IJHS, e-ISSN 2597-4718, p-ISSN 2597-470X, Vol. 7, No. 1, September 2023, pp. 21-35

International Journal of Humanity Studies
http://e-journal.usd.ac.id/index.php/IJHS
Sanata Dharma University, Yogyakarta, Indonesia

AN ANALYSIS OF COMMISSIVE SPEECH ACTS USED BY THE MAIN CHARACTERS IN WOMEN-CENTRIC MOVIES

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https://doi.org/10.24071/ijhs.v7i1.4857
received 7 July 2022; accepted 4 September 2023

Abstract
This study explores the usage of commissive speech acts in the women-centric movies "Little Women" and "Enola Holmes." It employs Searle's classification of speech acts (1979), along with Hymes' social structure theory (2001) and Brown & Levinson's politeness theory (1987). The analysis uncovers various types of commissive speech acts in movies set in the nineteenth century. Furthermore, it reveals that the employment of commissive speech acts and the politeness strategies employed by the characters are significantly influenced by the social structure of their respective societies. These findings contribute novel insights to the existing theories and extend the scope of sociopragmatics research, particularly in evaluating movies within academic settings. The study suggests conducting further research encompassing diverse cases, exploring other aspects of speech act studies, and engaging in comparative or cross-cultural analyses.

Keywords: commissive speech act, sociopragmatics, women-centric movies

Introduction
This study focuses on the examination of commissive speech acts in the women-centric movies "Little Women" and "Enola Holmes," making it a noteworthy contribution. The dialogues in these movies depict everyday communication in the nineteenth century. Both films incorporate flashbacks, referring to past events and suggesting the presence of commissive speech acts linked to future actions. "Little Women," directed by Greta Gerwig, is based on Louisa May Alcott's renowned novel (Sony Pictures, 2022). "Enola Holmes" is a 2020 movie adaptation of Nancy Springer's novel of the same name (Morris, 2020). Both narratives revolve around women living in the nineteenth century. According to Agustin and Harsono (2013), "Little Women" is set in a New England town in the United States during the 1860s, while "Enola Holmes" takes place in England in 1884, towards the end of the Victorian era. These women-centered movies have received positive reviews on the Rotten Tomatoes Tomatometer, with scores exceeding 90%. The researchers are drawn to these films due to their significant moral elements and portrayal of young women's lives in the nineteenth century. The differences in status and power during that time

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suggest that the characters' politeness strategies vary depending on their conversational partners.

Previous scholars have investigated "Little Women" from various theoretical perspectives, such as commanding acts (Ilmiyah, 2021) and pragmatic analysis of motives through flouting the maxim (Sabila et al., 2021). Similarly, studies on "Enola Holmes" have explored politeness strategies and maxim violations (Farhana, 2021), semiotic analysis (Nadidah, 2021), representation of gender roles (Paananen, 2021), and feminism (Purnama et al., 2021). However, this research aims to study these movies from a sociopragmatic framework, focusing on women's emancipation. The study aims to analyze the types of commissive speech acts used by the main characters in "Little Women" and "Enola Holmes," as well as investigate the social structures and politeness strategies associated with these acts. According to Searle (1979), "commissives" refer to illocutionary acts intended to compel the speaker to undertake future actions. Commissives, such as pledges, promises, refusals, and threats, express the speaker's desire to do something (Huang, 2015).

This study aims to explore new findings, address gaps in previous research, and contribute valuable insights to the field. It seeks to enrich academic discussions on linguistic studies in sociopragmatics, specifically regarding the social structures and politeness strategies related to commissive speech acts and the study of nineteenth-century movies. Moreover, this research serves as a bridge for future sociopragmatics studies. By providing a comprehensive understanding of the investigation, it offers significant value to academicians. Therefore, this study holds significance and should be examined further.

Speech acts in a sociopragmatic perspective

Speech acts are fundamental to pragmatics, focusing on language in context. According to Huang (2015), speech acts play a crucial role in communication. In this research, the analysis specifically centers on speech acts within movies that are adaptations of novels. Austin (1962) defines speech acts as the actions performed when uttering something. Yule (1996) expands on this by explaining that speech acts are categorized and labeled based on their nature, such as complaint, invitation, or promise. The descriptive terminology used for these speech acts reflects the speaker's communicative goals when producing utterances.

