

Analysis of Illocutionary Speech Acts on Dilan's Character in the Movie: Dilan 1990

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Article Info	Abstract
Article History Received: May 29, 2025 Revised: June 12, 2025 Published: June 15, 2025	<i>In the film Dilan 1990 through a pragmatic approach based on the theory of speech acts proposed by John Searle. Illocutionary speech acts play an important role in interpersonal communication because they reflect the speaker's intentions and communication strategies in interacting with the interlocutor. As part of the study of pragmatics, illocutionary speech acts include various forms of speech, such as commands, requests, suggestions, promises, and expressions of feelings conveyed in certain contexts. Films as a representation of life present communication dynamics that are rich in meaning, where the characters' speaking styles not only function as communication tools, but also reflect identity and social relations. The character Dilan in this film is known to have a unique way of communicating full of subtle allusions, humor, and implied meanings that reflect his attitude and communicative strategies in establishing relationships with Milea and other characters. Thus, this study aims to identify and classify the illocutionary speech acts used by Dilan, as well as to understand how his language choices contribute to shaping the dynamics of interaction and characterization in the film. The main data in this study are Dilan's dialogue transcripts, which are analyzed based on Searle's speech act categories, namely assertive, directive, commissive, expressive, and declarative. The results of the study show that directive and assertive are the speech acts most often used by Dilan, with speech forms dominated by invitations, mild sarcasm, and statements of belief packaged with humor. In addition, commissives often appear in the form of promises or commitments to Milea, which shows the intensity of the relationship between the two characters. Expressives function to convey emotions indirectly, while declaratives play a greater role in shaping Dilan's social identity in his social environment. The diversity of these speech acts reflects the typical communication patterns of adolescents, where language is not only used as a means of self-expression, but also as a tool to build social relationships and create a certain impression in front of the interlocutor.</i>
Keywords Deixis; Encanto; Pragmatic Cultural Narrative Discourse Analysis	

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INTRODUCTION

Language is not only a tool for conveying messages, but also a window to understanding how humans think, feel, and interact. In the framework of pragmatics, language is seen as a social action that is full of meaning and function (Yule, 1996). Through language, humans build relationships, influence attitudes, negotiate power, and form identities. It is not surprising that language, in this perspective, becomes a very important tool in social life (Leech, 1983; Mey, 2001). Pragmatics as a branch of linguistics places context as the key to understanding the

meaning of speech. This means that the same sentence can have different meanings depending on who says it, to whom, where, and for what purpose (Thomas, 1995). In real communication situations, we often encounter utterances whose meanings cannot be interpreted literally, but must be understood based on the speaker's intention and the response of the interlocutor (Cutting, 2002).

The key concept in pragmatics is the theory of speech acts introduced by Austin (1962) and later refined by Searle (1979). Speech acts include three types of actions: locution (what is said), illocution (the purpose of the utterance), and perlocution (the effect of the utterance). The main focus in this study is illocutionary speech acts, namely actions carried out by speakers through utterances with a specific purpose, such as ordering, suggesting, requesting, or promising something (Searle, 1979; Rahardi, 2005). Illocutionary speech acts are not only present in everyday conversation, but also in literary texts and media, including films. Film as an audiovisual narrative medium presents complex and contextual communication. Dialogue between characters in films contains many forms of illocutionary acts that reflect communicative strategies, conflicts, emotions, and cultural values (Paltridge, 2012; Huang, 2007). Therefore, films are very potential objects to be analyzed from a speech act perspective.

Pidi Baiq's film *Dilan 1990* is an interesting representation of this phenomenon. The character Dilan uses an unusual language style, full of creativity, and tends to be indirect. His utterances not only convey information, but also build emotional closeness, reflect personality, and shape self-image. The most famous example is 'Don't miss me. It's heavy. Let me do it,' which is a form of directive speech act with expressive and metaphorical nuances (Wijayanti, 2020). Research on illocutionary speech acts in the film *Dilan 1990* is interesting because the language used by Dilan is very distinctive and has a strong communicative effect. In his interactions with Milea, Dilan uses various types of illocutionary speech acts to attract sympathy, show attention, and convey emotional commitment. His utterances are full of implicit meanings that can be analyzed in depth (Suryawinata & Hariyanto, 2021; Arifin, 2020).

