THE INVESTIGATION OF ILLOCUTIONARY ACTS UTTERED BY THE CHARACTERS IN *BRAVE* MOVIE

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ABSTRACT

The research aimed to determine the sorts and most prevalent illocutionary acts used by the characters in the Brave animated movie. The illocutionary act was defined as the purpose for which the speaker utters something. The research focused on the main character and the entire conversation between each character in the movie. The research applied a qualitative method where the data were taken from the script uttered by all of the characters in the Brave movie who uttered the illocutionary acts. The data collection technique was done in five steps; made the data analyzing format, watched the movie and searched the script, read the script repeatedly, identified the utterances, and classified the utterances and meaning into the illocutionary act. The basic theory used was the illocutionary act proposed by Searle and Austin. There were 85 illocutionary acts found in Brave movie, and it was divided into five classifications: representative, directive, expressive, declarative, and commissive. The result shows that there are 10 (11,76%) representative acts, 42 (49,41) directive acts, 0 the commissive act, 19 (22,35%) expressive acts, and 10 (11,76%) declarative acts. As a result, directives are the illocutionary acts that predominate in Brave movie.

Keywords: speech act, illocutionary act, Brave movie

INTRODUCTION

Language conveys thoughts, emotions, and desires through a system of freely generated symbols. It is also the most vital aspect of civilization, a mechanism by which humans acquire information and helps individuals communicate, collaborate, and coexist. In other words, language is a tool of communication that allows people from all over the world to express their thoughts, ideas, and opinions to one another in various ways (Lestari, 2018; Sartika, Marzuqoh, & Majid, 2019; Indrawati, 2021).

Then, communication, especially with emotional expression, is crucial for building and maintaining relationships that convey a human's emotional state not only through the words used but also through the way they utter them (Alhinti, Christensen, & Cunningham, 2021). Humans can communicate effectively via language due to the language itself. Moreover,

Yuniati (2020) has argued that various factors impact language variance, one of which is that the speakers originate from various regions. Aside from social class and cultural background variations, the language itself is utilized for numerous purposes, such as business, education, and communication. In addition, humans utilize language to convey their ideas, emotions, and desires through a system of deliberately constructed symbols.

All communication entails linguistic acts in which the communication is not limited to the image, word, or sentence but instead to the assembly or supply of the speech acts (Searle, 1969). It implies that speech acts are more likely to involve oral than written communication. Speech is when communication happens, and acts suggest the action of the speech. Therefore, people should interpret communication through speech acts (Rahayu, Arifin, & Ariani, 2018; Larasati, Arjulayana, & Srikandi, 2020; Tambunan,

2020).

Moreover, the term pragmatics is how language is used in a social context. Putri and Mariana (2018) have argued that language is the foundation of communication, and pragmatics studies language development and knowledge in general. After that, the term speech act refers to the act of saying something and doing something relevant at the same time. The speech act makes language a valuable tool for communication. Besides, as Chairani, Sofyan, and Hardiah (2020), and Haucsa, Marzuki, and Nuruddin (2020) claim, the speech act is a subfield of pragmatics that focuses on the actions during communication. Then, Irwandi, Hudri, and April (2018) have argued that speech acts are the most intriguing theory in pragmatics and appear to apply to language teaching and learning. A speech act is an action taken by someone when they speak or do something.

It is in line with Hutajulu and Herman (2019), who say that speech acts are studies of language that look at how people use language to do what they want and how listeners figure out what the speaker is trying to say, such as giving statements, commands, or questions. Though the applications of human action analysis are broad, the unilateral application of speech acts is to know; however, people construct messages to speak and build through language, specifically the development and functions of messages. Furthermore, Renaldo (2021) has argued that there is a possibility to consider it as performing an action through language because it embodies the speaker's communicative intention in the production of an utterance.

