

**A PRAGMATIC ANALYSIS OF ILLOCUTIONARY
EXPRESSIVE SPEECH ACTS IN *GUARDIANS OF THE
GALAXY VOL. 3* MOVIE**

THESIS



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**ENGLISH LANGUAGE EDUCATION PROGRAM
FACULTY OF TEACHER TRAINING AND EDUCATION
UNIVERSITY OF WIDYA GAMA MAHAKAM
SAMARINDA
2025**

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Guardians of the Galaxy Vol. 3 Movie

THESIS

*Submitted in fulfilment of requirements for the Bachelor's degree
of English Language Education Department
Faculty of Teacher Training and Education
University of Widya Gama Mahakam*



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PAGE OF APPROVAL

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Written and Submitted by

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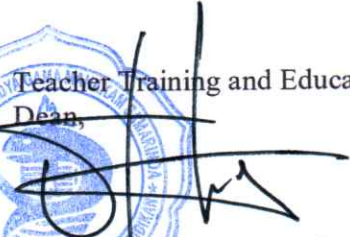
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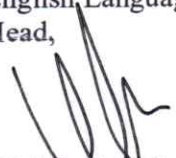

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CURRICULUM VITAE



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Hereby declare that the thesis entitled "*A Pragmatic Analysis of Illocutionary Expressive Speech Acts in Guardians of the Galaxy Vol.3 Movie*";

1. Has never been submitted to another university for an academic degree,
2. All sources and materials used have been appropriately cited, and the author's original work and its content have never been lifted from another person's publication.
3. As the researcher, I am prepared to face any future repercussions if this thesis is shown to be the result of plagiarism.

Samarinda, February 2025



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ABSTRACT

Anggawi, Syarifah Nursya Fahsyah, 2025. “*A Pragmatic Analysis of Illocutionary Expressive Speech Act in Guardian of the Galaxy Vol. 3 Movie*”. Bachelor Thesis English Education of English Department, Widya Gama Mahakam Samarinda University. Advisor: (1) Dr. Abdul Rohman, M.Pd, (2) Widi Syahtia Pane, M.Pd.

This research aimed to find out the types of illocutionary expressive speech acts and the strategies in the movie *Guardians of the Galaxy Vol. 3*. It used a qualitative approach to address the research problems and objectives. Data were collected from character utterances through movie observation and transcript analysis, then classified based on Norrick's (1978) expressive speech act types and Wijana's (1996) speech act strategies. The findings revealed 64 instances of expressive speech acts, with Deploing being the most dominant (26 data, 41%), followed by Thanking eleven data (17%), Apologizing nine data (14%), Lamenting eight data (13%), Boasting 5 data (8%), Forgiving and Welcoming each with two data (3%), and Congratulating as the least frequent one data (2%). The intersection of speech act strategies showed that Direct Literal was the most common forty-nine data (77%), followed by Direct Non-literal seven data (11%), Indirect Non-literal six data (9%), and Indirect Literal two data (3%). This study explored how the movie conveyed certain messages, emotions, and values to the audience and enhanced communication skills. It also contributed to education, cultural studies, and media analysis. The movie's action-packed and humour-filled genre shaped expressive speech acts, highlighting language adaptation in dynamic and comedic contexts.

Key Words: *Pragmatic, Speech Act, Illocutionary Act, Expressive Act*

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The researcher recognizes that this thesis has its limitations and is not entirely perfect. Therefore, she gladly welcomes any constructive feedback and suggestions for future improvement. Hopefully, this thesis will be useful for readers and contribute to the development of knowledge, especially in the field of English education.

Samarinda, February 2025
Researcher,

Syarifah Nursya Fahsyah Anggawi

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CHAPTER I

INTRODUCTION

1.1 The Background Study

Humans engage in social interaction on a daily basis. According to Hidayat (2016), communication had always been essential to human existence. It is possible for people to exchange ideas through communication, which immediately improves the condition of life itself. In real communication, people may utilize utterances with implicit meanings to determine what they need to know, where, when, or contextually in order to fulfil the utterance's intended goal. What is desired by the other party (Gulo & Pasaribu, 2023).

Linguistics, according to Mulyati (2020), is the study of human language, which serves as a medium of communication for interpersonal interaction. Additionally, she added Learning English is closely related to linguistics, which is the study of language. Morphology, phonology, syntax, pragmatics, semiotics, and semantics are some of the branches of linguistics that concentrate on specific facets of language. Language is crucial for fostering global connections. It is also a medium for media communication, used to convey ideas, thoughts, and experiences as well as to tell stories to audiences or readers, either orally or in writing. Additionally, pragmatics studies how language is used for communication. Speakers' utterances in communication frequently have meanings beyond the literal interpretation of the words or phrases they use.

Tutuarima et al. (2018) stated pragmatics is a branch of linguistics that explores how context affects meaning. Speech acts, deixis, conversational implicatures, cooperation and politeness principles are all part of pragmatics. Pragmatics describes how to use language in context, as well as how humans create and perceive meaning through language. In other words, pragmatics explains what people plan to do, their assumptions, their goals or objectives, and their diverse behaviours.

According to Hammada and Lestari (2023), Austin defined a speech act as one that occurs when someone speaks. Speech acts are further classified as locutionary, illocutionary, and perlocutionary activities. These activities are further discussed by Sukarto and Anggraini (2022). Locutionary, illocutionary, and perlocutionary speech acts each serve different functions in communication. Locutionary speech acts focus on stating something explicitly without implying additional meaning. Illocutionary speech acts not only convey information but also perform an action, with meaning dependent on context, such as the speaker, timing, and setting. Perlocutionary speech acts influence the listener's response, producing effects like persuasion or motivation, with their interpretation shaped by situational factors (Wijana, 1996; Sukarto & Anggraini, 2022).

Furthermore, Mulyanto (2019) and Mayuuf (2020) apply this theory to literary works, with Mulyanto focusing on Arthur Miller's "The Crucible" and Mayuuf on O. Wilde's "The Happy Prince." Both studies highlight the role of speech acts in conveying requests, with Mayuuf specifically

discussing the use of interrogative sentences for politeness. These studies collectively underscore the significance of speech act theory in understanding the nuances of communication in various contexts. They demonstrate its applicability not only in everyday interactions but also in literary analysis, showcasing how speech acts enrich the interpretation of literary texts by revealing the underlying communicative intentions and effects.

Additionally, Mustakim & Weda (2022) classify illocutionary acts into five types based on their functions: declarative (used to change situations), representative (aimed at representing surroundings to make the listener believe), expressive (expressing feelings), directive (prompting the listener to take action), and commit or commissive (showing commitment to future actions). In this research, the author focuses only on expressive acts.

According to Kurniasih and Mulatsih (2022), expressive speech acts were closely related to an individual's emotional state. Furthermore, they categorized expressive speech acts into six types based on Searle's theory: greetings, thanking, apologizing, congratulating, wishing, and expressing attitudes. The primary function of expressive speech acts was to convey a specific psychological state. These expressions were not limited to verbal communication but could also be reflected through non-verbal cues, such as facial expressions that indicated emotions like anger, happiness, sadness, or disappointment.

The same thing is also said by Aritonang (2023) that expressive speech act is a kind of speech act used when the speaker wants to express their feelings. Expressive speech acts involve language used to express the inner thoughts, emotions, or attitudes of the person speaking. These can manifest as a variety of different psychological states, such as joy, disappointment, or sadness. When someone uses expressive speech acts, they are typically doing so to convey a specific message or sentiment to the hearer that is relevant to the current situation. Furthermore, expressive speech acts are categorized into nine by Neal R. Norrick (1978), which are apologizing, thanking, congratulating, condoling, deploring, lamenting, welcoming, forgiving, and boasting.

In general, a deeper understanding of expressive speech acts enhanced more effective and transparent interpersonal communication. In his book, Norrick (1978) provided the following example: when someone apologized for stepping on another person's toe, their intention was not to assert that the toe had been stepped on or to cause it to be stepped on. Under typical circumstances, the recipient of the apology would be satisfied, even if the sincerity of the apology was not fully apparent. However, if someone unknowingly caused another person's house to catch fire and it was later discovered that they were responsible, societal moral values dictated that a 'genuine' apology should be offered, one that conveyed an appropriate level of remorse. Therefore, the presence or absence of emotion, as well as its

intensity, depended on the specific situation, with moral considerations playing a key role in determining the appropriateness of the act.

Wijana (1996) categorized speech act strategies into direct and indirect, as well as literal and non-literal. When these strategies were combined, they resulted in four types: direct literal, indirect literal, direct non-literal, and indirect non-literal speech acts. Handayani (2019) further emphasized that expressive speech acts could be performed using these four strategies.

According to Azis (2022), movies were valuable for illustrating speech acts, as they portrayed a wide range of speech acts in diverse contexts. Language in movies served various forms and functions, acting as a medium for communication between the creator and the audience. Alharbi and Shet (2023) found that language learners retained 83% more information through visual input than through other senses. Specifically, students' memories were 50% more accurate after both seeing and hearing something.

Given these insights, the researcher became interested in analyzing speech acts, particularly expressive speech acts, between characters in the 2023 movie *Guardians of the Galaxy Vol. 3*, written and directed by James Gunn. This film, the third installment in the *Guardians of the Galaxy* series, was based on Marvel Comics.

1.2 Research Questions

Based on the background of the study outlined above, the research problems were formulated as follows:

- 1) What are the types of expressive speech acts used in Guardians of the Galaxy Vol.3 movie?
- 2) What are the speech acts strategies used in the utterances found in Guardians of the Galaxy?

1.3 Research Objectives

Based on the problems of the research, the objectives of the research are presented below:

- 1) To find out types of expressive speech acts, and intentions behind the actions.
- 2) To find out what speech acts strategies are used in the utterances found in Guardians of the Galaxy.

1.4 Theoretical and Practical Significances

1.4.1 Theoretical

This research has theoretical significance by contributing to knowledge about linguistic phenomena, especially those related to expressive speech acts.

1.4.2 Practical

The findings of this research were anticipated to be valuable for:

- 1) Reader: Inspire readers to attentively observe and listen to the utterances in movies. Understanding the meaning behind each sentence in the dialogue can engage the reader, encouraging them to follow the movie thoroughly and minimize the possibility of misinterpreting the purpose of the film.
- 2) Other researchers: This research is intended to serve as a reference for future studies focusing on pragmatic analysis, particularly regarding expressive speech acts and other types of speech acts in film.
- 3) Researcher: This can make the researcher more interested in pragmatic studies, especially studying speech acts. On the other hand, the researcher can carefully understand every intention or implied meaning of what someone says or wants to convey.
- 4) English Department: This research Offers an alternative approach, suggesting the use of film as a teaching and learning tool.

1.5 Scopes and Limitations

This research focuses on the analysis of Speech Acts. To avoid a broader discussion and to make this research manageable, the author limits this research only to the analysis of expressive speech acts such as those

produced between characters and the strategies of speech acts used in Guardians of the Galaxy.

1.6 Operational Definition of Key Terms

1.6.1 Pragmatic

According to Sukarto and Anggraini (2022), pragmatics is the study of meaning aspects that fall outside the scope of semantic theory. In other words, it examines elements of meaning in speech that cannot be fully explained by directly referencing the truth conditions of the uttered sentence. Similarly, Hammada and Lestari (2023) argue that pragmatics addresses meaning aspects that semantics is unable to fully account for, focusing on the interaction between language and its context. Additionally, Lelet et al. (2023) emphasize that pragmatics considers how the context influences both the speaker and the audience, asserting that pragmatics primarily involves understanding the intended meanings of speakers within specific contexts.

1.6.2 Speech Act

Tutuarima et al. (2018) assert that speech acts involve the analysis of the intended meaning behind both spoken and written utterances. The primary focus of speech acts lies in conveying the speaker's intention, ensuring that the listener comprehends the message being communicated. The study of speech acts holds significant value for all individuals, as it enables a deeper understanding of the messages conveyed in each utterance.

1.6.3 Illocutionary Act

Hanna and Richards (2019) highlight that illocutionary acts express the speaker's intention, such as informing, ordering, or warning. These acts aim for the listener to understand and act on the speaker's intent. For example, the phrase "It's cold in here" can indirectly request someone to turn off the air conditioning, refuse to turn it on, or express a complaint about the temperature.

1.6.4 Expressive Act

According to Palupy et al (2022), Expressive speech acts are acts in which the speaker intends for their words to be interpreted as an assessment or statement of their opinions, sentiments, or judgments regarding a specific circumstance. For example, When an individual expresses, *"I'm so happy you came to my party,"* they express their happiness and gratefulness for the guest's attendance in addition to providing information. Palupy and associates characterize these expressive acts as evaluative terms as well, implying that they carry the speaker's evaluation or emotional reaction to the subject at hand. This demonstrates the expressive role of language, in which words are employed to communicate feelings and attitudes as well as factual information.

CHAPTER II

REVIEW OF LITERATURE

2.1 Pragmatics

Language plays a fundamental role in daily interactions and serves as a crucial tool for expressing thoughts and emotions. It is essential for understanding, as it can reveal individuals' ideas and perspectives. Fahrurrozi (2015) provided an example of language usage, noting that when a person states, "I'm hungry," the utterance can be interpreted in various ways. The listener might simply recognize it as a declaration of hunger. However, it could also be interpreted as a subtle request for someone to bring food. Therefore, the listener must consider the context or situational background to accurately interpret the speaker's intention, as an utterance can have multiple meanings. Understanding an individual's intent requires not only attention to the linguistic structure but also an awareness of the surrounding context.

Pragmatics, as a branch of linguistics, examines how language influences communication and focuses on the meaning of utterances in context. Thao et al. (2021) emphasized that listener comprehension is shaped by shared background knowledge between speaker and listener, while Izar et al. (2021) cited Richards, pragmatics as the study of language in relation to human interaction, highlighting the importance of context in understanding speech acts. Furthermore, Gultom et al. (2020) argued that pragmatics is concerned with how linguistic units are used in

communication, with an emphasis on context-dependent meanings. In addition, Yule (1996) noted that pragmatics involves interpreting utterances based on their context, with conversational implicature being a key concept in the field.

Insan et al. (2023) highlighted that pragmatic meaning is closely tied to context, distinguishing pragmatics from semantics. Trudgill (2000) further emphasized the importance of context in helping listeners or readers interpret meaning and the speaker's or writer's intent. For effective interpretation, it is essential to consider the target audience, the relationship between the parties, and the context of communication. A key aspect of pragmatics is the study of speech acts, which focuses on how language functions in specific contexts.