Based on Searle's theory (1979), there are five types of illocutionary speech acts: assertive, directive, commissive, expressive, and declarative. This study aims to identify these types of speech acts in the speech of the character Dilan, as well as to analyze the function and context of their use. Through this analysis, the author hopes to show how language is used to form social interactions, and how speech acts reflect communication values in Indonesian culture (Rahardi, 2005; Wijana, 1996). In addition to contributing to the development of pragmatic theory, this study also has implications for the world of education. Films as authentic texts can be interesting and relevant teaching materials for students. Through film dialogue, students can learn to understand implicit meanings, communication contexts, and language strategies used in real situations (Sari & Wardani, 2021). This approach supports text-based learning and projects that are being promoted in the Merdeka Curriculum.

From a sociocultural perspective, the character Dilan reflects a teenage communication style that combines emotional sensitivity, humor, and wordplay skills. The language style used by Dilan reflects the way Indonesian teenagers build social relationships. Analysis of his utterances can enrich our understanding of the dynamics of communication of the younger generation and provide an overview of the shift in communication styles in popular culture (Sudaryat, 2009; Kridalaksana, 2008). Moreover, Dilan's speech style reflects the formation of a masculine identity in teenagers that is not only physically dominant but also verbally. The uniqueness of his language style is a unique attraction that shows that masculinity can be expressed subtly and communicatively, not only through action or power. This is in line with the theory of social pragmatics which emphasizes the importance of language as a tool for negotiating social identity (Mey, 2001).

This study not only analyzes the illocutionary speech acts used by Dilan in *Dilan 1990* but also opens up broader discussions on how film language reflects and influences social

reality. In the realm of popular media, linguistic styles, particularly those employed by charismatic characters like Dilan, often serve as a model for real-world communication, shaping the way teenagers express themselves in daily interactions. The distinctiveness and poetic quality of Dilan's speech contribute to a shift in communication norms, where the younger generation increasingly values linguistic creativity and expressive individuality as integral aspects of their identity. This phenomenon highlights the reciprocal relationship between media and society, demonstrating how dialogues in films do not merely entertain but actively participate in constructing new ways of speaking and relating to others. As Wulandari and Ramadhan (2022) suggest, the linguistic trends popularized through film narratives can permeate everyday conversations, subtly altering speech patterns, influencing social interactions, and even shaping cultural perceptions of language aesthetics. Thus, by examining the illocutionary forms in *Dilan 1990*, this study contributes to a deeper understanding of how language in media functions as both a reflection of societal changes and a catalyst for evolving communication practices among youth.

Based on the background that has been described, this study is directed to answer several basic questions that are the main focus of the analysis. First, this study aims to identify the types of illocutionary speech acts used by the character Dilan in the film *Dilan 1990*. Grouping these types of illocutionary acts is important to understand how Dilan as a fictional character uses language to express himself in various communication situations. Second, this study attempts to examine the communicative function of the speech acts used, especially in forming, strengthening, and maintaining social relations between characters, especially with Milea. This reflects that language does not only act as a medium of information, but also as a means of forming emotional bonds and character depiction. Third, this study will explore how social and psychological contexts influence the choice of illocutionary forms used by Dilan. This aspect is very important because speech acts in a pragmatic context always depend on who the speaker is, who it is addressed to, and in what social situation the speech is delivered. By answering these three questions, this study is expected to provide a meaningful contribution to the development of pragmatic studies, especially in the context of Indonesian popular culture. Not only does it expand theoretical understanding of speech act strategies in fictional media, this study also seeks to uncover how language works as a tool to shape character identities and build social dynamics in films, which are reflections of the reality of modern society. In this context, films are not just entertainment, but also become a space for representing social values, interpersonal relations, and cultural construction through the power of language used by the characters.

