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Illocutionary Speech Acts in the Dialogue of the Film *Bila Esok Ibu Tiada* by Rudi Soedjarwo: A Pragmatic Analysis

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ABSTRACT
This study aims to describe the types and functions of illocutionary speech acts, as well as the situational contexts in which they are used, within the film *Bila Esok Ibu Tiada*. The data source consists of the characters' dialogue, obtained from the film's transcripts and subtitles. The study employs a qualitative approach with a descriptive method. Data collection techniques included documentation, reading, listening, and recording utterances that contain illocutionary speech acts. The data were analyzed by identifying, classifying, describing, and interpreting these utterances based on Searle's theory of illocutionary speech acts. The findings reveal five types of illocutionary speech acts in the film: assertive, directive, expressive, commissive, and declarative. Assertive speech acts are used to state or explain information; directive speech acts are used to issue commands, make requests, prohibit, invite, or reprimand; expressive speech acts are used to convey feelings—such as sadness, anger, disappointment, or worry—as well as to offer apologies; commissive speech acts are used to express willingness or commitment; and declarative speech acts are used to grant permission or establish decisions. The situational contexts underlying these speech acts include family conflict, concern for parents, loss and grief, and family reconciliation. The results indicate that the use of speech acts in the film is heavily influenced by the characters' social relationships and emotional states. Furthermore, these findings can be utilized as teaching material for Indonesian language instruction, particularly regarding pragmatics and language skills.

Keywords: illocutionary speech acts, dialogue, film, pragmatic analysis

Tindak Tutur Ilokusi dalam Dialog Film *Bila Esok Ibu Tiada* Karya Rudi Soedjarwo: Kajian Pragmatik

ABSTRAK
Penelitian ini bertujuan untuk mendeskripsikan jenis tindak tutur ilokusi, fungsi tindak tutur ilokusi, dan konteks situasi penggunaan tindak tutur ilokusi dalam film Bila Esok Ibu Tiada. Sumber data penelitian berupa dialog para tokoh yang diperoleh dari transkrip dan subtitle film Bila Esok Ibu Tiada. Penelitian ini menggunakan pendekatan kualitatif dengan metode deskriptif. Teknik pengumpulan data dilakukan melalui dokumentasi, membaca, menyimak, dan mencatat tuturan yang mengandung tindak tutur ilokusi. Data dianalisis dengan cara mengidentifikasi, mengklasifikasikan, mendeskripsikan, dan menginterpretasikan tuturan berdasarkan teori tindak tutur ilokusi yang dikemukakan oleh Searle. Hasil penelitian menunjukkan bahwa dalam film Bila Esok Ibu Tiada ditemukan lima jenis tindak tutur ilokusi, yaitu tindak tutur asertif, direktif, ekspresif, komisif, dan deklaratif. Tindak tutur asertif digunakan untuk menyatakan dan menjelaskan informasi. Tindak tutur direktif digunakan untuk memerintah, meminta, melarang, mengajak, dan menegur. Tindak tutur ekspresif digunakan untuk mengungkapkan perasaan sedih, marah, kecewa, khawatir, serta meminta maaf. Tindak tutur komisif digunakan untuk menunjukkan kesanggupan dan komitmen, sedangkan tindak tutur deklaratif digunakan untuk memberikan izin dan menetapkan keputusan. Konteks situasi yang melatarbelakangi penggunaan tindak tutur tersebut meliputi konteks konflik keluarga, kepedulian terhadap orang tua, kehilangan dan duka cita, serta rekonsiliasi keluarga. Hasil penelitian ini menunjukkan bahwa penggunaan tindak tutur dalam film sangat dipengaruhi oleh hubungan sosial dan kondisi emosional para tokoh. Selain itu, hasil penelitian ini dapat dimanfaatkan sebagai bahan ajar dalam pembelajaran Bahasa Indonesia, khususnya pada materi pragmatik dan keterampilan berbahasa.

Kata kunci: tindak tutur ilokusi, dialog, film, kajian pragmatik

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INTRODUCTION

Language is more than just a tool for communication; it is a reflection of complex social, psychological, and cultural dynamics. Social dynamics refer to the shifts in interaction within a society that influence how individuals use language when communicating; in the context of speech acts, this concerns how social relationships and societal changes shape the way people use language to perform actions through their utterances. Psychological dynamics in speech acts involve the influence of an individual's mental state, emotions, attitudes, and personality on how they speak and the meanings embedded in their words. Complex cultural dynamics in speech acts encompass the influence of a society's value systems, customs, and norms on how individuals speak and interpret the utterances of others. In the field of pragmatics, illocutionary acts serve as a crucial aspect that reflects these functions within social interaction. An illocutionary act refers to an action performed through an utterance—such as stating, commanding, promising, or expressing feelings—which has a direct impact on the listener (Sari & Cahyono, 2022).

