

## Commissive Illocutionary Act Used in *Turning Red* Movie

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**Abstract:** *This article is entitled Commissive Illocutionary Act Used in Turning Red Movie. The aims of this article are to identify the types of commissive illocutionary act used by the characters and explain the context of situation that support the character utterances that belongs to commissive illocutionary act in Turning Red movie. The movie titled Turning Red as the data source. The descriptive qualitative method was applied to analyze the data in this study. This article used Searle & Vanderveken (1985) theory of commissive illocutionary act and Holmes (2013) theory of the context of the situation. The results of this study show that five types of commissive illocutionary acts proposed by Searle and Vanderveken (1985) were found in all data sources. They were promise, threat, accept, refuse, and offer. The most frequent type of commissive illocutionary act found is Promise. The act of promise in this movie was used to inform if the action in the speech act promises to be performed at a future time. Then, context of the situation is used to support the understanding of how the utterance occurred and the purpose behind the utterance.*

## INTRODUCTION

In communication, the speakers usually perform acts in their utterances or commonly called speech acts then the hearer replies with feedback through their utterances. According to Yule (1996), those actions that are performed via utterances are called speech acts. Austin (1962) state that speech act is the act of making an utterance by the speaker to perform a certain kind of acts like, asking a question, making an offer, making a promise, and expressing something like a wish or desire. Pragmatics is the study of the relationship between linguistic forms and the users of those forms, Yule (1996). According to Bach (1979), an action in verbal communication has a message in itself, so communication is not only about language but also action, so in conclusion speech act is the utterance that occurs and an act refers to an action.

There are five different types of speech acts according to Searle and Levinson (1983), which can be classified as representative speech acts, directive speech acts, commissive speech acts, expressive speech acts, and declarative speech acts. Commissive is one type of speech act that is the main focus of this article. According Searle and Vanderveken (1985), in commissive acts the speaker commits himself to carry out the course of action represented by the propositional content. According to Searle (1979), commissive acts are those acts which are used by speakers to commit

themselves to certain future courses of action. The acts might be performed either by the speaker for themselves or as part of a social group. For example, "I promise to study every day" means that the speaker performs an action in the future, and the speaker promises the hearer that the speaker will perform the action in the future. The classification of commissive illocutionary acts includes promise, threat, accept, refuse, and offer.

In order to know the propositional content of an utterance, the context of the situation is necessary for the interpretation of an utterance. The context of the situation relates to any pertinent element of the environment, whether it be social or physical, that affects the utterance or sentence itself. According to Holmes (2013) the way someone speaks is influenced by situational context in which the conversation or speech take place. Holmes identified four social factors that are important in describing and analyzing all types of interaction, such as the participants, the setting, the topic, and the function.

The study of speech acts is often found in movies, one of which is animated movies. Animated films today have developed a lot and are related to our daily lives because of the use of speech acts. The use of these acts aims to help convey a point that the filmmaker wants to convey to the audience. This article aimed to identify the type of commissive illocutionary acts and explain the context of situation that support the character utterances in *Turning Red* movie.

## THEORITICAL FRAMEWORK

### 1. Pragmatics

Pragmatics one part of linguistics that focuses on the analysis of the interaction or relationship between language and speech context. The study of pragmatics focuses on the use of language and concern in their context. According to Yule (1996), pragmatics is the study of the meaning conveyed by the speaker (or writer) and interpreted by the listener (or reader).

### 2. Commissive Illocutionary Acts

Commissive acts are those acts which are used by speakers to commit themselves to certain future course of actions, Searle (1979). Searle and Vanderveken (1985) stated that in commissive acts the speaker commits himself to carry out the course of action represented by the propositional content. The commissive point is to commit the speaker to do something and it must be aimed at specific hearers, and it can be addressed to anyone or no one. The commissive illocutionary act can take a variety type of acts such as;

#### a. Promise

According to Searle & Vanderveken (1985), promise is a type of commissive speech acts which has uncommon features to other types. The act of promising is especially performed for hearer to do something for the hearer's benefit, and involves rather special kind of commitment, namely obligation, which increases the strength of commitment of speaker. The example; I promise to bring her back to you. That means the speaker performs an action in the future by saying an utterance to the hearer.

