

Expressive Illocutionary Acts in Film: A Searle–Norrick Analysis of *The Equalizer 3*

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Abstrak

Penelitian ini bertujuan untuk menganalisis types tindak tutur ilokusi ekspresif dalam film *The Equalizer 3*. Teori tindak tutur Searle (dalam Yule, 2006) diterapkan untuk mengidentifikasi tindak tutur ilokusi ekspresif yang diucapkan oleh seluruh karakter dalam film, sedangkan teori Norrick (dalam Karina, 2018) digunakan untuk mengklasifikasikan types tindak tutur ilokusi ekspresif. Metode deskriptif kualitatif digunakan dalam penelitian ini. Data diperoleh dari film *The Equalizer 3* yang disutradarai oleh Antoine Fuqua. Hasil temuan mengungkapkan 36 data tindak ilokusi ekspresif yang dikategorikan ke dalam tujuh jenis, yaitu meminta maaf (1 data), berterima kasih (7 data), berbela sungkawa (4 data), meratapi (2 data), menyayangkan (14 data), membanggakan diri (6 data), dan menyambut (2 data). Tidak ditemukan data yang termasuk dalam tindak memaafkan dan memberi selamat. Dominasi tindak menyayangkan menunjukkan penekanan film pada ekspresi ketidaksetujuan dan kritik, yang mencerminkan suasana gelap dan tegang dalam narasi. Temuan ini berkontribusi pada pemahaman yang lebih mendalam tentang bagaimana tindak ilokusi ekspresif mampu membentuk karakterisasi dan suasana hati dalam film aksi kontemporer, sekaligus memperluas penerapan teori tindak tutur dalam kajian budaya populer.

Kata Kunci: Tindak Tutur Ekspresif; Jenis Tindak Tutur Ekspresif; *The Equalizer 3*

Abstract

This study aims to analyze the types of expressive illocutionary acts in *The Equalizer 3* movie. Searle's speech act theory (as cited in Yule, 2006) is applied to identify the expressive illocutionary speech acts uttered by all characters in the movie, while Norrick's theory (as cited in Karina, 2018) is used to classify the types of expressive illocutionary acts. A descriptive qualitative method is employed. The data for the study were taken from *The Equalizer 3*, directed by Antoine Fuqua. The findings reveal 36 data of expressive illocutionary speech acts, categorized into seven types: apologizing (1 data), thanking (7 data), condoling (4 data), lamenting (2 data), deploring (14 data), boasting (6 data), and welcoming (2 data). No data of the act of forgiving and congratulating are identified. The dominance of the act of deploring indicates the film's emphasis on expressions of disapproval and criticism, reflecting the dark and tense atmosphere of the narrative. These findings contribute to a deeper understanding of how expressive illocutionary acts shape characterization and mood in contemporary action movies, while also expanding the application of speech act theory in the study of popular culture.

Keywords: Expressive Speech Act; Types of Expressive Speech Act; *The Equalizer 3*

1. INTRODUCTION

Speech act theory is a theory that studies how people use language to do things, such as making promises or giving orders (Austin, 1962). When Austin first published his theory of the laws of speech, he made it clear that his theory was not a new phenomenon. However, no attention was paid to this even though one cannot help but notice that the phenomenon under discussion is so obvious that it must have been noticed by others before (Austin, 1962, p.11).

Searle (in Elbah, 2022) says, "Speech act theory is a linguistics theory that is contextualized within the philosophy of language". It means that communication is not only about words but also context. Therefore, language and context are closely related.

Like Searle, Lin (2024) also says, "Speech act theory is a type of language philosophy that emphasizes the speaker's intention, meaning, and context of words and sentences." Based on Lin's statement, speech acts are sentences or words that have power and impact. In other words, language can be used to do action.

According to Austin (in Dwivedi, 2023), "Speech act theory considers language use as a type of action". Based on this statement, speech acts study how the speaker's words have a certain effect on the listener, causing the listener to perform a certain action. In other words, Austin means that all of the people's utterances are actually actions. Furthermore, Austin (1962) says that speech acts consist of three elements to make communication happen. These elements are locutionary acts, illocutionary acts, and perlocutionary acts.

Locutionary Acts, Illocutionary Acts, and Perlocutionary Acts

According to Austin (in Widya, 2023), "Locutionary act is grammar internal actions like articulating a certain sound, using a certain morpheme, referring to a particular person". According to Searle (in Aulia, 2023, p.7), "Locution itself can be interpreted as a speech act that states something where the action produces a meaningful expression". These two statements show that locutionary acts involve the production of meaningful and intelligent speech, or it is the speaker's utterance.