2.2 Speech Acts

2.2.1. Definition

Speech act theory, a fundamental component of pragmatics, focuses on the interpretation of an utterance by the speaker. Arbain (2023) emphasized that speech acts are actions resulting from language use, which are central to pragmatic studies that examine both language and the speaker's intent. Initially proposed by Austin in his work *How to Do Things with Words*, the theory highlights the relationship between language and its function in communication. According to Odah et al. (2021), many utterances serve to present propositions, which typically

appear as statements, questions, or other grammatical forms, and are connected to possible occurrences in the world.

Hanna and Richards (2019) elaborated on Speech Act Theory (SAT), noting that communication involves more than just presenting propositions to be accepted or rejected. Every utterance in a conversation reflects the speaker's intention to achieve something, such as making a request or offering advice. In summary, speech act theory examines how language functions in communication, focusing on the speaker's intentions and the impact of utterances on listeners, with an emphasis on the context in which the language is used.

They further described the three key characteristics of speech acts, which encompass the progression from words to the effects those words have on the audience, which were locutionary, illocutionary, and perlocutionary acts.

2.2.2. Illocutionary Classification

As examined in a variety of circumstances, illocutionary speech acts accomplish a particular goal in addition to communicating information. Rachmawati (2019) and Rahayu (2023) state that the five categories of illocutionary speech acts are Representative, commissive, directive, expressive, and declarative. In Budiasih (2017) and Rahayu (2023) Language acquisition and public speaking are two contexts in which these activities occur. These five categories of

illocutionary speech acts are explained further by Rahayu, et.al (2018):

2.2.2.1 Representatives

Representatives are illocutionary acts in which the speaker conveys a belief or statement about the truth of a proposition. These acts are often marked by verbs like state, assert, predict, and inform. For example, saying "The earth is flat" presents a statement of fact, while "Chomsky didn't write about peanuts" expresses an opinion.

2.2.2.2 Directives

Directives are illocutionary acts that aim to get the hearer to perform a specific action. These include requests, commands, and suggestions, often using verbs such as ask, order, request, or advise. An example would be, "Give me a cup of coffee," which is a command, or "Could you lend me a pen, please?" which is a request.

2.2.2.3 Commissives

Commissives involve the speaker committing to a future course of action. The speaker uses verbs like promise, request, or beg to express future intentions. For instance, "I'll be back" and "I'm going to get it right next time" both express promises.

2.2.2.4 Declarative

Declarative are illocutionary acts that change the state of the world through the utterance itself, often requiring the speaker to hold a particular institutional role, such as a judge or officiant. These acts are marked by verbs like announce, declare, or appoint. An example would be, "I now pronounce you husband and wife," which performs the act of marriage

2.2.2.5 Expressives

Expressives are illocutionary acts that reflect the speaker's emotional state or psychological condition. These include expressions of sorrow, happiness, gratitude, or regret, and can be marked by verbs like apologize, thank, or congratulate. Examples include "I'm really sorry!" or "Congratulations!" which express apologies or congratulations, respectively.

2.3 Expressive Speech Acts

According to Selsibilla (2022), Searle defined expressive speech acts as acts that convey the speaker's psychological state in response to a specific situation. Similarly, Budiasih (2017) described expressive speech acts as functions that reveal the speaker's psychological attitudes toward the state implied in the utterance. Rachmawati (2019) further elaborated that these acts are performed with the intention that the listener understands the

speaker's emotional state. In addition, Juanda (2022) asserted that expressive speech acts occur when a speaker communicates their feelings or emotions. These acts reflect the psychological condition of the speaker, encompassing expressions of emotions such as apologies, complaints, gratitude, and congratulations. Wea (2022) expanded on this by noting that expressive speech acts can encompass a wide range of emotional states, including enjoyment, suffering, affection, displeasure, joy, and sorrow.

Norrick (1978) provides the nine types of expressive speech acts namely; Apologizing, Thanking, Congratulating, Condoling, Deploring, Lamenting, Welcoming, Forgiving, and Boasting.

2.3.1 Apologizing

Nasution (2022) explained that apologizing is when the speaker takes responsibility for the adversity that affects the hearer. Apologizing involved the speaker acknowledging their wrongdoing and seeking forgiveness from the listener. Common expressions used in apologies included "sorry," "apologize," "forgive me," "pardon me," and "excuse me." For example, "I'm sorry it didn't go well today." Wea (2022) further emphasized that apologizing involved expressing regret after making a mistake, such as saying, "Sorry I came late," to convey the speaker's remorse for their tardiness.

2.3.2 Thanking

Rachmawati (2019) explained that "thank you" is a response given when someone receives a remark or help from another person. It

also expresses gratitude for assistance or kindness. For instance, "I would like to thank the attendees who came to my party," illustrates an expression of appreciation for the guests' presence.

2.3.3 Congratulating

According to Wahyuningtias (2023), Searle stated that congratulating expresses the speaker's sympathy toward the hearer's experiences, such as joy for their success or compassion for their hardship. Aritonang (2023) further emphasized that, unlike other expressive acts, congratulating doesn't aim to change reality but to express the speaker's emotions. Congratulation signifies good fortune, success, and well-being (Rachmawati, 2019).

2.3.4 Condoling

Aritonang (2023) described condoling as an expression of sympathy and comfort toward someone experiencing loss. Nasution (2022) noted that words like "sorry" and "condolences" are used to express compassion. For example, "On behalf of the people of Jakarta, we extend our condolences..." conveys formal sympathy for a loss.

2.3.5 Deploring

Nasution (2022) explained that deploring involves criticizing or confronting a person's offence or fault, often to express disapproval, disappointment, or dissatisfaction without changing the situation. Phrases like "censure" and "disapprove" are commonly used. An

example, "Your dress is a disaster," conveys the speaker's strong disapproval of the dress choice (Aritonang, 2023).

2.3.6 Lamenting

Aritonang (2023) defined lamenting as an expression of grief or sorrow over an event or situation. Nasution (2022) stated that lamenting can reflect regret for one's actions or express sorrow over a misfortune. For instance, "We pray for the victims" conveys sorrow and hope for the afterlife, indicating deep emotional distress.

2.3.7 Welcoming

Rahmawati (2021) defined welcoming as a polite expression of acknowledgement for someone's arrival. Nasution (2022) stated it demonstrates hospitality and appreciation, aiming to make others feel valued. For example, "Welcome back" shows recognition and warmth towards someone returning after being away.

2.3.8 Forgiving

Nasution (2022) and Kusumawardani (2022) explained that forgiving involves accepting the hearer's apology, either explicitly with words like "forgive" or by dismissing the significance of the matter. Forgiveness signals the end of an issue and indicates the speaker has accepted the apology and moved on from the situation.

2.3.9 Boasting

Aritonang (2023) defined boasting as an expressive act where the speaker highlights their achievements to gain admiration or

discourage competition. Kusumawardani (2022) noted that boasting conveys pride in one's accomplishments. For instance, "I've done a fine job" reflects the speaker's satisfaction and intention to impress others with their success.

2.4 The Strategies of Speech Act

According to Wijana (1996) in his book *Dasar-dasar Pragmatik*, expressive speech acts can be classified as either direct or indirect, as well as literal or non-literal. By combining these dimensions—literal and non-literal and direct and indirect—a range of speech act strategies can be developed.

2.4.1 Direct and Indirect Speech Act

According to Wijana (1996), sentences were categorized into declarative, interrogative, and imperative types. Declarative sentences were conventionally employed to make statements or provide information, interrogative sentences were used to pose questions, and imperative sentences served to issue commands, extend invitations, or make requests.

Izar et al. (2021) defined direct speech acts as those where the speaker communicates clearly and explicitly, without relying on figurative language or indirect expressions. For example, the phrase "Mita, lock the door please!" directly conveys the speaker's request. In contrast, Syam and Fathudin (2023) explain that indirect speech acts, as described by Nadar (2009), depend on the context of the

conversation. These acts, which differ from the literal meaning, often aim to prompt an action based on the situation. For instance, the statement "There is food in the cupboard" can be interpreted as an indirect request for the child to take the food, rather than simply providing information.

2.4.2 Literal and Non-literal Speech Acts

Literal speech acts, as defined by Arifah (2023), involve expressions where the speaker's intention aligns directly with the meaning of the words used. For instance, Izar et al. (2021) illustrate this with the statement, "You are really smart," where the speaker's intent matches the positive assessment of the listener's grades. In contrast, non-literal speech acts, according to Arifah (2023), occur when the intended meaning diverges from the literal interpretation. Izar et al. (2021) provide an example: saying, "Wow, you are very diligent in cleaning the house," when the house is actually messy, which conveys the opposite message—indicating the need for cleaning rather than praising diligence.

2.4.3 The Intersection of Speech Act Strategies

When direct and indirect speech acts are combined with literal and non-literal speech acts, various speech act strategies emerge.

1. **Direct Literal Speech Act**

Handayani (2015) states The direct literal speech act is the speech act, which expresses the word literally and communicates directly. Thus, a statement expressed in a declarative sentence, a question expressed in interrogative, command, or request expressed imperative. An example someone says "*I hate that woman*", which shows that the speaker hates the woman. It has a literal meaning which means the speaker does not like the woman and the form of declarative, as a direct speech act, would be used to make a statement.

2. **Indirect Literal Speech Act**

Kusumawardani (2022) described an Indirect Literal Speech Act as a speech act where the speaker's utterance differs from their intended meaning, yet the literal meaning aligns with the speaker's purpose. For instance, when someone exclaims "That was loud, wasn't it?", the utterance literally acknowledges loudness, but the speaker uses it indirectly to express self-blame rather than seeking confirmation of the loudness (Handayani, 2015).

3. **Direct Non-Literal Speech Act**

Direct non-literal speech act, in contrast with a direct literal speech act. Handayani (2015) mentions it is expressed by the sentence mode suitable for the speech, however, the

composition of the words does not have the same meaning as the intention of the speaker or not suitable to the reality. Thus, the speaker does not mean as the word means. For example, the utterance "Your voice is so sweet" could be considered a direct non-literal speech act if the speaker intends to convey that their voice is not sweet. Although the statement is descriptive, the meaning conveyed diverges from the speaker's actual intention (Kusumawardani, 2022).

4. Indirect Non-Literal Speech Act

Handayani (2015) asserts that an indirect non-literal speech act occurs when the literal meaning of an utterance contradicts the speaker's intended purpose. For instance, if a speaker says, "The floor is so clean," to an assistant, instead of directly instructing them to clean the dirty floor, the statement represents an indirect non-literal speech act. While the literal meaning implies cleanliness, the actual situation suggests the floor is dirty, highlighting a discrepancy between the utterance and the speaker's intention (Kusumawardani, 2022).

2.5 The Guardians of the Galaxy Vol.3

Guardians of the Galaxy Vol. 3 (2023), an American action-adventure, comedy, and sci-fi film produced by the Marvel Cinematic Universe and released by Walt Disney Pictures, was directed and written by James Gunn. This film followed the events of its predecessors, including the 2014

Guardians of the Galaxy and the 2017 Vol. 2, as well as several Avengers films. Set in Knowhere, the Guardians' base in the severed head of a celestial, Peter (Star-Lord) continued to grieve over Gamora's loss, unaware that she was alive but without memories of him or the Guardians. When Rocket was critically injured, the team reunited with a reluctant, amnesiac Gamora, who was reluctantly involved in their mission to save him (Phillips, 2023).

The mission's success was crucial, as failure could have threatened the Guardians' survival. With its blend of genres, strong cinematic appeal, and effective use of both visual and verbal elements, the film captivated audiences, incorporating expressive speech acts that enhanced emotional depth, psychological impact, communication, and human relations. To support their analysis, the researchers explored relevant prior studies.

2.6 Previous Study

In the study's design, the researcher incorporated several prior studies that provided valuable support. Various researchers have explored expressive speech acts across different contexts, such as television series, films, and movie scripts. First, Clarissa (2018) conducted a study titled "The Expressive Illocutionary Acts Used by Kate Winslet as Rose in Titanic Movie Script." Her research aimed to identify the types of expressive speech acts in Rose's dialogue from the film *Titanic* based on Searle's (1969) theory. The study found that attitudes were the most frequently occurring type, with forty-two instances. Using Parker's (1986) illocutionary

strategies theory, the researcher found that direct literal strategies predominated in Rose's speech, with fifty-seven occurrences. Data collection was carried out using the documentary technique.

Second, Supri and Rahmatiany (2021) examined the types and strategies of expressive illocutionary acts in the movie *The Longest Ride* by George Tillman. Their study identified two main speech act strategies: direct speech acts (twenty-nine occurrences) and indirect speech acts (one occurrence). The study also found six functions of expressive illocutionary acts, with thanking being the most frequent. The data source was the movie script itself.

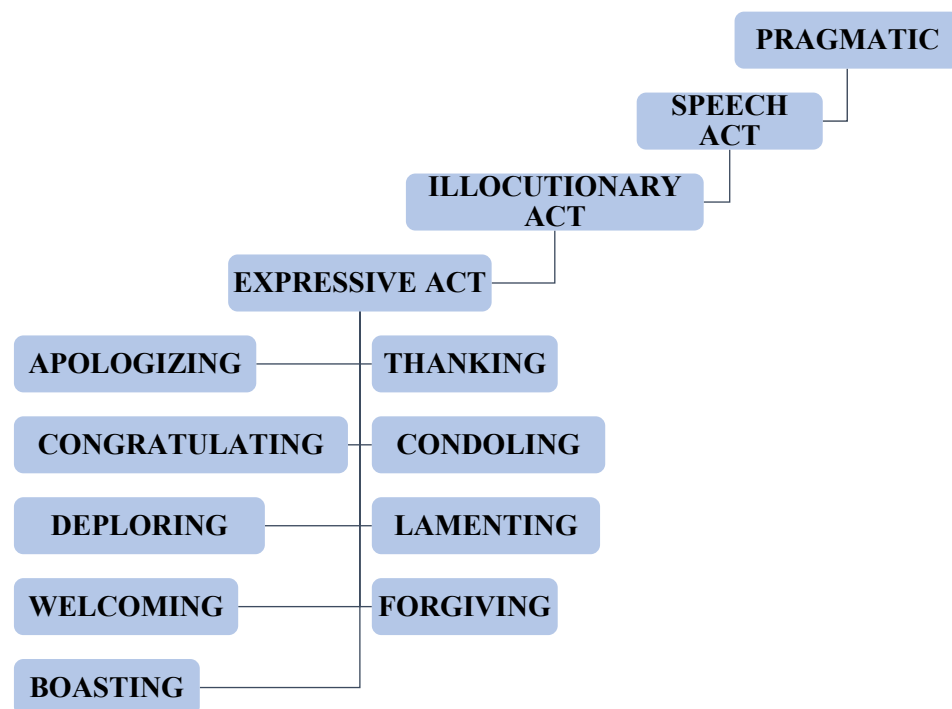
Third, Azis (2022) conducted a study titled "Expressive Speech Acts in the Movie Script of Bridgerton," using a descriptive qualitative approach to identify expressive acts. Through note-taking, she analyzed the movie script based on Searle's theory, finding that the most frequent expressive act used by all characters was apology.