#### b. Threat

According to Searle & Vanderveken (1985), this type of commissive acts differ from previous act, as it is not done for the hearer's benefit, but rather to loss or detriment. Threaten is a hybrid verb, since one can threaten without performing any speech act, such as simply making threatening gestures. It's often used as a way to intimidate the hearer and inform them of the consequences so the hearer changes their act. The example; "If you don't study today, I won't let you play the game anymore." That means the speaker threatens the hearer if the hearer doesn't do the action from the speaker therefore, the hearer gets a consequence for it.

#### c. Accept

According to Searle & Vanderveken (1985), this act is determined as a response of what have the speaker said or committed to do. The context of commissive in accepting is considered simply as the acceptor lets the speaker do what he commits himself to doing so. The example; Dodi: You want play football tomorrow?

Rudi: Sure, why not.

From the conversation, the responses from the acceptor fit with what the original speaker wants, which means the acceptor accepts what the original speaker wants and will commit to it.

d. Refuse

According to Searle & Vanderveken (1985), rejections or refusal are the negative counterparts to acceptances and consenting. By using the act of refusing when you are asked to do something, you are showing that you will not do something. The example; "I won't come back here again" means that the speaker doesn't want to do it again or refuse it.

e. Offer

According to Searle & Vanderveken (1985) offer is defined as a promise that is conditional only when accepted by the hearer. Offers are chances for the speaker to freely volunteer to do something for the benefit of the hearer. By doing this, they consent to provide the hearer with something. The example; "I can give you money if you need it?" means that the speaker makes a voluntary offer to the hearer, even though the hearer can accept or reject the offer.

### 3. Context of the Situation

In communication, the context of the situation has important role in interpreting an utterance or sentence. The context of the situation relates to any pertinent element of the environment, whether it be social or physical, that affects the utterance or sentence itself. The context of situation is the totality of extralinguistic features having relevance to communicative act. According to Holmes (2013) the way someone speaks is influenced by situational context in which the conversation or speech take place. Briefly the context of the situation is considered as background knowledge to speaker or hearer for the communication. Holmes also divided four social factors which are prominent in describing and analyzing all kinds of interaction, such as the participants, the setting, the topic, and the function.

a. The participant

The participant refers to who is taking part in the conversation. It involves two people who speak to each other, either the speaker or the hearer.

b. The setting

The setting refers to where the conversation exchanges occur. It's would also influence by the location where the conversation occurs and when it occurs.

c. The topic

The topic refers to what is being talked about. it concerns the conversational topics being discussed between the speaker and the hearer.

d. The function

The function refers to the reason, why the speaker has a conversation. It concerns the purpose behind their conversation.

### RESEARCH METHOD

This chapter consists of four sections, namely: Data Source, Method and Technique of Collecting Data, Method and Technique of Analyzing Data, and Method and Technique of Presenting Analysis

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### **Data source**

The data of this article derives from the movie entitled *Turning Red* with English subtitles and the script downloaded from the internet. *Turning Red* is an American computer-animated fantasy comedy film produced by Pixar Animation Studios and distributed by Walt Disney Studios Motion Pictures that released on 11 March 2022 with a duration of 1 hour 40 minutes. The story is about a real rollercoaster ride of emotions as the main character Meilin struggles through hard situations and problems of growing up, attempting to balance who she is and what she wants with how she fits into her family and her world.

