Expressive Speech Acts in Do Revenge (2022): A Pragmatic Analysis

Dila Najwa Sofia Irianto[1], Indi Heraeni[1*], Almira Amalia[1], Dhuha Hadiyansyah[1]
[1]Universitas al Azhar, Jakarta, Indonesia
*Indiraa62@gmail.com

ABSTRACT

Previous studies on expressive speech acts in movies have primarily focused on identifying and classifying types of expressions, with limited attention to their pragmatic functions in contemporary teenage narratives. Moreover, the movie *Do Revenge* (2022) has not yet been examined from a linguistic or pragmatic perspective, indicating a research gap in the study of expressive speech acts in modern cinematic discourse. To address this gap, this study investigates the types and forms of expressive speech acts used by the characters in the film based on Searle's (1976) speech act theory. Employing a descriptive qualitative method, the study addresses two research questions concerning the types of expressive speech acts found in the film and the ways these acts are realized in the dialogues. The findings identify six types of expressive speech acts, namely greeting, apologizing, thanking, expressing attitudes, wishing, and congratulating. In total, 55 expressive utterances were found, consisting of 51 direct and 4 indirect speech acts. Greeting appeared as the most dominant type, followed by apologizing and thanking. These findings indicate that expressive speech acts play an important role in representing emotional openness and interpersonal interaction among teenage characters. This study contributes to pragmatic research by demonstrating how expressive speech acts function as interactional resources that shape emotional expression and interpersonal dynamics in teenage film discourse.

Keywords: *Expressive Speech Acts; Film Discourse; Pragmatics; Teenage Communication; Speech Act Theory.*

INTRODUCTION

Language is a distinctive human characteristic that enables individuals to express thoughts, emotions, and intentions in everyday interaction. As a system of sound symbols, language functions as a primary tool for communication through which ideas and messages are conveyed (Mailani et al., 2022; Wiltschko, 2022). Successful communication relies on shared understanding between speakers and listeners, as meaning is not inherent in words alone but shaped by situational, social, and interpersonal contexts (Chun & Most, 2021).

In this sense, pragmatics focuses on how meaning is constructed and interpreted in interaction, particularly how implied meanings are produced and understood (Feruza, 2024). One important area within pragmatics is speech act theory, which explains how utterances function as actions in communication. Among various speech act types, expressive speech acts reveal speakers' emotions, attitudes, or psychological states, and their interpretation is closely related to situational context, including those represented in cinematic discourse and movie scenes (Meha & Heryono, 2025; Nabila et al., 2024).

According to Yule (1996:3), pragmatics is the study of meaning as communicated by the speaker or writer and interpreted by the listener or reader. It examines how meaning is constructed and understood through the interaction between participants, extending beyond the literal interpretation of words. In pragmatics, comprehension involves not only understanding what is explicitly stated but also recognizing what is implied. The interpretation of an utterance is strongly influenced by contextual factors, including the setting, time, and the relationship between the speaker and the listener.

Yule (1996:47) states that speech acts are actions performed through utterances. As Austin suggests, speaking is not merely about producing words but also about performing an action that creates interaction between the speaker and the listener. Hence, language serves not only as a means of conveying information but also as a medium for performing social actions.

Speech acts can be observed in various forms of communication, including movies, which reflect real-life interactions through dialogue. Film dialogues often portray natural conversations in which social relationships, emotions, and identities are negotiated through language. As audiovisual narratives, films have been widely used as objects of analysis to explore social meanings and character representation, making them a relevant source for linguistic and pragmatic investigation (Raihan & Hadiyansyah, 2024; Santyaputri, 2025). This study focuses on analyzing expressive speech acts in the movie *Do Revenge* (2022), a teenage-oriented film that portrays themes of betrayal, friendship, and emotional negotiation through dialogic interaction. The film was selected because its dialogues provide rich examples of how emotions and attitudes are expressed and negotiated through language.

