



## **Representatives Illocutionary Acts by the Main Character Found in Fast X Movie**

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### **Abstract**

This study aimed to analyzing illocutionary acts found in Fast X movie. This study entitled "Representative speech Acts found in the main character in Fast X Movie" discusses speech analysis based on the concept of speech acts of the main character. Each utterance shows three types of speech acts namely locutionary, illocutionary and perlocutionary. However, this study only focuses on the discussion of illocutionary speech acts because the meaning and specific purpose of a person's utterance are described in detail, so that the meaning of an utterance can be understood better in certain social interactions. The main theory used in analyzing illocutionary speech acts in this study is the theory of Yule (1996) and supported by the theory of Leech (1983). Fast X movie was chosen as the data source in this study because of the many illocutionary speech acts spoken by the main actors of the movie. The steps of data collection include observing the movie, making notes on illocutionary speech acts, and grouping the data into several subcategories. This analysis shows that Dom significantly utilizes assertions with 64 found. This is various communicative functions as an emphasis on his strategic plan, as well as to build and instill confidence in other characters.

**Keywords:** *communication, fast x, illocutionary act, movie*

### **Abstrak**

Penelitian ini bertujuan untuk menganalisis tindak ilokusi yang ditemukan dalam film Fast X, dengan fokus pada tindak ilokusi karena relevansinya dalam memahami makna dan tujuan komunikasi. Penelitian ini menggunakan teori tindak tutur Yule (1996) dan Leech (1983). Film *Fast X* dipilih sebagai sumber data karena kaya akan tindak ilokusi yang diucapkan oleh karakter utamanya. Proses pengumpulan data dilakukan dengan mencatat dan mengklasifikasikan ujaran ke dalam sub kategori. Hasil analisis menunjukkan dominasi penggunaan pernyataan asertif oleh karakter Dom, dengan 64 temuan. Pernyataan-pernyataan ini berfungsi untuk menekankan strategi dan memperkuat kepercayaan antar-karakter.

**Kata kunci:** *komunikasi, fast x, Tindak tutur kata, film*

### **Introduction**

Communication is the essential foundation for human interaction. It's how people exchange information, express feelings, and build relationships. According to Watzlawick et al (1967), every action can be a message. Communication encompasses a wide range of modalities, including both verbal and non-verbal forms, and occurs

across various contexts, from casual conversations to formal presentation. Communication is fundamentally defined by a transactional process where a source encodes conceptual information into a series of symbols. This coded message is then transmitted to a recipient, who is responsible for decoding these symbols to arrive at a meaningful interpretation. The complexity of communication arises due to several factors, including the context in which it takes place, the cultural backgrounds of the participants, and the specific intentions underlying the messages conveyed. Context plays a pivotal role in shaping interpretation; for example, identical utterances may yield different meanings depending on situational factors, the relationship between interlocutors, and prevailing social norms.

According to Yule (1996), utterances are not solely vehicles for propositional content but are actions themselves, comprising three interrelated dimensions: locutionary, illocutionary, and perlocutionary acts. The locutionary act pertains to producing meaningful linguistic expressions, while the illocutionary act embodies the speaker's communicative intention, performing acts such as asserting, questioning, commanding, or declaring. The perlocutionary act refers to the effects elicited in the hearer. Illocutionary acts can be categorized into five types: representatives, directives, commissives, expressives, and declarations, each fulfilling distinct pragmatic functions within communication. There are five main categories of illocutionary acts: representative, which are defined by their function of obliging the speaker to the truth of presented claim. This class of acts is exemplified by verbs such as stating, describing and affirming.

