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LINGUISTIC EXPLORATION OF EXPRESSIVE ILLOCUTIONARY ACTS IN THE MARVEL ACTION MOVIE SPIDER-MAN: ACROSS THE SPIDER-VERSE

Abstrak

Penelitian ini, yang berjudul “Linguistic Exploration of Expressive Illocutionary Acts in the Marvel Action Movie Spider-Man: Across the Spider-Verse,” mengkaji tindakan ilokusi ekspresif dan manifestasinya dalam komunikasi kontemporer. Tujuan utama penelitian ini adalah untuk mengidentifikasi jenis-jenis tindakan ilokusi ekspresif berdasarkan teori Ronan (2015) dan mengeksplorasi bagaimana tindakan tersebut diaktualisasikan dalam konteks situasi sebagaimana dijelaskan oleh Holmes (2013). Dengan menggunakan metode kualitatif deskriptif, analisis difokuskan pada interaksi karakter melalui dialog film, dengan data yang dikumpulkan melalui metode observasi dan dokumentasi. Hasil penelitian mengidentifikasi delapan kategori tindakan ilokusi ekspresif, yaitu: 4 contoh persetujuan, 15 contoh ketidaksetujuan, 4 contoh kehendak, 7 contoh ucapan terima kasih, 18 contoh permintaan maaf, 7 contoh keluhan tidak langsung dalam bentuk seruan, 5 contoh kesedihan, dan 23 contoh sapaan. Jenis yang paling sering ditemukan adalah sapaan (greeting), yang memainkan peran penting dalam komunikasi antarbudaya. Setiap data dianalisis berdasarkan empat elemen konteks, yaitu partisipan, latar, topik, dan fungsi. Analisis ini menyoroti variasi dalam elemen-elemen tersebut, yang mencerminkan keragaman yang disajikan dalam konsep multiverse.

Kata Kunci: Tindak Tutur, Tindak Ilokusi Ekspresif, Komunikasi Antarbudaya.

Abstract

This study, entitled “Linguistic Exploration of Expressive Illocutionary Acts in the Marvel Action Movie Spider-Man: Across the Spider-Verse,” examines expressive illocutionary acts and their manifestation in contemporary communication. The primary objectives are to identify the types of expressive illocutionary acts based on Ronan’s (2015) theory and to explore how these acts are actualized within the context of situation, as outlined by Holmes (2013). Using a descriptive qualitative method, the analysis focuses on character interactions through movie dialogue, with data collected through observation and documentation. Eight categories of expressive illocutionary acts are identified in the results: 4 instances of agreement, 15 of disagreement, 4 of volition, 7 of thanking, 18 of apologizing, 7 of non-directed complaints in exclamation, 5 of sorrow, and 23 of greeting. Greetings are the most common type and play a crucial role in intercultural communication. Each data point contains four elements of context: participant, setting, topic, and function. The analysis highlights the variations in these elements, which represent the diversity in the movie’s multiverse concept.

Keywords: Speech Acts, Expressive Illocutionary Acts, Intercultural Communication.

INTRODUCTION

Communication refers to the process of transmitting information from an individual or group (the speaker) to others (the listener), either directly or indirectly. This process takes place during interactions when individuals engage with one another. “Direct” communication occurs in face-to-face settings, involving verbal exchanges, such as speaking, as well as nonverbal cues like body language and facial expressions. On the other hand, “indirect” communication is typically facilitated through written materials, social media platforms, or mass media channels.

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The purposes of communication are varied, encompassing the dissemination of information, the exchange of ideas, the issuance of instructions, the expression of emotions, and more. As inherently social beings, humans integrate communication into their daily lives, making it an indispensable aspect of existence.

As social beings, humans communicate to interact with one another, using a shared language to convey and interpret intentions. However, difficulties may arise when the parties involved speak different languages. This issue is particularly evident in intercultural communication, which encompasses interactions among individuals from diverse cultural backgrounds. These differences can manifest domestically, through variations in ethnicity and gender, or internationally, in aspects related to nationality or global regions (Bennet, 2013). The challenge becomes more pronounced when neither party has a shared understanding of English, often regarded as an international language. Consequently, effective communication can only occur when both the speaker and the listener comprehend the same language.