As an audiovisual medium, film offers a complex and realistic representation of communication, making it a compelling subject for pragmatic analysis. Dialogue in film does not merely serve to advance the narrative; it also reflects the social and psychological dynamics between characters. Consequently, an analysis of speech acts in film can reveal how characters interact, build relationships, and navigate conflicts. One Indonesian film that features particularly rich dialogue is *Bila Esok Ibu Tiada* (2024), directed by Rudi Soedjarwo. The film follows a mother and her four children as they navigate complex family dynamics. What makes this film unique is the director's approach, which grants the actors the freedom to improvise, resulting in dialogue that is more natural and expressive. Rudi Soedjarwo noted that during the production process, he provided the actors with an expansive "playground" to bring their characters to life, rather than requiring them to adhere strictly to a rigid script. He stated, "The same applies to the script; one should not be constrained by it" (Medcom.id, 2024). This approach allows actors to explore their characters more deeply, resulting in more authentic and emotional interactions.

This freedom to improvise influences the variety of speech acts that emerge within the film's dialogue. Actors are able to express their characters' feelings and intentions spontaneously, creating a more vibrant communication dynamic. This makes the film *Bila Esok Ibu Tiada* an compelling subject for analysis from the perspective of illocutionary speech acts. This study aims to identify and analyze the types of illocutionary speech acts present in the dialogue of *Bila Esok Ibu Tiada*, as well as to understand how these utterances reflect the dynamics of the relationships between characters and convey emotional messages to the audience. Utilizing a pragmatic approach and the speech act theory proposed by Nasution (2025), this research will classify illocutionary acts into five categories: assertives, directives, expressives, commissives, and declaratives.

Pragmatics is a branch of linguistics that examines the meaning of utterances based on the context in which they are used. According to Putradi and Supriyana (2024), pragmatics is the study of meaning as conveyed by a speaker and interpreted by a listener within a specific context. Consequently, an understanding of illocutionary acts cannot be separated from the situational context that serves as the backdrop for an utterance. An illocutionary act is an action performed by a speaker through an utterance, intended to achieve a specific purpose in relation to the listener. As noted by Melani and Utomo (2022), illocutionary acts constitute the core of linguistic action, as they relate to the goals a speaker intends to achieve when producing an utterance. Searle categorized illocutionary acts into five types: assertives, directives, commissives, expressives, and declaratives. Aldo, Nafsika, and Salman (2023) explain that film, as an audiovisual medium, can

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serve as an object of pragmatic study because it presents various forms of communication that reflect social life. Dialogue in films contains diverse language functions that can be analyzed through a speech-act approach to understand the intentions, goals, and social relationships among characters (Nurhidayanti, 2025).

Research conducted by Parawansah and Mintowati (2024) on the film Buya Hamka Vol. 1 found that assertive and directive speech acts were the most frequently occurring types. Conversely, Salam, Sutejo, and Ismail (2023) noted that declarative speech acts were the least frequent. This suggests that the dominant types of speech acts in a film can reflect the characteristics of communication between characters as well as the themes of the narrative. These findings indicate that the analysis of illocutionary acts can reveal significant aspects of communication among characters, as well as the relationship between language and the social context in which it is embedded (Jannah & Yohanes, 2025). Thus, an analysis of illocutionary speech acts in the film *Bila Esok Ibu Tiada* will not only reveal the communication dynamics between characters but also provide insight into how language is employed to convey emotions, build relationships, and navigate conflicts within a family context. This research is expected to contribute to the development of pragmatic studies and the teaching of the Indonesian language through the medium of film. Overall, this study will offer a deeper understanding of the use of illocutionary speech acts in *Bila Esok Ibu Tiada*, as well as their implications for character interactions and the conveyance of emotional messages to the audience. Consequently, this research may serve as a reference for academics, learners of the Indonesian language, and film practitioners in understanding and applying the concept of illocutionary speech acts within the context of audiovisual media.

The research questions addressed in this study are: what are the forms of illocutionary speech acts present in the dialogue of the film *Bila Esok Ibu Tiada*, directed by Rudi Soedjarwo; what are the functions of these illocutionary speech acts; and how do these illocutionary speech acts contribute to Indonesian language instruction?