Moreover, Austin (1969) has argued that there are three styles of speech acts; locution, illocution, and perlocution. First, the locutionary act is an associate act of asserting something, and it is equivalent to claiming bound things attended with bound sense and reference. Second, the illocutionary act is an associate act performed by spoken communication, such as warning and asking, and it accomplishes in oral speech. Torres (2021) has claimed that a speech act imposes the duty to implement a proposition that human is the first to establish connections between speech acts and modals, describing the latter, especially in imperatives, as illocutionary forces that assert, permit, and lay obligations, among others. Besides, it also suggests acting as an act of doing one factor. Third, a perlocutionary act is an associate act finished by spoken communication: making others believe one thing by urging others to try and do one thing or influence others. In other words, the locutionary act refers to producing a meaningful utterance, the illocutionary act to performing an intentional utterance, and the perlocutionary act refers to producing the effect of a meaningful, intentional utterance. Setiawan and Djajanegara (2021) and Fatma and Sundari (2021) have also argued that the illocutionary act is critical for comprehending speech acts. It is connected to the speaker's intention during the conversation, as evidenced by the utterances.

Furthermore, Searle (1969) has continued Austin's theory concerning illocutionary acts by dividing illocutionary acts into five types: representative, directive, expressive, declarative, and commissive. Illocutionary acts are one of speech acts. The illocutionary act is usually the most frequently used in the utterance. It is in line with Kumala (2018), who finds locutionary acts, illocutionary acts, and perlocutionary acts in *Croods* movie, with the illocutionary acts asking and commanding the most frequently used. Then, Ariesta and Simatupang (2019) have asserted that comprehension of literal meaning alone is insufficient; individuals must also comprehend contextual meaning for the message conveyed to make sense. They also discover during their research that the dialogue in the *Death Cure* film contains the five illocutionary acts. Nurdiansyah (2018) has also identified five distinct illocutionary acts in the *Heroes* script, with 6351 instances identified as illocutionary act utterances. This result is consistent with Chairani, Sofyan, and Hardiah's (2020) prior work, which sought to identify the illocutionary act types done by Guerrero in her YouTube videos.

Additionally, the research aims to ascertain the forms of illocutionary acts conducted by the characters in *Brave* movie. The speaker in the initial research demonstrates the representative type by saying and informing. Similarly, the characters in the *Brave* movie exemplify the illocutionary act of speech, representational type, through informing, telling, and persuading, among other things.

The illocutionary arts are found within the movie. The *Brave* movie chronicles the narrative of a royal princess who takes decisions that endanger her family and realm. Few people are willing to challenge tradition, and Merida, the main character in the movie, is one of the rare people who have great bravery. When Merida and her mother debate about Merida's future, Merida makes decisions that have far-reaching consequences she never anticipated. Merida must battle natural forces and ancient curses to rescue her mother and return to her original form. The *Brave* movie is a fantasy comedy created by Pixar Animation Studios and discharged by Walt Disney photos. Once consulting a witch to facilitate, Merida changes her mother into a bear, and then she must undo the spell by herself before it is too late. The movie won three awards: the Golden Globe Award for Best Animated Motion Picture, Best Animated Movie, and Best Animated Motion Picture. As Yuniati (2020) has found in her research, Merida does not employ all the available speech styles; instead, she employs formal, consultative, casual, and intimate styles. Since Yuniati's research has focused exclusively on the main character's speech act, additional research on all characters in the *Brave* movie is necessary.

Considering these remarks, the research objective is on a particular kind of speech act, that is illocutionary act uttered by all characters in the *Brave* movie. As stated in the following analysis question, the most important term to be addressed is (1) determining the type of illocutionary act uttered

by characters in the *Brave* movie; (2) identifying the most common illocutionary act uttered by characters in the *Brave* movie. The research aims to identify and characterize illocutionary activities in the *Brave* movie. Typically, the results contain helpful knowledge about the contexts in which human actions often occur and are fashionable. The analytical results are intended to add to various utterances spoken and contribute to a greater understanding of speech actions, notably the illocutionary act. Professionally, the research findings become the materials for the teacher who needs to show illocutionary acts that are used entertainingly as the movie can be played. Therefore, it is associated with authentic material for them in English teaching.