RESEARCH METHOD

This study employs a qualitative approach with a descriptive method to provide a comprehensive picture of the use of illocutionary speech acts by the character Dilan in the film *Dilan 1990*. The qualitative descriptive method was selected due to its ability to capture the intricate layers of meaning embedded in verbal communication through film dialogue, offering a nuanced perspective on how speech acts function within cinematic narratives. By focusing on the complexity of linguistic expression, this approach enables a thorough exploration of the social, cultural, and psychological contexts that shape the production of meaning in speech, considering factors such as interpersonal relationships, societal norms, and individual character traits. Furthermore, this method allows for an in-depth analysis of how Dilan's speech patterns reflect broader trends in youth communication, illustrating the dynamic interplay between language, identity, and social interaction. Grounded in theoretical foundations put forth by Moleong (2017) and Creswell (2014), this research not only investigates the structural aspects of illocutionary speech acts but also examines their functional significance in shaping character

development and audience perception. Through a qualitative descriptive framework, this study ultimately aims to illuminate how film dialogue serves as a powerful medium for linguistic representation, influencing real-world communication while reflecting cultural shifts in expressive styles.

The data source in this study is the dialogue of the character Dilan obtained from the film transcript. The data collection technique was carried out through documentation by watching the film in its entirety, taking notes, and copying the speech spoken by the character Dilan. The use of documentation techniques is considered appropriate because it is in accordance with the characteristics of pragmatic research that focuses on the use of language in real situations or representations of real situations in fictional media (Sugiyono, 2016; Creswell & Poth, 2017). The data that has been collected is then analyzed using the content analysis method. This analysis includes three main stages: identification of utterances containing illocutionary speech acts, classification based on illocutionary categories according to Searle's theory (1979), and interpretation of the meaning contained in the utterance based on the social and psychological context surrounding it (Yule, 1996; Leech, 1983). The categories of speech acts used include assertive, directive, commissive, expressive, and declarative.

The validity of the data is maintained by using theory triangulation techniques and discussions between researchers. Theory triangulation is carried out by comparing findings based on theories from several experts such as Austin (1962), Searle (1979), Leech (1983), and Yule (1996). Discussions between researchers are carried out to avoid subjectivity in interpretation and ensure conformity between data and theory. Validity in qualitative research emphasizes more on the depth of understanding and consistency of the researcher's interpretive logic towards the phenomenon being studied. This means that the data collected is not only assessed in terms of quantity or statistical measurability, but also from the extent to which the data is able to represent complex social realities in their context (Creswell & Poth, 2017). Therefore, the meaningfulness of the findings depends more on how researchers can show the relationship between data, theory, and interpretation that is carried out reflectively, transparently, and repeatedly.

To achieve this validity, researchers in this study applied the theory triangulation technique by using various relevant reference sources, as well as conducting intensive discussions with fellow researchers and experts in the field of pragmatics. This approach aims to ensure that interpretations of data are not merely subjective, but can be tested logically and confirmed theoretically. In addition, the presence of researchers as the main instrument is also strengthened by field notes and critical reflection during the analysis process (Patton, 2002; Moleong, 2017). The role of researchers in this study is very significant because researchers act as the main instrument that collects, analyzes, and interprets data. The researcher's sensitivity to the cultural context and emotions contained in the film is an important factor in ensuring that the analysis is in accordance with the social reality to be represented. Therefore, critical reflection and field notes are also used as part of the internal validation process (Creswell, 2014; Patton, 2002).

The selection of *Dilan 1990* as the object of research was made deliberately, considering its linguistic richness and depth of communication, particularly in the portrayal of the character Dilan. As a prominent work of popular culture, this film serves as a window into the ways Indonesian teenagers construct communication, express emotions, and establish interpersonal relationships. Dilan's distinctive speech style, filled with poetic expressions and witty remarks, not only captivates audiences but also influences the linguistic habits of youth, reflecting broader shifts in communication norms. This phenomenon underscores the role of media in shaping language trends, where dialogue in films often resonates with real-world conversations, contributing to the evolution of expressive forms among younger generations. Given its significant cultural impact, the study of speech acts within this film extends beyond linguistic

analysis, offering valuable insights into sociocultural interactions and educational perspectives. By examining the communicative strategies used by Dilan, researchers can better understand the interplay between language, identity, and interpersonal connections, reinforcing the importance of film as both a mirror and a catalyst for social discourse. Consequently, this study bridges linguistic theory with practical applications, highlighting the film's relevance in broader discussions on language, society, and education.