In language-based communication, speech acts serve as fundamental functional units that construct meaning (Cohen, 1996). They are regarded as a form of pragmatic meaning (Sultan, 2023). Leech (2016) defines pragmatics as the study of language use in communication, particularly in relation to the context and situations of the interaction. Within this field, speech acts are recognized as a central element of linguistic analysis. Introduced by Austin in *How to Do Things with Words* (1962), speech acts involve not just uttering words but performing actions. For instance, saying “thank you” not only expresses gratitude verbally but also constitutes an act of conveying appreciation. Speech acts are significant in communication studies due to their frequent occurrence in daily interactions. Austin (1962) identifies three types of speech acts: locutionary, illocutionary, and perlocutionary. This study focuses on illocutionary acts, which are a pivotal component of speech act theory.

Illocutionary acts involve using speech with a specific meaning and purpose (Alston, 2000: 2) reflecting the speaker’s intentions through linguistic expression. Illocutionary acts often lead to perlocutionary effects, where the speaker’s utterance produces a particular outcome (Austin, 1962). Kissine (2008) describes perlocutionary acts as causal relationships, with the utterance serving as the cause. This cause-and-effect nature demonstrates how meaningful speech can shape a listener’s response, whether intentional or not. Illocutionary acts are a complex element of speech acts, varying in form and meaning, particularly in modern communication contexts. Searle (1976) systematically classified illocutionary acts into five categories: assertive, directive, commissive, expressive, and declaration.

Illocutionary acts serve diverse purposes, with this study focusing specifically on the expressive type. Expressive illocutionary acts are used by speakers to convey their emotions (Yule, 1996: 53) or articulate their psychological state (Searle, 1976: 12). Norrick (1978) emphasizes that these acts primarily express the speaker’s emotional and mental state, prioritizing personal feelings over factual information. Ronan (2015) categorizes expressive illocutionary acts into eight types: agreement, disagreement, volition, thanking, apologizing, non-directed complaint in exclamation, sorrow, and greeting. A clear understanding of expressive illocutionary acts supports effective emotional expression, particularly in an era valuing freedom of expression. This ensures individuals can express themselves freely while respecting boundaries that prevent harm. Table 1 provides examples of the different types of expressive illocutionary acts.

Tabel 1. Types of illocutionary acts with examples

No	Type	Example
1	Agreement	I agree with you about that rare perspective.
2	Disagreement	I don’t agree with having seafood for dinner. I don’t like the smell.
3	Volition	We want to see an improvement in the team’s performance.
4	Thanking	Thanks for the food, bro. It was delicious.
5	Apologizing	We apologize for the data error, sir.
6	Non-directed	My gosh! My favorite mug is broken!

	Complaint in Exclamation	
7	Sorrow	Poor our fate , I can't bear to face it any longer.
8	Greeting	Hey Dany, welcome to my village

In addition to the issues that may arise, freedom of expression in the modern era poses its own challenges in understanding the meaning behind it. It is a fundamental right, allows individuals to share ideas, emotions, and information through various mediums, including speech, writing, and art (Emerson, 1972: 163). In the modern era, online platforms like social media have expanded ways to express emotions, but this evolution also increases the risk of misinterpretation. Tone, intonation, and context significantly affect meaning; for instance, "I'm fine" may indicate sincerity, sarcasm, or anger depending on delivery (NeuroLaunch, 2024). Clear communication and sensitivity to context are essential for effective expression in this complex, fast-paced digital age.

The production of expressive illocutionary acts is heavily influenced by the situational context. Holmes (2013) emphasizes that understanding a text or conversation requires attention to the context in which language is used. This suggests that the meaning of language extends beyond its structure, being shaped by the social, cultural, and contextual situations of its use. Holmes identifies key elements of situational context: participants, setting, topic, and function. These elements are crucial for interpreting how expressive illocutionary acts are conveyed, as they provide the necessary background for understanding their meaning. Table 2 outlines the elements of situational context with relevant examples.

Table 2. Elements of Contextual Situation with examples

No	Element	Example
1	Participant	Danny expressed her desire to continue her education in Japan. She was surprised that her mother agreed so easily.
2	Setting	"Hey, let's go home! We need to leave the base camp before the sun sets. "
3	Topic	Celine is confused when faced with a life choice that she cannot make. She wants to pursue her dream of becoming a musician, but on the other hand, she truly does not want to waste her hard-earned medical degree. Topic : the internal conflict about the future.
4	Function	"We will be going on vacation to Bali next month. Please prepare the agenda." Function : the exchange of information and action planning.

