

SPEECH ACT IN STRANGER THINGS SEASON 3: A PRAGMATICS STUDY

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ABSTRACT

Speech acts are a type of spoken language and part of pragmatics that occur in both verbal and nonverbal contexts. This study examines the use of speech acts by the characters in *Stranger Things: Season 3*, focusing on illocutionary acts as classified by Searle (1980), which include assertive, directive, commissive, expressive, and declarative speech acts. Using a descriptive qualitative approach, this research analyzes the speech acts found in the characters' utterances to determine their types, frequency, and relevance to characterization. The results indicate that all five types of speech acts appear in the series, assertive (36.18%), directive (36.64%), expressive (24.91%), commissive (1.87%), and declarative (0.40%). Assertive speech acts, which include stating, affirming, and describing, are frequently used by the main characters to convey information and theories. The presence of speech acts in *Stranger Things: Season 3* is also consistent with the creative vision of the Duffer Brothers as directors. The high frequency of assertive and directive speech acts in the study illustrates how characters often face urgent situations that require immediate action, whether in confronting supernatural threats or navigating everyday social interactions. Overall, speech acts in *Stranger Things: Season 3* shape character interactions and drive the plot, consistent with the Duffer Brothers' storytelling style.

Keywords: Speech Act, Illocutionary Acts, Pragmatics, Stranger Things: Season 3, Characterization

ABSTRAK

Tindak tutur adalah jenis bahasa lisan dan bagian dari pragmatik yang terjadi dalam konteks verbal dan nonverbal. Melalui tindak tutur, orang dapat mengetahui bagaimana cara menyampaikan dan memahami maksud atau tujuan dengan benar. Penelitian ini meneliti penggunaan tindak tutur oleh para karakter dalam *Stranger things: season 3*, dengan fokus pada tindak ilokusi seperti yang diklasifikasikan oleh Searle (1980), yang meliputi tindak tutur asertif, direktif, komisif, ekspresif, dan deklarasi. Dengan menggunakan pendekatan kualitatif deskriptif, penelitian ini menganalisis tindak tutur yang ditemukan dalam ujaran para karakter untuk menentukan jenis, frekuensi dan relevansinya dengan penokohan. Hasil penelitian menunjukkan bahwa kelima jenis tindak tutur muncul dalam serial ini, yaitu asertif dengan (36,18%), direktif (36,64%), ekspresif (24,91%), komisif (1,87%), dan deklarasi (0,40%). Tindak tutur asertif yang meliputi menyatakan, menegaskan, dan

menjelaskan sering digunakan oleh para tokoh utama untuk menyampaikan informasi dan teori-teori. Kehadiran tindak tutur dalam *Stranger Things: Season 3* juga sesuai dengan visi kreatif Duffer Bersaudara sebagai sutradara. Tingginya frekuensi tindak tutur asertif dan direktif dalam penelitian ini menggambarkan bagaimana para karakter sering menghadapi situasi mendesak yang membutuhkan tindakan segera, baik dalam menghadapi ancaman supernatural maupun menavigasi interaksi sosial sehari-hari. Secara keseluruhan, tindak tutur dalam *Stranger Things: Season 3* membentuk interaksi karakter dan menggerakkan plot, sesuai dengan gaya penceritaan Duffer Brothers.

Kata Kunci: Tindak Tutur, Tindak Tutur Ilokusi, Pragmatik, *Stranger Things: Season 3*, Penokohan

A. Introduction

Speech acts are type of soken language and part of pragmatics that occur in both verbal and nonverbal context. Yule (1996) defines speech acts as a study of how speaker and listener used language. By speech act, people could know how to convey and understand the intention or purpose correctly, so that the goal of the communication can be reached. In addition, Speech acts are classified into three categories: the first type locutionary acts are the one that involves speaking about anything, the second, illocutionary acts are speech that has hidden meaning in the form of another function from the utterance made by the person who speaks, and the thitd type is perlocutionary acts. It is the type that influences someone. Moreover, illocutionary acts clarify how the entire comment should be

understood inside the discussion. It is closely related to the speaker's intentions as they are communicated verbally. Since illocutionary acts deal with the action a speaker takes to make an utterance, they are considered as an important part of the speech act theory. However, illocutionary acts are categorized in particular ways. Searle (1980) identified five categories of illocutionary acts, namely declaratives, directive, expressive, commissive, and assertive. This study will use a movie to be analyzed because the phenomenon of speech act is not only performed in real life, but also occurs in the movies. An analysis of illocutionary acts in movies can be found in the "Grows Up" Movie, Example:

Lenny: What is the object here? I don't get it. You're on a cruise ship and

you chop people's heads off with a chain saw?"