### **Method and Technique of Collecting Data**

Library research with documentation method was used to collect the data of this article. According to Zeid (2004), library research is the research that used library sources to get the data. In this case, the internet, textbooks, journals, articles, virtual resources, and documents were applied as references. There are several steps that were used to collect data;

1. Searching and downloading the movie with English subtitle and the script from the internet.
2. Watch the movie carefully and thoroughly, so that every utterance conveyed by all the characters in the movie can be noted.
3. Find out the utterances and marked that indicating as commissive illocutionary act

### **Method and Technique of Analyzing Data**

The descriptive qualitative method was applied to analyze the data in this article. This technique was applied to answer the formulation of the problem in analyze the data. There following steps were used in analyzing data;

1. Classifying the utterances of each character based on Searle & Vanderveken (1985) theory.
2. Analyze the data based on the types of commissive illocutionary acts including promise, threat, accept, refuse and offer.
3. After classifying each type and analyzing it, explain the context of the situation related to the characters utterances based on the theory Holmes (2013).

### **Method and Technique of Presenting Analysis**

The results of the data analysis were presented using informal methods. The informal method serves to present the results of data analysis in the form of words or descriptions without formal symbols that are technical in nature. The data in this article was described based on theory by explaining and describing it in words or sentences through several steps;

1. The types of commissive illocutionary act data were presented based on the conversation and when it occurred.
2. Then, the data that have been analyzed will be presented clearly and thoroughly using words and sentences. For example:

## **RESULT AND DISCUSSION**

### **Analysis of Types of Commissive Illocutionary Act**

Based on Searle and Vanderveken (1985) the commissive illocutionary act can take a variety type of acts, including promise, threat, accept, refuse and offer. The data that found were presented based on the conversation and when it occurred. Thirty-three data were discovered that are classified as commissive illocutionary acts.

### 1. Promise

00:05:40 - 00:05:44

Miriam : You passed. And here is your reward. Ninety-nine Australian tour, with the Girl I Love Your Jeans remix.

Meilin : **O-M-G, Mir! I'll guard it with my life!**

According to Searle & Vanderveken (1985) the act of promising is especially performed for hearer to do something for the hearer's benefit, and involves obligation, which increases the strength of commitment of speaker. In this scene, Meilin wants to return home early in order to clean her house, while Miriam challenges her to do something. Miriam challenged Meilin to sing and dance to 4-Town with her. When Meilin finished the challenge, Miriam surprised Meilin by giving a DVD of her favorite boyband 4-Town as a gift when Meilin finished Miriam's challenge. The utterance "**I'll guard it with my life!**" was identified as a type of commissive illocutionary act namely promise, since she commits to do something (promise) to keep the gift from her friend. The speaker's utterance has an explicit meaning, which means that what the speaker says can be understood immediately.

Based on the context of the situation, there were two participant who involved in this scene, they were Meilin and Miriam. In this scene Meilin who uttered the utterance, it means Meilin was the speaker and Miriam was the hearer. Meilin was the main character in this movie while Miriam was Meilin's pal. The setting of this conversation was in the afternoon after they came home from school and takes place on the side of the road near the bus stop. The topic of this conversation about Meilin thanking Miriam for the gift because Meilin was able to pass Miriam's challenges. The gift was a Ninety-nine Australian tour, with the Girl I Love Your Jeans remix DVD and she promised to keep or guard the gift forever. The utterance "**I'll guard it with my life!**" serve to represent Meilin's commitment to keeping well a gift from her friend.

00:05:52 -00:05:54

Meilin : **We'll karaoke another time, I promise!**

Miriam : Okay, sure, Mei!

Meilin : It'll be on me. The snacks, the tunes.

According to Searle & Vanderveken (1985) the act of promising is especially performed for hearer to do something for the hearer's benefit, and involves obligation, which increases the strength of commitment of speaker. This scene showed when Meilin returned home after finishing the challenge from her friend and received a gift from Meriam. Miriam, Abby, and Priya invited Meilin to go to karaoke, but she refused because she had to help her mother clean the house, so Meilin promised to go karaoke with her friends another time. The utterance from Meilin "**We'll karaoke another time, I promise!**" was classified as a type of commissive illocutionary act namely a promise, because she committed to do something (promise) to keep her promise to go karaoke with her friend next time. The speaker's utterance has an explicit meaning, which means that what the speaker says can be understood immediately.