Fourth, Juanda (2022) explored expressive illocutionary acts in a study titled "Expressive Illocutionary Acts in Memes about COVID-19." The study examined expressive acts such as likes, dislikes, pain, sorrow, and annoyance, focusing on functions such as thanking, apologizing, congratulating, praising, expressing condolences, and welcoming, all of which align with Searle's (1979) theory. Data were sourced from Twitter, specifically from the account *warstek.com*. The findings revealed widespread dissatisfaction with COVID-19 regulations, including lockdown

rules and campus conditions, highlighting the role of social media in expressing public sentiment.

Finally, the study most closely aligned with the current research is Kusumawardani's (2022) work titled "Expressive Speech Acts Performed by the Characters in *Before Midnight*." This study aimed to analyze the types and strategies of expressive speech acts in the romantic-drama film *Before Midnight*. The findings revealed that the dominant expressive speech act was deploring, while the most frequent strategy was the direct literal speech act. Kusumawardani used Norrick's (1978) classification of expressive speech acts and Spradley's method for data analysis, with the data collected through the documentation method.

2.7 Theoretical Framework



The chart above presented a hierarchical structure of various types of acts within pragmatics, specifically focusing on speech acts. At the highest level is pragmatics, under which speech acts are categorized, with illocutionary acts being a key subtype. Rahayu (2023) defined an illocutionary act as an action performed through speech, such as making a statement, promise, or asking a question. Furthermore, within illocutionary acts, expressive acts are a further subtype, where speakers express emotions or feelings. Rahayu et al. (2018) described expressive acts as those conveying the speaker's emotional state or attitude toward specific events. The chart also listed several examples of expressive acts, as outlined by Norrick (1978), including apologizing, thanking, congratulating, condoling, deploring, lamenting, welcoming, forgiving, and boasting.

CHAPTER III

RESEARCH METHODOLOGY

3.1 Research Design

This research employed a qualitative approach as its research method. According to Ary (2014), qualitative researchers aimed to understand a phenomenon by examining it in its entirety rather than isolating it into separate variables. The goal was to provide a comprehensive and in-depth understanding, rather than focusing on numerical data analysis. A qualitative approach was chosen for this study because the data consisted of descriptive phenomena such as words, phrases, and utterances, and it utilized a descriptive qualitative method due to the data being expressed in verbal form.

Additionally, Ary (2014) noted that content analysis was one of the various types of qualitative research. This approach concentrated on analyzing and interpreting recorded materials to gain insights into human behavior. These materials included public records, textbooks, letters, films, tapes, diaries, themes, reports, websites, and other documents. Consequently, the researcher was interested in exploring the meaning and understanding derived from the dialogues spoken by characters in a film.

The researcher adopted content analysis because expressive speech served as the data in this study. The dialogues or conversations formed in "Guardians of the Galaxy Vol. 3" served as examples of expressive speech acts. This study examined the types of expressive speech acts and the

strategies employed in these speech acts within "Guardians of the Galaxy Vol. 3."

3.2 Data Sources

The data sources of this study were the utterances produced by the characters in "Guardians of the Galaxy Vol. 3." Additionally, the movie subtitles served as supplementary data. The researcher concentrated specifically on scenes where the characters' utterances highlighted expressive speech acts and utilized various speech act strategies. This targeted analysis aimed to discover the nuances and functions of communication within the film's dialogues, providing insight into how expressive speech was constructed and understood in the context of the story.

3.3 Research Objects

The researcher selected "Guardians of the Galaxy Vol. 3" as the research object for the analysis due to its vibrant and compelling dialogue. Released on May 3, 2023, the film had a runtime of 2 hours and 29 minutes. This study focused specifically on the various types of expressive speech acts and the strategies that shaped these acts within the characters' dialogues and utterances. Throughout the film, the conversations showcased a wide array of expressive speech acts, utilizing different speech act strategies that enhanced the understanding of character interactions and the emotional layers of the narrative.

3.4 Research Instruments

Ary (2014) emphasized that a fundamental characteristic of qualitative research lies in its data collection and analysis methods. In qualitative studies, the researcher served as the main instrument for gathering and analyzing data. Consequently, in this study, the researcher acted as the primary instrument throughout the research process, undertaking tasks such as data collection, identification, analysis, interpretation, and conclusion drawing.

The secondary instruments included a laptop, smartphone, ballpoint pen, highlighter, notebook, online dictionary, and datasheet. These tools were employed to document the expressive speech acts produced by the characters in the film. The researcher utilized *Guardians of the Galaxy Vol. 3* and its subtitles as recorded materials for the study. The subtitles were essential for analyzing the characters' dialogues and classifying the types of expressive speech acts and strategies used in the analysis. The film was accessed through the Disney+ Hotstar platform, while the subtitles were retrieved from www.subtitlist.net and processed using the Aegisub application. The research questions were addressed through an examination of these materials.

3.5 Data Collection Techniques

Data collection techniques refer to the methods employed by researchers to gather information. In qualitative research, a variety of data collection techniques are utilized, including observation, interviews (either

an individual or in groups), documentation, and artefacts such as books, novels, journals, photographs, audiotapes, videotapes, and musical performances. These data collection activities typically occurred within a local setting for an extended duration. The raw data generated through these activities were not readily accessible for analysis; rather, they required processing: field notes needed expansion and typing, audio recordings mandated transcription and correction, and photographs necessitated documentation and analysis (Ary, 2014; Miles et al., 2014).

The researcher employed observation as the primary data collection method in the study. The researcher gathered data by watching "Guardians of the Galaxy Vol. 3." This technique relied on narrative descriptions to portray the setting, behaviours, and interactions within the film, thus yielding the necessary data on expressive speech acts and the strategies utilized in the characters' conversations.

The researcher utilized transcripts of "Guardians of the Galaxy Vol. 3" to extract information. Initially, the researcher downloaded the movie's transcripts from the internet. Subsequently, the film was watched to ascertain the accuracy of the transcripts while observing the utterances between characters. All utterances were categorized into one of the expressive speech act classifications based on their implicatures, and the corresponding speech act strategies were identified by the researcher.

To collect and identify relevant data, the researcher rewatched the film multiple times, and marked or highlighted the downloaded and printed script

in accordance with the study's objectives. Subsequently, the data were inputted into a designated data sheet or matrix.

3.6 Data Analysis Techniques

The subsequent phase entailed data analysis. The qualitative analysis process was defined by three simultaneous stages: (1) data condensation, (2) data display, and (3) conclusion drawing and verification (Miles et al., 2014). During this stage, the researcher systematically refined the data, organized it into a clear and structured format, and derived conclusions based on the analysis.

1. Data Condensation

Data condensation encompassed the selection, focusing, simplification, abstraction, and transformation of data obtained from extensive field notes, interview transcripts, documents, and other empirical sources. This process commenced at the beginning of data collection, where the researcher made strategic decisions regarding the conceptual framework, case selection, research questions, and data collection methods.

In this study, data condensation commenced with the preparation of movie subtitles in Aegisub, with the film file (.mp4) providing contextual reference. The researcher selected relevant expressive speech acts and strategies by viewing the film, focusing on dialogue segments pertinent to the research question. This focused dialogue was then summarized to analyze the context and purpose of

each speech act. The data was systematically coded according to observed behaviours, leading to the identification of themes, such as expressions of love or anger.

In this study, the researcher collected relevant data types and represented them using codes after removing irrelevant information and identifying utterances containing expressive speech acts. Rossman and Rallis (2012) stated that Creswell emphasized coding as the process of organizing data by segmenting text or image sections and assigning a representative word for each category in the margins. The coding system was documented in the appendix.

2. Data Display

The second key stage of the analysis process emphasized data display, underscoring its significance in qualitative research. Displays, such as gauges and charts, organized and condensed information to facilitate conclusions and actions. Traditional qualitative analysis relied on lengthy field notes, which could overwhelm analysts and lead to biased conclusions by neglecting crucial data. Effective displays, including matrices and graphs, offered a compact way to visualize data and support comprehensive analysis, with design choices influencing structure and content.

In studying expressive speech acts in "Guardians of the Galaxy," data displays could have organized and analyzed various speech acts and strategies. In this research, the matrix consisted of the categorized

speech acts by type and strategy, including datums, timestamps, characters, utterances, contexts, and explanations of the strategies used.

3. Drawing and Verifying Conclusion

The qualitative analysis process comprised three primary activities: data condensation, data display, and conclusion drawing/verification. Throughout data collection, analysts identified patterns and formulated preliminary conclusions, which became more refined as the analysis progressed. Verifying these conclusions was essential for validity, achieved through reflection, discussions, or replication. This cyclical process had analysts moving among data collection, condensation, display, and conclusion verification. Qualitative analysis was an iterative process, emphasizing fluidity over strict sequence and highlighting the importance of well-documented procedures for enhancing learning and refining methods. Conclusion drawing and verification involved interpreting patterns and testing conclusions for validity through peer review or replication.

In this step, The researcher identified and interpreted patterns of illocutionary expressive speech acts and the strategies in the movie, analyzing the types used by characters in various contexts, based on Norrick (1978) and Wijana (1996). As data collection and analysis progressed, initial conclusions were formulated regarding how *expressive speech acts and the strategies* were used based on

characters, situations, or relationships. To verify findings, the researcher critically reviewed data, discussed interpretations with peers or advisors, also the validators and compared results with previous pragmatic studies. This approach ensured that conclusions were not subjective but systematically analyzed, critically reflected upon, and academically validated.

3.7 Triangulation

Triangulation was a method employed to verify data accuracy by utilizing external sources or alternative data for comparison and validation. According to Mamik (2015), Norman K. Denzin defined triangulation as the integration of multiple methods to examine interrelated phenomena from different perspectives. He stated that triangulation encompassed four key aspects: (1) methodological triangulation, (2) investigator triangulation (applicable in group research), (3) data source triangulation, and (4) theoretical triangulation.

1. Methodological Triangulation

This method compares data through various approaches, such as interviews, observations, and surveys, to ensure reliability and a comprehensive understanding of the subject. Different informants are involved to verify the accuracy of information, particularly when the truthfulness of gathered data is uncertain.

2. Inter-researcher Triangulation

This method involved the participation of multiple researchers in data collection and analysis, thereby enriching the depth and breadth of insights. It's crucial that researchers maintain impartiality and have relevant experience to avoid conflicts of interest and bias.

3. Data Source Triangulation

This involves verifying information authenticity through diverse methods and sources, including participant observations, documents, and visual materials. Each method offers unique evidence, providing varied perspectives on the research phenomenon.

4. Theoretical Triangulation

This final stage consists of synthesizing research findings into a thesis statement that is compared against theoretical frameworks. This process helps minimize individual bias and enriches the understanding of results based on theoretical concepts.

This research prioritized inter-researcher triangulation to ensure data reliability by collaborating with pragmatic field experts. The researcher cross-checked findings with these experts and organized interpretations in a tabular format. To validate the analysis, two linguistic experts reviewed the results, confirming alignment with the theory while suggesting improvements. This validation process aimed to reduce subjectivity and enhance research reliability.

CHAPTER IV

FINDINGS AND DISCUSSION

4.1 Findings

This section presented the analysis of expressive speech acts in *Guardians of the Galaxy Vol. 3*, based on Norrick's (1978) nine categories: apologizing, thanking, congratulating, condoling, deploring, lamenting, welcoming, forgiving, and boasting. Additionally, the study employed Wijana's (1996) four strategies—Direct Literal, Indirect Literal, Direct Non-Literal, and Indirect Non-Literal Speech Acts—to examine the characters' intentions and emotional nuances.

4.1.1 Expressive Speech Acts

This subsection analyzed expressive speech acts in "Guardians of the Galaxy Vol. 3" using Norrick's (1978) framework. It highlighted different Expressive Act Types and how characters communicated emotions and intentions, offering insights into their relations and interactions in the narrative.

NO	Expressive Speech Acts	Occurrences in Conversation	Percentages
1	Apologizing	9	14%
2	Thanking	11	17%
3	Congratulating	1	2%
4	Condoling	-	0%
5	Deploring	26	41%

6	Lamenting	8	13%
7	Welcoming	2	3%
8	Forgiving	2	3%
9	Boasting	5	8%
Total		64	100%

Table 4. 1 Number of Expressive Speech Act Types found

Based on the data presented in the table above, the emotions of the conversation were revealed through a variety of expressive speech acts occurring at differing frequencies, with a total of 64 expressive acts identified. The most prevalent speech act was Deploing, which occurred 26 times, accounting for 41% of the conversation. Thanking followed closely behind, with 11 occurrences, constituting 17% of the dialogue. Apologizing was noted 9 times, representing 14%. Lamenting appeared 8 times, contributing 13%. Followed by Boasting which appeared 5 times, accounting for 8%, while both Welcoming and Forgiving were noted twice, each comprising 3% of the conversation. Thereby demonstrating that instances of self-promotion or pride were present, although not as frequent as expressions of regret, gratitude, or disapproval.

In contrast, Congratulating was markedly rare, with only 1 occurrence, which comprised a mere 2% of the conversation. Furthermore, the absence of Condoling indicated a lack of expressions of sympathy or support for loss within this discourse. Overall, the

conversation was largely characterized by negative emotional expressions, particularly disapproval or dissatisfaction, with gratitude and remorse also playing significant roles, while positive acts such as congratulating and condoling were notably infrequent.

a. Apologizing

Nasution (2022) explained that apologizing involved recognizing one's mistake and seeking the hearer's forgiveness. It constituted a speech act where the speaker took responsibility for an adverse effect on the hearer, often using phrases like "sorry" or "forgive me". This act aimed to mend relationships and restore trust, highlighting the speaker's acknowledgement of their error. Apologies varied in formality but played a vital role in addressing grievances and promoting understanding in interpersonal communication.

Data 2/AP/DL/00:06:25 – 00:06:39

Kraglin : Sorry

Cosmo : Bozhe moi, Kraglin. You must know you will never learn.