If locution is the speaker's utterance, then illocution is the speaker's intention. Austin (1962) says that illocutionary acts in the speech act hypothesis refer to the use of sentences to express a state of mind through certain work or "power" known as illocutionary power. According to Yule (in Hanifah, 2022), "Illocutionary acts are carried out through the communicative power of an utterance, such as promising, apologizing, or offering". This means that every utterance of the speaker gives meaning to the listener. For the listener, when the speaker delivers utterances - such as apologizing, promising, or offering - the meaning becomes strong.

If locution is the speaker's utterance, illocution is the speaker's intention, then perlocution is the result or effect of the utterance on the hearer. According to Sari (2023), "Perlocutionary act is actions which go beyond communication, like annoying, frightening or tricking someone by what you tell them". Thus, a perlocutionary act is the hearer's response to something they hear, regardless of whether it is intended or not. According to Austin (in Meilita, 2019), "Perlocutionary act concerns the effect an utterance may have on the addressee". In other words, a perlocution is an act in which an illocution influences or has a specific effect on the addressee.

Examples (1) shows the relationship between locutionary act, illocutionary act, and perlocutionary act. Example (1)

A man shouted in a crowded shopping mall: "Bomb!" (The Authors, 2024).

The locution is the man's utterance: "Bom!". The illocution is the man's real intention, which is a warning. The man

was trying to warn the crowd in the mall that there was a bomb nearby. He might mean, "It's a bomb! Get out of here!" The perlocution is the impact or result of the man's utterance to the crowd. Perhaps, the impact of the man's utterance is that the crowd starts to panic and clear the area.

Types of Illocutionary Acts

According to Searle (in Yule, 2006), illocutionary speech acts are divided into five types, namely declarative, representative, expressive, directive, and commissive. Each type has its own function. These five types of illocutionary speech acts will be explained in detail.

1. Declarative

Declarative illocutionary acts are a type of speech act in which the speakers intend to use language to change something in the world (Searle in Yule, 2006). According to Roberts (2018:2), "Declarative illocutionary acts are used to change the state of the world to suit the content or propositional statement". When someone performs a declarative illocutionary act, their words create a new reality or status because they have the authority or the right context to make it happen. Declarative illocutionary acts can be seen in Example (2).

Example (2)

A manager to the staff: "You are fired!" (Roberts, 2018, p. 2)

Example (2) shows that by saying his utterance, the manager declares that his employees' status has changed from employed to fired.

2. Representative

Representative illocutionary acts are a type of speech act in which the speakers intend to use language to describe, state, or assert something they believe to be true (Agus, 2016). Representative statements are simply made to represent facts, assertions, and conclusions; or to represent what the speaker believes. Assertive statements, also known as categorical statements, involve the speaker acknowledging a particular fact and asserting the truth of the statement. Examples include statements of belief, assurance, and affirmation as stated by Tang and Zhang (2023). Representative illocutionary acts can be seen in Example (3).

Example (3)

A speaker: "The earth is flat." (Broto, 2015)

Example (3) shows that by saying his utterance, the speaker believes that the earth is flat.

3. Expressive

Expressive illocutionary acts are a type of speech act in which the speakers intend to use language to express their feelings about something (Karina, 2018). In other words, expressive illocutionary speech acts are a way to express emotions through speech uttered by the speakers. According to Norrick (in Karina, 2018) states that there are

nine types of expressive illocutionary speech acts. The nine types will be explained in detail.

a. Apologizing

The act of apologizing normally happens in reality because humans make mistakes, whether intentionally or not. Regardless of whether or not the listener experienced an unpleasant circumstance, the speaker's apology conveys regret. Speakers express regret for a variety of reasons, including to comfort those hurt as a result of the speaker's actions, to gain forgiveness, to implicate contribution, to be released from guilt, and to avoid accusations and/or retaliation. Example (4) shows the act of apologizing.

Example (4)

Rendy to Tia: "I'm sorry. I didn't mean to do that."
(The Authors, 2024)

Example (4) shows that by saying his utterance, the speaker apologizes to Tia. After Rendy did something that Tia did not like

b. Thanking

The act of thanking is a positive act from the speaker to the addressee. It is the response after receiving some help or gift from the addressee. Expressing gratitude for the action that has been done by the listener can also be done as a compliment or flattery, perhaps with the hope of getting more help in the future. Example (5) shows the act of thanking.

