

A Pragmatic Analysis of Speech Acts Effects in *Ada Apa Dengan Cinta?* (2002)

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This study examines the pragmatic aspects of speech acts and their perlocutionary effects in the Indonesian film *Ada Apa Dengan Cinta?* (2002). Using selected dialogue scenes as data, the research focuses on how the characters' utterances convey meaning, intention, and the resulting effect on listeners. The analysis applies Leech's politeness principles and distinguishes between locutionary, illocutionary, and perlocutionary acts. Findings show that informal utterances, imperatives, and directives are frequently used to express emotions, assert authority, or influence others' behavior. The study also reveals that the intended perlocutionary effects do not always align with the speaker's goals, highlighting the complexity of interpersonal communication. This research provides insights into how pragmatic strategies function in real-life social interactions as represented in contemporary Indonesian cinema.

Keywords: Speech Acts, Perlocutionary, Effects Pragmatics

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1. Introduction

Language plays a crucial role in social interaction because it allows speakers not only to exchange information but also to perform actions through their utterances. In communication, speakers use language to request, command, express feelings, or influence others' behavior. These actions are known as speech acts and are central to pragmatic studies, as they reveal how meaning is constructed and interpreted in context. Speech acts function as actions performed via utterances and that their interpretation depends on the relationship between speakers and hearers as well as the situational context (Wicaksono, 2018).

Speech acts can be classified into several types, including representative, directive, expressive, commissive, and declarative acts. Each type serves a different communicative function and may generate different responses from listeners. According to Leech (1983), the effectiveness of an utterance is closely related to how speakers manage politeness in interaction. Politeness strategies help speakers convey their intentions while maintaining social harmony and reducing potential conflict. Therefore, understanding speech acts also requires attention to the politeness principles that shape how utterances are delivered and received.

Film is considered an appropriate medium for pragmatic analysis because film dialogue reflects language use in everyday social interactions. Through conversations among characters, films portray emotions, social roles, and interpersonal relationships. In their study of the Thor movie, demonstrate that film dialogue contains various types of speech acts that represent real-life communication. Their findings show that directive and representative speech acts are frequently used to express authority, emotions, and intentions, and that these utterances may produce different effects depending on the context (Lestari & Hartati, n.d.).

Similarly, the importance of speech acts in film dialogue through their analysis of the animated film Frozen. Their study identifies representative, directive, expressive, and commissive speech acts as dominant types used by the characters. They argue that these speech acts contribute not only to conveying messages but

also to shaping character development and advancing the storyline. From a pragmatic perspective, these findings support Leech's (1983) view that speakers select particular strategies, including politeness strategies, to achieve communicative goals within social interaction (Ratna Widayanti, 2018).

Therefore, drawing on previous pragmatic studies that emphasize the role of speech acts in constructing meaning and shaping interaction in film dialogue, this study aims to examine how speech acts are realized and how they generate perlocutionary effects in the Indonesian film *Ada Apa Dengan Cinta?* (2002). By extending the insights of earlier film-based analyses that highlight the significance of speech acts in cinematic communication, this research seeks to provide a deeper understanding of everyday language use as represented in Indonesian cinema (Ratna Widayanti, 2018; Wicaksono, 2018)

2. Method

This study employs a qualitative descriptive method to analyze speech acts and their perlocutionary effects in the film *Ada Apa Dengan Cinta?* (2002). The data were collected by selecting key dialogue scenes that demonstrate interpersonal communication, such as directives, expressives, and requests, focusing on interactions between main characters. Each utterance was transcribed and coded according to its locutionary, illocutionary, and perlocutionary components, following the framework of Searle's speech act theory and Leech's politeness principles (Leech, 1983).

Data analysis was conducted using a pragmatic approach, examining the meaning, purpose, and effect of each utterance. The researcher identified the intended illocutionary force and observed the perlocutionary effect on the listener or character receiving the utterance. The study also considered contextual factors, such as setting, relationship between characters, emotional tone, and social norms, to ensure accurate interpretation. This method allows for an in-depth understanding of how language functions in social interaction within cinematic contexts.

3. Results and Discussion

The analysis of dialogue in *Ada Apa Dengan Cinta?* (2002) reveals that speech acts play a crucial role in shaping social interactions and emotional responses among characters. By applying Searle's speech act theory and Leech's politeness principles, the study explores how utterances convey meaning, achieve communicative intentions, and produce perlocutionary effects in various contexts, ranging from casual conversations to emotionally charged or conflict situations. The selected utterances demonstrate both directive and expressive speech acts, reflecting naturalistic teenage and familial communication.