Despite the growing number of studies on expressive speech acts in movies and television series, most existing research remains largely descriptive, focusing on identifying and categorizing types of expressive speech acts without sufficiently examining how these acts function within teenage communication and emotionally driven narratives. Previous studies have documented various expressive speech acts in films and series (Aritonang & Ambalegin, 2023; Salsabila, 2025; Tanjung, 2021), including more recent analyses of expressive speech acts in cinematic texts (Meha & Heryono, 2025; Rostanti & Manaf, 2023). However, these studies tend to treat expressive speech acts as isolated linguistic units, rather than as interactional resources that shape emotional expression, interpersonal negotiation, and character development within contemporary teenage narratives (Dibah & Tarmini, 2024).

Furthermore, there is a noticeable lack of research that specifically addresses expressive speech acts in recent teenage-oriented films, particularly those portraying complex themes such as betrayal, friendship, identity, and emotional negotiation. The movie *Do Revenge* (2022), despite its rich dialogic interactions and emotionally charged

exchanges, has not yet been examined from a pragmatic or linguistic perspective. This absence indicates a research gap in understanding how expressive speech acts function within modern cinematic discourse, especially in representing teenage communication styles and emotional expression. Therefore, this study seeks to address this gap by analyzing the types and forms of expressive speech acts used in *Do Revenge* (2022) based on Searle's (1976) framework.

This study is significant in that it extends expressive speech act analysis beyond descriptive classification by highlighting the pragmatic functions and dominance of expressive acts in contemporary film discourse. By examining *Do Revenge* (2022), this research contributes to pragmatic studies by demonstrating how expressive speech acts operate as interactional resources for negotiating emotion, politeness, and interpersonal relationships, particularly within teenage communication contexts. The findings offer theoretical value for speech act studies and practical relevance for discourse analysis in film and language education.

LITERATURE REVIEW

Several previous studies are relevant to the present research, as they contribute to a deeper understanding of the types and functions of expressive speech acts. Handayani (2015) conducted a descriptive qualitative study entitled *The Use of Expressive Speech Acts in Hannah Montana Season 1*, which examined the use of expressive speech acts in the television series. The research focused on identifying and categorizing the various types of expressive speech acts employed by the characters throughout the first season.

This study identified five main types of expressive speech acts: apology, thanking, resentment, greeting, and expressions of joy. These categories were analyzed to explore how the characters conveyed emotions and social intentions through language, highlighting the pragmatic functions of expressive speech in shaping interpersonal interactions within the narrative context of the series. Similarly, Rahmawati (2021), in their study *An Analysis of Expressive Speech Acts Used in Crazy Rich Asians*, also employed a descriptive qualitative method to analyze expressive speech acts in the film *Crazy Rich Asians*. The researcher identified ten types of expressive speech acts: apology, thanking, congratulating, complaining, lamenting, protesting, deploring, complimenting, greeting, and welcoming. The study found a total of 52 utterances containing expressive speech acts, reflecting a broader range of emotional expression compared to the previous study. The last one is a study by Niken Kurniasih, Sri Mulatsih (2022), 'Expressive Speech Acts Used by The Main Character in Encanto Movie Script.' They use a descriptive qualitative method in their research.

The researcher recently identified that the film *Do Revenge* (2022) has not yet been the subject of any published linguistic studies. This presents an opportunity to contribute original research by analyzing the expressive speech acts found in the film. Drawing from relevant previous studies, such as those by Handayani (2015), Kurniasih and Mulatsih (2022), and Rahmawati (2021), this research adopts a similar descriptive qualitative methodology. However, it differs in terms of its data analysis approach and research focus. While earlier studies examined various expressive speech acts across different films, the present study specifically investigates the types of expressive speech acts in *Do Revenge* (2022) and aims to determine the most dominant types used throughout the film.

Although the previous studies above provide useful descriptions of expressive speech acts in films and television series, they generally adopt a descriptive and classificatory approach. Most of these studies focus on identifying and listing types of expressive speech acts, with limited discussion on their pragmatic functions, dominance, or roles within the narrative context. As a result, expressive speech acts are often treated as isolated linguistic categories rather than as communicative practices that shape character interaction and interpersonal dynamics.