Example (5)

Aldi after receiving an apple from Idlan: "Thanks for the apple." (The Authors, 2024)

Example (5) shows that by saying his utterance, Aldi thanks Idlan for giving him an apple.

c. Condoling

The act of condolence is often directed at individuals in circumstances where there is no perpetrator or where the perpetrator cannot be determined. Condoling serves the social purpose of empathizing with the listener's feelings and experiences. The speaker tries to understand the bad emotions of the listener by expressing condolences. Example (6) shows the act of condoling.

Example (6)

Bowo after hearing about Acit's illness: "I'm sorry to hear that." (The Authors, 2024)

Example (6) shows that by saying his utterance, the speaker expresses sympathy for Acit who is sick.

d. Lamenting

The main purpose of the act of lamenting is to convey the speaker's emotional reaction to injustice, personal loss, or unpleasant events without trying to change the actual situation.

There are two types of lamenting: lamenting for the listener and lamenting alone for the speaker only. Sometimes people lament silently just for themselves, while other times they do it so that others can hear them. Example (7) shows the act of lamenting alone for the speaker only.

Example (7)

Sarah to herself: "I can't believe my dog died."
(The Authors, 2024)

Example (7) shows that by saying his utterance, the speaker is lamenting the death of her lovely dog.

e. Congratulating

The social functions of congratulating someone include encouraging them to keep up their efforts and serving as a kind gesture that improves relationships and makes life more enjoyable. In addition, this act aims to express positive feelings about the listener. The listener plays the roles of both patient and agent during the act of congratulating. Because the listener has accomplished something admirable, the speaker should offer congratulations. The act of congratulating can be used in a personal manner. Example (8) shows the act of congratulating.

Example (8)

Aldi to Riski: "Congratulations on your achievement! You deserve it!" (The Authors, 2024)

Example (8) shows that by saying his utterance, Aldi congratulates Riski on his achievement.

f. Deploring

The act of deploring as an expressive speech act is an important way for people to express their intensely unpleasant thoughts about particular behaviors or circumstances. Because it promotes accountability throughout communities and upholds moral standards, it is essential to social discourse. The act of deploring can be in the form of a direct sentence as can be seen in Example (9).

Example (9)

Kiki to Sigit: "I feel ashamed of your action."
(The Authors, 2024)

Example (9) shows that by saying his utterance, Kiki deplores or intensely regrets Kiki's action which had bad impacts or made the situation worse.

g. Boasting

The act of boasting as an expressive speech act is feeling inappropriately proud of one's accomplishments, assets, or skills. This act is frequently intended to arouse admiration or jealousy in others, by expressing the speaker's wish to project a more positive picture of themselves or to demonstrate their supremacy. Being proud and satisfied with oneself is reflected in the complicated social behavior of boasting as an expressive speech act. Although it can be used to inspire people and raise one's social status, it must be used sparingly to prevent offending the listeners by appearing secretive or dishonest. Example (10) shows the act of boasting.

Example (10)

Resma to her classmates: "I finished my thesis so fast!" (The Authors, 2024)

Example (10) shows that by saying her utterance, Resma is boasting about her achievement to her classmates, it may cause only her who get achievement first or it's hard to get.

h. Welcoming

When someone arrives or is present, the expressive speech act of welcoming expresses joy and kindness. This act helps to foster a pleasant environment where the listener feels respected and cared for. The act of thanking can be made in this and many other situations, but the act of welcoming is only appropriate when someone has just arrived at a particular location. The act of welcoming can be uttered in three situations: formal situations (see Example 11), informal situations (see Example 12), and friendly situations (see Example 13).

Example (11)

Najwa to the audience: "Good morning, ladies and gentlemen. Welcome to our seminar." (The Authors, 2024)

Example (12)

Farah to Shiela: "Hi! Welcome back. Nice to see you again." (The Authors, 2024)

Example (13)

A receptionist to a guest: "Welcome to our Hotel. Please make yourself at home." (The Authors, 2024)

Example (11) shows that by saying her utterance, Najwa formally welcomes the audience to the seminar. The situation should be in a big forum or can be in a formal forum, so Najwa should use a formal welcoming illocutionary speech act. Example (12) shows that by saying her utterance,

Farah informally welcomes Shiela after both have been separated for some time. Shiela has left but then comes back to Farah. Example (13) shows that by saying her utterance, the receptionist welcomes the audience to the hotel in a friendly manner.

i. Forgiving

The act of forgiving is the speakers' statement that they no longer hold a grudge or hatred against the person who has hurt, annoyed, or angered them. This act enables people to put their complaints behind them and find emotional harmony again. The social role of the act of forgiving is to express the speaker's satisfaction that the other person has behaved in an acceptable manner and to bring the matter to an end. In other words, the act of forgiving generally has the social purpose of indicating that the speaker has accepted the apology and brought the matter to an end. Example (14) shows the act of forgiving.