According to Yule (1996), Representative acts is speakers use to state what they believe to be the actual state of the world. A representative act is defined by the speaker's commitment to the veracity of proposition being expressed. Searle (1976) similarly characterizes this type of illocutionary act as one that conveys the speaker's belief regarding the truthfulness of a particular proposition. Furthermore, representatives are speech acts where the speaker commits to the truth of the expressed proposition. Everyday uses of speech acts are evident in many areas of popular culture, including literature, television programs, films, and theatrical performances (Suryanti, 2020). Movie industry offers a vivid reflection of social life, portraying how people interact and communicate. According to Bordwell and Thompson (2010), a film is essentially a sequence of moving images that together create a unified narrative. Within these narratives, dialogue between characters plays a central role. Through their conversations, various speech acts take place, allowing viewers to observe how language is used to express beliefs, convey information, and perform social functions.

A review of existing literature indicates that a considerable number of studies have explored the concept of speech acts. First study by Arsani et al. (2021) analyzed representative speech acts in Queen Elizabeth II's address, "Queen Urges 'Self-Discipline and Resolve' in Coronavirus Speech." Using Searle's (1976) taxonomy and Yule's (1996) theory to identify how the Queen primarily employed representative acts to inform, reassure, and assert, rather than issuing directives or declarations. The second study conducted by Mbembo et al. (2024) "Representative illocutionary act found in Wednesday Addams movie". They classified 25 representative speech actions into statements of fact, descriptions, assertions, and conclusions based on Leech's (1983) theory and Yule's (1996) classification. This study showed how representative

speech acts significantly shape character dynamics and enrich the plot. The third study, conducted by Maharani et al. (2023) investigated illocutionary acts in the film *Searching* using Searle and Vanderveken's (1985) framework. They found all five major types declaratives, expressives, commissives, directives, and representatives—functioning to convey character intentions, build relationships, and drive the plot. This study shows how these speech acts enrich the narrative and deepen audience engagement.

A fourth study by Dewi, et al. (2022), investigated the illocutionary acts of the main character, Merida, in the film *Brave*. This analysis was conducted using the theoretical framework developed by Searle (1976). These acts often functioned to express Merida's beliefs, justify her actions, and assert her perspective, underscoring their essential role in portraying her determination and individuality. The last study by Henisandiasari et al. (2025) focused on analyzing directive illocutionary acts in the "Doctor Strange" movie. Using Searle and Vanderveken's (1985) as a theoretical foundation. This study identified various directive actions in movie dialogue, such as requesting, informing, urging, commanding, advising, and prohibiting. This study contributes to research by demonstrating the diversity of directive actions in cinematic narratives, illustrating how these actions function to develop plot and shape character interactions.

A comparison highlighting the similarities and differences between this study and prior research is pretended as follows. First study by Arsani et al. (2021) and this study explore representative speech acts. However, Arsani et al. analyzed speech utterances the current research investigates dialogue in movie. Second, Mbembo et al. (2024) similarly examined representative speech acts in movie. The difference is that they studied various films broadly, whereas this study concentrates on a single movie, allowing for a more detailed analysis of representative acts in one narrative context. Third, Maharani et al. (2023) explored all five major illocutionary acts in the film *Searching*. In contrast, this study limits its scope to representative acts. Fourth, Dewi et al. (2022) focused on the illocutionary act in *Brave* movie. Meanwhile this study focus on representative acts. Finally, Henisandiasari et al. (2025) analyzing directive acts in *Doctor Strange* meanwhile this study analyze representative act.

This study mentioned above inspired this *Fast X* study because they laid a strong methodological foundation and theoretical validity. These studies consistently show that Yule's (1996) and Leech's (1983) illocutionary act theory is an effective framework for analyzing dialogue in various contexts, both political and cinematic. Thus, they provide a strong foundation for applying the same theory to the film *Fast X*. Previous studies also motivate this research because they have created a significant research gap. Although numerous studies have examined illocutionary acts in films such as *Wednesday*, *Searching*, *Brave*, and *Doctor Strange*, none have investigated the linguistic strategies employed in the film *Fast X*. The main issue addressed in this study is the absence of analysis of the illocutionary acts carried out by the main characters in *Fast X*, which constitutes a significant research gap. Accordingly, the purpose of this study is to identify, classify, and analyze the illocutionary acts in the film and to interpret their communicative functions within the narrative. By filling this gap, the study aims to provide fresh perspectives on how speech acts function in

intense action movies, thereby making a significant contribution to the field of pragmatic studies.