Therefore, this study positions itself differently by not only identifying the types of expressive speech acts in *Do Revenge* (2022) but also examining their dominant forms and pragmatic realization through direct and indirect expressions. By applying Searle's classification in combination with Yule's framework, this research seeks to extend previous studies by highlighting how expressive speech acts function contextually within a contemporary teenage film, thus strengthening the analytical and theoretical contribution of speech act studies in cinematic discourse.

In this study, the researcher focuses on Searle's (1976) classification of expressive speech acts as applied to the film *Do Revenge* (2022). Searle (1979) defined expressive speech acts as linguistic expressions that convey the speaker's feelings and attitudes. He identified six primary types of expressive speech acts: thanking, apologizing, congratulating, greeting, wishing, and expressing attitudes. According to Searle (1976), expressions of gratitude are linguistic acts used to convey appreciation or thankfulness for another person's actions or assistance.

Thus, thanking represents the speaker's acknowledgment and appreciation directed toward the addressee. An apology functions as an expression of regret or remorse. The *Oxford Learner's Pocket Dictionary* defines "apologize" as an act of stating that one is sorry. Related expressions include *ask forgiveness*, *beg pardon*, *express regret*, and *do penance*. For example, the utterance "I'm sorry, I cannot come to your house tonight" illustrates this type of expressive act. A congratulating type of expressive speech act communicates the speaker's positive emotional response to another's success or good fortune. Congratulatory expressions, such as "Congratulations on your graduation," demonstrate the speaker's pleasure and admiration toward the hearer's achievement or favorable circumstance.

Searle (1976) described greetings as verbal acts of welcoming that establish social connection between interlocutors. Phrases such as "Hi, good afternoon" exemplify this form of expression, which functions to acknowledge and welcome the hearer. Wishing, as explained by Searle (1976), involves articulating the speaker's desires or hopes regarding future events. It reflects the speaker's intention that a particular outcome or circumstance will occur. Examples include "I hope you have a speedy recovery" and "May happiness and success be with you".

Lastly, expressive type for attitude refers to utterances that convey the speaker's psychological state, encompassing a wide spectrum of emotions and attitudes, from positive to negative. It serves as a linguistic reflection of the individual's internal reaction to a specific event, action, or circumstance, revealing how the person perceives, evaluates, and emotionally responds to it.

According to Yule (2006), expressive speech acts can be classified into two forms: direct and indirect. By using this approach, the types of speech acts can determine the relationship between a sentence's structural form and its communicative function. A

direct speech act communicates a message precisely as intended, employing literal and unambiguous language that is clearly comprehensible to the listener. This type of speech act is expressed through three structural forms: declarative, interrogative, and imperative. Accordingly, statements, questions, commands, and requests are classified as direct speech acts based on their respective functions. For example, *Sophia can bake a cookie* (Declaratives), *can Sophia bake a cookie?* (Interrogative), *Sophia must bake a cookie!* (Imperative).

In contrast, an indirect speech act occurs when there is no direct correspondence between the structural form of an utterance and its communicative function. Unlike direct speech acts, which are simple, straightforward, and explicit, indirect speech acts are used when a speaker conveys a message in a form that differs from the literal meaning of the words spoken. Nonetheless, the utterance still reflects the speaker's intended meaning. This distinction does not imply that direct speech acts are inherently impolite, blunt, or disrespectful; direct expressions can also be delivered courteously and with respect. As noted by Yule (1996, p. 133), indirect forms of commands and requests are often perceived as more polite. Consequently, speakers tend to favor indirect speech acts over direct ones. For example, "*The cookie smells amazing.*" This utterance is intended to subtly prompt the hearer to offer the speaker some of the cookie.

METHOD

A research design is simply a structural framework of various research methods as well as techniques that are utilized by a researcher. The research design helps a researcher to pursue their journey into the unknown but with a systematic approach by their side. This research used a descriptive qualitative approach, as the analysis focused on the conversations of expressive speech acts performed by the main character in the *Do Revenge* (2022) movie. Creswell (2014) defines qualitative research as an in-depth method of collecting the data that relates to the idea of understanding the meaning in the form of non-numeric structure.