Table 1. Table of Speech Acts, Locutionary, Illocutionary, and Perlocutionary Outcome in AADC (2002)

Timestamp	Utterances	Illocutionary	Illocutionary	Perlocutionary
05:28	"Udah jangan gw please"	ya bahas terus,	The expression "udah ya" marks a request to end an action, the phrase "jangan bahas gw terus" states a prohibition against continuing to talk about the speaker, while the word "please" functions	Based on Leech's speech act theory, this utterance belongs to a directive speech act because it aims to influence the interlocutor's behavior, namely to stop discussing the speaker. The perlocutionary effect of this utterance is that the interlocutor realizes the speaker's discomfort and then stops the discussion.

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		as a polite appeal to stop the discussion.		
05:37	"Coba mana gitar"	The utterance " <i>Coba mana gitar?</i> " is an interrogative sentence. It appears to be a question asking for information about the guitar's whereabouts. The word " <i>coba</i> " functions as a marker that adds a light request nuance.	The speaker wants the guitar to be given or shown. Thus, although the form is a question, the actual intention is to request an action from the interlocutor.	The perlocutionary effect of this utterance is that a friend takes the guitar and gives it to the speaker. This means the utterance successfully prompted an action rather than merely a verbal response.
09:55	"Mohon tenang dulu"	The word " <i>mohon</i> " functions as a politeness marker, indicating that the speaker does not issue a harsh command but a polite request. The phrase " <i>tenang dulu</i> " refers to the expectation that the students stop making noise and calm down for a moment. Thus, semantically, this utterance conveys a request for the situation to become orderly again.	The teacher does not directly command but chooses a softer request so that students can accept the instruction without feeling harshly reprimanded, as the teacher intends to control students' behavior to stop the noise.	The perlocutionary effect of " <i>Mohon tenang dulu</i> " is that the students become quiet and the commotion stops. This utterance successfully influences the interlocutors' actions, restoring order to the situation.
10:21	"ngga, kamu dicariin pak taufik, mau dikasih hadiah, karna puisi kamu menang ngga"	The content of the utterance conveys information that Rangga is being looked for by Mr. Taufik and will be given a prize because his poem won a competition.	Besides giving information, the speaker actually hopes that Rangga becomes aware of the situation and then approaches Mr. Taufik.	The expected perlocutionary effect is that Rangga goes to Mr. Taufik to receive the prize. However, in the actual context, this effect is not achieved,

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				because Rangga does not approach Mr. Taufik after the utterance.
12:15	"Eh ngomong ngomong kita jadi nonton konser ngga?"	The expression " <i>eh ngomong-ngomong</i> " functions as a casual topic opener, while the word " <i>nggak</i> " at the end emphasizes an informal question form. Semantically, this utterance asks about the continuation or certainty of a shared plan.	The speaker chooses an interrogative form so that the invitation sounds lighter and less forceful. This strategy aligns with Leech's politeness theory, as the invitation is delivered in a way that minimizes pressure on the interlocutors and maintains a relaxed friendship atmosphere.	The perlocutionary effect of this utterance is that the speaker's friends eventually agree and go to the concert together.
14:06	"Ssttt"	The utterance " <i>Ssttt</i> " is a sound expression conventionally used to ask others to be quiet or lower their voice. Although it is not a complete sentence, it has a clear meaning in social contexts such as a library, namely a request to stop making noise.	From a pragmatic perspective, this utterance functions as a directive speech act, because the speaker intends to stop the joking and noise made by the two people. The reprimand is delivered briefly and directly, with the hope that the situation will quickly return to calm.	The expected perlocutionary effect of " <i>Ssttt</i> " is that the two people become quiet. However, in this context, the effect is the opposite: they continue making noise and do not change their behavior. This shows that an utterance can fail to produce the expected perlocutionary effect, even if its meaning and intention are relatively clear. The interlocutors' response depends

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				heavily on attitude, social relations, and how the utterance is perceived.
14:15	"Eh, berisik tau ga"	The word "eh" functions as an attention-getter, while the phrase "berisik tau ga" expresses a direct evaluation of the interlocutors' behavior. Semantically, this utterance conveys that their behavior is considered disturbing.	The speaker intends to stop the noise made by the two people. However, the delivery is quite direct and evaluative, so the utterance not only contains a request to be quiet but also a criticism of the interlocutors' behavior.	The perlocutionary effect of "eh, berisik tau ga" is not the creation of a quiet atmosphere, but rejection from the interlocutors. They feel offended and do not accept being labeled noisy, resulting in an argument between the speaker and the two people.
14:27	"Rangga!"	Although it consists of only one word, this utterance has strong contextual meaning. In a library setting that requires silence, mentioning the name functions as a signal that the ongoing behavior is considered inappropriate for the place.	Thus, semantically, this utterance is a brief reprimand directed at the person involved in the disturbance. The librarian intends to stop the argument and control the situation. The choice to call the name without additional words indicates the speaker's authority and the urgency of the situation. This utterance does not explicitly employ politeness strategies but relies on power relations and institutional context, making it effective without	The perlocutionary effect of "Rangga!" is that everyone involved immediately becomes silent and the argument stops. The utterance successfully produces an instant behavioral change.