## Method

The data was analyzed using a descriptive qualitative method. According to Creswell and Creswell (2017), qualitative methods involve collecting and interpreting open ended data to deeply explore meanings and experiences within their natural contexts. The collected data were classified into one types of illocutionary acts that is representatives. Data collection was conducted through documentation and observation methods. The documentation method involved downloading the movie from the Internet. The observation method was carried out in several steps: (1) watching the movie, (2) classifying the illocutionary acts that could be analyzed, and (3) taking notes on every conversation that could potentially serve as data. The collected data were then analyzed using a qualitative approach. The data were classified into one type of illocutionary acts based on the theory proposed by Yule (1996). The analysis continued with a purpose driven examination of the illocutionary acts employed by the main characters in the movie. The focus was specifically on the body language exhibited by each character during their dialogues, utilizing Yule's (1996) and Leech (1983) theoretical framework. The results were presented using formal methods, which included a table to illustrate the percentage of different types of illocutionary act elements identified in the conversations throughout the movie. Additionally, informal methods were employed to provide a comprehensive understanding of the data.

## Result and Discussion

This study found 103 representative illocutionary act data contained in four representative types: 20 data found as statements of fact, assertions as 64 data, conclusions as 2 data, 5 data found as descriptions, and 12 data found as Predictions. The variety of representative illocutionary deeds identified in the script for the film “Fast X” is distributed as a percentage in the table below.

**Table 1.** Representatives illocutionary act found in Fast X Movie

Illocutionary acts	Types of Representatives illocutionary act	Frequency
Representative	Statement of fact	20
	Assertions	64
	Conclusions	2

	Descriptions	5
	Predictions	12
<b>Total</b>		<b>103</b>

Based on Table 1, the dominant type of representative act identified in the film *Fast X* is the assertion, which appears 64 times. This suggests that the characters frequently express beliefs or claims about events and situations within the narrative. In comparison, statements of fact occur 20 times, predictions 12 times, descriptions 5 times, and conclusions only 2 times. Thus, the findings indicate that assertions constitute the most frequently employed representative act in the film.

**Table 2 . Purpose of illocutionary act found in Fast X Movie**

<b>Types of Purpose</b>	<b>Frequency</b>
Informative purpose	27
Persuasive purpose	26
Face saving purpose	15
Face threatening purpose	24
Expressive purpose	11
<b>Total</b>	<b>103</b>

Based on Table 2, the dominant purpose of illocutionary acts identified in the film *Fast X* is the informative purpose, which appears 27 times. This suggests that many utterances function to provide or clarify information. The persuasive purpose follows with 26 occurrences, followed by face-threatening 24, face-saving 15, and expressive purposes 11. These results indicate that the characters primarily employ their utterances to inform and influence others within the narrative.

## Representatives

This study illustrates the function of representative speech acts, including statements of fact, assertions, conclusions, descriptions, prediction based on Yule's (1996) framework and leech (1983), as detailed in the following discussion:

### A. Statement of fact

The first type of representative is statement of fact. According to Yule (1996), statement of fact is an utterance through which speakers convey information that is presumed to be true. In doing so, speakers present a situation, event, or condition as an objective reality.

#### Data 1



**Picture 1.** Han pointed to Dom's open car engine in the garage while talking.

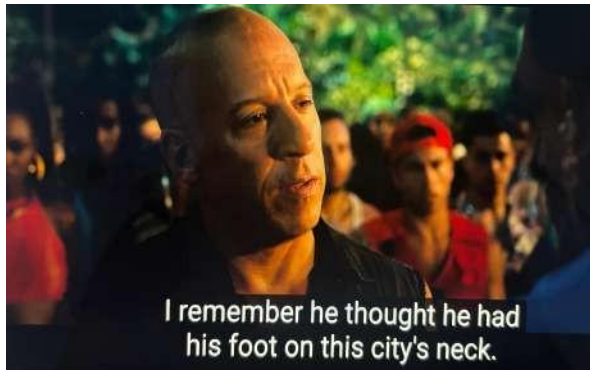
Han: "What's up with this old boat anchor? No fuel injection. I mean, I'd expect something bigger and better from you, Dom.