In this research, the researcher's problem is to find out what kinds of expressive speech acts that are used by the main characters in *Do Revenge* (2022) and to figure out how the expressive speech acts used in the scene of *Do Revenge* (2022) movie. The data of this study is the movie dialogue of *Do Revenge* (2022) movie. The main data source for this study is the dialogues of the main characters in *Do Revenge* (2022) movie. The data focuses on the utterances of the main characters, which contain various types of expressive speech acts.

To ensure methodological rigor and transparency, this study applied systematic procedures in data selection, coding, and analysis. The data consisted of utterances produced by the main characters in Do Revenge (2022) that contain expressive speech acts. Utterances were selected based on two criteria: (1) they explicitly or implicitly express the speaker's psychological state, emotion, or attitude, and (2) they are contextually relevant to the interaction depicted in the scene. Utterances that did not convey expressive meaning were excluded from the analysis.

The data analysis followed several stages. First, the researcher watched the movie repeatedly to obtain contextual understanding and produced a written transcription of relevant dialogues. Second, the researcher identified expressive speech act utterances

and coded them based on Searle's (1976) classification: greeting, apologizing, thanking, congratulating, wishing, and expressing attitudes. Third, each coded utterance was analyzed to determine its form, whether direct or indirect, using Yule's (2006) framework. Finally, the analyzed data were interpreted by relating linguistic forms to the situational context of each scene to explain their pragmatic functions within the narrative.

To enhance data validity, theoretical triangulation was applied by using multiple pragmatic frameworks, namely Searle's theory of expressive speech acts and Yule's distinction between direct and indirect speech acts. In addition, careful rechecking of the data and coding consistency was conducted to minimize subjective interpretation. These procedures aimed to ensure that the analysis was systematic, transparent, and replicable for future pragmatic studies.

RESULT AND DISCUSSION

This section explores the realization of expressive speech acts in *Do Revenge* (2022), focusing on how the characters, particularly Drea Torres and Eleanor, use language to express their psychological states, emotions, and social attitudes. The analysis applies Searle's (1976) classification of expressive speech acts and examines both their direct and indirect forms. Through qualitative analysis, this study seeks to demonstrate how expressive speech acts contribute to character development, social interaction, and the construction of the film's narrative.

The findings indicate that six types of expressive speech acts were identified: greeting, apologizing, thanking, expressing attitudes, wishing, and congratulating. A total of fifty-five utterances were analyzed, of which fifty-one were expressed directly and four indirectly. To provide a clearer overview of the findings, the distribution of expressive speech acts identified in the movie is summarized in table 1.

Table 1. Forms of Expressive Speech Acts

Form of Speech Act	Frequency
Direct	51
Indirect	4
Total	**55**

Among the identified categories, greeting emerged as the most dominant type, followed by apologizing and thanking. This distribution indicates that social acknowledgment and emotional reconciliation play central roles in the film's communicative patterns. Drawing on Searle's theoretical framework, this section examines how each type of expressive speech act reflects the characters' emotional states and social relationships. The analysis interprets these linguistic forms as semiotic actions that convey underlying meanings related to friendship, regret, gratitude, and identity construction among the characters.

Greeting: Establishing Social Connection

Greeting functions as a linguistic act that acknowledges social presence and builds rapport between speakers. In *Do Revenge (2022)*, greetings are used to express familiarity, politeness, or surprise, establishing relational dynamics between characters. This can be seen at minute 1:20:56, when the following exchange occurs:

Drea: "Erica. Wow, hi. How are you, girl?"
Erica: "You know, got kicked out of tennis camp."

This utterance represents a direct expressive speech act. Drea's greeting expresses both recognition and emotional warmth, marked by the exclamation "Wow," which indicates surprise and enthusiasm. Pragmatically, the act signifies Drea's attempt to restore a social connection after a period of distance. The greeting thus functions as a symbolic act of reconciliation, reflecting the role of expressive language in maintaining interpersonal ties.