METHODS

The content analysis is conducted in the research devoted the examining the illocutionary act phenomena in the *Brave* movie. The data are presented descriptively as the descriptive qualitative research approach is used in this research to the data in the individual's written or spoken words (Creswell & Creswell, 2018).

The data collection technique employed in this investigation is document analysis, and the document used is a movie script entitled *Brave*, written by Chapman (2012). Hansen, Stauffer, and Xia (2021) have written that utterance, speaker, and language systems have relied on meticulously collected speech material in which a massive amount of audio content can be obtained. The script analysis is conducted to investigate the content of the documents relevant to the subject investigated (Creswell & Creswell, 2018).

Figure 1 Steps in Data Collection

Additionally, a principle in this script analysis requires a substantial portion of the entire text to ascertain what is contained within. The data are collected in five stages (Figure 1). First, the format of illocutionary acts classification includes representative, directive, expressive, declarative, and commissive. Second, the script is searched, and the

movie is watched. Third, the script is read repeatedly to deeply understand the story within its context. Fourth, the illocutionary acts are identified in the script that follows the format prepared. Finally, the utterances and meanings are classified as illocutionary acts.
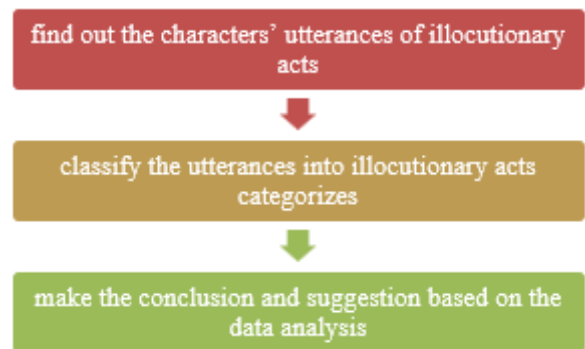

Figure 2 Data Analyses Procedure

Finally, the data are analyzed in three steps (Figure 2). It is started by finding out the characters' utterances of illocutionary acts, classifying them into illocutionary acts categories, and making the conclusion and suggestion based on the data analysis.

RESULTS AND DISCUSSIONS

The findings are discussed by explaining the data from document analysis and divided into five categories from Searle's (1996) classification. The classifications are divided into five categories: representative, directive, expressive, declarative, and commissive. In general, the findings may be classified within Table 1.

Table 1 Illocutionary Act Found

Speech Act Classification	Quantity	Percentage (%)
Representatives	10	11,76%
Directives	42	49,41
Commissive	0	0
Expressive	19	22, 35%
Declarative	14	16,5%
TOTAL	85	100%

First, representative speech acts are those in which the speaker expresses his/her beliefs. As effective communication requires the selection of appropriate words (Marge et al., 2022), people utter representative acts when they need to express their certainty. According to Suyono and Widiastuti (2021), declarative acts are the words people use to inform others about a preposition's precise truth. They are intended to attract attention, convince the listener, and

persuade others. The analyses of the *Brave* movie script include statements of fact, assertions, conclusions, and descriptions uttered by the character in that movie (Searle, 1996) as Kaburise (2012) mentions that these assertions represent the situation and represent reality.

The result reveals ten illocutionary acts, about 11,76% of the data of the illocutionary act (Table 2). As a result of the analyses, the representative found in this movie is a fact, summary, and description. The detailed finding is five summaries and conclusions, two expressions of fact, and three descriptions. For example, in the first illocutionary act (Table 2), the mother says, "Merida, a princess does not place her weapons on the table." It expresses what the mother believes to be the case or not (Yule, 1996).

According to Setiani and Utami (2018), the most prevalent type of illocutionary acts observed in their research is also representative. It demonstrates that the protagonist frequently used his/her utterance to describe states or events in the world as he/she perceives them to be. It is in line with Nurdiansyah (2018), who asserts that the representative act is the most prevalent illocutionary act type in the *Heroes* series because the characters' backgrounds as people with extraordinary abilities have enhanced their characters' strength. Additionally, the strong influence in communicating their ideas through asserting, claiming, and informing has resulted in this illocutionary type being frequently expressed in the series.