Dom:" Little B and I are building it together. **The carburetor forces him to listen. That's the problem nowadays. Nobody listens anymore.**"

Han: well, you better watch out.

According to Yule (1996) Dom's utterance, "The carburetor forces him to listen. That's the problem nowadays. Nobody listens anymore" constitutes a representative illocutionary act, more specially a statement of a fact. Dom presents his view of reality by describing how using a carburetor requires attention, implicitly contrasting it with modern tendencies where, according to him, people fail to listen. This utterance conveys his belief about current social attitudes, thus functioning as a statement that depicts the state of the world from his perspective. However, this utterance can also be categorized as having a persuasive purpose in line with Leech's (1983) theory. This is because Dom's speech is not merely about stating a fact; it is designed to communicate and influence the views, attitudes, or behavior of his audience.

## Data 2.



**Picture 2.** Dom stood in the crowd, talking seriously with Dante. Dante: You remember my father?

Dom: Hernan Reyes. Dante: Yes.

Dom: **“I remember he thought he had his foot on this city’s neck.** But you know what happened? I took him down.”

Dante: let’s not argue in front of the children. You are absolutely right.

In Yule (1996) framework, Dom’s utterance “I remember he thought he had his foot on this city’s neck. But you know what happened? I took him down.” Constitutes representative illocutionary act, specially a statement of fact. Dom is recalling and asserting past events as he perceives them namely, Hernan Reyes’s control over the city and Dom’s own role in defeating him. By presenting these statements as factual accounts of what occurred, Dom commits to the truth of the propositions expressed, thus clearly exemplifying a statement of fact within the representative. However, this statement also has a persuasive purpose, in line with Leech’s (1983) theory. Dom’s intent in recounting these events is not merely to provide information but to intimidate and influence Dante’s psychology.

## B. Assertions

The second type of representatives is assertions. Assertions is a form used by speakers to express beliefs, opinions, or assumptions that are considered true, as stated by Yule (1996).

### Data 3.



**Picture 3.** Dom, surrounded by armed men delivered his statement with conviction.

Dante: Well. Brazil is mine. And I own this city. Ooh.

Dom: **“You people think you can buy everything. But you can’t buy the streets.”**

Diogo: We stand with Dom.

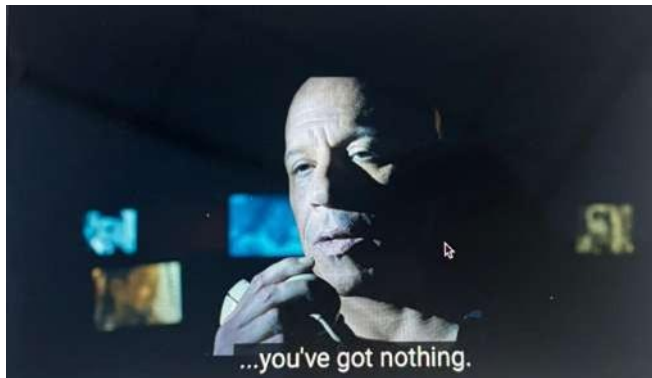
Referring to the theory of Yule’s (1996) Dom’s assertion that “You people think you can buy everything. But you can’t buy the streets.” Serves as representative illocutionary act, specially an assert. This statement occurs in the context, Dom responds to Dante’s claim of ownership over the city by firmly asserting a contrary belief: that the true spirit and ownership of the streets cannot be purchased. Through this statement, Dom commits to his stance on the intrinsic value and loyalty tied to the streets, thereby expressing his conviction as an assertion of what he holds to be true. This statement is persuasive because Dom's main purpose is to convince, challenge, and change Dante's views. He uses this statement to show that Dante's power, which is based on money, is irrelevant or ineffective in the environment he controls. However, this statement also serves a persuasive purpose, in line with Leech’s (1983) theory.