When engaging in speech acts, speakers anticipate that listeners will understand and interpret their communicative intentions (Cutting & Fordyce, 2021). This mutual understanding is facilitated by the speech conditions surrounding the act of communication. These conditions include factors like the context, the participants involved, and the shared knowledge or assumptions within the communication situation. Collectively, these occurrences of speaking, encompassing various speech acts and their contextual elements, are referred to as speech events.

To further refine the theory of speech acts, Austin (1962) proposes three categories: elocutionary, illocutionary, and perlocutionary. Locutionary speech acts refer to the basic act of producing meaningful linguistic expressions during speech. If a person struggles to generate coherent utterances in a language, they may fail to execute illocutionary acts. Illocutionary speech acts, on the other hand,

represent the speaker's intention behind their speech. This type is central to the study of speech acts, as it encompasses the communicative purposes of an utterance, such as making statements or requests. Perlocutionary speech acts involve the interlocutor's reaction in response to an utterance, as it aims to elicit a particular effect or response.

Searle (1979) further categorizes illocutionary acts into five types: declarations, representatives, commissives, directives, and expressives. Declarations are speech acts that bring about changes in the world through words, typically requiring the speaker to hold a specific institutional role. Representatives involve the speaker expressing their belief or disbelief in the truth of a proposition. Commissives are speech acts in which the speaker commits themselves to future actions, such as promises or vows. Directives are speech acts used to prompt others to take specific actions, while expressions involve the speaker expressing their emotions or feelings.

Parker (1986) offers a different classification of speech acts consisting of four categories. Literal and direct speech acts align the speaker's intention with their explicit statement. Non-literal and direct speech acts deviate from a literal interpretation, but the form of the words remains closely linked to the intended meaning. Literal and indirect speech acts involve the speaker intending to be understood differently from the literal meaning of their words. Non-literal and indirect speech acts do not align with the literal interpretation and are indirectly correlated to the speaker's intention.

By applying these theoretical frameworks, this research aims to examine the types of commissive speech acts used by the main characters in movies adapted from novels. Additionally, the study seeks to investigate the social structures and politeness strategies associated with these speech acts. Through this analysis, researchers can gain insights into the complexities of communication within the narrative contexts of these women-centric movies. Furthermore, this research contributes to the broader field of sociopragmatics by expanding our understanding of the social dynamics, politeness strategies, and speech acts employed in nineteenth-century movies.

Commissive speech acts

Commissive speech acts belong to the category of illocutionary acts identified by Searle (1979). These acts are commonly observed in everyday conversations and involve the speaker committing to perform future actions. Commissives are characterized by the speaker's intention to bring about a specific future state through their words. They require sincerity of intention, and their direction of compatibility is from the world to the word. Promises, threats, refusals, and pledges are examples of commissive speech acts.

Promises are declarations in which the speaker states their obligation to perform a particular action in the future. They serve as verbal commitments made by one person to another, reminding the speaker of their commitment. Examples of promises include oaths, conditional promises, and one-word promises. The purpose of a promise is to convince the listener to believe the speaker's assurance. For instance, a promise such as "I will take you to watch the newest Transformers movie later when it is aired" reassures the listener that the speaker intends to accompany them to the theater.

Threats are considered commissive speech acts because they indicate the speaker's intent to bring about negative consequences or make things difficult for someone (Martínez, 2013). They imply that the speaker will act in a harmful or unpleasant manner if the listener does not comply with their wishes. Threats aim to persuade the listener through the fear of undesirable outcomes. An example of a threat is, "If you screw around, I won't hesitate to do something."

Refusals are also classified as commissives as they involve the speaker's unwillingness to perform a particular action. As reactive speech acts, refusals serve as responses to initial requests or actions and can be both direct and indirect strategies employed by the speaker. They convey the speaker's rejection or denial of giving, receiving, or doing something. An example of a refusal is "We will not split apart because of the same mistake."

Pledges are promises made in a public context. They represent a firm commitment to follow through on future actions, although the action may not always be directed towards or against the listener. Pledges demonstrate a strong dedication to upholding certain principles or values. For example, "I pledge to do the best of my God-given abilities to live in peace and harmony with my fellow students," signifies a commitment to fostering a positive and harmonious environment.