Based on these research questions, this study aims to describe the illocutionary speech acts occurring within the dialogue of the film *Bila Esok Ibu Tiada* (directed by Rudi Soedjarwo), to analyze their functions, and to examine the film's contribution to Indonesian language education.

This research is expected to contribute to the development of pragmatic studies, specifically regarding the analysis of illocutionary speech acts within audiovisual media such as film. Furthermore, it aims to enrich the field of linguistic pragmatics in Indonesia and serve as a reference for similar studies exploring language use within the context of film and other visual arts. For the general audience, this study offers a deeper understanding of how language is utilized in film—not merely as a tool for communication, but as a means to convey moral messages, cultural values, and social dynamics through illocutionary speech acts. For academics and students, the findings can serve as a resource for studies in pragmatics, discourse analysis, and language research within audiovisual media; the study may also be used as instructional material for university-level courses on pragmatics, focusing on speech acts and communication analysis in film. For film practitioners and screenwriters, this research provides insight into the significance of dialogue—rich in pragmatic meaning—in developing characterization, conflict, and emotional resonance within a film. The findings of this research can serve as a point of consideration for film directing, screenwriting, and the development of dialogue that is both communicative and natural.

In this study, "illocutionary speech acts" refer to the utterances or forms of speech employed by characters in the dialogue of the film *Bila Esok Ibu Tiada*—directed by Rudi Soedjarwo—which carry specific intentions or purposes, such as making statements, issuing commands, making requests, offering promises, expressing refusals, providing suggestions, or conveying emotions. *Bila*

Esok Ibu Tiada is an Indonesian family drama directed by Rudi Soedjarwo, released in 2024. The film was selected as the object of this research because its dialogue was crafted using an improvisational approach, granting the actors the freedom to express themselves naturally; this resulted in a diverse range of speech acts that can be analyzed from a pragmatic perspective. The 104-minute film centers on a mother navigating the dynamics of her family alongside her four children.

METHOD

This study employs a pragmatic approach. A pragmatic approach is utilized because the research focuses on language use within the context of utterances—specifically, the illocutionary speech acts present in the dialogue of the film *Bila Esok Ibu Tiada*. Through this approach, the researcher can examine the utterances delivered by the characters in the film's dialogue based on the situational context. In this study, the pragmatic approach is applied to analyze the forms and functions of the illocutionary speech acts performed by the characters. Consequently, the research does not merely examine the structural aspects of the utterances, but also investigates the intentions that the speakers aim to convey to their interlocutors within the film's dialogue.

The research employs a qualitative descriptive method. According to Moleong (2021), the qualitative descriptive method aims to understand language phenomena within a social context in a holistic manner, prioritizing the interpretation of the meanings underlying the utterances. In this study, the dialogues in the film *Bila Esok Ibu Tiada* are analyzed using Searle's theory of illocutionary speech acts to identify the types of speech acts employed, as well as the social meanings embedded within them. The descriptive method is used to provide a systematic and factual account of the forms, functions, and contexts of the utterances appearing in the film's dialogue. According to Sugiyono (2023), qualitative descriptive research is used to gain a comprehensive understanding of the meanings behind social phenomena, including the linguistic meanings within utterances. In the context of this study, the qualitative descriptive method is applied to systematically and thoroughly describe the forms and functions of the illocutionary speech acts found in the dialogue of *Bila Esok Ibu Tiada*. This method is appropriate because the research data consist of the utterances or dialogues of the characters, which are analyzed based on their context and meaning. Qualitative research does not rely on statistical calculations; instead, it emphasizes the understanding and interpretation of the linguistic data found within the film's dialogue. The data in this study consist of utterances found in the dialogue of the film *Bila Esok Ibu Tiada*, directed by Rudi Soedjarwo. The collected data comprise excerpts of dialogue between characters that contain illocutionary speech acts—such as statements, requests, commands, promises, expressions of feeling, or declarations—consistent with Searle's speech act theory. The primary data source for this research is the film *Bila Esok Ibu Tiada* itself, which was viewed repeatedly to ensure the acquisition of accurate and contextual data. Secondary data sources include books on speech act theory, scholarly journals, articles on pragmatics, and previous research findings that support the analysis presented in this study.

