
**ILLOCUTIONARY SPEECH ACTS IN THE FILM *BUDI PEKERTI*: A
PRAGMATIC STUDY OF MORAL COMMUNICATION**

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Abstract:

This study analyzes illocutionary speech acts in the Indonesian film *Budi Pekerti* to uncover the moral and ethical values embedded in its dialogues. Using a qualitative approach with observation and documentation methods, the research identifies five types of speech acts assertive, directive, commissive, expressive, and declarative based on Searle's (1969) framework. The findings reveal that directive acts (24%) are the most dominant, reflecting the characters' role in giving advice, guidance, and instruction. Furthermore, pragmatic strategies such as direct, emotive/expressive, positive politeness, and persuasive approaches were found, with persuasive and positive politeness as the most frequent. These strategies demonstrate that moral messages in Indonesian culture are often delivered in a respectful and persuasive manner, aligning with Pancasila values such as responsibility, empathy, and social justice. The study concludes that language in films functions not only as a communication tool but also as a medium for moral and cultural education.

Keywords: illocutionary acts, pragmatic strategies, *Budi Pekerti*, moral values

INTRODUCTION

Language has a complex role in human life, functioning not only as a medium of communication but also as a social action that reflects cultural and moral values. According to Austin (1962) and Searle (1969), every utterance contains three dimensions: locution (the literal meaning), illocution (the intended act), and perlocution (the effect on the listener). Among these,

illocutionary acts are central because they reveal the speaker's actual intention and carry social implications. For example, an utterance like *"Please close the window"* is not merely informational, but constitutes a directive act that requires a response. This illustrates how language bridges individual intention and collective social action.

In the Indonesian context, communication cannot be separated from Pancasila as the philosophical foundation of the state. Pancasila reflects the moral values of justice, responsibility, empathy, and respect that guide the social behavior of Indonesian people (Kaelan, 2013). The erosion of ethical language use in the digital era, exemplified by phenomena such as cyberbullying and hate speech, raises concerns about how communication strategies affect moral awareness. In this light, examining language in popular media becomes essential.

The film *Budi Pekerti* (2023), directed by Wregas Bhanuteja, is highly relevant for such a study. The story of Bu Prani, a counseling teacher whose family becomes the victim of online bullying due to a viral video, illustrates how illocutionary acts shape perception, identity, and morality in society. Through its dialogues, the film presents a variety of speech acts—some directive, some expressive, others commissive—that reflect moral communication within the framework of Pancasila values.

Previous research (Ushwatun et al., 2023; Frandika & Edawati, 2020; Hermawan et al., 2022) has analyzed illocutionary acts in Indonesian films but often limited their focus to categorization of acts without fully linking them to pragmatic strategies and moral implications. This study aims to fill that gap by integrating the analysis of speech act types, pragmatic strategies (Brown & Levinson, 1987; Grice, 1975; Bühler, 1934), and Pancasila-based moral values. The novelty lies in highlighting how films function not only as entertainment but also as tools of moral education, reinforcing ethical communication in the digital age.

The purpose of this study is to reveal the moral values contained in illocutionary acts and pragmatic strategies used in the dialogue of the film *Budi Pekerti*. This study aims to collect characters that represent moral communication in the Indonesian social and cultural context. The research focuses on two things: (1) what types of illocutionary acts in the film *"Budi Pekerti"*; and (2) how pragmatic strategies used by characters to achieve their communicative intentions through illocutionary speech acts in *Budi pekerti*. This research is important because it contributes to pragmatic research by integrating the analysis of speech acts, pragmatic strategies, and moral values based on Pancasila. In addition, this research emphasises the role of film as a medium that teaches and provides moral education.

METHOD

This study employed a qualitative descriptive design to analyze illocutionary speech acts in the film *Budi Pekerti*. The approach was chosen because it allows for an in-depth description of linguistic phenomena in their natural context, focusing on the moral and cultural implications of speech acts.

- 1. Data Source.** The primary data were taken from the dialogues in *Budi Pekerti* (2023), particularly utterances that reflect social interaction and moral values. Secondary data were

obtained from literature on speech act theory, pragmatics, and moral communication to strengthen the analysis.

2. Data Collection. Two techniques were used:

- **Observation** – the researcher observed the film closely, focusing on characters’ utterances that contained illocutionary acts. Contextual aspects such as setting and relationships between characters were also noted.
- **Documentation** – transcripts of dialogues were collected and categorized to identify types of speech acts. Supporting documents such as reviews and related research were also examined.