Compared to previous studies, this finding is consistent with Iswara and Candra (2024), who also identified greeting as main occurring expressive speech acts in film dialogue. However, while earlier studies primarily describe greetings as routine social expressions, the present analysis shows that greetings in Do Revenge serves as relational repair mechanisms, particularly in emotionally charged situations involving past conflict or social tension.

From a pragmatic perspective, this greeting also reflects an implicit politeness strategy. The informal address "girl" and the friendly tone soften potential social awkwardness and reduce interpersonal distance, aligning with Yule's (1996) view that expressive speech acts often function to maintain social harmony. Thus, greetings in Do Revenge are not merely conventional openings of interaction but perform meaningful interpersonal work by signaling reconciliation, managing face, and reinforcing social bonds within the narrative.

Apologizing: Negotiating Regret and Responsibility

Apologies express the speaker's psychological attitude toward guilt or wrongdoing. In *Do Revenge*, apologies frequently appear as mitigated or indirect forms, reflecting the characters' internal conflicts. This can be observed at minute 1:32:14, through the following exchange:

Drea: "And I'm sorry about Carissa, I... I thought she hurt Eleanor."
Russ: "Turn yourself in."

This utterance demonstrates an indirect expressive speech act, where Drea combines regret with justification ("I thought she hurt Eleanor"). Such mitigation reveals her attempt to defend her moral stance while acknowledging fault. According to Searle's framework, this type of apology illustrates the complexity of expressive acts-simultaneously expressing remorse and rationalization. Pragmatically, it reflects the tension between personal guilt and social expectation, reinforcing the character's multidimensional emotional state.

In contrast to another study, such as Harutyunyan and Azaryan (2025), which generally portray apologies as direct and uncomplicated expressions of regret, the findings of this study reveal a more layered pragmatic use. In Do Revenge, apologizing is not limited to fulfilling social conventions of politeness; instead, it operates as a communicative strategy through which speakers negotiate moral accountability in ethically complex situations. This indicates that within contemporary teenage discourse, apologies may simultaneously convey remorse and function as a means of safeguarding the speaker's self-image.

From an interpersonal pragmatic standpoint, the presence of mitigation in this apology demonstrates an effort to reconcile social expectations with self-defense. Although the speaker formally acknowledges wrongdoing, the added explanation serves to lessen the potential threat to personal face. As suggested by Yule (1996), indirect expressive speech acts commonly arise when speakers attempt to minimize responsibility or mitigate social repercussions. Accordingly, the apologies found in Do Revenge exemplify how expressive speech acts are used flexibly to manage guilt, responsibility, and relational tension throughout the narrative.

Thanking: Expressing Gratitude and Recognition

Thanking serves to express appreciation for a positive act or emotional support received from another person. This is illustrated at minute 1:02:38, as shown in the dialogue below:

Russ: "I just wanted to say I'm sorry about what happened with Max."
Drea: "Thank you, it really means a lot."

Here, Drea's utterance is a direct expressive speech act, conveying gratitude clearly and sincerely. The addition of "it really means a lot" intensifies the emotional value, transforming a conventional act of thanks into an empathetic response. This aligns with Searle's view that expressive acts reveal the speaker's sincerity condition, indicating genuine psychological involvement. In narrative terms, this exchange strengthens solidarity and reaffirms interpersonal empathy within the storyline.

On daily basis, people tend to treat thanking as a conventional politeness strategy (Basis, 2024), the present finding suggests a broader pragmatic function. In Do Revenge, thanking operates as a relational resource that reinforces emotional closeness and mutual understanding between characters. From an interpersonal perspective, this act of gratitude contributes to solidarity building and emotional reassurance, demonstrating how expressive speech acts play a role in maintaining social bonds and advancing the narrative's emotional development.