This study focuses on examining the use of commissive speech acts in conversations portrayed in 19th-century movies. Specifically, the researchers analyze the patterns of commissive utterances among the main characters in the movies "Little Women" and "Enola Holmes." By exploring these commissive speech acts, the study aims to shed light on the communication dynamics within these cinematic narratives.

Language in women-centric movies

Commissive speech acts, which encompass promises, threats, refusals, and pledges, play a significant role in communication within women-centric movies. These speech acts reflect the characters' intentions to undertake future actions. The researchers aim to examine the politeness strategies employed by the main characters in the movies “Little Women” and “Enola Holmes” within the context of commissive speech acts. By adopting a sociopragmatic framework, the study explores how these strategies are influenced by the characters' social class and the specific social contexts depicted in the films.

The analysis of social structures in the conversations portrayed in the movies reveals the influence of the characters' social backgrounds on their use of commissive speech acts. Hymes' sociolinguistic theory, which highlights the link between language and social structure, provides a foundation for understanding this relationship. According to Holmes (2013), an individual's manner of speaking is shaped by the social context in which they interact. This connection between language and social structure is evident in the dialogues of the characters in “Little Women” and “Enola Holmes”. Social factors are embedded within the components of speech, as explained by Hymes' theory. The SPEAKING model, consisting of Setting and scene (S), Participants (P), Ends (E), Act sequence (A), Key (K), Instrumentalities (I), Norms of interaction and interpretation (N), and Genre (G), illustrates the various factors that influence language use (Wardhaugh,

2005). These components can be observed in the dialogues of the movies, demonstrating their relevance to the study of commissive speech acts.

The researchers also aim to explore the types of politeness strategies employed by the characters in the two movies to convey commissive speech acts, utilizing a sociopragmatic perspective. Politeness strategies within the scope of sociolinguistic studies are employed to analyze the characters' dialogue. Grice's cooperative principle, which encompasses maxims of quantity, quality, relevance, and manner, provides a framework for understanding politeness. Leech (1963) also presents maxims, including the politeness principle, which includes tact, generosity, approbation, modesty, agreement, and sympathy maxims. Additionally, Brown and Levinson's (1987) politeness theory serves as a benchmark for many linguists and pragmatists. Although Thomas (1995) disagrees with the notion that positive and negative politeness contradict each other, the researchers consider both perspectives valid. Conversation can be perceived as positive and negative politeness depending on the context.

The researchers adopt Brown and Levinson's politeness theory as a foundation for their study, as it is widely recognized in the field of linguistic politeness. This theory encompasses bald on-record, positive politeness, negative politeness, and off-record strategies. Bald on-record speech acts are direct and leave little room for interpretation, often in the form of imperatives. Positive politeness aims to maintain positive faces by emphasizing closeness, unity, and cooperation. Negative politeness seeks to respect negative faces by allowing space between interlocutors and providing options. Off-record strategies employ indirect speech acts or flout maxims to convey requests or directives without explicitly addressing them to a specific person.

By integrating these concepts, the researchers analyze the commissive speech acts employed by the main characters in women-centric movies. Searle's and Brown & Levinson's theories contribute to the pragmatic aspect of the study, while Hymes' concept adds a sociolinguistic dimension. Drawing on Hymes' (2001) and Brown & Levinson's (1987) theories, the research investigates the use of commissive speech acts in “Little Women” and “Enola Holmes”. It explores how social class and politeness strategies are manifested in the characters' dialogues when conveying commissive speech acts. Each character demonstrates unique speech patterns, highlighting the importance of adopting a sociopragmatic approach in this study.

Method

This study utilized a qualitative descriptive method to investigate the portrayal of commissive speech acts in “Little Women” and “Enola Holmes” from a sociopragmatics perspective. The researchers applied Searle's (1979) theory to identify commissive speech acts in the movies while also drawing on the sociopragmatic theories of Hymes (2001) and Brown & Levinson (1987) to analyze the characters' performance of these speech acts.

To collect the data, the researchers watched the movies multiple times, utilizing digital media streaming with English subtitles. They also read the transcripts of the movies to gain a better understanding of the storyline. The data consisted of various utterances constituting commissive speech acts extracted from dialogues involving the main characters. The research focused on two

women-centric movies set in the nineteenth century: “Little Women”, a 2019 film adaptation of Louisa May Alcott's novel, and “Enola Holmes”, a 2020 mystery movie based on Nancy Springer's book.