Example (14)

Granger to Gussion: "The problem is solved. Let's not talk about the mistake anymore. I've forgiven you." (The Authors 2024)

Example (14) shows that by saying his utterance, Granger has forgiven Gussion's mistake and does not want to talk about that matter anymore.

4. Directive

Directive illocutionary acts are a type of speech act in which the speakers intend to ask the listeners to do something. Directive speech acts aim to ask the listener to take an action, either through a request, command, or suggestion. According to Leeuwen (in Aini and Didin, 2023, p. 137), "Directive speech acts are words or phrases that govern and indicate an action or attitude that requires others to do it. According to previous experts, instructions include orders, requests, warnings, prohibitions, suggestions, desires, hopes, truths, and obligations". Like other types of illocutionary speech acts, directive speech acts also depend heavily on context (Aini and Didin, 2023). In other words, directive speech acts can be triggered if the situation and conditions are in accordance with the speech. Directive illocutionary acts can be seen in Example (15).

Example (15)

Afri to Irsya: "Close the door." (The Authors, 2024)

Example (15) shows that by saying his utterance, Afri orders Irsya to close the door. Afri was directly giving an order to Irsya to close the door

5. Commissive

Commissive illocutionary acts are a type of speech act in which the speakers intend to make a promise, commitment, or vow to do something in the future.

According to Yule (1996, p. 54), "In using commissives, the speaker undertakes to make the world fit the words (via the speaker)". Ray (2018) says, "Commissive acts are a type of speech act that binds the speaker to do an action in the future". Based on these statements, commissive speech acts are several utterances spoken by the speaker that have not happened until the speaker does what he says. Commissive illocutionary acts can be seen in Example (16).

Example (16)

Irna to Farida: "I will buy you some soap later." (The Authors, 2024)

Example (16) shows that by saying his utterance, Irna promises to buy some soap for Farida.

Research on speech acts have been done by several researchers. The first research that the authors obtained was "An Analysis of Speech Act in Shakira's Speech at Wise Conference Qatar" conducted by Yuspik, Salsabila, Erlina, Hans, and Praditya from STIKIP PGRI Metro Lampung. This research was conducted on December 2, 2023. The purpose of this research was to determine the types of speech acts and speech acts that are most often used in Shakira's speech. Data was collected by watching videos and reading scripts. This speech was delivered at the 2019 WISE Conference in Qatar with the title "Education Changes the World." They used a descriptive-qualitative method to describe and analyze the types of speech acts and speech acts that are most widely used in Shakira's speech. The results of the research found four types of speech acts, namely assertive, directive, commissive, and expressive which are spread over a certain percentage of data: assertive 70%, directive 15%, expressive 9%, and commissive 6%.

The second research is "A Speech Act Analysis of Selected Wall-Cartoons" by Gjr Publication, which was conducted in January 2024. This study is a speech-act analysis of cartoons collected from school walls. Speech act analysis of the use of verbal and non-verbal communication (as in semiotics) investigates the basics of pragmatics to explain "what is said", "how it is said", and "why it is said". The authors use two theoretical frameworks that underpin this study: Bach and Harnish's speech act theory (1979) and Acheoah's Pragma-crafting theory (2015). This research reveals other kinds of speech acts in cartoons. There are six other speech acts in the cartoon, namely mocking, informing, ascribing, requesting, agitating, and asking.

The third research that the authors found is "Argumentation as a Speech Act: Two Levels of Analysis" which was conducted by Amalia Haro Marchal, University of Granada, in March 2023. This research focuses on the kinds of illocutionary effects involved in the successful implementation of the illocutionary act of arguing. The

method used is the Linguistic-Normative Model of Argumentation. In this research, another kind of illocutionary act that can affect both the speaker and the hearer was found.

An Analysis of Expressive Illocutionary Acts in *The Equalizer 3* Movie is different from the previous research because this research focuses on the expressive illocutionary speech acts uttered by the characters in *The Equalizer 3* movie. The purpose of this research is to identify the expressive illocutionary acts using Searle's speech act theory (as cited in Yule, 2006), to analyze the types of expressive illocutionary acts using Norrick's theory (as cited in Karin, 2018), and to find out which type is used most frequently.