### C. Conclusions

The third type of representatives are conclusions. According to Yule (1996), conclusions are speech acts that summarize something based on previous evidence or information.



**Data 4.**



**Picture 4.** Dom spoke with Dante on the phone, conveying Dante's weaknesses.

Dante: Thanks to you. You know, if you never would have gotten behind the wheel, I'd never be the man that I am today. You built such a beautiful life, filled with love and family. And I never got that chance. Collateral damage, chaos, death. This is your legacy. I'm your legacy.

Dom: "You know what I can't figure out? How someone born so rich chooses the poorest path through life. You got no honor. **Without honor, you got no family. And without family... you've got nothing.**"

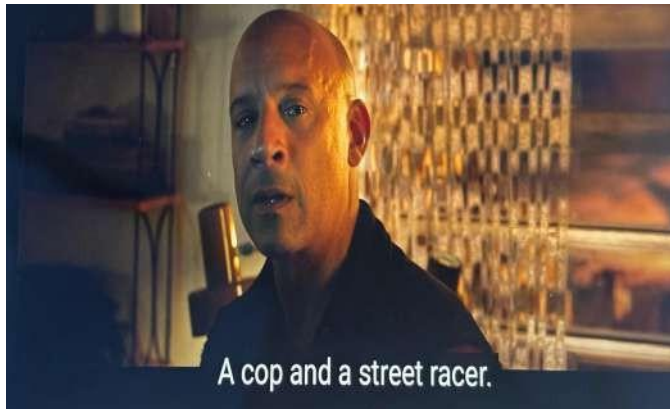
Dante: I have nothing because of you. My future, my family. You stole that from me. And now I'm gonna break yours, piece by piece.

Yule's (1996) theory emphasizes that Dom's utterance, "You know what I can't figure out? How someone born so rich chooses the poorest path through life. You got no honor. Without honor, you got no family. And without family... you've got nothing." Exemplifies a conclusion representative illocutionary act. In this context, Dom critically evaluates Dante's choices and draws a logical conclusion about his moral and social emptiness. By linking the absence of honor of his family, and ultimately to having nothing at all, Dom presents a reasoned summation of Dante's life, committing to this evaluative judgment as a truthful depiction of reality from his perspective. However, Dom's remarks also fall under the category of Face-threatening Purpose according to Leech's (1983) theory. Dom's remarks are designed to directly attack and damage Dante's self-image. He openly criticizes Dante's life choices, accusing him of having "the poorest path through life" and "no honor."

#### D. Description

The fourth type of representatives is descriptions. Yule (1996) emphasizes that descriptions represent a speaker's attempt to provide details or attributes that they consider accurate, in order to enable the listener to understand the relevant conditions or features more clearly.

##### Data 5.



**Picture 5.** Dom used analogies to convince Isabel.

Isabel : We were nothing alike. She was the good sister. Always putting others first. Always doing what was right. Sometimes I would think that the wrong sister died. Why the good one and not me?

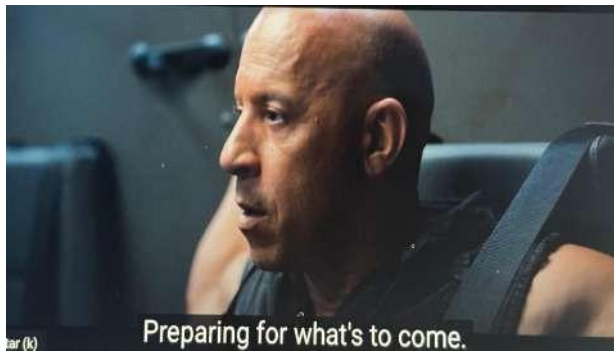
Dom :” You are wrong about not being anything like her. You think that’s what she wants to hear? **A cop and a street racer. I’ll tell you something.** They travel down the same road long enough... and hey realize how much alike they really are. trust me ... I know.”