Even though the representative act is not the most uttered in *Brave* movie, it is still used by the characters 11 times throughout the movie. Moreover, Firdaus, Amelia, and Lailiyah (2019) have discovered a strong connection between an interviewee's trustworthiness and the types of illocutionary acts they use, and representative is the most common type of illocutionary act because it leads to a lot of less trustworthy words. Akmal, Fitriah, and Zafirah (2020) have also found that the most frequently uttered in Nouman Ali Khan's speeches is a representative speech act which is informing, stating, describing, reminding, and concluding, and they do not find any

declarative utterance. The illocutionary act is also found by Baok, Jayantini, and Santika (2021), who have stated that the representative speech act is the most dominant in Hillary Clinton's speech which most of them are stating.

And then, Maulidiyah et al. (2021) have written that declarative is the most frequently uttered by the speaker to express opinions, notify, state arguments, advise, thank, praise, and criticize as categorized as a representative speech act. Amalia, Hidayat, and Alek (2021) have also found that the preferred type of illocutionary speech act that appears is representative as they focus on someone's speech as a result of the context and the speaker, who is a student speaker on graduation day. The context serves as a tool for initiating the elaboration process to avoid sending meaningless messages. As a result, the speaker's flow should be fluid to progress to the next topic of conversation. A student speaker prefers to use representative and expressive language in his/her speech.

Second, directives are a variety of speech acts that speakers use to induce somebody else to try to do one thing. The analyses of the illocutionary act of directive in *Brave* movie script, including commands, orders, requests, suggestions, invitations, dares, or challenges, whether the utterance has positive or negative meaning as the directive act is precisely what the speaker desires (Searle, 1996; Kaburise, 2012; Gavenila, Arsa, & Pasaribu, 2019). Some functions of directive speech acts are studied, such as ordering, commanding, requesting, begging, beseeching, advising, warning, recommending, asking, inviting, forbidding, allowing, permitting, encouraging, soliciting, and insisting.

The result shows that there are 42 directive acts found, which is about 49,41% of all the illocutionary acts in the *Brave* movie (Table 3). As a result comes out, this kind of illocutionary act appears many times and gets the highest percentage of its appearance in the *Brave* movie. The directive of the illocutionary act includes command, suggestion, order, and request. However, there is no request found in the *Brave* movie.

Table 2 Representative Acts in *Brave* movie

No	Time	Utterance
1	00:10:06,731 --> 00:10:10,442	Merida, a princess does not place her weapons on the table.
2	00:12:14,526 --> 00:12:16,985	Dad! What? I...
3	00:12:40,343 --> 00:12:42,594	I won't go through with it. You can't make me
4	00:13:38,735 --> 00:13:40,527	That's a nice story.
5	00:13:54,584 --> 00:13:57,336	It's marriage. It's not the end of the world.
6	00:14:09,265 --> 00:14:12,518	Aye, you do. You mutter, lass, when something's troubling you.
7	00:16:52,512 --> 00:16:55,972	You look absolutely beautiful.
8	00:37:26,536 --> 00:37:28,537	Interesting flavor.
9	00:42:25,210 --> 00:42:27,586	He's like a hound with that nose of his.
10	01:05:36,850 --> 01:05:38,517	Legends are lessons.