RESEARCH METHODOLOGY

This study uses a qualitative research approach with a descriptive method to analyze the data extracted from *The Equalizer 3* movie. The data was collected from the Netflix platform.

In the data collection process, the authors used three steps in data collection. The first step of this study is watching the movie titled *The Equalizer 3*. In this step, the authors watched the movie several times to find conversations containing expressive illocutionary acts to analyze using the theory of Searle (in Yule, 2006). In the next step, after rewatching scene by scene, the authors wrote down the conversations containing expressive illocutionary acts in notes. The authors also downloaded the movie transcript and compared the written dialogue in the transcripts and the spoken dialogue in the movie. In the last step, the authors created a data table, namely a table containing dialogues, time stamps, and types of expressive illocutionary acts. This method makes it easier for the authors to not only find the most dominant type of expressive illocutionary acts but also makes it easier for the authors to analyze all the data.

The authors analyzed the data based on three research questions that have been formulated in Chapter One and their related theories. First, the authors collected and identified the expressive illocutionary acts uttered by all characters in *The Equalizer 3* movie using the theory of Searle (as cited in Yule, 2006). Second, the authors analyzed the types of expressive illocutionary acts uttered by all characters in *The Equalizer 3* movie using the theory of Norrick (as cited in Karin, 2018). Finally, the authors found the type of expressive illocutionary act that is most frequently uttered by all characters in *The Equalizer 3* movie.

FINDINGS AND DISCUSSION

Using Searle's theory (as cited in Yule, 2006), 36 data containing expressive illocutionary acts were identified in

the movie. Then using Norrick's theory (as cited in Karina, 2018), the authors found seven out of nine types of expressive illocutionary acts, namely apologizing (1 data), thanking (7 data), condoling (4 data), lamenting (2 data), deploring (14 data), boasting (6 data), and welcoming (2 data). The authors did not find any data of the act of forgiving and congratulating. Among these types, the act of deploring occurs most frequently, with 14 instances. The following data are examples of expressive illocutionary acts identified.

Data 6

00:14:57-00:15:12

Enzo: "Did you sleep well?"

McCall: "Yes."

Enzo: "I made you some soup."

McCall: "**Thank you.**"

Situation

The dialogue between Enzo and McCall takes place in Enzo's home in an Italian town called Altamonte, where Robert McCall (played by Denzel Washington) has been recovering from injuries sustained earlier in the movie. The local doctor named Enzo Arisio treated and cared for McCall during his illness. This dialogue happens in the early dry morning when McCall, a former US Marine and DIA agent, finally wakes up after being shot by a teenage boy.

Analysis

Enzo offers hospitality to McCall by asking if he slept well and offering to make him some soup. Enzo's question contains an implicit expression of concern. McCall's positive response by saying that he was able to sleep well despite the discomfort caused by his injury, caused Enzo to feel relieved and satisfied. Enzo's offering of food, especially a home-cooked meal like soup, generally indicates kindness and nurturing instincts. It shows concern and care for the nutritional needs of another person.

The phrase "**Thank you**" is a type of expressive illocutionary act as an expression of gratitude or the act of thanking (Norrick as cited in Karina, 2018). By expressing gratitude, McCall expresses appreciation for Enzo's thoughtful actions. His gratitude shows respect and recognition for Enzo's efforts. The intended impact is that this polite response underscores the mutual respect between the participants while emphasizing the value placed on the attitude shown during a difficult time.

The outcome of this interaction shows how expression of gratitude functions not only as a polite response but also as a recognition of interpersonal care during moments of vulnerability. In the context of the study, this illustrates how expressive illocutionary act of thanking serves to strengthen social bonds and highlight mutual respect between speakers. By analyzing such instances, the study contributes to a deeper understanding of how expression of gratitude is expressed linguistically in movie dialogues and how it reflects broader cultural values of empathy, respect, and human connection.

Data 9

00:19:50-00:19:54

Aminah: "**I'm sorry**, but tea is for old ladies and Englishmen."

Situation

The dialogue occurs on a bright morning at Aminah's café. McCall, a former US Marine and DIA agent, finally managed to get Giovanni to prepare him some tea. Initially, Giovanni refused McCall's request, believing that tea was not suitable for him. However, Aminah, the café owner, suddenly comes to McCall to serve the tea he had previously ordered from Giovanni.

Analysis

The phrase "**I'm sorry**" serves as an apologetic expression, indicating that Aminah feels regret about her upcoming statement. This introductory phrase softens the impact of her upcoming comment. Her upcoming statement "..., but tea is for old ladies and Englishmen" expresses a critical attitude toward tea consumption, suggesting that it is outdated or stereotypically associated with specific demographics. This reflects Aminah's personal beliefs or cultural biases regarding tea drinking.