Expressing Attitude: Evaluating Behavior and Situations

Expressing attitudes involves articulating judgments, evaluations, or opinions that reveal emotional or cognitive responses. This can be found at minute 31:32, in the following interaction:

Eleanor: "And we're not concerned that Max is gonna realize we're manipulating him?"
Drea: "Narcissists are too busy thinking about themselves to realize they're being played."

This is a direct expressive speech act showing Drea's evaluative stance toward Max. The statement carries a critical attitude that exposes her confidence and cynicism. According to Searle (1976), such utterances express the speaker's psychological orientation rather than objective truth, illustrating how expressive acts function to project identity and opinion. Pragmatically, this speech act contributes to character development, portraying Drea as assertive and self-assured while maintaining emotional detachment.

In pragmatic fields, this evaluative expression performs an interpersonal function beyond opinion sharing. By categorizing Max as a "narcissist," Drea asserts intellectual and emotional superiority, reinforcing her self-image as strategic and emotionally

controlled. Unlike earlier studies on expressive speech acts that often emphasize emotional expressions such as gratitude or apology (Alimah & Prayitno, 2025; Husseina, Saadb & Yabberc, 2020), this finding highlights the role of attitude expressions in identity construction and power negotiation. The utterance thus contributes to character development by positioning Drea as assertive and calculating, while also revealing how expressive speech acts can function as tools for managing relational distance and asserting dominance within social interactions.

Wishing: Expressing Desire and Aspiration

Wishing denotes the expression of hope or desire toward a potential or unrealized event. This is evident at minute 26:42, as shown in the scene where:

Eleanor: "I wish that we could, like, hire people to take them down."

This utterance represents a direct expressive speech act that reveals Eleanor's desire for revenge. The phrasing, softened by fillers such as "like," reflects both emotional frustration and imaginative escape. The act functions as a symbolic release of emotion and a shared fantasy between friends. Pragmatically, wishing in the film often signals the characters' underlying motivations by transforming internal feelings into verbalized goals that drive the narrative forward.

By verbalizing an unrealized desire, Eleanor shares her emotional burden with her interlocutor, thereby strengthening interpersonal alignment. Unlike expressive acts such as apologizing or thanking, which typically respond to past actions, wishing in this context projects a future-oriented motivation. It transforms private frustration into a shared discursive goal that helps advance the narrative and deepen the emotional bond between the characters.

Rather than merely expressing hope, as noted by Tanjung (2021), wishing in *Do Revenge* functions as a discursive tool that externalizes motivation and aligns emotional intent between characters. From a pragmatic perspective, this indicates that wishing serves as a bridge between emotion and action, converting internal feelings into shared narrative momentum. Consequently, expressive acts of wishing in the film contribute not only to emotional expression but also to the development of interpersonal relationships and plot progression.

Congratulating: Recognizing Achievement and Affection

Congratulatory speech acts convey goodwill and celebration of another's success or occasion. This can be seen at minute 1:16:00, when one character says:

Drea: "Happy Birthday, Eleanor."

This simple utterance exemplifies a direct expressive speech act. The sincerity of the expression conveys empathy and emotional warmth, despite the prior conflict between the two characters. In the film, congratulating functions not merely as a social ritual but also as a marker of reconciliation and emotional maturity. It reflects the speaker's ability to move beyond hostility and affirm shared humanity, which is a crucial thematic element in *Do Revenge*.

When compared with previous studies on expressive speech acts in films, such as the work of Fanani, Hidayati, and Irwandi (2024), which often describe congratulating primarily as a form of politeness or social convention, the present findings suggest a

more relationally significant function. In *Do Revenge*, congratulatory expressions operate as symbolic acts of reconciliation, signaling a shift from antagonism toward emotional acceptance. From a pragmatic perspective, this utterance serves to restore interpersonal harmony and reduce relational tension. Thus, congratulating in the film functions not only as a social convention but also as an indicator of emotional maturity and the characters' capacity to move beyond conflict, reinforcing the film's central themes of reconciliation and shared humanity.

a. Forms of Expressive Speech Acts: Direct and Indirect Expression

The findings indicate that direct expressive speech acts are used far more frequently than indirect ones, with 51 direct instances compared to only 4 indirect instances. Direct expressions are marked by clear and explicit language that directly conveys the speaker's emotional stance. In contrast, indirect expressions depend on contextual interpretation and are often employed as politeness strategies to soften or mitigate meaning.