Kraglin, feeling a rush of guilt after accidentally hitting Nebula with his arrow, approached her with concern. He took a deep breath, recognizing the impact of his mistake. "Nebula, I was truly sorry about that," he stated sincerely, his tone

reflecting his regret. "I did not intend to hurt you, and I took responsibility for my actions. Please forgive me."

Data 25/AP/DL/00.39.13 – 00.39.15

Theel : Apologies

Peter : No Problem

Peter, Gamora, and Nebula made their way to the information pod station while discussing Gamora's mission plans. Theel, the High Evolutionary Recorder, accidentally bumped into Peter in his haste and subsequently apologized for the incident.

Both Kraglin and Theel directly addressed their error, and aimed to mend the situation. Their straightforward apology not only expressed their remorse but also emphasized their commitment to rectifying the situation, seeking to restore trust between them.

b. Thanking

Expressing thanks or appreciation to someone for their help, generosity, or contribution was known as "thanking." According to Rachmawati (2019), the phrase "thank you" conveyed recognition and gratitude for an individual's assistance or presence and kindness.

Data 18/TH/DL/00:21:55 – 00:21:58

Drax : You want a Zarg-Nut?

Peter : Thank you

Peter expressed gratitude to Drax for offering him a snack. In this context, his statement reflected appreciation and acknowledgement of the simple gesture of kindness extended by Drax, which involved the act of offering or sharing the snacks he consumed.

Data 19/TH/DL/00:25:48 – 00:25:56

Mantis : Gamora, we are grateful for your help

Gamora : Oh, I'm not doing this out of the kindness of my heart. I'm doing this for the hundred thousand units my sister promised.

Nebula summoned the Ravagers through Gamora to assist in breaching Orgoscope, which surprised all the Guardians. Consequently, Mantis expressed gratitude for Gamora's assistance by saying they were grateful for Gamora's help. However, beneath Gamora's apparent generosity lay a promise made by Nebula, in exchange for Gamora's help.

Peter and Mantis expressed heartfelt gratitude for kindness, no matter how small. Peter's acknowledgement of Drax for sharing snacks underscored the significance of valuing simple gestures, which created warmth within the group. Similarly, Mantis conveyed her appreciation to Gamora for her

assistance, thereby strengthening their bond during a challenging period.

Despite the complexities of their circumstances, both characters remained focused on the kindness they received. Their gratitude highlighted the importance of recognizing goodwill, which reinforced relationships and contributed to a supportive community. Ultimately, they illustrated that acknowledging acts of kindness is essential for fostering mutual respect and unity.

c. Congratulating

According to Wahyuningtias (2023), congratulating or offering congratulations conveyed the speaker's appreciation and joy for the listener's achievement or good fortune. Congratulating an individual represented a means of expressing happiness or admiration for their accomplishments, favorable circumstances, or significant life events.

Data 47/CT/DL/01.16.14 – 01.16.18

Lylla : *You did it!*

Floor : *Yes! Yes! Yes!*

Lylla : *You did it! You did it! You did it! You did it!*

In this context, Lylla's remarks reflect the definition of congratulating, as they convey her pride and admiration for

Rocket's impressive feat of creating a skeleton keycard from scrap materials. By congratulating Rocket on successfully unlocking their cage, Lylla not only celebrates his ingenuity but also underscores the joy in recognizing personal accomplishments.

d. Deploring

Nasution (2022) stated that deploring conveyed the speaker's negative assessment of a situation, often through expressions such as "disapprove" or "resentment." This indicated that deploring constituted a speech act where the speaker criticized or expressed disapproval of the hearer's actions, faults, or behaviours that caused harm or upset the speaker. It was not aimed at changing the situation but instead reflected the speaker's dissatisfaction.

Data 31/DP/DL/00:45:05 – 00:45:11

Peter : We're here to save the life of our friend, that is all. We paid her to help us get in and get out. You'd think that'd mean, 'Oh, I'm gonna help you do it in a way that no one knows it's happening.' But no, what she means is, 'I'm gonna shoot people.' Threaten people's lives.

Gamora : Shut up!

In this context, Peter criticized Gamora's violent approach to achieving their mission. He felt that Gamora had not adhered to the original plan of completing the mission peacefully. His statement reflected frustration and dissatisfaction with Gamora's methods.

Data 57/DP/DL/01:43:34 – 01:43:40

*Drax : They're gonna tell the other kids to stay
away from the starboard wall*

*Nebula : Why didn't you tell us you knew their
language this whole time?*

Similarly, Nebula expressed disappointment towards Drax for failing to disclose that he could understand the Star Children's language. In this instance, Nebula was irritated, as Drax could have averted their communication issues had he revealed this information sooner.

Both Peter's and Nebula's situations exemplify the concept of deploring. Peter criticizes Gamora's violent approach, expressing his dissatisfaction with her departure from their peaceful mission plan. Similarly, Nebula conveys her disappointment in Drax for not revealing his ability to understand the Star Children's language, which exacerbated their communication problems. In both instances, the characters reflect their negative feelings without attempting to change the

other's behaviour, illustrating the essence of deploring—articulating disapproval and resentment over unmet expectations and communication breakdowns.

e. Lamenting

Expressing sadness, regret, or grief over a circumstance, incident, or personal catastrophe is known as lamenting, and it frequently revealed the speaker's emotional suffering. Artonang (2023) stated lamenting is a manifestation of grief or regret, especially for regrettable occurrences or one's shortcomings.

Data 14/LM/DL/00:21:27 – 00:21:44

*Peter : It's because I was drunk. She's right. If I
hadn't been drinking, maybe Rocket...
I'm sorry*

Mantis : It's okay. He's your best friend.

Peter was overly emotional because he felt Nebula was angry with him. Peter lamented his past drunken carelessness, blaming himself for their current situation and Rocket's suffering.

Data 17/LM/DL/00:21:47 – 00:21:54

*Peter : Everyone around me dies. My mother,
Yondu, Gamora.*

Mantis : Gamora isn't dead.

Peter deeply lamented his failures, burdened by guilt over Rocket's injuries and the loss of those around him, blaming himself for being unable to protect them.

Peter's lamentation revealed his, sadness, regret, and guilt regarding his past drunken carelessness, Rocket's injuries and his perceived failure to protect his loved ones, showcasing how lamenting reflected regret for past mistakes and the emotional burden of personal accountability on present circumstances.

f. Welcoming

According to Rahmawati (2021), welcoming fostered a positive environment and made individuals feel important and cherished. When one greeted another warmly and courteously upon their arrival, it expressed kindness and hospitality.

Data 63/WL/DL/02:17:50 – 02:17:51

Stakar : Welcome Home

Following Rocket's rescue mission, Gamora returned with the Ravagers. Stakar Ogord, the captain of the Ravager pirates and the founder of the Stakar Ravager Clan, provided a warm greeting upon Gamora's return. His remarks demonstrated his regard for and acceptance of Gamora's reappearance following the mission.

Data Number: 64/WL/DL/02:18:39 – 02:18:47

Peter : I think I might be at the wrong... uh ...

I'm looking for Jason Quill.

Woman : *Uh, yes. Come in!*

Peter returned to Missouri, precisely in his grandfather's house. After mustering the courage to knock, a woman whom he did not recognize answered the door and confirmed that Jason Quill still resided there. She welcomed him by inviting him to enter in a friendly manner.

In conclusion, the examples of welcoming in both contexts reflected the definition. Stakar Ogord's warm greeting to Gamora upon her return expressed respect and acceptance, creating a positive atmosphere. Similarly, Peter's experience at his grandfather's house exemplified hospitality, as the woman's friendly invitation made him feel acknowledged and valued. These instances reinforced the idea that welcoming actions foster a sense of importance and belonging.

g. Forgiving

According to Nasution (2022), forgiveness indicated that the speaker was prepared to put the matter behind them and move forward. Forgiveness, which was sometimes expressed with phrases like "no problem" or "it's okay," occurred when the speaker accepted the hearer's apologies and relinquished any grudges.

Data Number: 16/FG/DL/00:21:27 – 00:21:44

*Peter : It's because I was drunk. She's right. If I
hadn't been drinking, maybe Rocket...
I'm sorry*

Mantis : It's okay. He's your best friend.

Mantis attempted to calm Peter by stating that it was acceptable because Rocket was his best friend, and she understood his feelings, expressing that there was no need for him to feel remorse for being overly emotional. Mantis aimed to help Peter feel better and to alleviate any self-blame.

Data 26/FG/DL/00:39:13 – 00:39:15

Theel : Apologies

Peter : No Problem

Theel, the High Evolutionary Recorder, accidentally bumped into Peter in his haste and apologized for the incident. Peter accepted Theel's apology for unintentionally colliding with him. His response, "No problem," indicated that he did not object to the incident within this specific context.

Forgiveness involves the speaker deciding to move past an issue, often expressed with phrases like "no problem" or "it's okay." Mantis reassured Peter about his feelings regarding Rocket, encouraging him to avoid self-blame. Similarly, when Theel, the High Evolutionary Recorder, accidentally bumped

into Peter and apologized, Peter's response of "No problem" showed he accepted the apology and did not hold any resentment.

h. Boasting

In order to demonstrate pride or make an impression on others, a speaker could boast about their accomplishments, skills, or possessions. As Aritonang (2023) noted, boasting served as a means for the speaker to exhibit pride and gain the respect of others.

Data 27/BS/DL/00:40:44 – 00:40:53

Peter : All right. I'll handle this one.

Gamora : How?

Peter : Pure Star-Lord charm. I'm excited for you that you get to see this again for the first time.

Peter attempted to persuade an unimpressed Gamora to allow him to seduce the worker, Ura, and he bragged about how his charisma, referred to as “*Pure Star-Lord charm*,” could alter situations. He expressed confidence in his ability to utilize his personality to effectively influence Ura in that context.

Data 55/BS/DNL/01:37:39 – 01:37:47

Peter : Why are you on the ship?

Nebula : To save you, obviously.

Peter : No, I told you to go back. You gotta know by now I always figure out an incredibly clever way to get out of a fix.

Nebula boarded the ship to rescue Peter, only to discover that he was no longer in the ship. Peter stated confidently to his group and conveyed his pride by explaining how he consistently found clever ways to escape difficult situations, asserting that there was no need for them to worry about him

Boasting is a powerful way to express pride and gain respect. Peter exemplified this by highlighting his “*Pure Star-Lord charm*” to impress Gamora and asserted his confidence in handling challenges. His claims about escaping tricky situations further emphasized his desire to project resilience and capability. Together, these examples illustrated how boasting fostered confidence and influenced perceptions in social interactions.

4.1.2 The Intersection of Speech Act Strategies

This subsection examined the interplay of Wijana’s (1996) four speech act strategies—Direct Literal, Indirect Literal, Direct Non-Literal, and Indirect Non-Literal—in the realization of expressive speech acts. The analysis revealed the quantity of these strategies and elucidated how they overlapped and interacted to convey meanings,

thereby highlighting the complexity of character intentions and the dynamics of dialogue within the film.

NO	Speech Act Strategies	Occurrences in Conversation	Percentages
1	Direct Literal	49	77%
2	Indirect Literal	2	3%
3	Direct Non-literal	7	11%
4	Indirect Non-literal	6	9%
Total		64	100%

Table 4. 2 Number of Speech Act Strategies found

This study identified the intersecting speech act strategies within the 64 Expressive Speech Act data from film conversations, revealing varying percentages for each strategy. The Direct Literal strategy emerged as the most dominant, occurring 49 times, which accounted for 77% of the instances. This strategy involved the use of language in a direct manner according to its literal meaning, thereby facilitating clear and explicit message delivery. In contrast, the Direct Non-Literal strategy demonstrated a slight advantage over the Indirect Non-Literal strategy, with seven occurrences, accounting for 11% of the total. The Indirect Non-Literal strategy was identified six times, constituting 9% of the data. Furthermore, the Indirect Literal strategy appeared two times, representing 3% of the total occurrences. This strategy employed literal meaning but was delivered indirectly, often to convey

the message with greater subtlety. These results indicate that the dialogue in this film tends to prioritize clarity of communication through direct strategies, while the use of indirect strategies or figurative meaning is less frequent.

a. Direct Literal (DL)

Handayani (2015) defined direct literal speech as a direct communicative act that expressed words clearly through declarative sentences, interrogative questions, commands, or requests.

Data 28/AP/DL/00.42.08 - 00.42.14

Peter : I'm so sorry about this. Listen to me, this is not the kind of thing we do.

Gamora : Oh, please, stop it with the subtle jabs!

When Peter was unable to persuade Ura to provide him with the passkey, Gamora attacked her with a firearm. Peter felt remorseful about this and explained that they did not typically issue threats; however, Gamora dismissed his kind words with annoyance. Peter directly apologized by stating, "I'm so sorry" through a declarative sentence. This sentence was literal, as the meaning of the words corresponded precisely to his intention.

Data 50/BS/DL/01.31.41 - 01.31.43

Drax : Ha! You're lucky I was able to knock down

that door...

As the ship (Arête Laboratory) left the atmosphere, Nebula, Mantis, and Drax believed that Peter and Groot were still inside. Drax, in his attempt to gain entry, succeeded by breaking down the door. Drax's utterance employed a direct literal strategy, as his words explicitly conveyed the achievement of breaching the door and ensured that the others understood they could not enter without his exertion. The meaning of his statement aligned with his intention, thereby underscoring the significance of his efforts in their undertaking.

Both contexts demonstrate the effectiveness of direct literal speech in enhancing communication. Peter's apology, clearly conveys his remorse, aligning his words with his intentions. Similarly, Drax's statement about breaking down the door directly communicates his achievement, highlighting his role in the situation. These examples reflect the definition of direct literal speech, as each character employs clear expressions that facilitate understanding, illustrating the importance of explicit communication in the narrative.

b. Indirect Literal Strategy

Kusumawardani (2022) defined an Indirect Literal Speech Act as a speech act where the speaker uses an utterance different from their intention, but the meaning aligns with their intention.

Data 1/DP/IL/00.04.30 – 00.04.31

Drax : Again?

Nebula carries Peter who passed out drunk, mourning Gamora's loss and Drax saw it. From Drax's question, it could be seen that this had become Peter's habit after losing Gamora. However, Nebula and the other were still concerned about him. This showed that Drax's question is not asking about Peter but indirectly showing his dissatisfaction and frustration with Peter's habits.

Data 13/BS/IL/00.21.19 – 00.21.24

Nebula : It's not going to be easy to break into this place, Star-Lord.

Peter : Doesn't have to be easy. I was a professional thief, remember?

Nebula emphasized the difficulty of breaking into OrgoCorp's bio-formed, shielded headquarters to Peter. However, Peter said the utterance to reassure Nebula, not merely to question or inform her. While his exact words gently expressed his aim, Peter reassured her with confidence by recalling his experience as a professional thief.