The phrase "**I'm sorry**" is an expressive illocutionary act whose type is the act of apologizing (Norrick as cited in Karina, 2018). The initial apology "**I'm sorry**" conveys Aminah's awareness that her opinion might be controversial or offensive, indicating a desire to maintain politeness despite expressing a strong viewpoint. Her statement about tea being for "old ladies and Englishmen" reflects her personal critical stance towards traditional norms surrounding tea consumption. This critique may evoke a sense of superiority or modernity in Aminah's perspective.

The outcome of this exchange highlights how apologies can function as a pragmatic strategy to balance criticism and politeness. In this study, the example contributes to understanding of how expressive illocutionary act of apologizing not only convey personal feelings but also regulate social harmony, especially when critical remark is delivered in casual interactions.

Data 11

00:27:59-00:28:06

Aminah: "**Bonjour.**" (Good morning.)

McCall: "**Bonjour.**" (Good morning.)

Aminah: "My Name is Aminah."

McCall: "Roberto."

Aminah: "Nice to meet you. Enjoy your tea."

Situation

The dialogue takes place on a bright morning when McCall, a retired US Marine and DIA agent, returns to Aminah's café. Aminah serves tea for McCall as it is his order. They have a light conversation.

Analysis

Aminah's "**Bonjour**" greeting serves as a friendly and polite introduction. It sets a positive tone for their interaction. This act conveys Aminah's intention to establish a cordial relationship with McCall, inviting

further conversation. The act also expresses the speaker's joy and kindness because someone arrives or is present.

McCall reciprocates with the same greeting, which expresses politeness and acknowledgment of Aminah's presence. This response reinforces the friendly atmosphere initiated by Aminah. By responding in a kind manner, McCall demonstrates respect and engagement in the conversation, indicating a willingness to connect. The following lines — mentioning names and expressing pleasure — show their willingness to build rapport. Thus, Aminah's "**Bonjour**" functions as an expressive illocutionary speech act whose type is the act of welcoming (Norrick as cited in Karina, 2018).

The outcome of this interaction demonstrates how greetings and introductions function as pragmatic strategies for initiating and strengthening interpersonal relationships.

In this study, the example contributes to the understanding of the expressive illocutionary act of welcoming as a means not only of conveying politeness but also of fostering social bonds and harmonious relationships in casual conversation.

Data 15

00:38:57-00:39:10

Collins: "Past 18 months, this vineyard shipped 200 cases of wine a month. And three months ago, they started shipping 500."

Frank: "Fuck me."

Collins: "Checked the financials on my flight over."

Frank: "**We're blind on this. We get behind, people get hurt.** Keep me updated."

Situation

The dialogue takes place between Collins and Frank on a gloomy morning at a vineyard in Sicily, shortly after their arrival. Both of them are the agents of the CIA. Collins is the person McCall contacted to make a report about drug distribution and illegal money transfers linked to the vineyard. While inspecting, Collins and Frank realize the operation has been active for over a year, which highlights the delay in their response and the seriousness of the criminal activity

Analysis

Collins' statement "Past 18 months, this vineyard shipped 200 cases of wine a month. And three months ago, they started shipping 500," provides factual information about the vineyard's shipping history, which implicitly expresses concern about the implications of such a significant increase in production. Her tone suggests urgency and seriousness about the situation.

Frank's exclamation "Fuck me" is an emotional reaction that conveys shock and disbelief at the information presented by Collins. This expression indicates a strong emotional response to the unexpected news.

Collins' follow-up statement, "Checked the financials on my flight over," conveys her proactive approach and seriousness about addressing potential issues. By saying that she reviewed the financial data during her travel, she expresses her diligence and

responsibility. This statement conveys her commitment to staying informed about relevant business matters.

Frank's statement "**We're blind on this. We get behind, people get hurt...**" conveys regret and frustration at the failure to anticipate the crime earlier, emphasizing the consequences of their delay. This statement is an expressive illocutionary act whose type is the act of lamenting (Norrick as cited in Karina, 2018). Frank's statement reflects his sadness about the negative outcomes experienced by many people because of his team's mistakes. Frank's final directive statement "Keep me updated" shifts from expression to action, signaling his commitment to staying engaged with developments and preventing similar incidents from happening in the future.