This conversation represents Lenny's interrogative sentence. The situation is when Leni remains confused about his children playing games on the PlayStation 3. He asked for an explanation regarding the game. This illocutionary act is the type of assertive that has a force for ensuring. Through an analysis of these two scenes, learners can acquire significant understanding of the composition and flow of language in motion pictures. Additionally, the many forms of illocutionary acts enable us to recognize the depth of interpersonal communication in the filmic media. By analyzing the speech acts in films, we can gain a deeper understanding of the artistic endeavors required to build gripping narratives and increase viewer involvement. According to Yunita, Arafiq, Aziz & Sahuddin (2023), when teaching using animation movies, students will get interest, help students to be able to comprehend when they are conducting listening activity, and the students get information from the movie. In short, this method also gives teachers the chance to include film analysis in their

lessons, which helps learners develop their critical thinking abilities.

The core inquiries of this study include describing the types of speech acts are used in serial movie *Stranger Things: season 3*, identifying the most illocutionary acts that the main character used and describing the relevance between characterization and the dominances of speech acts.

The primary objectives of this study are to classify and analyze the different types of speech acts used based on Searle's speech act theory. Furthermore, this research aims to investigate the pragmatic functions of these speech acts in character interactions and their impact on the storyline. This research aspires to offer both theoretical and practical contributions. Theoretically, it serves as a valuable reference for linguistic studies, particularly in pragmatics, by providing insights into speech act usage in popular media. Practically, it enhances audience comprehension of how dialogue in television series is structured to create specific effects.

B. Research Methods

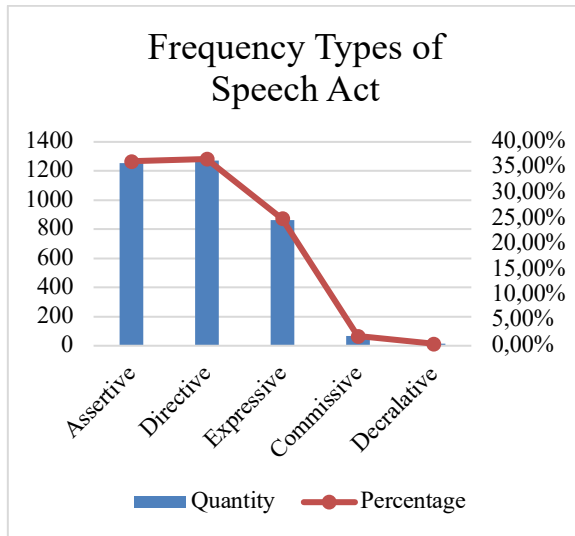
The method used is a descriptive qualitative. A qualitative method was chosen because it would let one fully

analyze speech acts in character dialogues. This research followed the speech act theory proposed by Searle (1980), which classifies illocutionary acts into five categories: assertive, directive, expressive, commissive, and declarative. The study focused on identifying, categorizing, and interpreting these speech acts based on the characters' dialogues. Since qualitative research relies on an in-depth understanding of language, this method allowed the researcher to provide detailed explanations of how speech acts were used in various situations within the series. The study did not involve numerical data analysis but instead concentrated on interpreting speech acts in terms of their linguistic and pragmatic functions. It is also claimed by Creswell, et al. (2017) qualitative methods rely on text and image data, have unique steps in data analysis, and draw on diverse designs. This research project was conducted using data from the serialised film *Stranger Things* Season 3 as the main source of information. The data of the study includes all 8 episodes of season 3, each lasting 50 minutes, and an estimated total of 7,800-10,100 lexical words. The study also focused on the

speech act, which is a type of speech act that is an illocutionary act. The data consists of spoken language utterances in the form of words and sentences in scenes. The dialogues were taken from the official script and verified by watching the series to ensure accuracy in identifying speech acts. The researcher considered both verbal and contextual aspects of the speech in order to correctly classify the speech acts.