Once the data was gathered, it underwent qualitative analysis to examine the commissive speech acts expressed by the characters in the movies. The researchers followed several steps to analyze the data. They compiled a list of utterances containing commissive speech acts and then determined the social class and politeness strategies employed in those utterances using Hymes' (2001) theory and Brown and Levinson's (1987) concept of politeness strategies, including bald on-record, negative politeness, positive politeness, and off-record. Each collected piece of data was assigned a code to represent the specific type of commissive speech act, such as Pro for promises, Thr for threats, and Ref for refusals. The data source was also indicated using the codes Lw for “Little Women” and Eh for “Enola Holmes”. This coding system facilitated easy reference to the data in the appendix. The researchers repeated these steps until the data sufficiently addressed the research questions. Finally, the findings were summarized based on the analysis process, aiming to address the research problem stated in this study.

Findings

The researchers’ findings include an examination of promises, threats, refusals, and pledges. This study aims to give a taxonomy of commissive speech acts and examine the social class and politeness of the characters in “Little Women” and “Enola Holmes”. Some data has been obtained from the conversation of the characters in the movies.

Types of commissive speech acts

The study investigates four types of commissive speech acts in the movies “Little Women” and “Enola Holmes”: promises, threats, refusals, and pledges, as defined by Searle (1979). The data collected for this study consists of 120 instances of promises, 14 instances of threats, and 22 instances of refusals. However, no instances of pledges were found in either movie. The findings are presented in Figure 1 below.

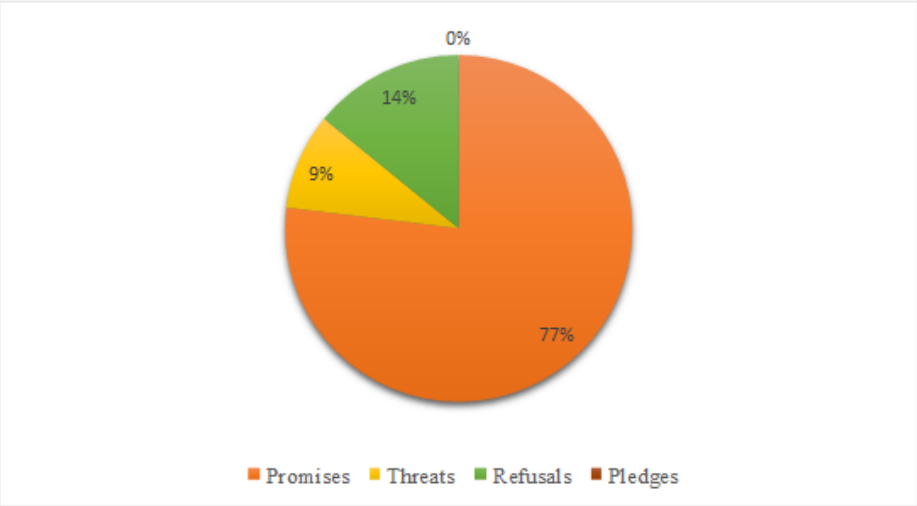


Figure 1. Commissives in women-centric movies

Since both movies revolve around family dynamics, the absence of pledges is expected. Pledges typically occur in more formal contexts such as politics, the state, royalty, or conversations with individuals of high social status. In contrast, promises are the most frequently employed form of commissive speech act by the characters in the movies. “Little Women” features 85 instances of promises, while “Enola Holmes” includes 35 instances. The prevalence of promises can be attributed to the narrative structure of both movies, which incorporate numerous flashbacks and references to future events. These narrative techniques introduce earlier events into the chronological plot, leading to a greater emphasis on promises. “Little Women”, in particular, incorporates flashbacks extensively throughout the storyline, while “Enola Holmes” showcases a wide range of past events. The following examples provide instances and descriptions of the commissive speech acts employed by the main characters in these women-centric movies.