The outcome of this exchange is a stronger sense of urgency and accountability within the investigative team. Frank's lament recognizes their mistake and stresses the risks of inaction, while his directive to Collins ensures that corrective steps will be taken. This data shows how expressive illocutionary acts—particularly lamenting—can work together with directives to both admit mistakes and encourage solutions, showing how emotion guides action.

Data 16

00:42:57-00:43:44

Gio: "Angelo, no, no, no!"

The Priest: "**Calm down, Angelo. We're here to help you.**"

Angelo: "They destroyed all we have"

Situation

The dialogue occurs among Gio (a local policeman), Angelo, and the Priest in front of Angelo's fish shop in the middle of the night. The shop has just been burned down by Marco Quaranta and his man, Viking, both are members of a mafia group or *Camorra*. Marco Quaranta is the younger brother of Vincent Quaranta, the mafia leader. Angelo borrows money from Marco, a mafia member, but fails to repay it on time. Marco, angered by Angelo's failure to repay borrowed money, reacts violently by burning the shop. Witnessing this, the villagers panic, and Angelo, overwhelmed with grief and despair, tries to get into the shop and extinguish the fire.

Analysis

Gio tries to calm down Angelo as he sees Angelo panicked and tries to get inside, and put out the fire. Gio's statement "Angelo, no, no, no!" expresses alarm and urgency. Gio's repeated "no" emphasizes his emotional reaction to Angelo's behavior or situation, likely attempting to stop Angelo from acting out of distress or frustration. This utterance conveys Gio's concern and attempts to calm Angelo down by discouraging further escalation of emotions or actions. It reflects Gio's protective and empathetic stance.

The Priest's statement "**Calm down, Angelo. We're here to help you,**" expresses reassurance and empathy. By urging Angelo to calm down and affirming their intent to help, the Priest conveys a supportive and soothing attitude. This utterance aims to comfort Angelo and reduce his emotional distress while reinforcing the

idea that he is not alone in dealing with the problem. According to Norrick (as cited in Karina, 2018), the Priest's utterance is an expressive illocutionary speech act whose type is the act of condoling Angelo by expressing a calming intention and offering help. This type of condoling expressive illocutionary speech act reflects empathy and a desire to alleviate distress.

The outcome of this interaction eases Angelo's panic through the intervention of the Priest, preventing reckless action and guiding him to accept support. The data illustrates how condoling, as an expressive illocutionary act, functions both as empathy and as a practical tool for crisis management, showing its dual role in providing comfort and ensuring safety within the community.

Data 18

00:45:52-00:46:07

Aminah: "Why do you do that?"

McCall: "Habit. **I'm neat.**"

Aminah: "Neat."

Situation

The dialogue occurs between Aminah, a cafe owner, and McCall, a retired member of the US Marine Corps and DIA. On a bright morning at Aminah's cafe, McCall is sitting at a table. He is preparing his table with some handkerchiefs. Aminah notices this activity and, looking confused, approached to ask about it.

Analysis

Aminah's question "Why do you do that?" expresses curiosity and possibly concern or confusion about McCall's behavior. The use of "why" indicates a desire to understand McCall's motivations. It also shows that Aminah is interested in McCall's habits. Aminah's inquiry invites McCall to reflect on his actions and share his reasons.

McCall's one-word response, "Habit," succinctly conveys that his behavior is automatic or ingrained. This phrase reflects a sense of acceptance of his actions as part of his routine. By stating "habit," McCall implies that he sees no need for further explanation, which may indicate a lack of awareness or concern for how this habit affects others.

His next statement, "**I'm neat,**" conveys pride or self-identity associated with being organized or tidy. This reflects McCall's positive self-evaluation and reinforces his justification for the habit. By saying so, McCall attempts to say that his behavior is positive, suggesting that it is a desirable trait rather than an oddity. Thus, "**I'm neat,**" is an expressive illocutionary act whose type is the act of boasting (Norrick as cited in Karina, 2018). McCall is boasting and complimenting himself about his neatness.

The outcome of this interaction shows that illocutionary acts serve not only communicative purposes but also identity construction. It contributes to the understanding of how expressive illocutionary acts of boasting can function as self-presentation strategies, enriching the study of pragmatic functions of language in everyday interaction.

Data 20

00:54:12-00:54:28

Marco: "**He made a call he wasn't supposed to.** You don't think we have friends there? Why do you need to be difficult, Carabinieri?"

Situation

The utterance occurs at Gio's home. It is uttered by Marco, the young brother of Vincent Quaranta, the leader of *Camorra* or mafia group. Gio is a local police officer who has been investigating the fire at Angelo's fish store. Gio had called another police officer and checked the CCTV in front of Angelo's fish store, which allowed him to find out who did it. Unfortunately, Marco and his men discover Gio's actions, resulting in Gio, his wife, and his daughter being kidnapped and intimidated.