Studies on expressive illocutionary acts often analyze various mediums, including movies. This study focuses on the 2023 action movie Spider-Man: Across the Spider-Verse, which offers numerous examples of expressive illocutionary acts. A sequel to Spider-Man: Into the Spider-Verse, this Marvel-inspired movie, written by Phil Lord, Christopher Miller, and Dave Callahan, was released on June 2, 2023 (Lord et al., 2023). Produced by Sony Pictures Animation and Marvel Entertainment, the story follows Miles Morales (Spider-Man) and Gwen Stacy (Spider-Woman) as they team up with Spider-People from other dimensions to confront villainous characters (Kelley, 2022). Renowned for its innovative animation and storytelling, the movie presents rich interactions and complex dialogues, offering valuable insights into expressive illocutionary acts and their narrative roles, making it a relevant data source for this study.

Previous studies have explored speech acts from diverse perspectives, showcasing their theoretical and practical applications. Nastri et al. (2006) examined speech act categories in away messages, focusing on their informational and entertainment functions. Muliawati et al. (2020) analyzed expressive illocutionary acts in the webtoon True Beauty and its Indonesian translation, applying Leech's (1993) theory and Hymes' (2009) translation framework. Putri et

al. (2020) studied illocutionary acts by judges in a model competition, emphasizing cross-cultural differences using Searle's (1979) theory. Firmansyah (2022) investigated expressive speech acts in *To Kill a Mockingbird*, applying theories by Austin (1962), Searle (1976), and Norrick (1978). These studies underline the significance of speech acts, drawing data from diverse sources such as novel, webtoon, competition, and digital communication.

While previous studies have advanced speech act research, they lack integration with the theory of context of situation. To address this, the current study examines expressive illocutionary acts in the 2023 movie *Spider-Man: Across the Spider-Verse*, involving on intercultural communication within its multiverse theme. By applying Ronan's (2015) classification of expressive acts, Holmes' (2013) context of situation framework, and incorporating these newer theories, this research provides a fresh perspective. This integration enriches the understanding of expressive acts.

METHOD

A qualitative descriptive method was used in this study to thoroughly explore and interpret expressive illocutionary acts. This approach, grounded in a humanistic perspective, aims to investigate individuals' beliefs, experiences, attitudes, behaviors, and interactions, focusing on the generation of descriptive, non-numerical data (Pathak et al., 2013). The dialogue script of *Spider-Man: Across the Spider-Verse* served as the primary data source, selected due to its popularity, multicultural character portrayals, and thematic relevance. The study focused on the pragmatic analysis of expressive acts within the context of character interactions. Data were collected through observation and documentation, with the movie being purchased in Apple TV and viewed with English subtitles. Specific dialogues containing expressive illocutionary acts were identified and recorded, with repeated viewings ensuring a comprehensive understanding of the content. The findings were systematically documented for subsequent analysis.

The analysis was conducted by categorizing expressive acts according to Ronan's (2015) theory, with a focus on types such as agreement, disagreement, volition, thanking, apologizing, non-directed complaints in exclamations, sorrow, and greeting. Holmes' (2013) situational context framework was applied to examine participants, setting, topic, and meaning. The frequency of each type of act was calculated to provide a numerical representation. The findings were presented through both narrative explanations and tables, which provided insights into the distribution and significance of expressive illocutionary acts in the movie. An interpretation of the findings was provided, followed by conclusions and suggestions for future research.

RESULT AND DISCUSSION

Through observation and documentation analysis, eight types of expressive illocutionary acts, as categorized by Ronan's (2025) theory, were identified. These include agreement, disagreement, volition, thanking, apologizing, non-directed complaints in exclamations, sorrow, and greeting. A total of 83 instances were recorded during the study. It was observed that greeting emerged as the most commonly occurring expressive act, appearing 23 times, whereas agreement and volition were the least frequent, with only four occurrences each. The detailed findings are summarized in Table 3.