Promises

Example 1

Eudoria: *Thank you for your irises. Now,* ***if you ever... ever need me, I’ll be looking out for them***.
Enola : *You have to go.*
Eudoria : *Yes, but... let’s just stay like this for a bit.*
Enola : *I’d like that too.* **(Pro.Eh.2)**

In the movie “Enola Holmes”, one example of a promise occurs in a heartfelt conversation between Eudoria and Enola. Eudoria expresses gratitude to Enola for a gift she has received, saying, "Thank you for your irises. Now, if you ever... ever need me, I'll be looking out for them." This statement carries a commissive meaning, as Eudoria is making a promise to Enola. She wants Enola to believe that if she ever needs assistance or support, Eudoria will be there for her. The use of the word "will" in Eudoria's statement, specifically in "I'll be looking out for them," signifies a commissive speech act. Eudoria is committing herself to future action, assuring Enola that she will actively watch over and help her whenever the need arises. This promise serves to strengthen the bond between Eudoria and Enola, emphasizing their deep connection and Eudoria's willingness to support her daughter. It reflects the caring and supportive relationship portrayed in the movie, as well as the characters' commitment to one another. In conclusion, this example demonstrates how promises are used as a powerful form of commissive speech act in the context of the movie. They convey a sense of trust, assurance, and dedication between the characters, further enhancing the narrative and emotional depth of the story.

Threats

Example 1

Dashwood : ***If you end your delightful book with your heroine a spinster, no one will buy it.*** *It won’t be worth printing.*
Jo : *I suppose marriage has always been an economic proposition. Even in fiction.*
Dashwood : *It’s romance!*

Jo : *It's mercenary.*
Dashwood : *Just end it that way, will you?*
Jo : *Fine.* **(Thr.Lw.2)**

In the movie "Little Women", a notable example of a threat occurs during a conversation between Dashwood and Jo. Dashwood expresses his opinion that if Jo ends her book with the heroine being a spinster, it will not be worth printing, and no one will buy it. He wants Jo to comply with his desire to change the storyline to make the book more marketable. The statement, "If you end your delightful book with your heroine a spinster, no one will buy it," is a clear expression of a threat. Dashwood uses the potential negative consequence of the book's failure as leverage to manipulate Jo into altering her creative vision. By making this threat, Dashwood intends to influence Jo's decision-making and steer her toward conforming to his commercial expectations. He wants her to prioritize the marketability of the book over artistic integrity or personal choices. Jo's response of "Fine" indicates her reluctant agreement to Dashwood's demand. She recognizes the potential consequences and decides to comply with his wishes, albeit begrudgingly. This example demonstrates how threats can be employed as a commissive speech act to assert control or exert pressure over another person. In the context of the movie, it highlights the power dynamics and challenges faced by Jo as she navigates societal expectations and the commercialization of her artistic work. Threats, as portrayed in this scene, add tension and conflict to the narrative, showcasing the struggles faced by the characters in their pursuit of creative freedom and personal fulfillment.

Refusals

Example 1

Tewkesbury : *Where's your destination? I'm going to...*
Enola : *London.*
Tewkesbury : *Well, then, shall we, um, stick together? If you like.*
Enola : ***No. We'll get to London and go our separate ways.*** *Understood?*
Tewkesbury : *Understood.* (clears throat) *Totally. Entirely.* **(Ref.Eh.2)**

In the movie "Enola Holmes", a significant example of a refusal occurs in a conversation between Enola and Tewkesbury. Tewkesbury proposes the idea of sticking together as they both travel to London. However, Enola firmly refuses his suggestion. Enola's refusal is expressed through her statement, "No. We'll get to London and go our separate ways. Understood?" Her response indicates her disagreement with Tewkesbury's proposal and her intention to travel independently. By refusing Tewkesbury's offer, Enola asserts her independence and emphasizes her desire to maintain autonomy in her journey. She wants to make it clear that they will not be traveling together despite having the same destination. Tewkesbury, in his "Understood. Totally. Entirely" response, acknowledges Enola's refusal and accepts her decision. His clearing of his throat suggests a hint of disappointment or resignation at the fact that they will not be accompanying each other. This example highlights how refusals function as commissive speech acts to assert one's choice or refusal to engage in a suggested

course of action. Enola's refusal reinforces her strong-willed and independent nature, emphasizing her determination to navigate her path. In the context of the movie, Enola's refusal contributes to the development of her character, showcasing her assertiveness and willingness to make decisions that align with her own desires and values. Refusals, as portrayed in this scene, add depth to the characters and their relationships, reflecting the complexities of their journeys and the choices they make along the way.