By looking at the context of the situation, there were four participants who involved in this scene, they were Meilin, Miriam, Abby and Priya. Meilin was the speaker in this scene because she uttered the utterance and Miriam was the hearer. Meilin was the main character in this movie while Miriam was Meilin's pal. This conversation takes place on the side of the road near the bus stop in the afternoon after they came home from school. Meilin was invited to go karaoke with her friends, but she couldn't, so she promised to go with them next time was the topic of this conversation. The utterance "**We'll karaoke another time, I promise!**" has function to show that Meilin will keep her promise to go karaoke with her friend next time. The speaker commits to

doing something in the future, which a promise, making her bound by the utterance.

## 2. Threat

00:46:45- 00:47:01

- Tyler : Wonder if your mom knows her precious little Mei-Mei has been flaunting the panda all over school.  
 Meilin : That's none of your business!  
 Tyler : **One more step and I'm telling her everything! Now, put that thing away and hear me out.**

According to Searle & Vanderveken (1985) this type of commissive often used as a way to intimidate the hearer and inform them of the consequences so the hearer changes their act. This scene shows Meilin relaxing after spending the day with her friends to earn extra money for concert tickets. When they were making accessories to sell and earn some extra money while they watched the boys play basketball, Tyler unexpectedly interrupted them. Tyler initially mocked them, but actually he wanted to talk to Meilin instead. Meilin refuses to talk to him, but Tyler tells her that what if her mother finds out about all of the Red Panda activities Meilin engaged in at school. Meilin was angry and suddenly transformed into a red panda to intimidate Tyler. Instead, he threatened Meilin with contacting her mother and telling her everything. Therefore, they finally talked about what Tyler wanted. The utterance **“One more step and I'll tell her everything! Now, put that thing away and listen to me”** was classified as a form of commissive illocutionary act, which is a threat, because Tyler was terrified by Meilin transformation into a Red Panda and threatened Meilin that if she continued to approach and scare him, he would contact her mother and tell her everything. Tyler's utterance has an explicit meaning, allowing the speaker's utterances to be comprehended immediately.

Based on the context of the situation, there were two participant who engaged in this scene, they were Tyler and Meilin. Tyler who speaks the utterance, it means Tyler was the speaker and the Meilin was the hearer. Meilin was the main character in this movie whereas Tyler was Meilin's enemy though they later became friends. The setting of this scene was on the basketball court at their school after Meilin and her friends looking for extra money to buy a concert ticket. The topic of this conversation talked about Tyler who intended to talk to Meilin, but she refused, so he provoked her and made her angry. The utterance **“One more step and I'll tell her everything! Now, put that thing away and listen to me”** serve the function of showing that Tyler was threatening and informing Meilin of the consequences if she continued to approach and scare him. The speaker would not let the hearer to do something and if she still continues, then there will be further consequences.

00:08:23 - 00:08:29

- Ming Lee : Shoo-shoo! You vandals!  
 Boy 1 : Oh, snap! They're coming!  
 Meilin : You good-for-nothing hosers!  
 Boy 2 : Go, go, go!  
 Ming Lee : **I'm telling your mothers!**

According to Searle & Vanderveken (1985) this type of commissive often used as a way to intimidate the hearer and inform them of the consequences so the hearer changes their act. In this scene, Meilin is cleaning the house with her mother in preparation for the temple in her house. While sweeping the yard, there was a group of boys who vandalized the wall of her house, which was immediately seen by Meilin and her mother. This made Meilin and her mother angry and chased them away with a broom. The utterance **“I'm telling your mothers!”** was categorized as a

type of commissive illocutionary act namely a threat, because Ming Lee who annoyed and angry because the walls of her house were scribbled on and she threatened them that if they did it again, she would tell their mother, so they never do it again. The utterance from Ming Lee has an explicit meaning, which means the speaker utterance can be understood directly.