3. Analytical Framework. The analysis followed Miles & Huberman’s (2014) three stages:

- **Data Reduction:** selecting and focusing on relevant utterances that represent illocutionary speech acts.
- **Data Display:** presenting findings in the form of tables that classify utterances according to Searle’s (1969) five types of illocutionary acts assertive, directive, commissive, expressive, and declarative along with pragmatic strategies.
- **Conclusion Drawing & Verification:** interpreting the relationship between speech acts, pragmatic strategies, and moral values based on Pancasila principles.

4. Theoretical Basis. The study is grounded in Austin’s (1962) and Searle’s (1969) theory of speech acts, supported by pragmatic strategies outlined by Brown & Levinson (1987), Grice (1975), and Bühler (1934). This framework enabled the researcher to examine not only the classification of speech acts but also the strategies used by characters to achieve communicative goals in morally significant ways.

RESULTS AND DISCUSSION

A. The type illocutionary acts in the film of “Budi Pekerti”

This study has investigated the term of norms in indonesia that correlate to illocutionary speech acts in film of “Budi Pekerti” in pragmatics study. The focus of this study is only on moral value that found in the film. This is utilizing by qualitative design that used observation technique and documentation in first source. This study has grand theory from (Austin, 1962) this book about “How to Do Things with Words” and (Searle, 1969) to explore the illocutionary speech acts. The following data has foundn in the film of “Budi Pekerti” .

The analysis of fifty speech data from the movie Budi Pekerti shows five categories of illocutionary speech acts, which are adjusted to (Searle, 1969a). The following table shows the classification of assertive, directive, commissive, expressive, and declarative, each with different frequency and percentage. that has illustrate on table 4.1.

Types of Illocutionary in The Film “Budi Pekerti”

NO	Types of Illocutionary	Frequency	Percentage
1.	Assertive	9	18%
2.	Directive	12	24%
3.	Commissive	10	20%
4.	Expressive	10	20%
5.	Declarative	9	18%
	Total	50	100%

1. Assertive

Data : *"Saya cuma ingin membantu anak itu."*
("I just want to help that child.")

Explanation: This shows her genuine desire to help the student. This sentence shows the trait of empathy, which means caring about the suffering of others. This action shows prosocial social interaction, which is a form of support that strengthens the value of solidarity, in the Indonesian socio-cultural context. This finding used the theory of J.L Austin (1962), this statement in social norms shows the value of gotong royong and tolerance, which are components of Indonesian culture. Because Bu Prani's attitude shows concern for the weak, it is in line with the second principle of Pancasila, which is just and civilized humanity. In addition, she revives the value of social justice (the fifth precept), which states that everyone is entitled to fair treatment, including students who are experiencing difficulties. This finding used the theory of (Austin, 1962b). According to found that the movie Tilik uses many speech acts to express social criticism and increase the value of empathy. This correlation shows that movies not only function as entertainment media but also as a place for moral and social thinking. This is in accordance with the purpose of the pragmatics study of moral communication.

2. Directive

Data : *"Jangan terlalu cepat menilai orang."*
("Don't judge people too quickly.")

Explanation: Because Prani's mother instructs her son not to be quick to judge others, Prani's mother's words are an example of a directive speech act. It shows the value of tolerance, which means respecting others without prejudice. Such a recommendation is an example of the Indonesian cultural habit of tolerance, which means refraining from judging something before understanding it. The precept of just and civilized humanity is the 2nd precept of Pancasila, which emphasizes the importance of treating others fairly and with dignity. This finding used the theory of (Austin, 1962). According to (PGRI Sidoarjo et al., 2024), found that speech acts in movies show relevant social and cultural values in addition to describing everyday communication. The journal emphasizes that the types of speech acts-both directive, expressive,

and commissive-have strategic pragmatic functions to shape characters, stories, and moral messages that are implicitly communicated to the audience.

3. Commissive

Data : *“Saya akan mundur dari jabatan saya.”*
(“I will resign from my position.”)

Explanation: Since the speaker is committed to resigning in the future, this utterance is a commissive speech act. It shows integrity, which is an attitude of taking responsibility for one's position and its moral consequences. This statement shows the value of shame and self-respect, which serves as social control in Indonesian culture. Resigning is considered a social responsibility because it maintains the honor of the institution and the individual. This remark usually aligns with the second precept of Pancasila, which means just and civilized humanity, as it shows an ethical and civilized attitude. It also aligns with the 5th precept, meaning social justice, as it prioritizes public interest over private interest. This finding used the theory of (Austin, 1962).