Table 3. Data Findings

No	Types	Amount	Percentage
1	Agreement	4	4,8%
2	Disagreement	15	18,1%
3	Volition	4	4,8%
4	Thanking	7	8,4%
5	Apologizing	18	21,7%
6	Non-directed Complaint in Exclamation	7	8,4%
7	Expressing Sorrow	5	6%
8	Greeting	23	27,8%

	Total	83	100%
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The data presented above outlines the frequency and types of expressive illocutionary acts identified in character dialogues from the movie *Spider-Man: Across the Spider-Verse*. A total of 83 instances were categorized into eight expressive act types. Among these, greeting was the most frequent, comprising 27.8%, emphasizing its prominent role in facilitating communication among characters. Apologizing followed as the second most common act, accounting for 21.7%, underscoring its relevance in interpersonal interactions. In contrast, agreement and volition were the least observed, each constituting only 4.8%, indicating their relative rarity in the analyzed contexts. Other categories, including disagreement (18.1%), thanking (8.4%), non-directed complaints in exclamations (8.4%), and sorrow (6.0%), were moderately represented. These findings highlight the consistent use of emotional expression in the characters' dialogues.

A total of 16 data points, representing eight types of expressive illocutionary acts from *Spider-Man: Across the Spider-Verse*, were analyzed using Holmes's (2013) theory of context. Each data point reflects variations in four key elements: participant, setting, topic, and function, all of which influence the communication dynamics within the movie. As previously mentioned, the eight types of expressive illocutionary acts are produced by the characters, each associated with distinct situational contexts. These variations will be further discussed in the following sections.

1. Agreement

Agreement involves expressing alignment or similarity in feelings, views, or opinions.

- (1) Ganke : "I think your guy got away."
 Miles : "Thanks, I'm on it."
 Ganke : "Yeah, you seem really stressed."
 Miles : "**I agree.**"

This dialogue is classified as an expressive illocutionary act of agreement, in which the speaker acknowledges or concurs with the other person's statement. Miles responds with "I agree" after Ganke points out that Miles seems stressed, confirming his acknowledgment of the situation.

Based on the context of situation, the dialogue involves two participants: the main character, Miles Morales, and his dorm roommate, Ganke. The setting takes place in their dorm room in Brooklyn, Earth-1610, during the day. The topic revolves around Ganke's observation of Miles' stress as he prepares to confront problems caused by his enemy, Spot. The dialogue reflects Miles' sense of urgency, with Ganke commenting on the burden of his responsibilities, and Miles agreeing. The function of their interaction is to highlight the pressure Miles faces as Spider-Man, while also emphasizing their bond and shared commitment to keeping his secret.

2. Disagreement

Disagreement indicates a misalignment in perspectives or opinions and may also express dissatisfaction with an object or proposition being discussed.

- (2) Weber : "You grew up in a struggling immigrant family."
 Rio : "**I'm from Puerto Rico. Puerto Rico is part of America.**"
 Jeff : "**We own a floor in Brooklyn. Struggling? I don't know about struggling.**"
 Weber : "It doesn't matter, you're all struggling."

This dialogue is classified as an expressive illocutionary act of disagreement, as Rio and Jeff contest Weber's claim about their family. Rio emphasizes her background, while Jeff rejects the notion of struggle by stating, "We own a floor in Brooklyn, I don't know about struggling." Their responses demonstrate a firm expression of disagreement.

Based on the context of situation, the dialogue involves Weber, Rio, and Jeff as participants, with Miles also present. The setting is Miles' school in downtown Brooklyn, Earth-1610, during a meeting to evaluate his academic performance and recommend universities. The topic addresses family identity and economic conditions after Weber describes Miles' family as a struggling immigrant household. Rio disputes the "immigrant" label by highlighting her American heritage, while Jeff rejects the term "struggling," emphasizing their ability to own

property in Brooklyn. The function of the dialogue is to convey Rio and Jeff's disagreement with Weber's perspective.

- (3) Miles : "I am 15 years old! I am basically an adult!"
 Rio : "Oh right, right!"
 Jeff : "**You don't even have a driver's license!**"
 Miles : "Neither does mom!"
 Jeff : "Because we live in New York and never plan to leave."
 Miles : "It's my life!"
 Rio : "**It's not your life. It's mine, and your father's, and your abuelos' y abuelas' who put you in this spot that I'd give anything to be in.**"

This dialogue is identified as an expressive illocutionary act of disagreement. While Miles asserts his independence, Rio and Jeff counter his claim by stressing the family's shared responsibilities, reflecting their differing views on his autonomy.