In conclusion, both examples illustrated Indirect Literal Speech Acts where the speakers convey feelings and intentions beyond their literal words. Drax's question reflected frustration with Peter's behaviour, while Peter's response served to reassure Nebula about his capabilities. These interactions highlighted the complexity of communication, where underlying meanings often revealed deeper emotions and dynamics between characters.

c. Direct Non-Literal (DNL)

Direct non-literal speech acts differed from direct literal speech acts in that the speaker's intention or reality did not align with the intended meaning of the words. Consequently, the speaker did not convey the meaning as dictated by the words themselves.

Data 3/DP/DNL/00.06.25 – 00.06.39

Kraglin : *Sorry*

Cosmo : ***Bozhe moi, Kraglin. You must know you will never learn.***

Kraglin : *You think you could do better?*

Kraglin accidentally shot Nebula with his arrow, which prompted Cosmo to sarcastically mock Kraglin's failure. This incident annoyed Kraglin with Cosmo's attitude. The Direct Non-Literal expression was evident in the statement, "You must

realize that you will never learn." Although this remark was presented in a declarative manner that appeared straightforward, it encompassed a mocking and sarcastic tone in the arrangement of the words. The underlying intention of Cosmo's statements constituted a sarcastic critique of Kraglin's ineptitude in handling the bow, conveyed critically and mockingly rather than suggesting that Kraglin would never learn from past mistakes. Consequently, the utterance employed the Direct Non-Literal form, as the speaker's actual intention diverged from the literal interpretation of the words.

Data 8/DP/DNL/00.11.29 – 00.11.30

Drax : Pick on someone your own size

An intense battle occurred between the Guardians and Adam, during which Drax challenged him as he expressed his frustration with Adam for harming his friend. The mode of this sentence was conveyed through the intended meaning of the utterance, which advised Adam to engage in combat with someone of comparable size. This statement was non-literal in nature, as it implicitly criticized behaviors deemed weak and cynically suggested that attacking a weaker opponent was an act of cowardice. Consequently, it was classified as Direct Non-literal.

In summary, both dialogues illustrated the concept of Direct Non-literal speech acts. In the first instance, Cosmo's mocking comment highlighted Kraglin's failure under the guise of a simple statement, rather than a sincere critique. In the second instance, Drax's remark to Adam, while seemingly straightforward, carried a deeper implication criticizing cowardly behaviour. Both examples demonstrated how the speakers' true intentions diverged from the literal meanings of their words.

d. Indirect Non-Literal (INL)

Handayani (2015) highlighted that an indirect non-literal speech act occurs when the meaning of a sentence, in its expressed form, contradicts the speaker's intended message.

Data 35/DP/INL/00.54.28 - 00.54.55

Peter : Listen, I know you were always looking for a family. Okay? But my Gamora, the one I loved, she didn't find it with a group of criminals, she found it with us. People who care about you. I know that's who you still are. Somewhere inside of you...

Gamora : What are you so afraid of in yourself that I need to be something for you? I don't give a shit about your Gamora. Life made me me!

Gamora rejected Peter's expectations, asserting that she did not need to conform to his views while emphasizing her individuality, which was shaped by her own experiences. Her response reflected a dissatisfaction with the expectations imposed upon her. Gamora's speech exemplified an Indirect Non-Literal Speech Act; she posed a literal question regarding what Peter feared about himself, yet, in reality, it constituted Gamora's protest against Peter's expectations and articulated her desire to be recognized as an individual. Rather than seeking a reply, her speech expressed rejection and frustration, employing indirect and non-literal language to convey deep emotional undertones.

Data 46/DP/INL/01.09.40 - 01.09.54

Peter : *Open the fucking door.*

Nebula : *[GROWLS] That is a stupid design, and
your instructions were very unclear.*

Peter, familiar with the car's operation, instructed Nebula on how to open the door. However, Nebula became frustrated with both the car's design and Peter's instructions. Her statement, which claimed the design and instructions were unclear, illustrated her irritation and anger, despite her lack of understanding of the car. Rather than providing an unbiased assessment, her remark subtly conveyed negative sentiments,

utilizing satire to express dissatisfaction and convey a meaning distinct from the literal interpretation.

Both dialogues demonstrated Indirect Non-Literal Speech Acts, where the literal meaning of the sentences differed from the speakers' actual intentions. In the first dialogue, Gamora rejected Peter's expectations and asserted her individuality, using an indirect and non-literal speech act to express frustration rather than seek an actual answer. Similarly, in the second dialogue, Nebula responded to Peter's instruction with irritation, using satire to convey frustration rather than provide a neutral assessment. In both cases, the speakers' words carried deeper emotional undertones that diverged from their literal meanings.

The results of this data analysis indicated that emotional expressions in *Guardians of the Galaxy Vol. 3* were dominated by Deploring (41%), which reflected themes of dissatisfaction, regret, and disapproval. Additionally, Thanking (17%) and Apologizing (14%) contributed to interpersonal dynamics in conversations. The speech act strategy used tended to be direct, with Direct Literal being the most dominant (77%). The absence of condolences could be attributed to the lack of characters mourning the loss of someone. Furthermore, while the film had emotional moments, the characters tended to express their emotions in a more sarcastic, humorous, or action-oriented manner rather than offering formal condolences.

4.2 Discussion

The discussion centered on the pragmatic significance of expressive speech acts in *Guardians of the Galaxy Vol. 3*, analyzed through Norrick's (1978) nine types and the intersection of speech act strategies proposed by Wijana (1996). The findings related to expressive speech acts and their strategies revealed distinct emotional characteristics and speaking styles within the movie. Deploing emerged as the most dominant expressive act, with 26 data (41%), followed by Thanking with 11 data (17%) and Apologizing with nine data (14%). Lamenting with eight data (13%) and Boasting with five data (8%) also contributed to the data. Furthermore, Forgiving and Welcoming appeared in two data (3%), while Congratulating only appeared once (2%) and Condoling was absent.

Compared to other studies, this emotional prominence was similar to the findings of Kusumawardani (2022), Juanda (2022), and Clarissa (2018), which showed negative emotional expressions, such as dissatisfaction, disapproval, and disappointment. Furthermore, Kusumawardani (2022) used the same theory. The use of the same theory and the similarity in dominant results strengthened the validity and reliability of the analysis, indicating consistency in the findings. On the other hand, Clarissa (2018) and Juanda (2022) used a different theory, namely Searle's theory. Despite this difference, the findings revealed a similar pattern in the dominant expressions of expressive speech acts. Both previous researchers found that negative expressions were dominant. Furthermore, although classified

differently, both represented dissatisfaction or disapproval in character interactions. The dominance of negative expressions was influenced by the film's context, character emotions, and conflicts.

Additionally, other studies also used Searle's theory, such as those by Supri & Rahmatiany (2021) and Aziz (2022). Supri & Rahmatiany's (2021) study found Thanking to be the most frequent expression, emphasizing positive expressions, while Aziz's (2022) analysis showed a more balanced distribution, with Apology being the most frequent expression. However, the presence of Boasting and the absence of Condolences in this research set the findings apart, emphasizing the humorous and action-driven tone of *Guardians of the Galaxy Vol. 3*. In terms of emotional focus, the film prioritized negative expressions, with Deploring, Lamenting, and Apologizing taking the lead. Thanking, while present, was less prominent, and positive acts like Congratulating, Welcoming, and Condoling were minimal or absent.

The four types of speech act strategies highlighted different ways speakers expressed their intentions. Direct literal speech acts conveyed messages in a straightforward manner, consistent with sentence structures. These included statements expressed in declarative sentences, questions in interrogative forms, and commands or requests in imperative forms. Indirect Literal Speech Acts used different sentence structures while maintaining a literal meaning, often implying intentions indirectly. Direct Non-Literal Speech Acts matched sentence structures but differed in meaning, such as

sarcasm or irony. Indirect Non-Literal Speech Acts used both indirect structures and non-literal meanings, often relying on context to convey the intended message. These classifications helped analyze how speech acts functioned in communication.

The strategy analysis in this study further highlighted a preference for clarity in communication, as the Direct Literal strategy dominated the findings with 49 data (77%) and Direct Non-Literal with seven data (11%), while the Indirect Strategies, whether Literal with two data (3%) or Non-Literal with six data (9%), were far less frequent. Although using different theories, this aligned with studies such as Clarissa (2018) and Kusumawardani (2022), where Direct Literal strategies also dominated the data. On the other hand, Supri & Rahmatiany (2021), who used Yule's theory, found that the most dominant strategy was Direct Speech Acts. The similarities in the use of direct strategies showed the general tendency of characters, especially in films, to convey explicit messages. However, the findings showed a slightly higher use of Literal and Non-Literal Strategies compared to Supri & Rahmatiany (2021), who focused only on Direct and Indirect strategies.

Even though Kusumawardani's (2022) study used the same theory, referring to Norrick's (1978) theory and Wijana's (1996) strategies, differences in data sources led to variations in analytical results. Additionally, some studies, such as those conducted by Juanda (2022) and

Aziz (2022), did not examine speech act strategies, which limited the scope of their analysis.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

The findings suggested that expressive speech acts and speech act strategies were crucial for character interactions and audience engagement, extending speech act theory into cinematic contexts. The study identified the most prevalent expressive speech acts in the film: deploring twenty-six (41%), thanking eleven (17%), apologizing nine (14%), and lamenting eight (13%), highlighting the characters' emotional complexity and the movie's focus on dissatisfaction, disappointment, appreciation, and regret. Other categories, such as boasting five data (8%) were slightly more frequent than words expressing forgiving two data (3%), welcoming two data (3%), and congratulating one data (2%). On the other hand, condoling was notably absent, reflecting the action-packed nature of the plot.

Furthermore, the study also examined speech act strategies and found that the most employed was the Direct Literal Strategy forty-nine (77%), followed by Direct Non-Literal seven (11%), ensuring clear communication. While Indirect Strategies were less frequent which were Indirect Non-literal by six data (9%) and Indirect Literal by two data (3%).

In conclusion, this study analyzed how *Guardians of the Galaxy Vol. 3 Movie* utilized expressive speech acts to convey emotions, messages, and values, thereby enhancing communication skills. The action-oriented and humour genre of the film highlighted the adaptability of language within

dynamic and comedic contexts. The findings of this research have significant implications for education, research, and practical communication. In the realm of education, the study facilitates a deeper understanding of pragmatics and emotional expressions in language, while advocating for the integration of films as effective tools for language learning. In research, it enriches speech act analysis within popular media and contributes to the validation and further development of pragmatic theories. In everyday communication, the study aids individuals in expressing emotions with greater precision, interpreting implicit meanings, and refining interpersonal communication, ultimately benefiting professionals in diverse fields that require effective communicative competence.

5.2 Suggestion

This suggestion aimed to broaden the comprehension of expressive speech acts, improve the quality of learning and research, and encourage the development of more sophisticated analytical methods through collaboration between academics and practitioners.

1. For Future Researchers

Future researchers are kindly advised to expand their research by examining expressive speech acts from different movie genres and cultural contexts to identify differences in emotional tones and linguistic strategies. It is also recommended that nonverbal components be included to provide a more complete analysis.

Furthermore, examining other illocutionary acts—such as representative, commissive, directive, expressive, and declarative acts—using *Guardians of the Galaxy Vol. 3* could offer a deeper understanding of language use in cinematic narratives. Finally, researchers are advised to present their findings with clarity and rely on reliable, up-to-date sources to ensure the studies are relevant and accurate.

2. For Educators

It is recommended that educators make use of movies, such as *Guardians of the Galaxy Vol. 3*, as engaging and practical tools for teaching speech act theory and pragmatics. By analyzing dialogues in movies, students can explore how context shapes meaning and how emotions are conveyed through language. Encouraging students to identify and reflect on expressive speech acts in movies could foster critical thinking and help them better appreciate how language operates in both fictional and real-world scenarios. This activity may also enhance students' analytical skills and deepen their understanding of communication subtleties in an enjoyable and interactive way.

3. For Language Learners

Language learners are encouraged to watch movies as a way to observe how expressive speech acts are used in different contexts. This practice could support the development of their pragmatic competence and communication skills, particularly in understanding

and expressing emotions appropriately in various social situations. By studying movie dialogues, learners can gradually improve their ability to navigate complex social interactions, while also gaining confidence in expressing and interpreting emotions in everyday conversations.

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APPENDICES

Appendix 1 : Coding Schemes

Code: 0X/LM/INL/ 00.00. XX – 00.00.XX

0X : Data Number

Type of Expressive Speech Act

AP	: Apologizing
TH	: Thanking
CT	: Congratulating
CD	: Condoling
DP	: Deploring
LM	: Lamenting
WL	: Welcoming
FG	: Forgiving
BS	: Boasting

The Strategies of Speech Act

DL	: Direct Literal
IL	: Indirect Literal
DNL	: Direct Non-Literal
INL	: Indirect Non-Literal

Refers to the time when the characters are

00.00. XX – 00.00.XX : uttering expressive speech acts and strategies of speech acts.

Appendix 2: Expert Statement

EXPERT STATEMENT

The undersigned below:

Name : Lailatun Najakh, S.Pd.,M.Li
Institution/Department : -

Have conducted the examination, review, and analysis of the research data with the title "*A Pragmatic Analysis of Illocutionary Expressive Speech Acts in the Guardians of the Galaxy Vol. 3 Movie*" by:

Name : Syarifah Nursya Fahsy Anggawi
NPM : 2088203011
Program : English Language Education Program

I hereby declare that the research data consists of:

- ☒ Types of Illocutionary Expressive Speech Act according to Norrick (1978) in "Guardians of the Galaxy Vol.3 Movie"
- ☒ Types of Speech Act Strategy according to Wijana (1996) in "Guardians of the Galaxy Vol.3 Movie"

Declared VALID / NOT VALID,

Furthermore, this data:

- ☐ Valid
- ☒ Valid with improvements
 - ☒ Context
 - ☒ Classification Appropriateness
- ☐ Not Valid

This statement is made to be used as appropriate.