The social context in the film, such as the setting in the city of Bandung in the 1990s, also influences the language style and choice of words used by the characters. This context is important in pragmatic analysis because the meaning of speech is highly dependent on the social situation and relationships between characters (Huang, 2007; Thomas, 1995). Films as cultural texts display complex social relationships which are reflected in the use of everyday language which often has double meanings and is full of symbols. In its implementation, the analysis was carried out manually using a speech act categorization table based on the dialogue transcript. Each utterance was matched with the criteria of each type of illocution. For example, an utterance such as "I promise, I will always take care of you" is classified as a commissive speech act because it shows the speaker's promise. Meanwhile, "Don't miss me. It's hard. Let me do it," is categorized as a directive with an indirect form and poetic nuances.

This analysis takes a detailed approach to linguistic elements such as sentence structure, word choice, intonation, and the emotional expressions accompanying each utterance, recognizing that these factors are essential in conveying meaning. By examining how these components interact within dialogue, the study provides a more comprehensive interpretation of the illocutionary intent behind each speech act, ensuring that meaning is not only understood in isolation but within its broader communicative framework. This approach aligns with the foundational principles of pragmatic analysis, which emphasize that language is not solely about the words spoken but also about how they are delivered and the situational context in which they occur (Grice, 1975). Context plays a crucial role in shaping interpretation, as intonation patterns can alter the intended meaning, emotional cues can reinforce or challenge linguistic intent, and word choice can reflect underlying social, cultural, or psychological influences. By integrating these factors, this study advances a multidimensional perspective on illocutionary speech acts, demonstrating that verbal exchanges in cinematic dialogues are not merely linguistic constructs but also reflections of deeper relational dynamics, communicative strategies, and social identity formation. Through this analytical lens, the research provides insights into how film language both mirrors and influences real-world speech patterns, contributing to broader discussions on the interplay between language, media, and interpersonal communication.

This method is in line with various previous studies that emphasize the importance of analyzing speech in film or drama texts as media that are rich in linguistic and cultural meaning (Arifin, 2020; Suryawinata & Hariyanto, 2021). Thus, the approach used in this study is holistic, encompassing linguistic, social, and cultural dimensions. By considering these aspects, this research method is believed to be able to provide significant contributions to pragmatic studies, especially in applying speech act theory to audiovisual text analysis. In addition, the results of this analysis are also expected to support innovation in the development of film-based teaching materials that are more contextual, interesting, and in accordance with the characteristics of today's young generation.

FINDINGS AND DISCUSSION

The film *Dilan 1990*, a film that lasted more than an hour was very popular during its screening and had shaken the film industry in Indonesia with its interesting story and plot. In this film the character Dilan often displays a form of speech that reflects a typical teenage

communication strategy with a unique, witty, and humorous language style. Based on the results of the analysis of his speech, various types of illocutionary speech acts were found that reflect various functions. Around 50% of the Illocutionary Speech Acts found in the film *Dilan 1990* And will be discussed in detail. In general, there are five types of speech acts according to Searle's classification, namely assertive, directive, commissive, expressive, and declarative, all of which are found in the data, but with different frequencies and functions.

1. Assertive Speech Acts

Assertive speech acts are a linguistic tool used by speakers to express beliefs they hold to be true, and in the film *Dilan 1990*, these acts play a crucial role in shaping Dilan's character and interactions. The data indicates that assertive speech acts appear 12 times out of a total of 50 utterances, making up approximately 24% of the observed speech acts. These acts allow Dilan to communicate his thoughts and perceptions in a manner that is both straightforward and subtly persuasive. For example, his statement, "Milea, You're Beautiful But Too Bad I Don't Love You Yet," serves as an assertive speech act because it expresses his personal judgment of Milea's beauty, while simultaneously maintaining an air of unpredictability and humor. This unique way of delivering factual statements keeps his interactions engaging and adds a playful element to his conversational style. Another example, "I'm not a good kid but you can still be with me," not only conveys an informative assertion about his self-perception but also reflects his emotional openness and confidence in his own identity. Through these utterances, Dilan demonstrates how assertive speech acts function beyond simple statements of fact they also shape his self-image and contribute to the relational dynamics between himself and Milea.