The predominance of direct expressive speech acts suggests that the characters in the film tend to communicate their emotions openly. This pattern reflects a teenage communicative style that emphasizes authenticity and immediacy in emotional expression. However, the limited presence of indirect forms highlights moments in which characters negotiate more complex emotional situations, such as feelings of guilt or fear of rejection, thereby revealing subtle pragmatic strategies within interpersonal interaction among youth.

b. Interpretation and Theoretical Implications

Based on Searle's (1976) classification, the expressive speech acts in *Do Revenge* (2022) illustrate how linguistic forms function as both emotional expressions and social instruments. The dominance of greetings and apologies indicates the characters' ongoing negotiation of identity, morality, and social belonging. These expressive acts demonstrate that language serves not only to convey individual emotions but also to maintain social relationships and manage conflict.

From a broader pragmatic perspective, the film emphasizes the performative nature of communication, in which each utterance contributes to the construction of social relations and emotional meaning. The distribution of direct and indirect expressions reflects how language mediates sincerity, politeness, and emotional authenticity. Consequently, the use of expressive speech acts in *Do Revenge* reinforces the film's central themes of friendship, betrayal, and self-discovery, as characters transform internal emotions into communicative actions that shape both their relationships and the overall narrative development.

CONCLUSION

This study demonstrates that *Do Revenge* (2022) represents various types of expressive speech acts through the utterances of its main characters, Drea and Eleanor. By applying John Searle's (1976) classification of speech acts, six types of expressive speech acts were identified, namely greeting, apologizing, thanking, expressing attitude, wishing, and congratulating. Among these types, greeting emerged as the most

dominant, followed by apologizing and thanking, reflecting the intensity of social interaction and emotional engagement among the characters throughout the film.

The findings further reveal that expressive speech acts in *Do Revenge* are predominantly realized in direct forms, indicating the characters' tendency to communicate emotions and psychological states explicitly. These expressive acts function not only as linguistic categories but also as interactional resources that contribute to character development and narrative progression by constructing themes of friendship, betrayal, and self-discovery. This highlights the role of expressive speech acts in creating authentic film dialogue and representing natural human communication within teenage narratives.

From an educational perspective, these findings suggest that film-based analysis of expressive speech acts can be integrated into language learning to enhance learners' pragmatic competence, particularly in understanding emotional expression, interpersonal meaning, and context-sensitive communication. Despite the contributions of this study, its focus on a single film and reliance on qualitative verbal data limit the generalizability of the findings. Future research is therefore encouraged to examine expressive speech acts across a wider range of films or genres, compare teenage and adult communication styles, or incorporate multimodal analysis to provide a more comprehensive understanding of pragmatic meaning in cinematic discourse.

REFERENCES

Alimah, U. N., & Prayitno, H. J. (2025). The politeness of expressive acts in discourse. In *Proceedings of the 5th International Conference on Education for All (ICEDUALL 2024)* (Vol. 904, p. 127). Springer Nature.

Aritonang, R. O. A., & Ambalegin, A. (2023). An analysis of the expressive speech acts in *Avatar: Way of the Water* movie. *IdeBahasa*, *5*(1), 47–60.

Austin, J. L. (1962). *How to do things with words*. Oxford University Press.

Basis, A. (2024). Linguistic politeness: A pragmatic analysis of request letters. *International Journal of Language and Literary Studies*, *6*(2), 560–575.

Chun, M. M., & Most, S. B. (2021). Language and communication. In *Cognition*. https://doi.org/10.1093/hesc/9780199950638.003.0008

Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). SAGE Publications.

Cutting, J. (2002). *Pragmatics and discourse: A resource book for students*. Routledge.