Analysis

Marco's statement "**He made a call he wasn't supposed to**" expresses disappointment in Gio's action. This statement shows a sense of urgency and concern about the consequences of the call. It highlights a breach of trust or protocol, indicating that Marco feels very concerned about the implications of this action. Marco deplores Gio's actions as reflected in his statement "**He made a call he wasn't supposed to**" He is addressing everyone around the room — Gio's wife, Gio's daughter, and Marco's men. He feels that Gio should not have looked into who burned down Angelo's fish shop. It could hurt Marco's business if other police officers knew and interfered in his business. Thus, the phrase "**He made a call he wasn't supposed to.**" is an expressive illocutionary act whose type is the act of deploring (Norrick as cited in Karina, 2018).

Marco's next two questions emphasize how he deplores Gio's actions. His first question "You don't think we have friends there?", seeks to evoke a sense of urgency and responsibility regarding their network and its implications. This rhetorical question expresses disbelief and frustration. Marco implies that Gio should have anticipated the mafia's extensive network and the inevitable consequences of crossing them. This question intensifies the expression of regret by underscoring Marco's contempt for Gio's naivety. His second question "Why do you need to be difficult, Carabinieri?" further conveys irritation and exasperation. By labelling Gio as "difficult," Marco implies that Gio's persistence in seeking justice is both futile and disruptive. This rhetorical question expresses Marco's growing frustration, urging Gio to realize the futility of challenging the mafia.

The outcome of this speech act is the reinforcement of dominance through intimidation. By deploring someone's actions, the speaker not only shows disapproval but also tries to create fear and stop further opposition. The contribution of this finding is in showing how expressive illocutionary acts of deploring work in coercive situations, serving both to criticize and to enforce power. This underlines the pragmatic function of language as a tool of intimidation within unequal power relations.

CLOSING

Conclusion

The authors analyzed the data by answering the three research questions: To find out the expressive illocutionary acts uttered by all characters in *The Equalizer 3* movie using Searle's theory (as cited in Yule, 2006), to find out the types of expressive illocutionary acts uttered by all characters in *The Equalizer 3* movie using Norrick's theory (as cited in Karin, 2018), and to find out the type of expressive illocutionary act that is most frequently uttered by all characters in *The Equalizer 3* movie.

The authors found 36 (thirty-six) pieces of data that contain the expressive illocutionary acts uttered by all characters in *The Equalizer 3* movie. Regarding the types of expressive illocutionary acts uttered by all characters in *The Equalizer 3* movie, the authors found 1 (one) data containing expressive illocutionary acts which are included in the act of apologizing, 7 (seven) data containing expressive illocutionary acts which are included in the act of thanking, 4 (four) data containing expressive illocutionary acts which are included in the act of condoling, 2 (two) data containing expressive illocutionary acts which are included in the act of lamenting, 14 (fourteen) data containing expressive illocutionary acts which are included in the act of deploring, 6 (six) data containing expressive illocutionary acts which are included in the act of boasting, and 2 (two) data containing expressive illocutionary acts which are included in the act of welcoming. The authors did not find expressive illocutionary acts which are included in the act of forgiving and congratulating. The authors also found that deploring is the most frequently uttered type of expressive illocutionary act, with a total of 14 (fourteen) data.

Based on the analysis, Norrick's nine types of expressive illocutionary acts (in Karin, 2018) do not cover all expressive utterances in the movie. Expressions like worrying, praising, threatening, humiliating, intimidating, agreeing, and disagreeing do not fit into any of these types.

Overall, this study shows that expressive illocutionary acts play an important role in building character and advancing the narrative in *The Equalizer 3* movie. The most common type of expressive illocutionary act is the act of deploring, which reflects the major theme of vengeance and redemption in the film. The study also highlights that movie can be an effective medium for analyzing emotional and social interactions between characters, as well as how language is used to express feelings and motivations.

Suggestion

The author suggests that the findings of this research be used to enrich understanding of pragmatics, particularly speech acts and expressive illocutionary acts, and to support further theoretical development in this field. Practically, this study may serve as a reference for readers who wish to deepen their knowledge of speech acts and expressive illocutionary acts. Future researchers are encouraged to examine the types and functions of expressive illocutionary acts across various media, not only in films, but also in novels, advertisements, and real-life interactions, to broaden and strengthen related studies.

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