Based on the context of situation, the participants in this dialogue are Miles, Rio, and Jeff, a family addressing emotional conflicts related to Miles' growing independence. The setting is Earth-1610, on their rooftop during the late afternoon, while celebrating Jeff's promotion to captain. The topic revolves around differing views of maturity, sparked by Miles' late return with the cake. Miles claims adulthood, but his parents emphasize his youth and their ongoing responsibility. Jeff counters by referencing Miles' age and inability to drive, while Rio expresses frustration, drawing on cultural values. The phrase "abuelos y abuelas" in Spanish reflects intercultural communication. The function of the dialogue is to explore emotional and generational tensions within the family as they adjust to this transitional phase.

3. Volition

Volition refers to an expression that conveys an individual's hopes, desires, or aspirations.

- (4) Hobie : "Listen to me, bruv, whole point of being Spider-Man is your independence. Being your own boss. You don't need all this!"
 Miles : "Then why are you here?"
 Hobie : "Lookin' out for my drummer is all."
 Miles : "**I want to be in a band. I wanna see my friends and I need a watch to do that.**"

This dialogue is classified as an expressive illocutionary act of volition, where Miles' desire to be in a band and reconnect with his friends is expressed. He mentions the need for a watch to accomplish this goal, and although it has not yet been obtained, confidence in achieving it is conveyed.

Based on the context of situation, the participants in this dialogue are Miles Morales and Hobie Brown, Spider-Men from Earth-1610 and Earth-138, respectively. The setting is Spider-Society, a hub for Spider-People tasked with protecting the Multiverse. After their failure to stop Spot in Pavitr's dimension, they are summoned by Miguel O'Hara. The topic centers on their aspirations within the Spider-Society, with Miles expressing his strong desire to join the community, symbolized by his wish to "be in a band" and his need for a special watch as a tool. The function of the dialogue is to express Miles' aspirations and his longing for recognition within the Spider-Society.

4. Thanking

Thanking or gratitude is a positive expression that conveys appreciation for the kindness, assistance, or recognition received from others.

- (5) Lego Peter : "Miguel, it's Peter. We got an anomaly."
 Miguel : "**Thank you, Peter. You're one of our best.**"

This dialogue is classified as an expressive illocutionary act of thanking, where Miguel expresses gratitude to Lego Peter for his contribution, acknowledging him as "one of our best" in response to the report of an anomaly.

Based on the context of situation, the participants are Miguel O'Hara, Spider-Man from the future (2099), and Lego Peter, Spider-Man from Earth-13122. The setting is Lego Peter's workplace restroom, where he reports an anomaly to Miguel via a special watch. The topic of the dialogue revolves around the appearance of The Spot, a multiverse-threatening antagonist.

Miguel expresses gratitude, acknowledging Lego Peter as “one of our best,” reinforcing trust in his abilities and emphasizing the urgency of maintaining multiverse stability. The function of the dialogue is to highlight cooperation and shared responsibility among Spider-Men in safeguarding the multiverse.

5. Apologizing

Apologizing involves acknowledging mistakes or inappropriate behavior to express regret and relieve emotional tension, reflecting responsibility for causing discomfort.

(6) Gwen : “No! Don’t do that! Miles! It’s just, uh, really delicate.”

Miles : “Alright, jeez.”

Gwen : “**Sorry, I didn’t mean to snap.**”

Miles : “**Okay. All right, I’m sorry.**”

This dialogue is classified as an expressive illocutionary act of apologizing, where Gwen acknowledges snapping at Miles by saying, “Sorry, I didn’t mean to snap.” Miles responds with, “Okay. All right, I’m sorry,” indicating a mutual recognition of their emotions and a shared intention to resolve the situation.