How commissive speech acts are performed

The study examined how commissive speech acts were performed in the movies "Little Women" and "Enola Holmes", focusing on promises, threats, and refusals. The researchers utilized Searle's notion of speech act, Hymes' social class, and Brown & Levinson's politeness to analyze the data. Searle's categorization of commissive speech acts as literal or non-literal, as well as direct or indirect, provided a framework for understanding how these speech acts were expressed in female-centered movies. In the analyzed data, all commissive speech acts were found to be literal and direct. This suggests that the characters in the movies conveyed their promises, threats, and refusals explicitly and straightforwardly without employing figurative language or indirect communication strategies.

Furthermore, the implementation of commissive speech acts was strongly influenced by the social structure of society, as highlighted by Hymes (2001). The researchers examined four aspects related to social structure: age, social status, and the setting of the dialogue. The analysis revealed that the age of the participants, social status, and the setting of the dialogue played significant roles in shaping the performance of commissive speech acts.

Age was found to impact the form of language used in commissive speech acts. Different age groups may employ distinct language styles, resulting in variations in the expression of promises, threats, and refusals. Social status also influenced the performance of commissive speech acts. People from different social classes tend to use specific language styles, which is reflected in how they convey commissive speech acts. Moreover, the setting of the dialogue, whether formal or informal, also affected the expression of commissive speech acts. The language used in different settings varied, and this influenced how promises, threats, and refusals were conveyed.

Understanding the social dynamics and cultural context in which commissive speech acts are performed provides valuable insights into the linguistic strategies employed by characters in women-centric movies. The findings from this analysis shed light on how promises, threats, and refusals are expressed and how social factors and cultural norms shape the performance of these speech acts. The chart below depicts the study's findings.

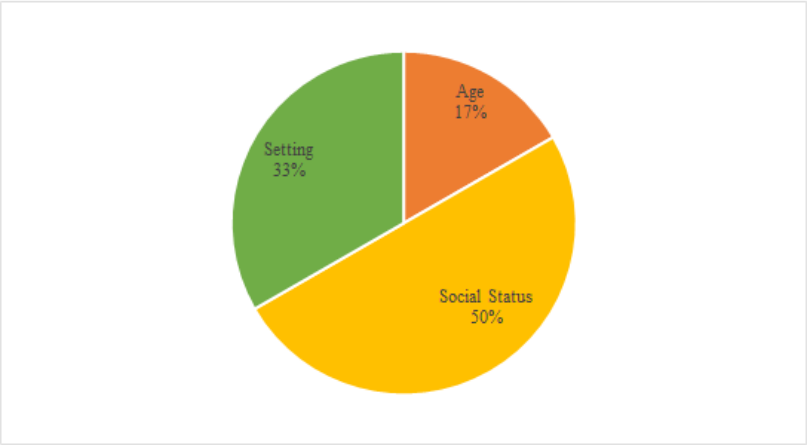


Figure 2. Influences of social structure

The study revealed that social status had the most significant influence on the performance of commissive speech acts in women-centric movies. Social status impacts the language used in commissive speech acts, as individuals with different social statuses tend to employ different language styles. Generally, higher social status is associated with the use of standard or more formal language in commissive speech acts. In contrast, lower-class individuals may use a different style of language, which may be less formal. This distinction in language usage based on social status is particularly evident in the dialogue of characters from different social backgrounds.

However, social status is not the sole factor that shapes the form of language in expressing commissive speech acts. The researchers also found that the closeness between participants played a role in determining linguistic choices. For instance, conversations between nuclear families differed from those between distant families, even if they shared the same high social status. This suggests that the level of intimacy or familiarity between participants affects the language used in commissive speech acts, regardless of their social status.