C. Findings and Discussion

According to Searle (1979), there are five basic types of actions that people can perform when speaking or uttering. These are as follows: assertive, directive, commissive, expressive, and declarative. After analysis, the writer found that all five types of speech acts are exist in some utterances used in *Stranger Things: Season 3*. The collected data on speech acts classify a total of 3,469 utterances. The details of the data are shown in Graph Bar 4.1.



Bar Graph 4.1 Frequency of Speech Act Found in *Stranger Things: Season 3*

Several data from the series *Stranger Things: Season 3* serves as samples of the various illocutionary acts uttered by the character, with an explanation of each illocutionary act type provided for every sample.

Directive

Eleven : “Mike Stop! Mike Mike, Stop!”

Mike : “What? You don’t like it?”

The locutionary act found in Eleven's speech in the first scene of the film is that she is ordering Mike to stop singing. The illocutionary act of this utterance is directive, as this type of speech act is used to make someone do something. In this utterance, Eleven is ordering Mike to stop singing. The perlocutionary act of this utterance is that Mike stops singing but questions the reason.

Billy : “Hey, Lard-ass! no running on my watch, I gotta warn you again, and you’re banned for life. You wanna be banned for life, lard-ass?”

The locutionary act found in Billy's utterance when he whistles to get attention and then addresses the boys running by the pool: "Hey, lard-ass!" and "No running on my watch. I have to warn you again, and you're banned for life. Do you want to be banned for life, lard-ass?" The illocutionary act type in these utterances is directive. In this case, Billy orders the boys to stop running by saying, "No running on my watch. The perlocutionary act revealed in these utterances is that after Billy speaks, the boy shakes his head. This gesture indicates that the boy does not want to be banned from the pool and shows submission to Billy's authority.

Assertive

Data 1

Max : “Relax, I was teasing I'm obviously perfect and Dustin's obviously lying. Come on, Don Juan.”

Dustin : “Where are you going?”

Max : “Home.”

The locutionary act found in Max's utterance as she explains that she was teasing Lucas, claims that she is perfect, and states that Dustin's comment about Suzie is a lie. At the end of her statement, Max invites

Lucas to go home. The illocutionary act in these utterances is assertive, as it represents the speaker's belief in the truth of a proposition. In saying, "I was teasing. I'm obviously perfect, and Dustin's obviously lying," Max clarifies to Lucas that she is joking, asserts her own perfection, and expresses skepticism about Dustin's statement. The perlocutionary act in this scene is that Max gets up from her seat, helps Lucas stand by offering her hand, and then they leave together, leaving Dustin and Will behind.

Dustin: "Pleasure to meet you. Uh, is - is he here?"

Robin: "Is who here?"

Steve: "Henderson."

The locutionary act found in Steve's utterance in the second episode as he identifies Dustin's presence and calls him by his last name, "Henderson." The illocutionary act in this utterance is assertive because Steve acknowledges Dustin's presence, recognizing him after a long time apart. The perlocutionary act resulting from Steve's utterance is that Dustin approaches Steve, and they laugh together, showing their excitement and happiness at reuniting.

Expressive

El: "It's 9:32. Where are you?"

Mike: "Sorry, I-- I was just about to call I, um... Can't see you today."

The locutionary act found in Mike's utterance in the second episode as he apologizes to Eleven for not being able to meet her that day. The illocutionary act in this utterance is expressive, as it conveys the speaker's psychological state or attitude toward a proposition. Expressive speech acts include emotions such as joy, sadness, anger, or gratitude—examples include thanking, apologizing, congratulating, and condoling. In this case, Mike expresses his apology to Eleven for not being able to meet her. The perlocutionary act resulting from this utterance is that Eleven becomes confused by Mike's statement and questions his reasons.

Dustin: (clearing the whiteboard)

Robin: "Hey, my board. That was important data, shitbirds."