Table 3 Directive Acts in *Brave* Movie

No	Time	Utterance
1	00:01:22,332 --> 00:01:24,417	Come out!
2	00:01:25,294 --> 00:01:27,253	Come on out.
3	00:01:52,362 --> 00:01:54,947	Fergus, no weapons on the table.
4	00:02:13,592 --> 00:02:16,177	Draw all the way back now. to your cheek. That's right.
5	00:02:17,471 --> 00:02:19,472	Keep both eyes open.
6	00:02:20,140 --> 00:02:22,308	And loose!
7	00:02:24,394 --> 00:02:26,729	I missed. Go and fetch it, then.
8	00:03:30,544 --> 00:03:33,337	Merida, come along, sweetheart.
9	00:04:00,824 --> 00:04:02,533	Mor'du! Elinor, run!
10	00:05:59,943 --> 00:06:01,110	Project!
11	00:10:46,771 --> 00:10:49,315	You great... Don't let them lick...
12	00:10:49,399 --> 00:10:50,649	Boys, you're naughty.
13	00:10:50,734 --> 00:10:52,818	Don't just play with your haggis.
14	00:11:20,680 --> 00:11:23,349	Stay out of my food, you greedy mongrels.
15	00:11:24,017 --> 00:11:26,143	Chew on that, you manky dogs!
16	00:14:22,195 --> 00:14:25,197	Speak to her, dear. I do speak to her.
17	00:16:57,642 --> 00:16:59,643	Shush! Give us a turn.
18	00:18:07,754 --> 00:18:10,338	I look fine, woman! Leave me be!
19	00:26:32,174 --> 00:26:33,716	Merida, stop this!
20	00:26:38,013 --> 00:26:40,765	Don't you dare loose another arrow.
21	00:26:50,109 --> 00:26:52,277	Merida, I forbid it.
22	00:27:23,058 --> 00:27:25,268	Michty me! I've just about had enough of you, lass!
23	00:27:40,284 --> 00:27:41,659	This is so unfair!
26	00:38:22,509 --> 00:38:25,427	I'll never be like you. No, stop that!
27	00:38:56,584 --> 00:38:58,877	Go about avenging your leg.
28	00:39:09,389 --> 00:39:12,599	Just take all the time you need to getting yourself right, Mum.
29	00:42:33,801 --> 00:42:34,801	Follow me!
30	00:42:34,886 --> 00:42:36,678	Stop.
31	00:43:00,745 --> 00:43:03,038	Just calm down, lass. What is it?
32	00:43:04,165 --> 00:43:05,290	Spit it out, Maudie!
33	00:44:55,109 --> 00:44:57,444	Come on, Mum.
34	00:46:04,470 --> 00:46:06,179	Maudie, honey, come here! It's all right!
35	00:47:09,785 --> 00:47:13,121	Come out, wisps. Come on out.
36	01:11:21,361 --> 01:11:23,195	Get out of here!
37	01:12:07,657 --> 01:12:08,991	Close the gate!
38	01:13:59,936 --> 01:14:01,019	Get the key.
39	01:16:30,419 --> 01:16:33,004	Watch your blade! You're going to take somebody's arm off!
40	01:16:36,842 --> 01:16:39,427	-Give me a hand over here! Put your back into it, Dingwall!
41	01:17:43,451 --> 01:17:45,118	Mor'du! Kill it!
42	01:23:06,565 --> 01:23:07,940	Show some respect!

In *Brave* movie, directive acts include speech actions used by speakers to persuade others to do something. For example, utterance (1) comes out (Table 3). The mother asks Merida to come out as she is under the table. In this illocutionary act, the speaker wants the hearer to come out that the speaker wants to do something for her.

The directive act is the one that the characters in *Brave* most frequently use. It is consistent with Ramayanti and Marlina (2018), who discovered that *Tangled* movie contains four distinct illocutionary acts: directives, representatives, expressive, and commissive, with directives accounting for 44% of the total. It indicates that the characters in the movie *Tangled* use directives to get the other character to do something, as is also the case in *Brave* movie. Then, Yuniati (2018) does research that focuses on elucidating the classifications and the contribution of directive speech acts investigation in a movie to comprehending the most frequently used expression that gives a command. According to Sembiring and Ambalegin (2019), directives are the most frequently uttered type of illocutionary act because the actor and actress in the movie express their utterances in a direct manner, such as by ordering, requesting, asking, and commanding, as also found in the *Brave* movie. Furthermore, Diner (2020) has discovered that most of her findings are direct directive.