Furthermore, the researchers classified the commissive speech acts of female characters in the movies using Brown and Levinson's politeness strategies. The analysis revealed that all commissive speech acts employed the bald-on-record strategy involving direct communication. This aligns with the daily communication style of the nineteenth century depicted in the movies. Considering the disparities in status and power during that period, it can be inferred that characters employed different politeness strategies based on their interactions with different individuals. Politeness strategies were influenced by the visible social status of the era, as individuals tended to use more respectful and formal language when conversing with individuals of higher social status. The social context, such as the presence of others during the conversation or the closeness of the relationship between participants, also influenced the politeness strategies employed in commissive speech acts. Understanding the interplay between social status, language usage, and politeness strategies provides insights into the nuanced ways in which commissive speech acts are performed. It highlights the impact of social dynamics and cultural norms on the linguistic

choices of characters in women-centric movies, contributing to a deeper understanding of the portrayal of commissive speech acts in these narratives.

Discussion

Commissive speech acts are often carried out by societal norms. Commissive speech acts are expressed differently depending on the country and culture (Cutting & Fordyce, 2021). For instance, the term "Please attend" is frequently used as a request when issuing invites in Indonesian culture, which is essentially more than just an invitation.

Derived from Cutting (2002), it is common to find overlap when trying to classify utterances into commissive speech acts, meaning that a single utterance may belong to more than one macro class. The model of the commissive speech act has another issue in that it makes no provisions for spoken language used in everyday communication. It is challenging to fit into any of the classes due to the absence of semantic content. Consider the following data example:

Jo : *We can leave. We can leave right now.*
Meg : ***What?***
Jo : *I can make money: I'll sell stories, I'll do anything - cook, clean, work in a factory. I can make a life for us.* (**Pro.Lw.1)**

The data example provided showcases a conversation between Jo and Meg from "Little Women". Jo expresses her determination to act and improve their lives, stating that they can leave immediately and that she is willing to do whatever it takes to make money and create a better future for both of them. In this dialogue, Jo's utterances demonstrate her commitment to future actions, suggesting a potential commissive speech act. However, it is important to note that the speech act model, particularly the commissive category, does not account for all types of utterances. In this case, Meg's response of "What?" serves as a backchannel and feedback signal. It indicates that Meg is paying attention and prompts Jo to continue speaking.

Backchannels are linguistic cues or responses that listeners provide during a conversation to signal their engagement and encourage the speaker. They have a social function and facilitate smooth interaction but are not commissive speech acts. Instead, they contribute to the cooperative nature of conversation by demonstrating active listening and maintaining the flow of communication. This highlights the limitations of the commissive speech act category within the speech act model. While the model provides a useful framework for analyzing speech acts, it may not fully capture the complexity and variety of everyday spoken language. Backchannels and other pragmatic phenomena play an important role in communication but fall outside the scope of commissive speech acts.

To gain a comprehensive understanding of the communicative dynamics in a conversation, it is necessary to consider a broader range of speech acts, such as backchannels, and acknowledge the social functions they serve. Incorporating these aspects into the analysis allows for a more nuanced examination of the interactive nature of discourse.

From a sociopragmatic perspective, commissive speech acts are seen as acts that not only convey literal or grammatical meanings but also carry social and

pragmatic implications. These acts are deeply influenced by the social and contextual elements present in the speaking situation. In sociopragmatics, commissive speech acts are understood to have both illocutionary meanings, which aim to influence the behavior or actions of others, and propositional meanings, which serve the purpose of conveying information directly.

The sociopragmatic approach recognizes that the meaning and impact of commissive speech acts extend beyond their surface-level interpretation. The intention behind a commissive speech act goes beyond simply conveying information; it is intended to elicit a specific response or action from the recipient. The success of a commissive speech act relies on the understanding and cooperation of the participants within the given social and cultural context. Moreover, the sociopragmatic perspective acknowledges that the effectiveness of commissive speech acts is contingent upon various factors, such as the relationship between the participants, their social roles, and the norms and expectations of the specific context. These factors shape the interpretation and reception of commissive speech acts, influencing how they are understood and responded to by the individuals involved. By considering the sociopragmatic aspects of commissive speech acts, researchers and analysts can gain a deeper understanding of the intricacies of communication and how speech acts are utilized to achieve social and pragmatic goals. It highlights the interplay between language, social dynamics, and context, shedding light on the multifaceted nature of commissive speech acts in interpersonal interactions. Have a look at the following example data:

Tewkesbury	: *Why have you run? From home, I mean.*
Enola	: *I didn't want to go to Miss Harrison's Finishing School for Young Ladies. Why have you?*
Tewkesbury	: *Well, uh, a tree branch broke above me while I was collecting wild mushrooms. It should have crushed me, but I managed to roll out of the way, and I realized that...*
Enola	: *What?*
Tewkesbury	: *You'll laugh at me.*
Enola	: ***I won't.*** **(Ref.Eh.1)**