Dustin: "I guarantee you, what we're doing is way more important than your data"

The locutionary act found in Robin's utterance as she calls attention to the fact that her whiteboard has been erased. She states that the erased content is valuable to her and

expresses frustration by calling Dustin and the others “shitbirds.” The illocutionary act in Robin’s utterance is expressive, as she conveys annoyance and frustration. The informal insult “shitbirds” suggests that she is playfully or sarcastically scolding them rather than expressing serious anger. Her words imply that she wants them to acknowledge their mistake and possibly feel bad about it. The perlocutionary act of Robin’s utterance is that Dustin responds dismissively, saying, “I guarantee you, what we’re doing is way more important than your data.” Instead of apologizing or showing concern, Dustin dismisses Robin’s frustration, implying that his task holds greater significance. This outcome suggests that Robin’s attempt to emphasize the importance of her data fails to convince Dustin, who instead shifts the focus back to his agenda.

Commissive

Hopper : “Whiskey. You have whiskey?”

Murray : “No, but I do have vodka.”

The locutionary act found in Murray’s statement, as he offers an alternative option to what Hopper has requested. In the dialogue, Hopper asks if Murray has whiskey, but since

Murray does not have it, he instead offers vodka. The illocutionary act in Murray’s utterance is commissive, as he makes an offer by stating that he has vodka. The perlocutionary act that follows is Hopper waiting for Murray taking a bottle of vodka, pouring a cup for both himself and Hopper, and the two drinking together.

Steve : **“I swear, if anybody hears about this—”**

All : “we’re dead!”

The locutionary act is found in Steve’s utterance, as he makes a serious declaration or warning about keeping their actions a secret. However, his sentence is cut off, as he is interrupted before finishing his thought. The illocutionary act in this utterance is commissive, as Steve implies a consequence or warning related to secrecy. His statement may also function as a threat or caution about the potential repercussions if they fail to stay quiet. The perlocutionary act that follows is the group responding in unison with, “We’re dead!” This reaction suggests that they already understand what Steve is implying, reinforcing their shared awareness of the danger they are in.

Declarative

Mike : Also, we're here to get a gift for you. Just, we couldn't find anything that suited you and I only have, like, \$3.50, so it's hard.

Lucas : "Super hard. It's-- It's expensive."

EI : "You lie. Why do you lie? I dump your ass"

The locutionary act found in Eleven's utterance, as she states that Mike has lied to her, questions his reasons, and declares the end of their relationship. The literal meaning of her words is direct and unambiguous. The illocutionary act in Eleven's utterances contains two types of speech acts: assertive and declarative. When she says, "You lie," Eleven performs an assertive speech act, as she expresses her belief that Mike is being dishonest. In contrast, when she states, "I dump your ass," she performs a declarative speech act, as her words instantly change their relationship status. This declaration functions as both a verbal expression and an action, effectively ending the relationship at that moment.

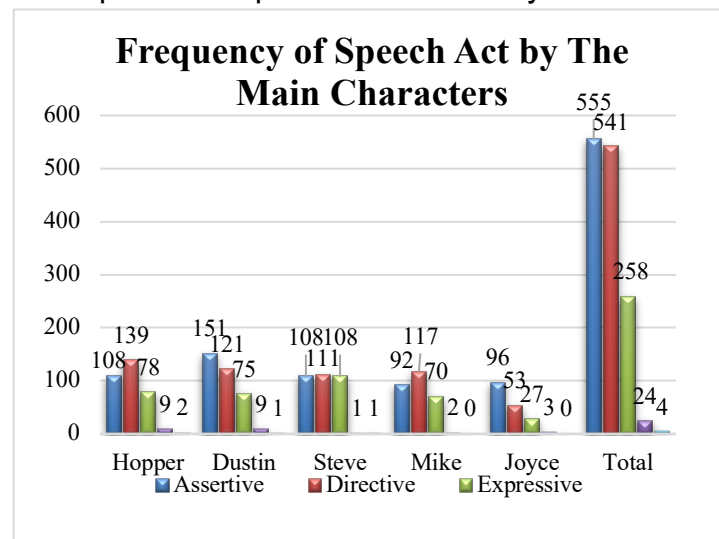
EI : "Against the rules?"

Max : "We make our own rules."

The locutionary act found in Max's utterance, as she asserts that they create their own rules in the game. The illocutionary act in Max's utterance is declarative, as she establishes a new rule in the situation

and asserts their authority over rule-making. The perlocutionary act resulting from this utterance is that El spins the bottle in the opposite direction, following Max's newly declared rule.