Based on the context of the situation, there were three participants engaged in this scene, they were Ming Lee, Meilin and the boys who did the vandalism. Ming Lee uttered the utterance, which means she was the speaker and the boys who did the vandalism was the hearer. Meilin was the main character in this movie and Ming Lee was Meilin's mother. The setting of this conversation was in the afternoon when Meilin and her mother were cleaning their house and it took place in their yard. Ming Lee, who was angry because the walls of her house were scribbled by a group of boys and threatened them if they did it again, was the topic of this scene. The utterance from Meilin's mother "**I'm telling your mothers!**" has function to show that Meilin's mother threatens and informs them of the consequences if they did it again. Thus, the boy who committed the vandalism never did it again. In this scene, the utterance performed by the speaker make the hearer to not do something in the future or they will get the consequences for it.

### 3. Accept

00:02:59 - 00:03:11

Physical education teacher : A very enterprising, mildly annoying young lady.

Meilin's classmates : A major weirdo.

Tyler : An overachieving dork-narc.

Meilin : I accept and embrace all labels.

According to Searle & Vanderveken (1985) this act is determined as a response of what have the speaker said or committed to do. It is considered simply as the acceptor lets the speaker do what he commits himself to doing so. This scene happens when Meilin describes her current situation in eighth grade and what others think about her. Some people like her classmates, her teachers, and Tyler said that she was weird and annoying, but Meilin didn't care. The utterance "I accept and embrace all labels." was classified as a type of commissive illocutionary act namely accept, since she accepts what others said about her and she didn't take offense to it. Meilin's utterance has an explicit meaning. Thus, the speaker's utterances can be understood directly.

Based on the context of the situation, Meilin, Tyler, her classmates, and her teacher were the participants in this scene. In this scene, Meilin the acceptor of the utterance, and Tyler, her classmates, and her teacher was the original speakers. The setting of this conversation was in the afternoon and it took place on the basketball court at their school. Meilin, who describes her currently in eighth grade, and some characters' opinions on Meilin's personality was the main topic in this conversation. The utterance "I accept and embrace all labels." has the function of showing that Meilin accepts other people's perspectives on her and does not care about them. In this scene, the acceptor lets the original speaker do what they committed to do. So that in the future, the acceptors will not have a problem with it.

00:47:05 - 00:47:34

Tyler : I wanna throw a sick birthday party. An epic one. It's this Friday. If you're there, everyone will come. Simple as that.

Meilin : A party?

Tyler : Look, I've done you a favor keeping my mouth shut.

Meilin : **I'll do it.** But it'll cost you one... No. Two hundred bucks.

Tyler : Okay

According to Searle & Vanderveken (1985) this act is determined as a response of what have the speaker said or committed to do. It is considered simply as the acceptor lets the speaker do what he commits himself to doing so. In this scene, when Melilin was chilling after spending the day with her friends looking for extra money to buy concert ticket. Unexpectedly, one of the persons who frequently mocked him, Tyler, invited her to talk. Tyler invited Meilin to come and turn into a red panda at his birthday party because he knew that if there was a red panda, then people would want to go there and make Tyler's birthday party very festive and epic. Coincidentally, Meilin and her friends still need money to buy tickets for the 4-Town concert which she and her friends will attend. So, Meilin accepted Tyler's request on the condition that he had to pay two hundred dollars to Meilin, and then Tyler agreed to it. The utterance **"I'll do it."** was classified as a form of commissive illocutionary act, which is a accept, because she accepts to a request from her friend and will come to her friend birthday party. The utterance from Meilin has an explicit meaning so that the speaker's utterances can be understood directly.

By looking at the context of the situation, there were two participants who engaged in this scene, they were Meilin and Tyler. Meilin was the speaker in this scene because she who said the utterance and Tyler was the hearer in this scene. Meilin was the main character in this movie whereas Tyler was Meilin's enemy though they later became friends. The setting of this conversation takes place at their school basketball court after Meilin and her friends have earned some extra money to buy concert tickets. The topic of this conversation is about Meilin, who was invited by Tyler to come and turn into a red panda so that people are interested in coming to his birthday party. Finally, Meilin accepts Tyler's request and will come to the party. The utterance **"I'll do it."** indicated that Meilin accepted Tyler's request and would come then turn into a red panda at his birthday party.