Isabel : She’s still doing it, isn’t she? She still helping people.

Dom's utterance “A cop and a street racer. I'll tell you something” is an example of an illocutionary act according to Yule (1996). By describing the similarities, they would find if they were on the same road long enough, Dom indirectly describes the relationship between Isabel and her sister. He uses this analogy to convince Isabel that she and her sister have a lot in common, and that Isabel's view of herself as the “wrong sister” is mistaken. This statement is considered a persuasive purpose as described in Leech's (1983) theory. Dom's goal is to soothe Isabel's feelings and persuade her of something, namely that she is like her sister. He supports his argument with the analogy of a "cop and a street racer" and validates it with his personal experience, "trust me... I know," thereby aiming to change Isabel's perception of herself.

## **E. Predictions**

The fifth type of representatives are predictions. According to Yule (1996), a prediction is a conjecture or expectation regarding an event that is anticipated to occur in the future. Such a prediction reflects the speaker's commitment to the likelihood of future events, drawing on their knowledge, experience, or reasoning.



**Picture 6.** Dom sat in the car, responding calmly to Aimes.

### **Data 6.**

Aimes : You should have spent less time with your head under the hood and more time preparing for what's coming. Spies have been replaced by satellites, fighter pilots by drones, intelligence by an algorithm. The days where one man behind the wheel of a car can make a difference are over, Dom. Hell, the days of any man behind the wheel of a car are over. What are you doing?

Dom : **Preparing for what's to come.**

Aimes : Right.

Dom's statement, "Preparing for what's to come," is an example of a representative illocutionary act of a prediction as stated by Yule (1996). Although he did not directly say "it will happen," his statement implied that the future would bring challenges that required preparation. He responded to Aimes' statement about global change by predicting that his actions now would be relevant and effective in the future. This statement, however, also falls under the category of a Face-threatening Purpose, according to Leech's (1983) theory. Aimes previously challenged Dom by stating that his abilities were no longer relevant, which was a direct threat to Dom's self-image. By responding with "Preparing for what's to come," Dom not only rejects Aimes' claim but also reasserts his own capabilities, using this counterchallenge to threaten Aimes' self-image and reaffirm his ongoing relevance.

#### Data 7.



**Picture 7.** Dom reassured the injured Tess that she would be okay.

Isabel : She needs a hospital Dom : You're gonna be okay.

Isabel : I got her. Go save your son. My nephew.

Aimes : I'm not gonna say I'm sorry, so let me do you one better. Let's get your son.

Based on George Yule's (1996) theory of speech acts, Dom's statement, "You're gonna be okay," is a prediction. In this case, he is expressing his belief about a condition that will occur in the future, namely Tess will survive. Dom's statement falls under the category of Expressive Purpose. Leech (1983) argues that the expressive purpose is to reveal the speaker's feelings and attitudes. By saying "You'll be fine," Dom directly expresses his sincere hope and desire that the injured person will be okay.

#### Conclusion

This study provides a comprehensive analysis of representative speech acts in the film Fast X, revealing how these acts effectively contribute to character development and narrative progression. The findings indicate that Dom Toretto's use of assertions serves not merely to convey information, but as a deliberate communication strategy. These assertions primarily aim to reinforce the strategic plans he proposes and, just as importantly, to instill confidence and trust in his interlocutors. Through the strategic use of assertions, Dom strengthens his leadership role within the group's dynamics, as seen in his interactions with Han, Dante, and other characters. Overall, this analysis offers deeper insight into the communicative function of representative speech acts in shaping Dom's character as a dominant and principled leader, as well as in advancing the film's narrative. It highlights the crucial role of dialogue not only in driving the plot but also in defining character identity and dynamics.

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