Based on the context of situation, the dialogue involves participants Gwen and Miles, close friends and superheroes from Earth-65 and Earth-1610. The setting is Miles’ home in Brooklyn, Earth-1610, during a celebration for his father’s promotion to Captain. The topic of the conversation centers on Gwen’s special watch, which enables safe travel between dimensions. Miles, eager to explore its features, presses a button on the watch, causing Gwen to panic. This results in a minor misunderstanding and awkwardness, leading both characters to apologize. Their apologies function to acknowledge the unintended mistake, repair their friendship, and allow the conversation to continue at the party.

(7) Miles : “I love chai tea!”

Pavitr : “What did you just say? Chai tea? Chai means tea, bro! You’re saying tea tea. Would I ask you for a coffee coffee with room for cream cream?”

Miles : “**Oh, um, no. I’m sorry.**”

This dialogue is classified as an expressive illocutionary act of apologizing, as Miles admits his mistake by saying, “Oh, um, no. I’m sorry,” after Pavitr humorously corrects his use of the phrase “chai tea.”

Based on the context of situation, the participants are Miles Morales and Pavitr Prabhakar, Spider-Men from Earth-1610 and Earth-50101. The setting is a cafe in Mumbattan, Earth-50101, during the daytime. The topic centers on a misunderstanding of the term “chai,” with Miles saying, “I love chai tea!” which Pavitr corrects, explaining that “chai” already means tea in Hindi. The phrase “chai tea” in this dialogue reflects intercultural communication, as Miles unknowingly combines the redundant English and Hindi terms. Miles, feeling embarrassed, apologizes, saying, “Oh, um, no. I’m sorry,” expressing regret for his mistake. The function of the dialogue is to highlight cultural awareness and communication between individuals from different backgrounds.

6. Non-directed Complaint in Exclamation

Non-directed complaints in exclamations involve expressing dissatisfaction or strong emotions like surprise, anger, or joy through exclamatory words, without directing them at a specific person.

(8) Miguel : “**Ay por dios! He’s got hammerspace!** Lyla! Can you please, you know.”

Lyla : “Nah, you gotta say it first.”

Miguel : “Call for backup.”

This dialogue is classified as an expressive illocutionary act of non-directed complaint in exclamation, as Miguel exclaims, “Ay por dios! He’s got hammerspace!” to express annoyance or surprise, using Spanish to intensify his emotional response.

Based on the context of situation, the participants are Miguel O’Hara from Earth-928 and his assistant Lyla both members of the Spider-Society, a group of Spider-People from various dimensions tasked with maintaining multiverse balance. The setting is Earth-65, in a history museum in downtown New York at night, during a battle between Miguel and The Vulture, an anomaly that mistakenly entered Gwen’s dimension. The topic of the dialogue revolves around Miguel’s surprise and frustration at The Vulture’s unexpected strength, leading him to instruct

Lyla to call for backup. Miguel's exclamation, "Ay por dios!" (Oh my God!), functions as a non-directed complaint, expressing his emotional reaction to the overwhelming situation. The use of Spanish in this expression highlights intercultural communication and adds depth to Miguel's character while emphasizing the cultural nuances within his emotional response.

7. Sorrow

Sorrow is conveyed through sympathy or lament, often tied to frustration in challenging situations where sadness or disappointment arises.

(9) Peter : "Don't worry. Everything's gonna be okay."

Gwen : "**Don't go. Oh, Peter.**"

This dialogue is classified as an expressive illocutionary act of sorrow, as Gwen expresses sadness and concern through her words, "Don't go. Oh, Peter," revealing her fear of losing him permanently.

Based on the context of situation, the participants in this dialogue are Gwen Stacy and Peter Parker from Earth-65, whose close friends. The setting is a building in downtown New York, Earth-65, at night, where Gwen, as Spider-Woman, defeats a monster that is later revealed to be Peter. The topic of the dialogue focuses on the tragic revelation of Peter's hidden identity and his transformation. Peter's final words, "Everything will be alright," are meant to comfort Gwen before his death, while her response, "Don't go. Oh, Peter," functions as an emotional expression of grief and loss, marking a pivotal moment in her life.

8. Greeting

Greeting is an expression used to welcome someone upon their arrival, conveying warmth and creating a positive impression of their presence.

(10) Miles : "**Yo, wassup, man?**"

Ganke : "Uh. I'm writing an essay."

This dialogue is classified as an expressive illocutionary act of greeting, with Miles starting the conversation by saying, "Yo, wassup, man?" to greet Ganke, which leads to a response regarding his current activity.