Dibah, S. F., & Tarmini, W. (2024). Daya pragmatik tindak tutur ekspresif dalam film *Budi Pekerti* karya Wregas Bhanuteja. *EduInovasi*, *4*(2). https://doi.org/10.47467/edu.v4i2.4045

Fanani, M. Z., Hidayati, H., & Irwandi, I. (2024). Expressive speech acts in the movie *Joker* as teaching materials for EFL learners. *International Social Sciences and Humanities*, *3*(2), 259–267.

Feruza, K. (2024). A brief overview of pragmatics: Language in context. *American Journal of Philological Sciences*, *4*(3). https://doi.org/10.37547/ajps/volume04issue03-05

Handayani, N. V. (2015). *The use of expressive speech acts in Hannah Montana session 1* (Undergraduate thesis). Universitas Muhammadiyah Surakarta. UMS Institutional Repository.

Harutyunyan, G., & Azaryan, S. (2025). The sociopragmatic dimensions of apologising as a communicative act. *Armenian Folia Anglistika*, 21(1), 39–52.

Husseina, D. A. H., Saadb, H. L., & Yabberc, W. S. (2020). The influence of speech act on the apology strategy: Moderating role of expression of emotions. *Cultural Values*, 14(7).

Iswara, I. K. A. L., & Candra, K. D. P. (2024). Speech act analysis of greeting forms found in *Peacemaker* movie series. *Elysian Journal: English Literature, Linguistics and Translation Studies*, 4(1), 51–61.

Kurniasih, N., & Mulatsih, S. (2022). *Expressive speech acts used by the main character in Encanto movie script* (Undergraduate thesis). Universitas Negeri Yogyakarta. UNY Repository.

Mailani, O., Nuraeni, I., Syakila, S. A., & Lazuardi, J. (2022). Bahasa sebagai alat komunikasi dalam kehidupan manusia. *Kampret Journal*, 1(1). https://doi.org/10.35335/kampret.v1i1.8

Meha, D., & Heryono, H. (2025). Expressive speech act in the film *The Shawshank Redemption*: A pragmatic study. *English Journal Literacy Utama*, 9(1). https://doi.org/10.33197/ejlutama.v9i1.280

Nabila, N., Raja, P., & Nurweni, A. (2024). Exploring speech acts in the short film *Validation*. *Premise: Journal of English Education and Applied Linguistics*, 13(3). https://doi.org/10.24127/pj.v13i3.10852

Rahmawati, R. D. (2021). *An analysis of expressive speech acts used in Crazy Rich Asian movie* (Undergraduate thesis). Universitas Muhammadiyah Surakarta. UMS Institutional Repository.

Robinson, J. K. (Director). (2022). *Do Revenge* [Film]. Netflix.

Rostanti, W., & Manaf, N. A. (2023). Tindak tutur ekspresif dalam film *Sejuta Sayang Untuknya* karya Wiraputra Basri. *Jurnal Perspektif Pendidikan*, 2(1). https://doi.org/10.24036/jpers.v2i1.127

Salsabila, F. (2025). An analysis of speech act in *Wish* movie. *Jejak Digital: Jurnal Ilmiah Multidisiplin*, 1(5b), 3926–3934.

Searle, J. R. (1969). *Speech acts: An essay in the philosophy of language*. Cambridge University Press.

Searle, J. R. (1976). A classification of illocutionary acts. *Language in Society*, 5(1), 1–23.

Searle, J. R. (1979). *Expression and meaning: Studies in the theory of speech acts*. Cambridge University Press.

Tanjung, I. (2021). The expressive speech act in *The Lovely Bones* movie. *Jurnal Ilmiah Spectral*, 7(2), 86–99.

Wiltschko, M. (2022). Language is for thought and communication. *Glossa: A Journal of General Linguistics*, 7(1). https://doi.org/10.16995/glossa.5786

Yule, G. (1996). *Pragmatics*. Oxford University Press.

Yule, G. (2006). *The study of language* (3rd ed.). Cambridge University Press.