Samarinda, 17 January 2025

Investigator,



Lailatun Najakh, S.Pd., M.Li

NIK. 647205600 1930001

Note

Put a check mark (✓) in the box (☐)

EXPERT STATEMENT

The undersigned below:

Name : Agustinus Fransiskus S.Pd
Institution/Department : Postgraduate Student of Mulawarman University

Have conducted the examination, review, and analysis of the research data with the title
“*A Pragmatic Analysis of Illocutionary Expressive Speech Acts in the Guardians of the Galaxy Vol. 3 Movie*” by:

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I hereby declare that the research data consists of:

- ☒ Types of Illocutionary Expressive Speech Act according to Norrick (1978) in “Guardians of the Galaxy Vol.3 Movie”
- ☒ Types of Speech Act Strategy according to Wijana (1996) in “Guardians of the Galaxy Vol.3 Movie”

Declared VALID / NOT VALID,

Furthermore, this data:

- ☐ Valid
- ☒ Valid with improvements
 - ☒ Context
 - ☒ Classification Appropriateness
- ☐ Not Valid

This statement is made to be used as appropriate.

Samarinda, 17 January 2025
Investigator,



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Note

Put a check mark (✓) in the box (☐)

Appendix 3 : Data Display

A Pragmatic Analysis of Illocutionary Expressive Speech Acts in Guardian of The Galaxy Vol. 3 Movie

No..	Timestamps	Utterances	Context	Expressive	Strategy	Explanation
1	00.04.30 – 00.04.31	Drax: Again?	In an emotional moment, Peter passes out drunk, mourning Gamora's loss. Nebula carries him to his room, while the other Guardians show concern. Drax, dissatisfied and disappointed, says, "Again?" Kraglin, raising his hand and shaking his head, silently acknowledges that this has become a habit for Peter after losing Gamora.	DP	IL	Although "Again?" is a question, Drax is not looking for an answer from Kraglin. It is used to convey an indirect feeling of dissatisfaction with Peter's habits. This utterance was expressed in a sentence structure that did not align with the speaker's intention, yet the meaning of the individual words accurately reflected the speaker's intended message.
2	00.06.25 – 00.06.39	Kraglin: Sorry Cosmo: Bozhe moi, Kraglin. You must know you will never learn.	Kraglin tries to show off his arrow control skills but accidentally shoots Nebula as she exits the room. Feeling guilty, he quickly apologizes. Cosmo, sarcastic, replies, highlighting Kraglin's failure. In defense, Kraglin challenges her and Cosmo confidently responds. Their exchange reflects a mix of regret and criticism in a tense moment.	AP	DL	Kraglin's utterance: "Sorry"* uses the Direct Literal strategy. This statement is delivered directly using the word "Sorry", which explicitly states his apology. The literal meaning of the word "Sorry" shows a sense of regret, which is in accordance with Kraglin's intention in the situation, which is to apologize after accidentally hurting Nebula. Since this utterance employed a mode and meaning that fully aligned with the intended message, the strategy utilized was direct literal.
3	00.06.25 – 00.06.39	Kraglin: Sorry Cosmo: Bozhe moi, Kraglin. You must know you will never learn. Kraglin: You think you could do better? Cosmo: Duh.	Kraglin tries to show off his arrow control skills but accidentally shoots Nebula as she exits the room. Feeling guilty, he quickly apologizes. Cosmo, sarcastic, replies, highlighting Kraglin's failure. In defense, Kraglin challenges her and Cosmo confidently responds. Their exchange reflects a mix of regret and criticism in a tense moment.	DP	DNL	Cosmo's utterance: "Bozhe moi, Kraglin. You must know you will never learn." uses the Direct Non-Literal strategy. This statement is delivered in a declarative mode that seems direct, but the meaning of the words arranged has an element of satire. Cosmo does not mean to literally state that Kraglin will never learn, but rather conveys criticism of his failure in a sarcastic tone. Due to the discrepancy between

						the literal meaning of the words and the speaker's actual intention, this utterance employed the direct non-literal strategy..
4	00.07.00 – 00.07.10	Kraglin: Telekinesis is cheating! That's a stupid little pebble! I could do that with my dang finger! You're a bad dog. Cosmo: Do not say that to me.	After Cosmo shows her abilities, it turns out that Cosmo is indeed better than Kraglin but by using her telekinesis abilities while Kraglin controls his arrows made of yaka, a sound-sensitive metal found only on Centauri IV, which he controls just by whistling in a high octave. As a defensive response and feeling unfair, he said that he could also do that with just his little finger.	DP	DL	Kraglin expressed his dissatisfaction with Cosmo by naming her telekinesis ability "cheating", He also belittled Cosmo's objects which she used to show her abilities by calling the object a "stupid little pebble." He also stated that Cosmo is a "bad dog," which showed a negative assessment of Cosmo.
5	00.07.26 – 00.07.30	Nebula: Me? He's your brother. Mantis: It doesn't matter, he still doesn't listen to me.	Mantis asked about Peter's condition and what Nebula would do for Peter who was still devastated by the loss of Gamora. However, Nebula did not feel responsible for Peter. She Mantis asked about Peter's condition and what Nebula would do for Peter who was still devastated by the loss of Gamora. However Nebula did not feel responsible for Peter. She threw the responsibility back to Mantis by emphasizing their sibling relationship.	DP	DL	Nebula's utterance was expressed as a declarative sentence, directly stating that she felt no responsibility for Peter's condition, as Peter was Mantis's brother. The meaning and intention of the utterance were fully aligned, aiming to shift the responsibility onto Mantis.
6	00.07.26 – 00.07.30	Nebula: Me? He's your brother. Mantis: It doesn't matter, he still doesn't listen to me.	Mantis expressed her frustration, disappointment, and helplessness because even though Peter was her brother, he still didn't listen to her.	LM	DL	Mantis' utterance was expressed as a declarative sentence, directly conveying her frustration and helplessness, as Peter, despite being her brother, still did not listen to her. In this utterance, the meaning of the words, the sentence structure, and the intended message were consistent, categorizing it as a direct literal speech act.
7	00.07.42 – 00.07.49	Mantis: Gross! Rocket: No, not like that. Touch him with her powers. Mantis: It is wrong to manipulate the feelings of friends.	Rocket suggests that Mantis uses her ability to feel and alter Peters' emotions, who is devastated by the loss of Gamora. However, both Nebula and Mantis feel that Rocket's recommendation is not only unhelpful but also inappropriate, likely because manipulating Peters' emotions not be the right approach to help him. Moreover, Peter is their friend.	DP	DL	The speech act strategy employed by Mantis in this statement was direct literal. The sentence was structured clearly as a declarative and directly conveyed Mantis's intention. Mantis expressed that manipulating a friend's feelings is wrong, and the meaning of the words aligned with the intended message, which was a rejection of Rocket's suggestion. As there was no use of sarcasm or allusion, this utterance was categorized as a direct literal speech act.

8	00.11.29 - 00.11.30	Drax: Pick on someone your own size.	Suddenly the base camp of the guardians (Knowhere) was attacked by one of the High Evolutionary followers, Adam Warlock, who seemed to want to take Rocket. There was an intense battle between the Guardians and Adam, which resulted in the rocket being seriously injured. Fed up with Adam hurting his friend, it was finally Drax's turn to fight Adam.	DP	DNL	The intended message of this utterance, advising Adam to fight someone of equal size, was conveyed through the imperative sentence structure. This sentence was non-literal, as it also criticized behaviors perceived as unfair and cynically implied that attacking someone weaker is both bad and cowardly.
9	00.16.20 – 00.16.24	Peter: And why would Rocket have a kill switch? Nebula: Apparently, someone considers him proprietary technology and <u>sent that golden lunatic</u> to get him.	When Adam Warlock is sent to Knowhere to capture Rocket, he accidentally mortally wounds Rocket before being defeated. Worried about Rocket, the Guardians rush to Bowie to use its medical bay to see what's happening and find out there is a kill switch inside Rocket's body.	DP	DNL	Because Nebula conveyed sarcasm or direct criticism about Rocket's treatment in a clear manner. Nebula's sentence was non-literal because even though the words used have a literal meaning, the underlying purpose was to criticize how Rocket is handled and towards the character of Adam Warlock.
10	00.18.49 – 00.18.53	Adam : (Groaning in pain) Ayesha: Oh, my poor baby. Adam : (Groaning in pain) It hurts.	Adam Warlock returned badly injured, which made her sad about her son's condition.	LM	DL	The sentence was delivered straightforwardly, with the meaning of the words used fully aligned with their intended significance, without any hidden meaning. In this context, the mother directly expresses her feelings (sadness and empathy) towards the condition of her injured son.
11	00.18.58 – 00.19.16	Ayesha: I tried to warn you, These Guardians are more powerful than you think. High Evolutionary. High Evolutionary: Or perhaps you simply overestimate your own value, High Priestess. No doubt a flaw of some type in my own design. I created you lot as merely an aesthetic experiment. Beautiful numbskulls.	She asked the High Evolutionary to remind her that the Guardians were no match and that Adam was too early to carry out the mission. But the High Evolutionary criticized and talked down to Ayesha, implying that she was worthless or not as good as he thought she was.	DP	DNL	Direct Non-Literal speech acts with details of judgment and sarcasm are demonstrated by High Evolutionary's approach to Ayesha. Although his remarks were clear and direct, they were meant to insult and criticize. High Evolutionary decreased Ayesha's confidence by demonstrating power and control through sarcasm and irony. High Evolutionary's relationship with Ayesha suffered as a result of this tactic, which also exposed High Evolutionary's haughty and condescending demeanour.
12	00.19.41 – 00.19.53	Ayesha: We shall do whatever you require, my liege. High Evolutionary: You knew of 89P13's existence for years without alerting me. That's	Adam was attacked and scolded by the High Evolutionary for failing to bring Rocket to him. Ayesha, Adam's mother, tried to explain to the High Evolutionary that Adam had tried to do it and that Adam was too young to carry out the order and did	AP	DL	The mode and meaning of the utterance were the same as the intention of the utterance. Ayesha directly expressed her feelings of guilt and fear.

		not what I require! Ayesha: I'm sorry, my liege.	not know how to control his emotions towards the High Evolutionary.			
13	00.21.19 – 00.21.24	Nebula: It's not going to be easy to break into this place, Star-Lord. Peter: Doesn't have to be easy. I was a professional thief, remember?	Nebula informs Peter or Star-Lord that OrgoCorp's Headquarters, the OrgoScope, is made of bio-formed material. Instead of being built, it's grown from living matter. The structure is surrounded by three impenetrable plasmic security shields, which are not easy to break into.	BS	IL	Peter's speech employed the indirect literal strategy. Although his statements were clear and literal, emphasizing his confidence in handling the situation, he reassured Nebula by referencing his past as a pro-robber. The utterance was expressed in a sentence structure that did not align with the speaker's intention, yet the meaning of the words accurately reflected the speaker's intended message.
14	00.21.27 - 00.21.44	Peter: It's because I was drunk. She's right. If I hadn't been drinking, maybe Rocket... I'm sorry. Mantis: It's okay. He's your best friend.	Peter was overly emotional because he felt Nebula was angry with him. Peter lamented his past drunken carelessness, blaming himself for their current situation and Rocket's suffering.	LM	DL	In Peter's utterances, the speech act strategy used is Direct Literal. Peter expressed his regret directly by stating that the incident was caused by his habit of drinking, which resulted in consequences for Rocket. The words conveyed by Peter have a meaning aligned with the mode and his intention, namely regret and guilt for his actions.
15	00.21.27 - 00.21.44	Peter: It's because I was drunk. She's right. If I hadn't been drinking, maybe Rocket... I'm sorry. Mantis: It's okay. He's your best friend.	Peter laments his past actions and the consequences they have had on Rocket. He felt bad because he sounded like he was wailing too much to Mantis.	AP	DL	In Peter's utterances, the speech act strategy used is Direct Literal. Peter expressed his regret directly by stating that the incident was caused by his habit of drinking, which resulted in consequences for Rocket. The words conveyed by Peter had a meaning, which aligned with the mode and his intention, namely regret and guilt for his actions.
16	00.21.27 - 00.21.44	Peter: It's because I was drunk. She's right. If I hadn't been drinking, maybe Rocket... I'm sorry. Mantis: It's okay. He's your best friend.	Mantis tried to calm Peter down by saying that it was okay, because Rocket was his best friend, and she understood his feelings so there's no need to feel sorry about being overly emotional. Mantis wanted Peter to feel better and not blame himself too much.	FG	DL	In Mantis's utterance, the speech act strategy used is Direct Literal. Mantis responds directly by saying "It's okay" to comfort Peter and accepts his apology while reminding him that Rocket is his best friend. Mantis's utterance, mode, and meaning align directly with the intention, which is to provide understanding and comfort to Peter in the situation.
17	00.21.47 – 00.21-54	Peter: Everyone around me dies. My mother, Yondu, Gamora.	Peter deeply lamented his failures, burdened by guilt over Rocket's injuries and the loss of those around	LM	DL	The mode and meaning of the utterance were the same as the intention behind it. The

		Mantis: Gamora isn't dead. Drax: She is to us.	him, blaming himself for being unable to protect them.			sentence could be understood literally and did not contain any hidden meaning.
18	00.21.55 – 00.21.58	Drax: You want a Zarg-Nut? Peter: Thank	Drax offered the snack he was holding to Peter.	TH	DL	Peter directly thanked Drax by using the clear phrase, “Thank you.” This sentence is literal because the meaning of the words is exactly what he said and feels.
19	00.25.48 – 00.25.56	Mantis: Gamora, we are grateful for your help. Gamora: Oh, I'm not doing this out of the kindness of my heart. I'm doing this for the hundred thousand units my sister promised.	Nebula called the Ravagers through Gamora to help break into Orgoscope, surprising all the Guardians. Therefore, Mantis was grateful that Gamora helped them. However, behind Gamora's generosity, it turns out that Nebula promised Gamora something in return for her help.	TH	DL	The mode of the utterances and their meaning were the same as the intention of the utterance. The meaning of this sentence directly expressed gratitude or thanks for the help.
20	00.37.20 – 00.37.26	Peter: You geniuses, you just throw the door open without any proper precautionary procedure? Karja: What procedure, bro? Mantis: Oh! You want us to read the manual for you too, bro? You could have killed everyone in the wing!	As the Guardians finish removing their spacesuits, Karja and the Guardians arrive to meet the Guardians, who claim that they are maintenance workers who came to fix the hole before the Orgoscope was threatened by it.	DP	INL	Peter's utterance used the Indirect Non-Literal strategy by indirectly criticizing the Orgoscope staff through sarcasm and a rhetorical question. The phrase " <i>You geniuses</i> " was ironic, mocking their recklessness without explicitly stating it. This approach conveyed Peter's frustration while relying on context and tone to deliver the intended meaning.
21	00.37.26 – 00.37.32	Peter: You geniuses, you just throw the door open without any proper precautionary procedure? Karja: What procedure, bro? Mantis: Oh! You want us to read the manual for you too, bro? You could have killed everyone in the wing!	As the Guardians finish removing their spacesuits, Karja and the Guardians arrive to meet the Guardians, who claim that they are maintenance workers who came to fix the hole before the Orgoscope was threatened by it.	DP	DL	In Mantis's utterance, the speech act strategy used was also Direct Literal. Mantis criticized the actions that were considered careless in a direct and firm manner. The sentence was in the form of a declarative that states Mantis' disapproval of the action that is at risk of danger. The meaning of Mantis's sentence aligned with the intended meaning, namely showing dissatisfaction with the actions that are considered careless.
22	00.37.44 – 00.38.13	Peter: Excuse my friend. He is the boss's nephew. He's a little... Master Karja: Oh...oh Yeah. I...I got one of those too. I mean, this one? This one I love. I'm so proud. You're doing great. So proud of you. But this one, I just...Everything he does	Peter apologizes for his friend's (referred to as "boss's nephew") behavior, acknowledging that his friend was a bit problematic or difficult to deal with and convincing the Orgosentries to let them continue, and bond with Karja about working with a fool named Drax and one of the Orgosentries. This is a form of apology to address a situation that may have	AP	DL	The sentence “Excuse my friend” is in the form of an imperative because the form is a request or plea. In this case, the mode is the same as the intent or purpose, namely asking for understanding or forgiveness for his friend's behaviour.