An analysis of the speech acts performed by the main characters in *Stranger Things: Season 3* reveals distinctive patterns that reflect both their personalities and their roles within the storyline. The graph below shows that assertive speech acts, such as directives, expressive, commissive, and declaratives, made up most of the dialogue in this descriptive qualitative study.



**Bar Graph 4.2 Frequency of Speech Act
by Main Characters**

Bar Graph 4.4 shows that assertive speech acts occur the most in the dialogue of the main characters in *Stranger Things: Season 3*, with a total frequency of 555 utterances. This category, which includes statements of fact, claims, and opinions,

dominates other speech acts such as directives, expressive, commissive, and declarative. The high frequency of assertive speech acts is evident across individual characters. For example, Dustin demonstrates the highest frequency of assertive acts with 151 utterances, while Hopper and Steve each contribute significantly with 108 utterances. Even Joyce and Mike, with a lower total frequency of utterances, use assertive as their most frequent speech act.

The dominance of certain speech acts in *Stranger Things: Season 3* is heavily influenced by the characteristics and roles of the main characters. Research findings indicate that assertive speech acts are the most frequently used, especially by characters such as Hopper, Dustin, and Steve. This suggests that these characters often state facts, provide information, or express opinions that are consistent with their roles in the story. For example, Hopper, as the police chief, often uses assertive speech acts to provide information or give orders, while Dustin, known for his intelligence and communicative nature, uses them to explain theories and provide scientific explanations. Steve, who initially appears as a self-

centered teenager but later develops into a more caring character, also frequently uses assertive speech acts. Therefore, the dominance of assertive speech acts in the research findings is consistent with the nature and roles of these characters in the show's narrative.

The presence of speech acts in *Stranger Things: Season 3* is also consistent with the creative vision of the Duffer Brothers as directors. The show is designed with a strong emphasis on character depth and interaction, making the use of speech acts in dialogue a reflection of character dynamics and story development. The high frequency of assertive and directive speech acts in the study illustrates how characters often face urgent situations that require immediate action, whether in confronting supernatural threats or navigating everyday social interactions. As a result, the research findings can be said to reflect how directors intentionally shape communication patterns to fit the atmosphere and conflicts they want to create in the series. Furthermore, the relevance of characterization and speech acts in this study is evident in how each main character exhibits

different tendencies in their use of speech acts. Joyce frequently uses expressive speech acts due to her emotional and caring nature toward those around her. Hopper predominantly uses directive and assertive speech acts, reflecting his role as a firm leader. Dustin relies on assertive speech acts because he often explains theories and shares scientific information. Meanwhile, Mike tends to use expressive and commissive speech acts, as he often makes promises and expresses emotions toward Eleven and his friends. As for Steve, he uses a variety of speech acts, reflecting his transformation from a self-centered individual to a more empathetic one. Overall, this research shows that speech acts in *Stranger Things: Season 3* not only reflect the characters' communication styles, but also play a crucial role in shaping their relationships and supporting the plot

E. Conclusion

This study explored the use of illocutionary acts in *Stranger Things: Season 3* by applying Searle's (1980) classification of speech acts. The analysis of 3,469 utterances revealed that all five categories of illocutionary acts were present, with assertive

(1,255) and directive (1,271) speech acts occurring most frequently, followed by expressive (864), commissive (65), and declarative (14). Among the main characters, assertive speech acts were the most dominant, particularly in characters such as Hopper, Dustin, and Steve, who often deliver factual statements, express opinions, and convey strategies or observations.

The prominence of assertive and directive acts reflects the high-stakes, problem-solving nature of the series, in which characters frequently exchange information or issue commands to respond to supernatural threats and personal conflicts. Moreover, the study confirms that character roles influence speech act usage: Hopper's assertiveness aligns with his authoritative role, Dustin's informative tone fits his intellectual persona, while Joyce and Mike rely more on expressive and commissive acts to show emotional depth. These findings support the notion that the use of speech acts is not only a narrative device but also a reflection of character development and interaction. This study demonstrates how pragmatics can be applied to media discourse analysis and suggests that speech act patterns in film or television scripts can offer meaningful insight into storytelling techniques and character construction.

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