Based on the context of the situation, the participants are Miles Morales and his roommate Ganke, close friends whose relationship has strengthened since they started living together. The setting is their dorm room on Earth-1610, a space where they often interact, with Miles preparing to change into his Spider-Man suit. The topic of the dialogue centers around a casual greeting, initiated by Miles saying, "Yo, wassup, man?" The function of this greeting is to reflect the informal and close bond between them. The relaxed language, such as "Yo" and "wassup," highlights the friendly, laid-back tone typical of their strong teenage friendship.

(11) Maria : "**¡Hola! ¡Mira que familia tan hermosa!**"

Rio : "**Hey, chica, ¿Cómo tú estás?**"

This dialogue is classified as an expressive illocutionary act of greeting. Maria begins the exchange with "¡Hola! ¡Mira que familia tan hermosa!" ("Hello! Look at this beautiful family!"), and Rio warmly responds with "Hey, chica, ¿Cómo tú estás?" ("Hey, girl, how are you?"). Both expressions serve to initiate a friendly and welcoming interaction between the characters.

Based on the context of the situation, the participants are Rio, Miles Morales' mother, and Maria, a close relative of the family. The setting occurs in the afternoon on the rooftop of the Morales family home on Earth-1610, where a celebration is taking place for George's promotion to captain. The topic of the dialogue revolves around a warm greeting between distant relatives, with Maria expressing admiration for the family's unity and appearance with the phrase, "¡Hola! ¡Mira que familia tan hermosa!" Rio replies with, "Hey, chica, ¿Cómo tú estás?" The function of the dialogue is to initiate a friendly and welcoming interaction, emphasizing their emotional connection and cultural background through the use of Spanish, thus reflecting intercultural communication.

From the data analyzed above, the differences identified in each element stem from the movie's multiverse concept, which introduces diverse characters from various universes. While certain interactions take place within the same universe, they are set in distinct locations. Notably, the variations in topic and function are more pronounced, as these aspects are significantly shaped by the context of each conversation. The dialogue topics align with the

circumstances encountered by the characters, and the functions of the dialogue correspond to the specific communicative purposes intended in the exchanges. From some of the analyzed instances, elements of intercultural communication are also present, symbolized by the use of foreign languages that reflect the characters' cultural origins.

CONCLUSION

The present study examines the range of expressive illocutionary acts found in the movie *Spider-Man: Across the Spider-Verse*, utilizing Ronan's (2015) theory and applying the context of situation framework outlined by Holmes (2013). Eight distinct types of expressive illocutionary acts were analyzed in relation to four key contextual elements: participants, setting, topic, and function. A total of 83 data points were identified, with 11 instances analyzed in greater depth. The results indicate that greeting is the most frequent expressive speech act, occurring in 23 instances. Apologizing ranks second with 18 instances, followed by disagreement with 15 instances. Thanking and non-directed complaint in exclamation each appear in 7 instances. Expressions of sorrow are found in 5 instances, while agreement and volition are the least frequent, each occurring in 4 instances.

The study also highlights that variations in each element of situational context are strongly influenced by the multiverse theme of the movie. This theme involves numerous characters from various universes, resulting in highly diverse settings and participants in each dialogue. The topic and function of the dialogues also exhibit clear variations, as these are shaped by the diverse conversational situations in each scene. From some of the analyzed instances, elements of intercultural communication are also present, symbolized by the use of foreign languages that reflect the characters' cultural origins. For instance, greetings are expressed in Spanish by certain characters, and there is a misinterpretation by the main character regarding the meaning of the word *chai* in the disagreement instance. This underscores how language can simultaneously facilitate and complicate intercultural understanding.

This study offers significant insights into expressive illocutionary acts and serves as a valuable resource for those investigating this phenomenon within situational contexts. It establishes a basis for future pragmatics research, with opportunities to explore other types of expressive acts, expand analysis to various movie genres, literary texts, or real-world communication settings. The integration of contemporary theories, such as those focusing on non-verbal communication, is encouraged, alongside comparative studies across languages and investigations into the impact of digital technology on language use. In conclusion, this research is intended to contribute to the advancement of pragmatic linguistics, enriching the understanding of how language functions in expressing emotions and fostering interpersonal relationships.

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