		drives me crazy.	made others feel uncomfortable with his friend's behavior.			
23	00.38.22 – 00.38.28	Peter: I'll be honest with you, we just happened in before it burned all the way through, thankfully. Master Karja: Ah. Good thing you were here.	The Master Karja wondered how they (The Guardians) could get there so fast to handle the problem.	TH	INL	The sentence " <i>Ah, good thing you were here</i> " was an example of an Indirect Non-Literal strategy in conveying the expression of gratitude. This strategy was used to convey gratitude indirectly, but still politely and effectively. By saying " <i>good thing</i> " and " <i>you were here</i> ", this sentence expressed gratitude and appreciation for someone's presence, without having to say the word "thank you" explicitly. This allows for more subtle and polite communication, especially in formal situations or with people who are not yet familiar.
24	00.38.41 – 00.38.52	Gamora: You threw them in the contamination bin. It expels stuff into space the moment you shut the door. Mantis: That would have been helpful information three minutes ago. Nebula: [SHOUTS] Damn it, Mantis, why don't you ever think?	After Karja and his guards leave, Mantis notices and informs the Guardians that their spacesuits, which they discarded into a pod Mantis pointed out, are now floating in space, causing Gamora and Nebula to argue with her after realizing that the trash bin they put the spacesuits in was a decontamination pod.	DP	DL	Nebula's sentence was categorized as a Direct Literal Speech Act because the utterance was direct and aligned with the actual intent and meaning, namely conveying frustration or anger to Mantis in the form of a rhetorical question.
25	00.39.13 – 00.39.15	Theel: Apologies Peter: No Problem.	As Peter and the Guardians begin to move and discuss Gamora's mission plans, Theel, the High Evolutionary Recorder, accidentally bumps into Peter in his haste and apologizes for the incident.	AP	DL	This utterance was delivered directly to apologize, where the mode and meaning used are aligned with the intention of the utterance.
26	00.39.13 – 00.39.15	Theel: Apologies Peter: No Problem.	Theel, the High Evolutionary Recorder, accidentally bumps into Peter in his haste and apologizes for the incident, Peter accepts Theel's forgiveness for unintentionally running into him.	FG	DL	This utterance, "No problem," was immediately expressed, with the mode and meaning aligning with Peter's intention to forgive and move on.
27	00.40.44 – 00.40.53	Peter: All right. I'll handle this one. Gamora: How? Peter: Pure Star-Lord charm. I'm excited for you that you get to see this again for the first time.	Peter convinces an unimpressed Gamora to let him seduce the worker, Ura, with his technique he calls the Pure Star-Lord charm. On his way to Ura, Peter seduces Ura. Peter is very confident that he can seduce Ura. Peter brags about how his charisma can change situations. He is confident in his ability to use his personality to effectively influence others in this	BS	DL	Peter's words get the point across without any hidden meaning. He wanted to show his abilities and clearly stated that he was confident that he could handle the situation with his Star-Lord charm.

			situation.			
28	00.42.08 – 00.42.14	Peter: I'm so sorry about this. Listen to me, this is not the kind of thing we do. Gamora: Oh, please, stop it with the subtle jabs!	When Peter is unable to convince Ura to give him the passkey, Gamora attacks her with a gun. Peter feels bad about this and explains that they don't usually make threats, but Gamora brushes off his kind words in annoyance.	AP	DL	Peter directly apologizes by using the clear phrase, "I'm so sorry." This sentence is literal because the meaning of the words is exactly what he said: Peter felt guilty toward Ura about how Gamora threatened her.
29	00.42.08 – 00.42.14	Peter: I'm so sorry about this. Listen to me, this is not the kind of thing we do. Gamora: Oh, please, stop it with the subtle jabs!	To get the passkey from Ura, the manager of the OrgoScope archive, Peter volunteers to persuade Ura with his so-called pure Star-Lord charm to give him the passkey. However, Gamora felt that Ura would not be affected by Peter's charm, so in the end, Gamora threatened Ura by pointing a gun at her. This made Peter feel guilty, and he explained to Ura that they usually don't make threats like that. Gamora was fed up with Peter's sweet talk. Ask him to stop it.	DP	DL	Gamora directly tells him to stop his sweet talk by using the phrase "subtle jabs," which is a metaphorical reference to Peter's smooth words and conveys Gamora's intention without any distinction between sentence mode, meaning, and purpose of utterance.
30	00.45.05 – 00.45.11	Peter: I'm so sorry about this, Ura. Gamora: Oh, Please! Peter: We're here to save the life of our friend, that is all.	The Guardians and Gamora are finally caught infiltrating OrgoScope. Mantis and Drax fight back, while Gamora, Nebula, and Peter, who are already cornered, take Ura hostage. Peter again feels guilty towards Ura and explains that their real goal was just to save their friend.	AP	DL	Peter directly apologizes by using the clear phrase, "I'm so sorry." This sentence is literal because the meaning of the words is exactly what he said and feels.
31	00.45.11 – 00.45.22	Peter: We're here to save the life of our friend, that is all. We paid her to help us get in and get out. You'd think that'd mean, "Oh, I'm gonna help you do it in a way that no one knows it's happening." But no, what she means is, "I'm gonna shoot people." Threaten people's lives. Gamora: Shut up!	Peter was so sorry for Ura because she was threatened, by Gamora and he expressed disappointment with Gamora's behavior.	DP	DL	Peter's speech uses direct literal because he conveys his meaning directly and explicitly. He does not use figures of speech or implied meanings but rather delivers an honest explanation of the situation that occurred. Peter explains the purpose of their actions and regrets Gamora's actions that threaten others.
32	00.51.00 – 00.51.10	Teefs, Rocket, Floor: Lylla Rocket: That's a pretty name, Lylla. Lylla: Thank you.	Rocket, Teefs, Lylla, and Floor talk about the future and give themselves real names, instead of numbers. And then there's Lylla who decides her name would be Lylla.	TH	DL	The mode of the utterances and their meaning are the same as the intention of the utterance. Lylla directly thanked Rocket because he said her name was pretty.
33	00.52.34 - 00.52.39	Mantis: (Sobbing) Why did he never tell us about any of this?	After successfully leaving the Orgoscope, The Guardians of the Galaxy witness footage of the High Evolutionary's painful experiments on Rocket. Much	LM	DL	Mantis's Utterances convey feelings of sadness and regret directly without any hidden meaning and contrast between sentence mode, meaning,

		Nebula: This is worse than what Thanos did to me.	to their horror when they learn what Rocket has experienced. They expressed sadness, regret, and empathy for Rocket's condition.			and purpose of utterance. Mantis expresses her disappointment that Rocket did not tell her about his suffering.
34	00.53.39 - 00.53.51	Peter: Put the coordinates in the nav. Gamora: Wait a minute. Are you kidding me? What he wants is that gutted badger in the Med-Bay, and you're gonna bring it straight to him? It's almost certainly a trap.	In order to obtain the passkey to turn off the kill switch, Peter and the Guardians track the path to Counter-Earth. Gamora expresses her disappointment and concern over Peter's decision to take Rocket to Counter-Earth. Gamora tries to warn the others that Rocket is not worth fighting as the High Evolutionary is too powerful to fight before demanding that they at least send him back to the United Ravagers.	DP	DL	Gamora's speech uses direct literal language because she states her concerns directly without any implied meaning. Her sentence clearly shows her concern about the risks they face if they bring Rocket to Counter-Earth.
35	00.54.28 - 00.54.55	Peter: Listen, I know you were always looking for a family. Okay? But my Gamora, the one I loved, she didn't find it with a group of criminals, she found it with us. People who care about you. I know that's who you still are. Somewhere inside of you... Gamora: What are you so afraid of in your self that I need to be something for you? I don't give a shit about your Gamora. Life made me me!	Peter tries to convince Gamora that she will do the right thing, but is attacked by her. Gamora expresses her disapproval and rejection of Peter's expectations or views of her. She feels no need to be someone who fits Peter's expectations because she has become herself based on her life experiences. This reflects an expression of disappointment and regret towards the expectations placed on her.	DP	INL	Gamora's speech is an example of an Indirect Non-Literal Speech Act; it asks what Peter fears about himself, which is a literal question, but in reality, it is Gamora's protest against Peter's expectations, stating her desire to be recognized as herself. Rather than seeking a literal response, the speech expresses rejection and frustration, using indirect and non-literal language to convey strong emotions.
36	00.55.28 - 00.55.35	Mr. Karja: Found him on the outskirts of the first shield, pirating supply ships. Ayesha: I do appreciate this, good sir.	Adam Warlock and Ayesha arrive at the Orgoscope, and along with Karja and a recovering Kwol, encounter Fitz-Gibbonok and his pet Blurp after finding them outside the scope and learn that he (Fitz-Gibbonok) helped the Guardians infiltrate. Ayesha expressed her gratitude to Mr. Karja for that, she appreciated what Karja had done.	TH	DNL	The sentence " <i>I do appreciate this, good sir</i> " uses the Direct Non-Literal strategy in conveying the expression of thanking. Although this sentence directly expresses thanking with the word " <i>appreciate</i> ", the language is still polite and formal.
37	00.55.35 - 00.55.39	Ayesha: I do appreciate this, good sir. Mr. Karja: And I appreciate your generous contribution to the Orgosentry retirement fund.	Adam Warlock and Ayesha arrive at the Orgoscope, and along with Karja and a recovering Kwol, encounter Fitz-Gibbonok and his pet Blurp after finding them outside the scope and learn that he (Fitz-Gibbonok) helped the Guardians infiltrate. Ayesha expressed her gratitude to Mr. Karja for that, she appreciated what Karja had done.	TH	DNL	The sentence " <i>And I appreciate your generous ...</i> " uses the Direct Non-Literal strategy in conveying the expression of thanking. In this context, Master Karja also expressed his gratitude for Ayesha's kindness in donating to the Orgosentry retirement fund not specifically using the word " <i>thankyou</i> " which is why the sentence is DNL.

38	00.55.49 - 00.56.21	Ayesha: Adam! Adam! Adam: Yes, Mother? Ayesha: Show him we mean business. (Adam accidentally burns Fitz-Gibbonok) Ayesha: I said Show him we mean business. Not disintegrate him!	Ayesha interrogates Fitz-Gibbonok but he is uncooperative. Ayesha pressures Adam to show him that they are serious; however, Adam accidentally burns Fitz-Gibbonok to death, much to Ayesha's dismay.	DP	DL	Ayesha's statement is direct literal because the meaning of the words is exactly what she said, she expresses her feelings clearly and directly. The sentence shows Ayesha's disapproval of Adam's way of carrying out her orders, which leads to Fitz-Gibbonok's death.
39	01.05.40 – 01.05.47	Ayesha: Filthy. It doesn't belong here. Adam: I will train it in the ways of the Sovereign.	Feeling guilty for what he had done to his previous master, Adam took Blurp with him, choosing to teach Blurp the ways of the Sovereign. Blurp is a furry space creature called F'saki. Feeling guilty for what he had done to his previous master, Adam took Blurp with him, choosing to teach Blurp in ways of the Sovereign. But his mother disliked the creature and disapproved of Adam's decision to take Blurp with them.	DP	DL	Ayesha's remarks are direct, clear, and firmly stated. The meaning of the words is exactly what she said to express her dislike for Blurp and Adam's actions in bringing Blurp with them.
40	01.05.47 – 01.05.56	Blurp: [SLURPING] Adam: I will train him not to do that. Ayesha: It's an act of blasphemy even having it here. Kill it. Now.	Her extreme response, labeling Blurp's presence "an act of blasphemy," indicates her humiliation and rejection of Blurp as something that fundamentally goes against her beliefs and standards.	DP	DL	Ayesha's remarks are direct, clear, and firmly stated. The meaning of the words is exactly what she said to express her dislike for Blurp and Adam's actions in bringing Blurp with them.
41	01.07.01 – 01.07.03	Peter: Thank you.	When the Guardians of the Galaxy land on Counter-Earth looking for Theel, Neelie, one of Counter-Earth's citizens, welcomes the team into her home Peter is grateful for the warm welcome and the drinks served.	TH	DL	Peter thanked Neelie using the clear phrase, "Thank you." This sentence is literal because the meaning of the words is exactly what he said and feels, without any distinction between sentence mode, meaning, and purpose of utterance.
42	01.07.23 – 01.07.28	Mantis: [IMITATES CHOKING] Nebula: That's not dying, that's already dead. They'll think he's already dead.	Peter tries to explain to Neelie about Rocket's condition and Mantis describes it with body language. However, Nebula disagrees with Mantis' body language which could make Neelie misunderstand. Mantis' body language shows that Rocket is dead when in fact Rocket is dying not dead. This is a form of criticism or regret towards the way Mantis conveys information.	DP	DL	Nebula's remarks were a direct statement expressing disapproval of Mantis' actions because the meaning of the words is exactly what she said without any distinction between sentence mode, meaning, and purpose of utterance.