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			additional politeness markers.	
14:57	"ga, gw mau ngucapin selamat ya buat lo"	The content of the utterance clearly expresses the speaker's intention to congratulate Rangga. Semantically, this utterance is a statement expressing appreciation or praise.	The speaker intends to convey positive feelings in the form of congratulations. The main goal is not to command or request an action, but to build good social relations through an expression of appreciation.	The expected perlocutionary effect is that Rangga responds, for example by saying thank you. However, in this context, the effect is not achieved because Rangga does not respond at all.
16:36	"Tulis mill!"	The use of a short and direct imperative form reflects the speaker's emotional state. Semantically, this utterance contains an instruction for the interlocutor to write.	The speaker intends to prompt the interlocutor to perform an action, namely writing. The speaker's emotional condition causes the utterance to be delivered without politeness mitigation.	The perlocutionary effect of " <i>Tulis, Mill!</i> " is that the interlocutor immediately writes. This indicates that the utterance successfully produces the intended action.
17:17	"Dengerin ya!"	The word " <i>dengerin</i> " indicates a request or command for the interlocutor to pay attention, while the particle " <i>ya</i> " functions as a softener that makes the utterance sound less harsh. Semantically, this utterance directs the interlocutor to listen to what will be said next.	The speaker intends to manage the friends' attention before telling a story. This utterance functions as a discourse opener and an effort to ensure that the message is heard and understood.	The perlocutionary effect is that the friends stop talking among themselves and start paying attention to the story.
22:10	"Lo bukannya suka otomotif?"	This utterance asks about the interlocutor's	The speaker actually intends to indirectly guide the	The perlocutionary effect does not match the

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		interest in automotive topics. There is no direct command or prohibition; it appears as an ordinary question about preferences.	interlocutor's behavior. By reminding them of their interest in automotive topics, the speaker hopes the interlocutor will move to the automotive book section and stop following the speaker.	speaker's intention. Instead of moving away, the interlocutor becomes confused and questions the meaning of the utterance, choosing to stay with the speaker.	
22:15	"Engga, cuma bahan mading soalnya, takutnya bete"	gw nyari buat aja lo	This utterance provides an explanation that the speaker is looking for materials for a bulletin board and expresses concern that the interlocutor might feel bored.	By expressing concern about the interlocutor's boredom, the speaker subtly encourages the interlocutor to find another activity that better suits their interest, namely automotive topics.	The perlocutionary effect is that the interlocutor eventually moves to the automotive section. The utterance successfully leads the interlocutor to understand the speaker's intention and take the expected action.
25:30	"Bisa ngomong sebentar?"		This utterance asks about the possibility or willingness of the interlocutor to talk briefly. There is no explicit command, making the utterance sound polite and non-coercive.	The utterance has an indirect purpose, namely requesting the interlocutor's willingness to spend time talking. Therefore, it is classified as an indirect directive speech act.	The perlocutionary effect is that Cinta agrees and talks with the speaker.
56:55	"Ngga ada yg bisa saya bantu ya?"		This utterance asks whether there is anything the speaker can help with. The particle "ya" creates a polite and non-imposing tone, making the utterance sound	The utterance has an indirect purpose, namely offering help and opening an opportunity for the interlocutor to assign a task. Thus, it can be categorized as an	The perlocutionary effect is that the interlocutor assigns the speaker to cut cooking ingredient.