In the broader study of speech acts, Searle (1976) identifies assertive speech acts as fundamental expressions of the speaker's epistemic stance toward a given proposition, reinforcing the idea that speech is not merely a vehicle for conveying information but also a means of establishing interpersonal relationships. Dilan's assertive speech acts, in particular, carry an illocutionary function that blends personal opinion with a seductive and lighthearted nuance, creating a conversational style that is both intimate and engaging. His statements do not simply assert truth; they also invite Milea to engage in his worldview, subtly influencing how she perceives their relationship. This strategic use of language reflects broader communication patterns among youth, where assertiveness is often combined with humor and emotional depth to build connections. As a result, the study of Dilan's assertive speech acts provides valuable insight into how linguistic forms contribute not only to character development in film but also to real-life interactions, where language serves as a powerful tool for self-expression, persuasion, and relationship-building.

2. Directive Speech Acts

The most dominant speech act in the data is the directive speech act with a frequency of 15 times or 30% of all speech. Directive speech acts refer to the type of speech that aims to influence the behavior of the person you are talking to, whether in the form of requests, orders, advice, or prohibitions. In the context of the film *Dilan 1990*, the dominance of directive speech acts shows how Dilan forms a character who is active, takes initiative, and has a tendency to direct or control communication situations. For example: "Don't Miss Me Badly, You Won't Be Strong, Let Me Do It" This sentence explicitly forbids the person you are talking to from missing him, while implicitly stating Dilan's readiness to bear the emotional burden. This speech is very distinctive and iconic, because it combines directive functions with deep emotional nuances. Another example is "I don't want you to have a headache".

This sentence, despite lacking a direct command, subtly functions as a prohibition, showcasing Dilan's ability to employ persuasive communicative strategies without resorting to

explicit authority. His speech is distinctive and iconic because it seamlessly merges directive functions with deep emotional undertones, making his way of speaking both compelling and uniquely memorable. In pragmatic analysis, directives are not always conveyed through imperative structures but can also emerge in more indirect and nuanced forms, depending on contextual factors and the relationship between interlocutors. Dilan exemplifies this principle by employing a gentle yet assertive language style, allowing his speech to maintain strong illocutionary power without sounding forceful. His choice of words creates an implicit persuasion that influences the listener's response while preserving an air of emotional intimacy. Moreover, the prevalence of directive speech acts in his dialogues illustrates his interpersonal dynamic, which is both protective and subtly dominant. Through this strategic use of language, Dilan not only asserts his position within conversations but also reinforces his charismatic presence, crafting a communicative style that resonates deeply with those around him.

3. Expressive Speech Acts

Expressive speech acts appeared 10 times or 20% of the total data. This type of speech act reflects the expression of emotions, attitudes, or feelings of the speaker towards a certain situation. In the film *Dilan 1990*, expressiveness is the main means to build a romantic and affective nuance in the conversation between characters, especially between Dilan and Milea. An example of this speech act is "I'm happy to be together," which directly states Dilan's happiness towards the presence of his interlocutor. In this case, Dilan uses expressive speech acts as a way to show emotional openness, which also strengthens his romantic and poetic character. Dilan, although known to be relaxed and witty, also expresses his feelings several times through expressive speech. For example: "I'm jealous of Milea." This expression is very simple, but full of emotional meaning. In the context of interpersonal relationships, especially between two teenage characters, expressions like this are a form of affective communication that strengthens emotional attachment.

These two expressive utterances show Dilan's emotional side that is not displayed excessively. Linguistically, expressive speech acts do not aim to change the world or directly influence the interlocutor, but rather to communicate the speaker's internal state. In a pragmatic study, Searle (1976) stated that the main function of expressive is to reflect emotional involvement in discourse. Although quantitatively the number is not as many as other types of speech acts, qualitatively this speech act plays an important role in creating emotional closeness between characters. The presence of expressive speech acts in the data also shows that the affective aspect is not ignored in Dilan's interpersonal communication, and even becomes an inseparable part of the communicative strategy he builds.