A study conducted by (Hermawan et al., 2022) analyzing commissive speech acts in Imperfect supports this finding. They explained that characters use commissive speech acts, such as promises or decisions, to convey moral values such as responsibility, respect, and willingness to change. In the movie Budi Pekerti, committing to resign from a position is a way to improve social situations and maintain public ethical values in addition to individual actions.

4. Expressive

Data : *“Terima kasih sudah mempercayai saya.”*
(“Thank you for trusting me.”)

Explanation: Bu Prani shows her gratitude for the trust given with this expressive greeting. It shows social awareness and appreciation, which is important to Indonesian culture. One of the customs of tolerance and politeness in Indonesian society is to say thank you. It strengthens harmonious social relations and reflects respect and honor to those in power. In addition, it reflects the value of Pancasila's 2nd principle, which is just and civilized humanity, as appreciating others is a civilized way of behaving. This finding used the theory of (Austin, 1962) In addition, research conducted by (Hermawan et al., 2022) emphasizes how expressive speech acts in the film Imperfect are used to express gratitude, recognition, and empathy, which increase the values of appreciation and kinship. In addition to showing the character's feelings, gratitude in movies conveys the message that appreciation is part of character education that is instilled indirectly by popular media such as movies

5. Declarative

Data : *“Dengan ini saya nyatakan kamu lulus.”*
(“I hereby declare you have passed.”)

Explanation : Since the official authority changes the status of students directly to graduates, this statement is a declarative speech act. It indicates a final, legitimate decision about education. It shows the value of fairness of rewarding effort and achievement without

discrimination in Indonesian culture. The belief in a fair process is demonstrated by the officially announced graduation. This statement emphasizes that all students should be served equally, which is the 5th precept of Pancasila, which is social justice. This finding used the theory of (Austin, 1962). Study, which looked at speech acts in the movie *Tilik*, relates to these findings. The authors found that characters in certain social positions use declarative and directive speech acts when making decisions that have social impact. In some films, there are similarities in the use of utterances by authoritative figures to legally change social circumstances, affecting the perception and status of others. This suggests that utterances, like graduation statements, are tools of symbolic power with moral and social consequences.

B. The use pragmatic strategies by characters to achieve their communicative intentions through illocutionary speech acts in Budi Pekerti

This study explores pragmatic strategies in the second research question. The focus on the second research question is the discovery of pragmatic strategies used by the characters that correlate with illocutionary speech acts. In the discovery of pragmatic strategies, we will use theories from various sources (Austin, 1962; Brown & Levinson, 1983; Bühler et al., 2011; Leech, 1989; Searle, 1969). This research also uses a qualitative design that focuses on observation and documentation techniques. The following is the data that has been found in the movie “Budi Pekerti”.

Based on the analysis of 26 conversational data in *Budi Pekerti* movie, it shows that the characters use 5 pragmatic strategies to convey their communicative intentions. The way the characters change their utterances according to the social environment, interpersonal relationship, and communication purpose is seen in these strategies. Which is illustrated in table 4.2. The following table shows the frequency and percentage of each pragmatic strategy:

Type of Pragmatic Strategy in The Film “Budi Pekerti”

NO	Type of Pragmatic Strategies	Frequency	Percentage
1.	Direct Strategy	4	15%
2.	Emotif/Expressive Strategy	5	19%
3.	Positive Politeness Strategy	6	23%
4.	Persuasive Strategy	10	38%
5.	Bald on Record Strategy	1	4%
	Total	26	100%

1. Emotif/Expressive Strategy

Data : *“Saya cuma ingin membantu anak itu.”*
(“I just want to help that child”.)

Explanation: Mrs. Prani uses assertive speech acts to state her belief that her actions only aim to help in this dialogue. This utterance not only states the truth, but also expresses a feeling of

empathy, showing that her goal is not due to personal ambition. According to (Bühler et al., 2011), emotional/expressive strategies are used when the speaker wants to convey personal emotions or attitudes. In this context, Mrs. Prani shows social concern and humanitarian values, reinforcing the impression that she is acting out of morals rather than interests. This strategy, according to (Searle, 1969), strengthens the assertive function by adding an emotional dimension, making the message closer and more reliable. Moreover, in Indonesian culture, this strategy corresponds to the norms of empathy and tolerance, which improve social relations.