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		like an offer rather than a demand.	indirect directive speech act.	
01:04:33	"Cinta, dari alya" sambil memegang telephone	The name " <i>Cinta</i> " functions as a call, while the phrase " <i>dari Alya</i> " provides information about the caller's identity. Although not a complete sentence, the meaning is clear from the situational context.	The utterance not only conveys information but also has an indirect intention, namely encouraging Cinta to answer the phone. By mentioning the caller's name, the speaker signals that the call is important or specifically intended for Cinta.	The perlocutionary effect is that Cinta takes and answers the phone.
01:10:00	"Alya buka pintunya"	The name " <i>Alya</i> " functions as a call for attention, while " <i>buka pintunya</i> " is literally a command. However, the emotional context anger and body language adds an extra meaning: the utterance also contains pressure or threat.	The utterance is delivered not only to request an action (opening the door) but also to assert authority and express anger.	The perlocutionary effect does not align with the father's intention. Alya does not comply and remains locked in the bathroom.
01:15:28	"Kamu usaha cerita lagi deh"	The phrase " <i>nggak usaha</i> " indicates a prohibition or request to stop an action, while the particle " <i>deh</i> " adds a casual and informal nuance. Literally, the speaker asks the interlocutor to stop telling a story.	The purpose of the utterance is to control the flow of conversation so that a certain topic is stopped, in this case to reduce sadness or discomfort.	The perlocutionary effect is that the interlocutor stops telling their family story.
01:16:00	"Sebaiknya kamu masuk, sudah malam"	The word " <i>sebaiknya</i> " indicates	This utterance is an indirect directive speech act, as the	The perlocutionary effect is that the interlocutor follows

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		recommendation or advice, while <i>"sudah malam"</i> provides a reason or justification. Literally, the speaker suggests that the interlocutor go inside because it is already late.	speaker wants to guide the interlocutor to perform an action (going inside) without issuing a direct command.	the suggestion and goes inside.
01:38:58	"Mamet lo diem aja deh met"	The name <i>"Mamet"</i> and repetition <i>"Met"</i> function to attract attention, while <i>"lo diem aja deh"</i> expresses a prohibition or request to stop talking. The particle <i>"deh"</i> adds a casual nuance, even though the context is urgent because they are driving fast.	The name <i>"Mamet"</i> and repetition <i>"Met"</i> function to attract attention, while <i>"lo diem aja deh"</i> expresses a prohibition or request to stop talking. The particle <i>"deh"</i> adds a casual nuance, even though the context is urgent because they are driving fast.	The perlocutionary effect does not match the speaker's intention. Mamet continues talking despite the request.
01:39:01	"Tangan lo minggir deh met"	The name <i>"Met"</i> functions as an attention-getter, while <i>"tangan lo minggir"</i> is a direct command for Mamet to move his hand away. The particle <i>"deh"</i> softens the command slightly.	The speaker wants to force Mamet to stop the disruptive behavior. A direct command is used because the situation is urgent and requires an immediate effect.	The perlocutionary effect is that Mamet stops bothering and becomes quiet.
01:40:37	"Pak bisa bicara sebentar?"	The word <i>"Pak"</i> functions as a respectful address, while <i>"bisa bicara sebentar?"</i> asks for the interlocutor's willingness to listen. Literally, it asks about the	The speaker wants to get an opportunity to talk to the security guard so that the goal (entering the airport) can be achieved. The interrogative form	The perlocutionary effect is that the security guard agrees to talk, opening a channel of communication as intended.

Timestamp	Utterances	Illocutionary	Illocutionary	Perlocutionary
		possibility of talking, but the context shows a more strategic intention.	of is chosen to sound polite and avoid conflict, in line with Leech's politeness principle (Tact Maxim).	

Overall, the analysis shows that utterances in the film function not only to convey information but also to manage social interaction and express emotional states. The findings highlight the close relationship between illocutionary intentions and perlocutionary effects, as some utterances successfully influence listeners' behavior while others fail to produce the expected response. This indicates that the effectiveness of speech acts is shaped by contextual factors such as emotional situations, power relations, and the interpersonal relationship between speakers and hearers.

In addition, the characters frequently adjust their language strategies to achieve communicative goals while maintaining social harmony. Politeness markers, indirect requests, and softened directives are commonly used in informal or emotionally sensitive interactions, whereas direct imperatives appear in urgent or authoritative contexts. These patterns support Leech's politeness theory, which suggests that speakers strategically balance the need to influence others with the need to preserve interpersonal relationships.

4. Conclusion

This study has examined the pragmatic functions of speech acts and their perlocutionary effects in the film *Ada Apa Dengan Cinta?* (2002). The analysis shows that characters frequently use directives, expressives, and other speech acts to convey meaning, express emotions, and influence the behavior of others. The effectiveness of these utterances depends on both the illocutionary intention and the listener's response, highlighting the complex interaction between language, context, and social relationships.

The study also demonstrates that Leech's politeness principles play an important role in shaping communication. Politeness markers, indirect requests, and informal language strategies help characters maintain social harmony while still attempting to achieve their communicative goals. However, perlocutionary effects do not always align with the speaker's intentions, showing that communication outcomes can vary depending on the listener's perception, emotional state, and willingness to respond. Overall, this research contributes to understanding how pragmatic strategies function in cinematic dialogue, providing insight into real-life social interaction as represented in contemporary Indonesian films.

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