4. Commissive Speech Acts

Commissive speech acts play a significant role in shaping Dilan's character and interactions in *Dilan 1990*. With 13 occurrences, comprising 26% of the total data, these speech acts illustrate how Dilan binds himself to future actions, whether in the form of promises, oaths, or intentions. One striking example is his statement, "Never say someone hurt you, or that person will disappear." Beyond expressing a commitment, this utterance conveys Dilan's protective instincts toward Milea, reinforcing his role as both a devoted and enigmatic figure in her life. Through this speech act, Dilan does not merely declare an emotion or provide information; he asserts his willingness to act in defense of Milea's well-being. This expression encapsulates how commissive speech acts serve as a medium for emotional responsibility, demonstrating how Dilan's words carry weight beyond the present moment. His statements not only establish trust but also reinforce interpersonal bonds, making speech acts a crucial component of his unique communicative style.

Another example of Dilan's use of commissive speech acts is found in his casual yet deeply meaningful statement, "I'll come at four. If not, it means I'm on my way." While at first glance this utterance may seem playful, it inherently carries the illocutionary force of a promise, assuring Milea of his commitment to meeting her while introducing a humorous touch. This blend of commitment and lightheartedness is characteristic of Dilan's speech patterns, where certainty and emotional connection are intertwined with subtle humor. His choice of words softens the assertiveness of a direct promise, making it feel natural and engaging rather than rigid. Such linguistic strategies highlight the complexity of commissive speech acts, demonstrating that promises do not always need to be explicit to be binding. Instead, Dilan's expressions illustrate how language can function as both an interpersonal commitment and an instrument of charm, reinforcing the depth of his character while shaping his interactions with Milea.

5. Declarative speech acts

In the film *Dilan 1990*, declarative speech acts, The last speech act and is the type of speech act that appears the least compared to other types of speech acts. Based on the results of the analysis of 50 speech data taken from Dilan's dialogue, only one example of a relevant declarative speech act was found, which is 2% of the total data. The most striking example is when Dilan says, "I am a combat commander." This utterance not only functions as a form of self-expression, but also as a linguistic act that creates a new social reality, namely the determination of Dilan's status or role in his social community, although it is informal. In the context of Searle's theory (1976), declarative speech acts aim to change social status or reality through language, usually carried out by someone who has institutional authority. However, in this film, although Dilan does not have formal power, he has symbolic authority in the teenage friendship community, so his statement still has a declarative effect in a limited social realm. The utterance successfully creates a new identity that is socially recognized among his friends, while strengthening Dilan's character as a charismatic, dominant, and influential figure in his peer group. Thus, although the number is very minimal quantitatively, declarative speech acts in this film still play an important role in the formation of the identity and social relations of the main character.

The results of the analysis of the speech of the character Dilan in the film *Dilan 1990* show that language does not only function as a tool to convey information, but also as a means of building interpersonal relationships, reflecting personality, and developing communication strategies. Dilan as the main character uses language in a unique way that combines logic, humor, and emotional appeal. The diversity of types of illocutionary speech acts used by Dilan proves that in one fictional character alone, a speaker can play many roles: as a conveyor of information (assertive), director of action (directive), commitment maker (commissive), expresser of feelings (expressive), to creator of social identity (declarative). This confirms that the function of language cannot be separated from the social context and the characteristics of the individuals who use it.

In a pragmatic context, the success of Dilan's speech lies not only in the sentence structure, but also in the ability to manage implicit intentions. Most of the speech he delivers is not direct, but is veiled in metaphors, humor, or light expressions. This reflects the principle of politeness in language and the application of indirect speech acts that show the depth of the character's pragmatic skills. When associated with the socio-cultural context of Indonesian teenagers, Dilan's speech also represents how teenagers form relationships, especially in romantic relationships. The language used is not just a tool to express one's feelings, but also a mechanism to build an impression of oneself and attract the attention of the opposite sex. In this case, the film *Dilan 1990* successfully presents a picture of authentic teenage discourse that can be used as material for linguistic studies and language education.