The research procedure begins with data collection using observation (listening/viewing), note-taking, and documentation techniques. The observation technique involves carefully listening to and watching all the dialogue in the film *Bila Esok Ibu Tiada*, directed by Rudi Soedjarwo. This process is repeated to ensure the accuracy of the utterances being studied and the situational context in which they occur. The note-taking technique is used to record utterances containing illocutionary speech acts into a data table, which includes the character's name, the form of the utterance, the situational context, and the type of speech act based on Searle's classification. Additionally, the researcher gathers supporting data—such as theoretical literature and findings from previous studies—to serve as a reference for the analysis. The documentation

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technique involves collecting, recording, and analyzing documents or archives relevant to the research; in this study, these documents consist of the dialogue from the film *Bila Esok Ibu Tiada* (directed by Rudi Soedjarwo) in the form of an audiovisual recording.

Data collection is carried out by repeatedly watching the film *Bila Esok Ibu Tiada* to gain a deep understanding of the storyline and the dialogue between the characters. During this stage, the researcher also performs transcription, systematically converting all the film's conversations into written text. This step is essential to ensure that the data obtained is accurate and can be analyzed in detail. Furthermore, the researcher notes the situational context underlying each utterance—such as the emotional atmosphere, the relationships between characters, and the setting (time and place)—which may influence the meaning of the utterances.

The data analysis technique in this study follows a systematic, multi-stage process based on the interactive analysis model developed by Miles, Huberman, and Saldana (2018), which comprises three main steps: data reduction, data display, and conclusion drawing. Data reduction is carried out by transcribing the data into written form, then selecting and focusing the collected data to align with the research objective: identifying illocutionary speech acts. At this stage, the researcher carefully rereads the transcribed dialogues and marks segments containing illocutionary speech acts—such as statements, commands, requests, promises, and expressions of feeling. Data irrelevant to the research focus are eliminated to streamline the analysis process. Furthermore, the researcher simplifies the data by summarizing the core of each utterance—without altering its original meaning—and assigns specific codes to each data point to facilitate subsequent categorization and analysis.

Data presentation involves organizing the reduced data into a structured format, making it easier for the researcher to discern emerging patterns. The data are presented through tables or descriptive accounts that include dialogue excerpts, the types of illocutionary speech acts, data codes, and the context of the utterances. This presentation aims to provide a clear overview of the categorized data and to support further analysis. Through this systematic presentation, the researcher can readily identify trends in the use of specific speech acts within the film dialogues.

The identified data are classified into categories of illocutionary speech acts based on John Searle's theory: assertives, directives, commissives, expressives, and declaratives. Each utterance is analyzed and assigned to the appropriate category according to its intent and communicative function. This classification process requires precision and a profound understanding of speech act theory to ensure accurate grouping. Through this classification, the researcher can identify the variety of speech acts employed within the film's dialogue.

An analysis of the context of each utterance is conducted to gain a deeper understanding of its illocutionary meaning by considering the situation in which the utterance occurs. The researcher examines the speaker and the interlocutor, the nature of their social relationship, and the conditions under which the utterance is delivered. Furthermore, emotional aspects, communicative goals, and the setting of the event are also given significant attention at this stage. By thoroughly understanding the context, the researcher can avoid misinterpretation and uncover the true meaning behind each utterance.

Data interpretation involves interpreting the results of the analysis, with the researcher seeking to reveal the illocutionary meaning contained within each utterance. At this stage, the researcher explains the communicative function of the utterance—for instance, whether it serves to state something, issue a command, make a request, offer a promise, or express a feeling. This interpretation is guided by speech act theory while also taking into account the previously analyzed context. The

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goal of this interpretation is to provide a clearer picture of language usage within the film's dialogue.

Data verification is carried out to ensure the validity and accuracy of the analysis results. The researcher re-examines the data, the classification process, and the interpretations to prevent errors or bias. Additionally, the researcher may engage in discussions with peers or supervisors to obtain feedback and validation regarding the findings. This stage is essential for enhancing the credibility and reliability of the research results. Drawing conclusions serves as the final stage of the data analysis technique, in which the researcher presents the research findings systematically. The conclusions encompass the types of illocutionary speech acts identified, their functions within the film dialogue, and the potential contribution of this research to the study of the Indonesian language. These conclusions are formulated based on verified analysis, providing a clear and comprehensive overview of the research subject. Furthermore, they may also serve as a foundation for offering suggestions or recommendations for future research.

