existence of Spiderman in the world. Spot brought a spider from another dimension to make it the most successful invention, but the lab spider escaped from his lab; he bit Miles, who was a student; the power of the spider belonged to Miles; then Miles blew up the pounding room, where he turned into Spot. In this exchange, the characters' speech acts highlight the tension between hero and villain, with Spot's speech revealing his pain and desire for respect, while Miles' speech acts reflect his attempt to distance himself from responsibility.

The directness of both characters' speech emphasizes their emotional states—Spot's anger and frustration, and Miles' defensive stance. Spot's speech is a subtly expressed complaint, conveying his desire for recognition as a scientist and the creator of Spiderman. Spot's words expressing his disappointment convey a message that the hero should be him and become a successful scientist, so there is an indirect speech act here.

Conclusion

The goal of this study is to categorize different illocutionary acts, their situational contexts, and identify the most frequently used ones. After comprehending the theory of speech acts and scrutinizing the movie characters' dialogue, the author derives certain conclusions from the collected data. According to the author's analysis, the study's results indicate that 25 utterances exhibit expressive speech acts. We categorize ten statements entirely as expressions of gratitude, five as praise, four as apologies, two as complaints, and four as protests. The expression of gratitude in this movie is the most prominent.

Each character's utterances in the movie belong to the direct speech act, which receives the most attention. Based on the research findings regarding the use of illocutionary acts in the movie "Spider-Man: Across the Spider-Verse," the researcher would like to offer some recommendations to the readers. We hope this research can enhance readers' or researchers' comprehension of nonverbal communication. Therefore, we anticipate that future researchers will employ similar methods, utilizing diverse films and scrutinizing various facets of speech activities, including perlocutionary and locutionary acts. We also expect future researchers to use the results of this study as a resource in their research on speech acts.

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