Third, expressive speech acts are those types of speech acts that express how the speaker is feeling at the time. It is also in line with Marge et al. (2022), who state that spoken communication conveys needs, desires, goals, and states. The state encompasses both internal state, such as stress level, level of interest, and overall emotional state, and stance, such as attitudes and intentions regarding the current activity, teammate actions, and particular objects in the environment.

The investigation done in the *Brave* movie script includes greetings, apologies, congratulations, condolences, and expressions of giving thanks (Searle, 1996; Kaburise, 2012).

Expressive act examined in the *Brave* movie includes psychological states such as pleasure, pain, likes, dislike, joy, sorrow, and anger (Searle, 1996; Yule, 1996; Kaburise, 2012), and the data shows that the expressive illocutionary acts found in the *Brave* movie are included only pleasure, likes, dislike, joy, and anger. For example, the utterance in (7) (Table 4) expresses the speaker's feeling as the speaker feels unfair about something that happens to her.

In addition, Sarair, Farsia, and Jannah (2021) have also discovered that the main character in *Zootopia* frequently engages in expressive acts, even though the character also engages in the five categories of illocutionary acts. The expressive act expresses the character's feelings, as also found in the *Brave* movie.

Table 4 Expressive Act in *Brave* Movie

No	Time	Utterance
1	00:10:21,538 --> 00:10:24,081	Mum? You'll never guess what I did today.
2	00:10:39,222 --> 00:10:41,598	Mum! You'll get dreadful collywobbles.
3	00:12:27,455 --> 00:12:30,082	I suppose a princess just does what she's told?
4	00:12:30,166 --> 00:12:32,709	A princess does not raise her voice.
5	00:12:42,679 --> 00:12:47,599	Merida!
6	00:13:03,616 --> 00:13:06,034	Mum!
7	00:13:51,956 --> 00:13:54,416	It's not fair. Merida.
8	00:17:03,398 --> 00:17:05,440	It's too tight!
9	00:20:13,504 --> 00:20:15,881	Lies! What? I heard that.
10	00:21:05,473 --> 00:21:06,890	Shut it!
11	00:22:02,947 --> 00:22:05,615	My lady Queen, I feel terrible. My humblest apologies.
12	00:22:05,700 --> 00:22:09,285	We mean no disrespect. I'm sorry, love, I didn't... But...
13	00:26:22,957 --> 00:26:24,832	Curse this dress!
14	00:28:08,604 --> 00:28:10,855	I'd rather die than be like you!
15	00:37:57,984 --> 00:38:00,778	Mother? I'm woozy suddenly
16	00:38:00,862 --> 00:38:03,322	My head's spinning like a top.
17	00:38:03,490 --> 00:38:07,159	Mum! Suddenly I'm not so well.
18	00:41:24,899 --> 00:41:26,733	Unbelievable.
19	00:48:17,186 --> 00:48:20,146	I can't believe it. I found it.

The fourth illocutionary act analyzed in the *Brave* movie is declarative acts as various speech acts that amend the world with vocalization. During this sort, the speaker should have a unique establishment role to perform a declarative befittingly in an exceedingly specific context (Searle, 1996; Kaburise, 2012). Yule (1996) has argued that declarative speech acts are those types of speech acts that, through their utterance, change the world, including announcing something, and the rests are about the declarative. So, by saying this illocutionary act, the speaker changes his/her world through utterance. Sartika, Marzuqoh, and Majid (2019) have also stated that declarative is used when people change the world through their words when someone says something. This type of speech act is scarce because it is only used in a particular setting and by a particular person.

According to the research result, there are 14 illocutionary acts found in declarative classification, which is about 16,5% of all the findings (Table 5). For example, in (2) (Table 5), Merida, the speaker, declares that a cake she takes from the kitchen is delicious. She reshapes the thought through word vocalization.