RESULTS

1. Forms of Illocutionary Speech Acts in the Film *Bila Esok Ibu Tiada*

Based on the data identification, five forms of illocutionary speech acts were found in the film *Bila Esok Ibu Tiada*: assertive, directive, expressive, commissive, and declarative speech acts. Assertive speech acts are used to convey information, explain situations, and state facts related to the characters' lives. Directive speech acts are used to issue commands, make requests, prohibit, invite, reprimand, and demand. Expressive speech acts are used to convey feelings—such as sadness, anger, disappointment, worry, or envy—as well as to offer apologies. Commissive speech acts are used to express willingness, commitment, and responsibility regarding future actions. Declarative speech acts are used to grant permission or establish decisions that alter an individual's status or circumstances. The research findings indicate that directive and expressive speech acts are the most dominant forms used in the film, as the narrative centers on family conflict, emotional relationships among family members, and the experience of loss.

2. Functions of Illocutionary Speech Acts in the Film *Bila Esok Ibu Tiada*

Based on the analysis, various functions of illocutionary speech acts were identified in the film *Bila Esok Ibu Tiada*. Assertive speech acts serve the functions of stating, explaining, and providing information. Directive speech acts serve the functions of commanding, requesting, prohibiting, reprimanding, inviting, and demanding. Expressive speech acts serve the functions of apologizing, expressing sadness, conveying worry, criticizing, assigning blame, and expressing disappointment. Commissive speech acts serve the functions of expressing willingness, demonstrating commitment, and upholding decisions. Declarative speech acts serve the functions of granting permission and establishing decisions.

The research results show that the most dominant functions employed in the film are expressing feelings, issuing commands, making requests, and conveying information. The dominance of these functions indicates that communication within the film is heavily influenced by emotional bonds, familial responsibilities, and the care shared among family members.

3. The Contribution of Illocutionary Speech Acts in the Film *Bila Esok Ibu Tiada* to Indonesian Language Learning

The research findings suggest that the film *Bila Esok Ibu Tiada* can be utilized as a resource for Indonesian language learning, particularly regarding pragmatics and speech acts. The various forms and functions of speech acts identified in the film serve as concrete examples of language

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use within the context of everyday communication. Furthermore, these findings can be applied to the instruction of listening, speaking, reading, and writing skills. Through the analysis of the film's dialogue, learners can gain an understanding of the intent behind utterances, the functions of language, and the relationship between language and its communicative context. These results also support the Independent Curriculum, which emphasizes critical thinking, communication skills, and the ability to understand language usage appropriate to specific contexts.

DISCUSSION

The research findings indicate that the film *Bila Esok Ibu Tiada* contains various types of illocutionary speech acts employed by its characters across different communicative contexts. These include assertive, directive, expressive, commissive, and declarative speech acts, each serving distinct functions aligned with the characters' intended communicative goals.

The results further demonstrate that the use of these speech acts is significantly influenced by situational context, the relationships between speakers, and the characters' emotional states. The prevalence of directive and expressive speech acts suggests that familial communication serves not only to convey information but also to regulate actions and express emotions. Moreover, these findings are relevant to Indonesian language instruction, as they can serve as a learning resource for understanding language usage within authentic communicative contexts. Hasil penelitian ini selaras dengan temuan (Kaamilah et al., 2026; Ibrahim et al., 2026; Putri et al., 2026).

CONCLUSION

Based on the research regarding illocutionary speech acts in the film Bila Esok Ibu Tiada, it can be concluded that the film features the five categories of illocutionary speech acts as classified by John Searle: assertive, directive, expressive, commissive, and declarative. Assertive speech acts are used to convey information and describe situations; directive speech acts are employed to issue commands, make requests, prohibit, invite, or reprimand; expressive speech acts serve to convey emotions such as sadness, anger, disappointment, or worry, as well as to offer apologies; commissive speech acts indicate willingness or commitment; and declarative speech acts are used to grant permission or establish decisions. The specific functions identified include stating, explaining, informing, commanding, requesting, prohibiting, reprimanding, inviting, apologizing, expressing sadness or worry, assigning blame, demonstrating commitment, and granting permission—with the expression of emotions and the direction of the interlocutor's actions emerging as the most dominant functions. The use of these speech acts is influenced by situational contexts, including family conflict, concern for parents, loss and grief, and family reconciliation. The findings of this study also indicate that the film can be utilized as a learning resource for the Indonesian language—specifically for topics related to pragmatics and language skills—as it helps learners understand language usage within specific communicative contexts and identify the types, functions, and meanings of speech acts in everyday life.

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