#### 4. Refuse

00:48:16 - 00:48:28

Meilin : Okay, I'm heading off to mathletes. See you later!  
Ming Lee : Wait, what about dinner? I made all your favorites.  
Meilin : **Thanks, but Miriam's dad is, uh, ordering pizza. Save me leftovers?**

According to Searle & Vanderveken (1985) the act of rejections or refusal are the negative counterparts to acceptances and consenting. By using the act of refusing when you are asked to do something, you are showing that you will not do something. In the evening, Meilin wanted to go to Tyler's birthday party for a prior agreement with Tyler and pretended to her mother that she was going to the mathletes club. When Meilin decided to go early, her mother asked her to have dinner first before she goes. But Meilin refused because Miriam's father had previously ordered pizza. Although the real reason Meilin refused her mother invitation to dinner was that she wants to be on time to Tyler's birthday party and not disappoint her friends. Meilin's utterance **"Thanks, but Miriam's dad is, uh, ordering pizza."** was classified as a form of commissive illocutionary act namely refuse, since she refused her mother invitation to dinner and would not dinner at home with her family, but would leave immediately. Meilin's utterance has an implied meaning or it's not clearly or immediately stated.

According to context of the situation, there were two participant who involved in this scene, they were Meilin and Ming Lee. In this scene Meilin who uttered, which means Meilin was the speaker and Ming Lee was the hearer. Meilin was the main character in this movie, Ming Lee was Meilin's mother. This conversation was set in dining room when Meilin and her family went to dinner. The topic of this conversation talked about Meilin, who refuse her mother invitation to have



dinner together because she wants to be on time in Tyler's birthday party. However, she lies to his mother and admits to going to the mathletes club. The utterance from Meilin "**Thanks, but Miriam's dad is, uh, ordering pizza.**" has the function of indirectly expressing that Meilin refused her mother invitation to have dinner together, and will go to Tyler's birthday party and lie to her mother.

01:09:56 - 01:10:06

Ming Lee : Mei-Mei. It's okay. We can do it again. Mei-Mei?

Meilin : I'm keeping it.

Meilin's Grandma : What did she say? Keeping it?

Meilin : I'm keeping it!

According to Searle & Vanderveken (1985) the act of rejections or refusal are the negative counterparts to acceptances and consenting. By using the act of refusing when you are asked to do something, you are showing that you will not do something. This scene occurs when Meilin participates in a ritual to release her connection with the red panda and accompanied by her family. The ritual was quite tense as it involved his entire family. However, when the ritual was about to be completed, Meilin recalled all her memories in the form of a red panda. In those memories, there were many incidents that she could not forget and instantly made her change her mind to cancel the ritual. The ritual eventually failed and allowed Meilin to regain her red panda form. This shocked everyone, and her mother asked her to repeat the ritual, but Meilin refused, leaving everyone in shock again and disbelief. The utterance from Meilin "**I'm keeping it.**" was identified as a type of commissive illocutionary act namely refuse, because she refused her mother invitation to repeat the ritual and choose not to continue the ritual.

By looking at the context of situation, there were three participants who engaged in this scene, they were Meilin, her mother and her grandmother. Meilin who uttered the utterance, which means Meilin was the speaker and her mother was the hearer in this scene. The setting of this conversation was taking place on Meilin's house when she participates in a ritual to release her red panda connections. Meilin, who canceled the ritual and refused to repeat it, surprised everyone by doing so was the main topic in this conversation. Meilin's utterance "**I'm keeping it.**" has the function of indirectly stating that Meilin refused her mother invitation to repeat the ritual and decided to keep her red panda form rather than participate the ritual again. The speaker commits not to do something in the future, which means she would refuse rather than do it.