In addition, from a language education perspective, Dilan's speech can be used as a source of learning to understand speech act practices in real contexts. Teachers and students can explore how one sentence can have different meanings depending on the situation, the speaker's intentions, and the listener's reactions. This is very relevant in context-based language teaching and authentic use. In addition to the linguistic dimension, Dilan's speech cannot be separated from the cultural context in which the character is located. As a teenager in Bandung in the 1990s, Dilan's language style reflects the social characteristics at that time, remaining polite but spontaneous, romantic but still straightforward. His speech is often spiced with humor and typical street poetry. This shows that language is not a neutral entity, but is full of ideological and cultural content. Thus, Dilan's speech acts can be understood not only as a communication strategy, but also as an expression of cultural and social identity.

In addition to building self-character, Dilan's illocutionary speech also functions to strengthen social relations between the characters in the film, especially the relationship between Dilan and Milea. Utterances such as "Don't miss me. It's heavy. Let me do it," are not just forms of emotional expression, but expressive speech acts that contain implicit directive content: influencing the emotions of the interlocutor to feel cared for and comfortable. This shows that speech acts have a strong perlocutionary effect, namely shaping the listener's perception, attitude, and even feelings. In the context of interpersonal communication, this kind of illocutionary power becomes an important affective bridge. In the context of Indonesian language education, the results of this analysis show that film texts can be an authentic and contextual source of learning to develop students' pragmatic abilities. By studying speech acts in films, students are invited to understand that the meaning of language is not only found in sentence structure, but also in the context of use, intonation, and the speaker's intention.

CONCLUSION

This study reveals that Dilan, the central character in *Dilan 1990*, utilizes language as more than a mere vehicle for conveying literal messages it becomes a powerful tool for shaping social relationships, expressing identity, and crafting interpersonal communication strategies. His speech patterns reflect a deep intertwining between linguistic creativity and emotional resonance, allowing him to engage with others in ways that go beyond surface-level interaction. By examining his dialogue through a pragmatic lens, particularly Searle's speech act theory, the study identifies five key illocutionary speech acts present in Dilan's speech: assertive, directive, commissive, expressive, and declarative. Each of these speech acts serves a distinct communicative function, reinforcing Dilan's multifaceted approach to conversation. Assertive speech acts, for instance, allow Dilan to express personal beliefs and opinions in a way that subtly establishes his perspective while maintaining an air of charm and intrigue. His directive speech acts, although not always overtly authoritative, demonstrate his ability to influence others while preserving a playful and persuasive tone. Commissive speech acts reveal his commitment to future actions, often framed through humor or poetic phrasing, emphasizing his emotional dedication in relationships. Expressive speech acts highlight his ability to convey feelings, reinforcing the depth of his interactions and ensuring his words resonate on a personal level with Milea. Meanwhile, declarative speech acts though less frequent serve to redefine relationships and establish significant shifts in social dynamics.

Through this framework, the study underscores how Dilan's speech style contributes to his identity as a figure of linguistic artistry, influencing not just the characters within the film but also the broader audience who engage with his words. His speech patterns reflect a broader sociolinguistic phenomenon, demonstrating how language in popular media can shape real-world communicative trends, particularly among youth. By understanding the interplay between pragmatics and cinematic dialogue, this research offers deeper insight into how speech

acts function beyond theoretical constructs, serving as markers of identity, relationship-building tools, and instruments of cultural influence.