In addition, research conducted by (Hermawan et al., 2022) in the movie *Imperfect* shows that characters use expressive speech acts and emotive strategies to show personal feelings such as appreciation, regret, or emotional support. They argue that these strategies are very important to create meaningful and moral communication, which indirectly provides knowledge to the public through movie stories. The emotive strategies used by Mrs. Prani in the context of *Budi Pekerti* show that language can help create value rather than just sharing information.

2. Direct Strategy

Data : *“Saya tahu saya salah.”*
(“I know i was wrong.”)

Explanation: Because the speaker recognizes his own mistake, this utterance is an assertive speech act. Without defending himself, he makes his point with a direct strategy. This strategy shows honesty and responsibility, important values in Indonesian culture that upholds manners and introspection. (Searle, 1969) states that the direct strategy emphasizes the clarity of the message. In contrast, according to (Brown & Levinson, 1983), this kind of admission of error reinforces the value of integrity even though it threatens the speaker's “face”.

According to (Ushwatun et al., 2023), who studied speech acts in the short film “*Sodara Seng Sedarah*”, also found that speech acts that clearly tell the truth tend to show the values of honesty, social responsibility, and social ethics. This shows that direct strategies have local values as well as morality. The analysis of *Budi Pekerti*'s movie dialog, especially regarding misrepresentation and personality values, can use the journal's findings as reference or support.

3. Positive Politeness Strategy

Data : *“Bukan hanya kamu yang kecewa.”*
(“You're not the only one who's disappointed.”)

Explanation: As it conveys the truth, this utterance is assertive. However, the mother uses a positive friendly strategy to build a relationship with her child. She shows that the child does not feel alone because the disappointment is shared. This strategy builds a close relationship by equalizing emotional positions, according to (Brown & Levinson, 1983). This strategy is in accordance with Indonesian culture that supports empathy and togetherness. Although the utterance actually states a fact, it also strengthens the emotional bond. The message sounds more than a flat statement, with this strategy. According to (Siti, 2023) who analyzed expressive speech acts in the film *Budi Pekerti*, it was also found that the choice of language strategy is very influential in building the dynamics of social relations between characters.

4. Persuasive Strategy

Data : *“Kamu layak mendapatkan kesempatan kedua.”*
(*“You deserve a second chance.”*)

Explanation: This is a bold statement because it expresses Mrs. Prani's beliefs. To encourage the school or community to give a second chance, she uses a persuasive approach. According to (Culpeper, 2011), this strategy is used to influence listeners through moral logic and beliefs. This statement in Indonesian culture shows values such as justice, empathy, and the opportunity to improve. These words also align with the fifth principle of Pancasila, social justice, which emphasizes humane and fair treatment for everyone.

The relevance of persuasive strategies is also reinforced by research conducted by (Hermawan et al., 2022) on the movie *Imperfect*. They showed that the characters in the movie used their expressive body language and persuasive tactics to influence others' views, especially in cases of prejudice or injustice. Ms. Prani not only states her opinion, but also invites people to think more deeply about what justice means.

5. Bald on Record Strategy

Data : *“Kamu harus belajar jujur.”*
(*“You must learn to be honest.”*)

Explanation: Since the parent or speaker is giving a direct order to the child, this utterance is a command. This command is given without pleasantries, compliments, or requests, showing a hierarchical relationship using the bald on record approach. According to (Brown & Levinson, 1983), this approach is effective in situations where clarity is more important than politeness, such as in the relationship between parents and children. The aim is to instill the value of honesty.

CONCLUSION

According to research, there are five types of illocutionary acts found in Buddhist films: assertive, directive, commissive, expressive, and declarative. The results of the analysis show that directive speech acts are the most dominant type, indicating that advice, directions, and warnings are widely used to convey moral messages in films. Meanwhile, assertive speech acts are used to express beliefs, commissive speech acts to show commitment and responsibility, expressive speech acts to express empathy and appreciation, and declarative speech acts to make official decisions. All of these types of speech acts represent moral values such as empathy, responsibility, honesty, and justice, which are in line with the values of Pancasila.

In addition, this study found that the characters in the film ‘Budi Pekerti’ used various pragmatic strategies: direct, emotive/expressive, positive politeness, persuasive, and bald on record. Persuasive and positive politeness pragmatic strategies were the most dominant because they showed a polite and convincing way to convey moral messages while considering the social relationships between speakers. Therefore, the film ‘Budi Pekerti’ not only serves as entertainment, but also as a means of teaching the cultural values and

ethics of Indonesian society. Overall, this study concludes that the film 'Budi Pekerti' uses pragmatic language to communicate morals and teach character.

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