43	01.07.37 – 01.07.43	Drax: I find it hard to believe it doesn't have multiple purposes! Peter: I'm sorry. My friend is a dumbass.	Drax acts stupid and rude, sleeping on Neelie's living room couch and assuming it's for lying down. This made Peter feel bad for Neelie because of Drax's behavior.	AP	DL	Peter's sentence directly shows his apology, without any hidden meaning or other implications, there's no distinction between sentence mode, meaning, and purpose of utterance. He conveys his regret clearly, He feels ashamed and expresses guilt towards the hosts.
44	01.07.43 – 01.07.54	Mantis: [STILL IMITATES CHOKING] Nebula: [GROANS] That's the same as your dying. Mantis: Why do you criticize everything? It was a totally different sound.	Still at Neelie's house. Nebula, who still disagrees with Mantis' way of describing Rocket's condition, ends up arguing with Mantis.	DP	DL	Nebula directly stated that Mantis' action was akin to signaling that someone was dying. The speech mode and meaning aligned with the intended message of the utterance.
45	01.08.31 – 01.08.36	Mantis: That's very good. Drax: Can I have that later to hang in my apartment, please? Peter: Yeah. Thank you.	Peter tries to describe Theel by drawing Theel's features to show Neelie, but Mantis and Drax seem impressed with his drawing.	TH	DL	The mode of the utterances and their meaning are the same as the intention of the utterance. Peter directly thanked them for the compliment.
46	01.09.40 - 01.09.54	Peter: Open the fucking door. Nebula: [GROWLS] That is a stupid design, and your instructions were very unclear.	Peter, Nebula, and Groot go to Arête Laboratories to find Theel Using Neelie's car to drive there. Peter who knows how the car works, instructs Nebula on how to open the door. Nebula is frustrated with The car design and Peter's Instructions.	DP	INL	The Indirect Non-Literal Speech Act strategy is demonstrated in Nebula's statement literally claims that both the car's design and Peter's instructions are unclear. But in reality, this statement is satirical, reflecting Nebula's annoyance and frustration with her current circumstances who don't know how the car works. This statement is meant to subtly convey Nebula's negative feelings rather than offer an unbiased evaluation of the design or instructions. This tactic involves using satire, whose meaning differs from the spoken words' literal meaning, to express discontent.
47	01.16.14 – 01.16.18	Lylla: You did it! Floor: Yes! Yes! Yes! Lylla: You did it! You did it, you did it, you did it!	Rocket ingeniously assembles a skeleton keycard from scrap to escape Arete Laboratory, later known as the Rocket Incident. Overcoming hesitation, he uses the keycard to successfully unlock their cage. In this context, Lylla's remarks show pride and admiration for Rocket's accomplishment.	CG	DL	The mode of the utterances and their meaning are the same as the intention of the utterance. Lylla clearly expresses joy and appreciation for Rocket's success in unlocking the cage.

48	01.28.21 – 01.28.37	Theel: Don't! No, no, no! No, please! Please, spare me! Please, spare me, please. Thank you. Thank you. Thank... Peter: That'd be premature Theel: Huh? No, no, no.....	Peter backed Theel up to the window and then stored his Quad Blasters. Theel thanked Peter, believing that he was sparing him, but he did not want to spare him. Theel was immediately tackled by Peter through the window, sending them falling to Counter-Earth.	TH	DL	The mode of the utterances and their meaning are the same as the intention of the utterance. Theel thanks Peter who initially lowered his Quad Blasters, but it turns out that Peter had no intention to spare him.
49	01.31.28 – 01.31.31	Gamora: [GRUNTS] What kind of monster slaughters a civilization?	Peter and Groot join Gamora on the Bowie and fly out of Counter-Earth, which then explodes on its own. Which is the High Evolutionary who destroyed it. Gamora uses rhetorical questions to express her rejection and condemnation of the act of genocide. Using the word "monster", she describes the act as something very cruel and inhumane.	DP	DL	The mode of the utterances and their meaning are the same as the intention of the utterance. This sentence is delivered directly without using figurative or hidden meaning. She explicitly conveys her disapproval and disgust for the act.
50	01.31.41 – 01.31.43	Drax: Ha! You're lucky I was able to knock down that door...	As the ship (Arête Laboratory) is leaving the atmosphere, Nebula, Mantis, and Drax, believe that Peter and Groot are still in the Arête Laboratory. Drax who is trying to get them in eventually breaks into the ship by Drax knocking down the door.	BS	DL	The mode of the utterances and their meaning are the same as the intention of the utterance. This sentence directly expresses his achievement or success in knocking down the door.
51	01.31.43 - 01.31.47	Nebula: Rocket and Gamora are probably dead because of you! Drax: I didn't know.	Upset by Drax and Mantis' actions in leaving Gamora and Rocket in Bowie, Nebula scolds them. Nebula condemns Drax's actions or behavior as "irresponsible" and non-contributory and blames him for the possible deaths of Rocket and Gamora.	DP	INL	The sentence mode and meaning do not correspond to the intended meaning. In her utterances, Nebula does not state that Drax is responsible or should do something specific. She uses criticism to express her disappointment.
52	01.31.46 - 01.31.55	Drax: I didn't know. Nebula: Oh, you didn't know? When are you gonna stop using the excuse of being some big dumb clown for contributing nothing, and the rest of us having to carry your slack?	Upset by Drax and Mantis' actions in leaving Gamora and Rocket in Bowie, Nebula scolds them. Nebula condemns Drax's actions or behavior as "irresponsible" and non-contributory and blames him for the possible deaths of Rocket and Gamora.	DP	INL	The sentence mode and meaning do not correspond to the intended meaning. Nebula criticizes Drax in an indirect and nonliteral manner, employing sarcasm and metaphors such as " <i>big dumb clown</i> " to do that without directly asking and labeling him irresponsible or useless. In an attempt to get Drax to understand her dissatisfaction, she uses tone, context, and figurative language in her words.
53	01.34.20 – 01.34.41	Rocket: I'm sorry. I'm so sorry. I let you down. I got you killed. I got everybody killed. Lylla: We were right. The sky is beautiful, and it is forever. And I've been flying with	Meanwhile, after finally having the right information to fix Rocket, Peter, Groot, and Gamora prepare a device to disable Rocket's Kill-Switch. However, the device slows down too much, and Rocket begins to	AP	DL	Rocket conveys his utterance without distinction between sentence mode, meaning, and purpose. Rocket expresses deep regret and guilt towards Lylla, feeling that he is

		our friends.	lose control, briefly in his subconscious (afterlife), he reunites with Lylla, Teefs, and Floor and apologizes for accidentally getting them killed. He expresses his guilt for letting them down. Lylla looks satisfied and comfortable now. She says that the world they imagined before was truly beautiful and eternal, and they are now free and flying with their friends.			responsible for the deaths of Lylla, Teefs, and Floor. Rocket directly and literally apologizes to Lylla without any implied meaning.
54	01.35.46 – 01.35.57	Lylla: But not yet. You still have a purpose here. Rocket: [BREATH SHUDDERING] A purpose for what? They made us for nothing. Stupid experiments to be thrown away.	Still, in his subconscious mind, Rocket asks Lylla if he can go with her and the others. He wants to go with Laylla, but Laylla refuses him because it's not the time for him yet to go and join them in the afterlife.	LM	DL	The mode of the utterances and their meaning is the same as the intention of the utterance. "They made us nothing." showing a direct expression of his negative feelings towards life experiences only as experiments.
55	01.37.39 – 01.37.47	Peter: Why are you on the ship? Nebula: To save you, obviously. Peter: No, I told you to go back. You gotta know by now I always figure out an incredibly clever way to get out of a fix.	Nebula was on the ship to save Peter, but it turned out that Peter was no longer in the Ship. Peter confidently boasted to Nebula and her group that he always found a very clever way to get out of a difficult situation, assuring them that there was no need to worry about him.	BS	DNL	Peter's utterances are included in the direct non-literal speech act because This statement is delivered in a declarative mode that seems direct and even though it literally expresses information about Peter's ability, the words do not fully match the actual meaning. Peter intends to brag and show confidence, rather than simply provide objective information.
56	01.39.47 – 01.39.55	Kraglin: I can't take it back if she is, in fact, a bad dog. Man: Kraglin! Cosmo: Oh, it never stops hurting.	Back at Knowhere, Cosmo is still hurt by Kraglin who doesn't want to take back his words about Cosmo being a Bad Dog.	LM	DL	The mode of the utterances and their meaning is the same as the intention of the utterance. Cosmo immediately expressed her feelings of being hurt clearly and without figurative language.
57	01.43.34 – 01.43.40	Drax: They're gonna tell the other kids to stay away from the starboard wall. Nebula: Why didn't you tell us you knew their language this whole time?	When Nebula, Drax, and Mantis are captured they meet other High Evolutionary experiments called Star Children. Nebula was frustrated earlier trying to communicate with them, but Drax apparently understands the language of The Star Children which Mantis and Nebula do not.	DP	DL	The mode of the utterances and their meaning is the same as the intention of the utterance. Nebula expresses disappointment directly through questions without any hidden intentions and just asks the reasons behind Drax knowing the language.
58	01.53.36 – 01.53.44	Vim: Sire, you have an irrational obsession with this animal. You must stop, for God's sake! High Evolutionary: There is no God! That's why I stepped in!	In response to what Vim said, the High Evolutionary angrily proclaimed that there was no God, asserting that he took on that role himself, and then turned away.	BS	DL	The mode of the utterances and their meaning is the same as the intention of the utterance. His utterances directly show his claim of superiority, with a clear meaning.

59	02.00.07 - 02.00.12	Mantis: [SCREAMING] Um, this way to, uh... The Animal: Thank you	When the other Guardians go to save the Star Children. Mantis continues to help free the other creatures in the Lab's cages, including Lambshank with her briefly shocked by its looks. Despite her discomfort, Mantis leads it to the port. Lambshank thanks her, and Mantis explains that she yelled at something scary behind her so the creature would not be offended.	TH	DL	The mode of the utterances and their meaning are the same as the intention of the utterance. The word "Thank you" conveys directly and there's no hidden intention in the utterance.
60	02.05.54 - 02.06.10	Rocket: [SCREAMS] High Evolutionary: You think you have some worth in and of yourself Without me? High Evolutionary: No! You are an abomination! Nothing more than a step on my path, you freakish little monster!	High Evolutionary attacked Rocket, asked if he thought he could escape him, and questioned his worth without him. Using his powers, he violently flung Rocket around, electrocuting and pinning him to the ceiling and doorway. Enraged, he called Rocket an abomination and a freakish monster, insisting that Rocket was merely a step toward his goals and had no value on his own.	DP	DL	The mode of the utterances and their meaning are the same as the intention of the utterance. He expressed his negative assessment and disdain for Rocket clearly.
61	02.11.54 – 02.11.58	Groot: I am Groot Gamora: Thanks. Just tell them I'm gonna be right..... Groot: I am Groot. Gamora: Yeah. It was good working with you, too.	In Knowhere after the war. Groot informed Gamora that the Ravagers were on their way. Gamora acknowledged the information with thanks, without realizing it, she understood what Groot was saying. After a brief moment, Groot expressed that it was nice working with her again, as seen from how Gamora's response.	TH	DL	The mode and meaning of the utterances were consistent with the intended message. The utterance's meaning and intent were conveyed directly, without the use of figurative language or implied meanings.
62	02.12.29 – 02.13.05	Gamora: You know, I'm still not who you want me to be. Peter: I know. But who you are ain't so bad. Gamora: [CHUCKLES] [SIGHS SOFTLY] I bet we were fun. Peter: Like you wouldn't believe.	Peter went to bid Gamora farewell before she left. Gamora mentioned that she still wasn't the same person he had fallen in love with. Peter acknowledged this and accepted it, assuring her that the person she had become wasn't bad at all. As she was heading toward the ship, Gamora stopped for a moment and lamented to Peter that they must have been fun, which he agreed with.	LM	DL	The mode of the utterances and their meaning are the same as the intention of the utterance. Gamora's utterances such as "I bet we were fun" explicitly express feelings without using figurative language or implications, ensuring the meaning of the utterance is consistent with her intent.
63	02.17.50 – 02.17.51	Stakar: Welcome Home.	After Rocket's rescue mission is completed, Gamora returns with the Ravagers. Stakar Ogord the captain	WL	DL	The mode of the utterances and their meaning are the same as the intention of the utterance.

			of the Ravager pirates and the founder of the Stakar Ravager Clan, provides a warm greeting on Gamora's return. His remarks demonstrate his regard and acceptance of Gamora's presence back from the mission.			The meaning is clear, namely welcoming someone back to a familiar home or place with appropriate and straightforward words.
64	02.18.39 – 02.18.47	Peter: I think I might be at the wrong, uh...I'm looking for Jason Quill. Woman: Uh, yes. Come in.	Peter eventually made his way back to Missouri and found his grandfather's house. After gathering the courage, he knocked on the door, and a woman he didn't recognize answered. Peter asked her if Jason Quill still lived there, and she confirmed that he did. She welcomed him by inviting him to enter in a friendly manner.	WL	DL	The mode of the utterances and their meaning are the same as the intention of the utterance. The woman clearly and directly invites Peter using a literal utterance, such as "Come in," which is intended to invite without requiring additional interpretation.



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JUDUL SKRIPSI : A Pragmatic Analysis of Illocutionary Expressive Speech Acts in Guardians of the Galaxy Vol. 3 Movie

No	Nama Dosen dan Jabatan	Catatan Revisi	Tanda Tangan
1	Pembimbing I Dr. Abdul Rohman, M.Pd	- Utilizing theory, which relates to an older theoretical framework - No need to add the movie title in the coding system	
2	Pembimbing II Widi Syahtia Pane, M.Pd	Use Mendeley for references from websites	
3	Penguji I Dr. Arbain, M.Pd	- Utilizing theory, which relates to an older theoretical framework. - Utilizing triangulation with two validators along with personal assessment to generate three perspectives.	

Mengetahui,
Ketua Program Studi

Widi Syahtia Pane, M.Pd
NIK. 2019.092.264

NB:

Lembar revisi tidak boleh menggunakan tulisan tangan kecuali tanda tangan Dosen Pembimbing dan Penguji.



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No	Nama Dosen dan Jabatan	Catatan Revisi	Tanda Tangan
1	Pembimbing I Dr. Abdul Rohman, M.Pd	• Improve the use of tenses. Ensure that the tense used is appropriate for the context. • Ensure correct punctuation, including commas, periods, and other marks. Use commas for lists, conjunctions, and transitions.	
2	Pembimbing II Widi Syahtia Pane, M.Pd	• Improve the use of tenses. Ensure that the tense used is appropriate for the context. • Ensure correct punctuation, including commas, periods, and other marks. Use commas for lists, conjunctions, and transitions.	
3	Penguji I Dr. Arbain, M.Pd	• The conclusion should summarize the study's main findings without introducing new citations. • Add implications and recommendations. Explain how this research contributes to the field of education or everyday life.	

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Ketua Program Studi

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NIK. 2019.092.264

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