Lastly, no commissive is found in the *Brave* movie based on an investigation done. The commissive act is any of the various types of speech acts that speakers use to commit themselves to some future action, and it is precisely what the speaker aims for when he/she uses them. It aligns with Dewi (2019), who argues that commissive refers to statements that bind one to action. The commissive act searched in the *Brave* movie includes guarantees, threats, refusals, and pledges, and they are performed by the speaker alone or as a gaggle member (Searle, 1996; Kaburise, 2012). In addition, Kaburise (2012) has argued that commissive assigns the speaker to some explicit future course of action.

It is also in line with Fitriani, Achmad, and Rasmita (2020), who find that commissive is the least number found in their research. They state that directives are the most often used sort of illocutionary act by the main character of the movie they analyzed, whereas commissive seems to be the least often employed, with just eight utterances. The main character in their movie utilizes directives to compel the hearer to act. He often uses the terms request and ordering in the Brave movie. It is because he has several questions regarding the happenings that occur. In conclusion, all illocutionary act categories, including representative, directive, expressive, declarative, and commissive,

Table 5 Declarative Acts in *Brave* movie

No	Time	Utterance
1	00:03:39,845 --> 00:03:45,183	You know, some say that will-o'-the-wisps lead you to your fate.
2	00:11:00,160 --> 00:11:01,702	It's delicious.
3	00:14:42,757 --> 00:14:43,966	I don't want to get married.
4	00:16:04,380 --> 00:16:07,549	I swear, Angus, this isn't going to happen.
5	00:19:06,062 --> 00:19:22,077	Your Majesty, I present my heir and scion, who defended our land from the northern invaders, and with his own sword, Stab Blooder, vanquished 1.000 foes. Macintosh!
6	00:19:27,500 --> 00:19:41,680	Good Majesty, I present my eldest son, who scuttled the Viking longships and with his bare hands vanquished 2.000 foes. MacGuffin!
7	00:19:48,813 --> 00:20:13,420	I present my only son who was besieged by 10.000 Romans and he took out a whole armada singlehandedly. With one arm, he was... With one arm he was steering the ship and with the other he held his mighty sword and struck down a whole attacking fleet.
8	00:22:47,783 --> 00:22:51,578	I choose archery.
9	00:26:10,527 --> 00:26:13,696	And I'll be shooting for my own hand.
10	00:41:36,995 --> 00:41:39,621	Everybody, follow me.
11	00:41:59,434 --> 00:42:01,810	Mum! Wait!
12	01:06:54,969 --> 01:06:57,054	There's no one to blame but me.
		I've decided to do what's right and... ...and... ...break tradition. My mother, the Queen, feels... in her heart that I... ...that we be free to... ...write our own story... ...follow our hearts and find love in our own time.
14	01:08:09,836 --> 01:08:13,547	The queen and I put the decision to you, my lords.

have been investigated in each utterance of the *Brave* movie script spoken by all of the characters in the film.

CONCLUSIONS

The research aims to find and analyze the illocutionary act in *Brave* movie. The result shows ten representative acts, 42 directive acts, 19 expressive acts, 14 declarative acts, and 0 commissive acts in *Brave* movie. Based on the findings, the most frequent illocutionary act in the *Brave* movie is directives. These findings imply that a directive is a kind of illocutionary act that usually appears in a conversation.

The scope of this research is restricted to the investigation of illocutionary acts only so that it can be broken down further into the various categories of illocutionary acts. In addition, this expansion is only possible for the illocutionary act and not the locutionary or perlocutionary act.

Some recommendations can be given; first, English teachers are expected to utilize the research findings as legitimate material when instructing students on what and how to do speech acts. Second, the result is hoped to serve as a reference for anyone interested in researching speech acts, mainly to better understand the illocutionary declarative as one of Searle's illocutionary categories. Furthermore, the research might be a reference for future research on speech acts. It is suggested to future researchers who will use speech acts to investigate the speech acts they can find in various data sources such as movies, everyday conversation, comedy, and drama. Finally, it is hoped that additional researchers will cover a broader range of linguistic and educational topics.

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