Assertive and directive speech acts are the most dominant forms, reflecting Dilan's confident, persuasive, and initiative-filled communication style. Meanwhile, commissive and expressive forms reflect the emotional side and sincerity in building relationships with Milea, while declaratives, although rare, still appear in the context of broader social relations. These findings indicate that one character can combine various types of illocutionary acts for various communication purposes according to their social and emotional contexts. (kembangkan)

From a linguistic perspective, Dilan's speaking style characterized by indirect speech, subtle sarcasm, and a relaxed yet meaningful tone demonstrates a distinctive pragmatic skill that goes beyond conventional grammatical analysis. His dialogue reveals a sophisticated communicative strategy where meaning is not solely derived from linguistic structure but also shaped by the speaker's intention, the listener's interpretation, and the broader social context in which the exchange occurs. This underscores the necessity of contextual analysis in understanding speech acts within films, as language in audiovisual media functions not merely as a tool for narration but also as a medium for constructing interpersonal relationships, expressing identity, and reinforcing cultural norms. The findings of this study enrich theoretical perspectives on speech acts in popular media, particularly in Indonesian youth films, which frequently exhibit informal language dynamics, pragmatic politeness strategies, and nuanced cultural expressions. Such films reflect evolving communication styles among younger generations, demonstrating how cinematic dialogue can influence real-world interactions. Additionally, this research highlights the importance of pragmatic studies in uncovering implicit meanings and communication strategies within audiovisual texts, offering insights into how linguistic elements contribute to character development, audience engagement, and broader sociolinguistic trends in contemporary media. Through this approach, the study positions film language as a crucial area for discourse analysis, reinforcing its relevance in both linguistic and cultural studies.

RECOMMENDATION

Future researchers are encouraged to conduct comparative studies on speech acts in films with different cultural and social contexts to gain a broader understanding of linguistic variations across genres. By analyzing teen films alongside social dramas, family-centered narratives, or documentary films, scholars can observe how speech acts function within diverse storytelling frameworks. Such comparisons can reveal patterns in pragmatic strategies, politeness conventions, and interpersonal communication styles influenced by genre-specific themes. Additionally, this approach can highlight how speech acts adapt to different narrative goals, reflecting variations in character dynamics, audience expectations, and cultural norms. Expanding research in this area will deepen insights into the interaction between language and cinematic representation.

For educators, especially Indonesian language teachers and linguistics lecturers, the analysis of speech acts in fictional characters from films like *Dilan 1990* can serve as an engaging and innovative learning tool. By studying dialogue, students can explore how language functions in real-life communication beyond standardized texts, fostering critical thinking about pragmatic elements such as intention, context, and interpretation. This approach makes linguistic analysis more interactive, connecting theory with practical examples from popular media. Additionally, integrating film-based discussions into learning can enhance student engagement, encouraging deeper reflection on cultural and social influences in language use while making the study of linguistics more relatable and dynamic.

For curriculum developers and teaching material compilers, integrating film texts into Indonesian language instruction can provide a contextual approach that enhances students' understanding of speech acts and real-world communication. Films like *Dilan 1990* offer rich linguistic examples that illustrate how meaning is shaped by intention, context, and social interactions. By incorporating film-based analysis into lessons, students become more adept at interpreting implicit meanings and applying linguistic concepts in daily conversations. This method encourages engagement, critical thinking, and practical language use, making learning more dynamic and relevant. Additionally, it helps bridge formal linguistic knowledge with contemporary, culturally resonant expressions in media.

For the general public, this study highlights the significance of pragmatic awareness the ability to interpret the speaker's intent within its contextual framework. Understanding not just what is said, but how and why it is said, fosters more nuanced and meaningful interactions. By enhancing this awareness, individuals can engage in more empathetic, effective, and polite communication, reducing misunderstandings and strengthening social bonds. This skill is particularly crucial in everyday conversations, where subtle cues and indirect speech often shape relationships. Encouraging pragmatic sensitivity ensures that interpersonal exchanges are not only accurate but also considerate, promoting a communication culture that values respect and deeper understanding.

For filmmakers and screenwriters, this analysis serves as a valuable reference, highlighting how character language choices significantly influence characterization and audience reception. Authentic, communicative, and socially reflective dialogue enhances narrative depth, making characters more relatable and compelling. When language mirrors real-life interactions, it strengthens audience engagement, fostering an emotional connection with the story. Additionally, well-crafted linguistic choices can reinforce themes, cultural nuances, and character psychology, ensuring that dialogues feel natural and impactful. By integrating pragmatic elements into scriptwriting, filmmakers can create more immersive storytelling experiences, where language becomes a powerful tool in shaping both narrative appeal and character authenticity.

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