### 5. Offer

00:12:18 - 00:12:23

Ming Lee : Do you want a snack?

Meilin : Cool, great, thanks. Don't look at the notebook, don't look at the notebook, don't!

According to Searle & Vanderveken (1985) offer is defined as a promise that is conditional only when accepted by the hearer. Offers are chances for the speaker to freely volunteer to do something for the benefit of the hearer. In this scene, Meilin is initially concentrating on her studies, but then she imagines Devon and unconsciously draws Devon's face in her notebook. She was drawing a lot of images of herself and Devon, some of them were pretty disgusting. While she was busy drawing under the bed, suddenly her mother came and offered snacks to her room. Meilin was frightened and hoped that her mother would not see her notebook. The utterance "Do you want a snack?" was identified as a form of commissive illocutionary act, which is offer, since Ming Lee offers something, which is snacks to Meilin.

Looking at the context of the situation, Meilin and her mother were participants in this scene. Meilin's mother was the speaker in this scene because she uttered the utterance, and Meilin was the hearer. This conversation was set on Meilin's room after she take a dinner with her family. The topic of this conversation talked about Ming Lee who offered a snack for Meilin, while she was studying at her room. The utterance "Do you want a snack?" serve the function of showing that Ming Lee offers a snack and will give it if Meilin wants.

00:31:56 - 00:32:05

Miriam : We thought you died of embarrassment.  
Priya : **You need more pads? I brought extra.**  
Abby : Forget that. 4-Town's coming to Toronto!  
Meilin : What?

According to Searle & Vanderveken (1985) offer is defined as a promise that is conditional only when accepted by the hearer. Offers are chances for the speaker to freely volunteer to do something for the benefit of the hearer. In this scene, Meilin tried to break the curse by striking herself against the wall, but she still failed. Miriam, Priya, and Abby suddenly arrive and knock on the window. They thought that Meilin would die due to the embarrassment of her current state. At first, Meilin refuses to respond and opens the window after Abby announces that 4-Town is coming to Toronto finally, Meilin opens the window and freaks out her friends as she has turned into a giant Red Panda. Priya also offered pads because she thought Meilin was menstruating. The utterance by Priya "**You need more pads? I brought extra**" was categorized as a form of commissive illocutionary act namely offer, since Priya offers something, which is a pad to Meilin, regardless of whether she accepts it or not.

According on the context of the situation, there were four participant who engaged in this scene, they were Priya, Miriam, Abby and Meilin. In this scene, Priya who offer something to Meilin, which means Priya was the speaker and Meilin was the hearer. Meilin was the main character in this movie while Miriam, Abby and Priya were Meilin's pal. This conversation took place in Meilin's room in the afternoon after her friend came home from school. The topic of this conversation talked about Meilin's friends who visited her and thought that Meilin had died and was menstruating, but the fact was not like that. The utterance "**You need more pads? I brought extra**" has function to indicates that Priya offered pads and will give them if Meilin wants. The speaker commits to doing something in the future, and regardless of whether the hearer will accept it or not.

## CONCLUSION

This article identifies the types of commissive illocutionary acts and explains the context of the situation that supports the character utterance. The are several points that can be drawn as conclusions related to the problems of this article, based on the analysis presented in the previous chapters. Five types of commissive illocutionary acts proposed by Searle and Vanderveken (1985), including promise, threat, accept, refuse, and offer, were found in the conversations or utterances made by the characters in the movie Turning Red. The most frequent type of commissive illocutionary act found is Promise. The use of the speech act of promising is based on an urgent situation so that the hearers can trust the speaker thus making the speaker commit to doing something in the future and bound by the utterance.

All data in this article consisted of all elements of the context of the situation including participant, setting, topic, and function based on the theory proposed by Holmes (2013). The participant here contributes to explaining who is involved in the conversation. The setting helps explain where the conversation takes place and when the conversation takes place. The topic help

to explain what is being talked about in order to clarify the meaning of utterances in the conversation. The function can inform why they are talking about the topic and what the purpose of the conversation is.

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