In the given example, Enola's response of "I won't" to Tewkesbury's statement serves as a commissive speech act. It goes beyond a simple acknowledgment or assurance and carries a commitment or promise within it. Enola's utterance signifies her determination to fulfil the promise of not laughing at Tewkesbury, despite his anticipation that she might. From a sociopragmatic perspective, Enola's commissive speech act is influenced by the social and contextual elements of the conversation. In this particular exchange, Enola and Tewkesbury share personal stories and establish a level of trust and understanding between them. Enola's response not only reassures Tewkesbury but also demonstrates her willingness to uphold her commitment to him.

The effectiveness of Enola's commissive speech act lies in the context and the relationship between the characters. By making this promise, Enola aims to foster a sense of trust and create a supportive atmosphere in their conversation. Her commitment to not laughing at Tewkesbury contributes to the maintenance of

positive and empathetic interaction. This example highlights how commissive speech acts are intricately connected to social dynamics and interpersonal relationships. Enola's choice of words and her commitment to the promise she makes reflect her understanding of the importance of trust and respect in their conversation. The sociopragmatic analysis of this exchange allows us to appreciate the nuanced nature of commissive speech acts and their role in shaping interpersonal communication.

Commissive speech acts, when examined from a sociopragmatic viewpoint, are influenced by the social and cultural norms prevalent in a particular community (Searle, 1979). These norms play a significant role in determining the types of commissive speech acts used in specific contexts and how they are understood by listeners or interlocutors. The researchers in this study employed two women-centered movies, “Little Women” and “Enola Holmes”, as research data to investigate the performance of commissive speech acts (Supri & Rahmatiany, 2021).

According to Searle (1979), promises, threats, refusals, and pledges are the four types of commissive speech acts. In the case of the movies analyzed, the focus was on promises, threats, and refusals, as pledges were not found due to the family-oriented nature of the films. The characters in the movies utilized commissive speech acts, particularly promises, as a way to convey future intentions and commitments (Husain, 2020).

The researchers applied Searle's notion of speech acts, Hymes' social class, and Brown and Levinson's politeness strategies to analyze how these commissive utterances were performed (Azizah & Suhardi, 2020). The findings revealed that all commissive speech acts in the analyzed data were literal and direct (Supri & Rahmatiany, 2021). The social context, including social status, was found to have a significant impact on the usage of commissive speech acts (Hymes, 2001). Different social classes employ distinct language styles, and the choice of politeness strategies may vary based on the social setting and relationships between participants (Brown & Levinson, 1987).

Compared to previous studies on commissive speech acts, this study offers novel insights by combining multiple theories and exploring the sociopragmatic implications of conversations in women-centric movies (Fatimatazzahro, 2018). While previous studies focused on specific movies or contexts, this research expands the framework by examining commissive speech acts in a broader range of films, contributing to the understanding of how social and cultural factors shape the use of commissive speech acts (Supri & Rahmatiany, 2021). In conclusion, this study provides a comprehensive analysis of commissive speech acts in women-centric movies, considering the influence of social and cultural norms, social class, and politeness strategies. By examining the sociopragmatic implications of these speech acts, the study enhances the understanding of how the social and cultural context affects their meaning, interpretation, and usage in film narratives, filling a significant gap in previous research (Azizah & Suhardi, 2020; Husain, 2020).

Conclusion

Contrary to the common belief that commissive speech acts are primarily found in political settings and romantic movies, this study reveals that they can

also be observed in nineteenth-century films. Both “Little Women” and “Enola Holmes” feature characters who make promises and commitments for future actions. The presence of frequent flashbacks in these women-centric movies allows the main characters to utilize promises more prominently than other types of commissive speech acts. The findings of the study align with Hymes' theory, which emphasizes that the social context strongly influences the usage of commissive speech acts. Commissives are closely tied to the social environment in which they occur, and individuals of different social statuses may employ different language styles and politeness strategies. In the case of the movies analyzed, the data predominantly exhibit a bald on-record strategy characterized by direct communication.

While this study provides valuable insights, it is important to acknowledge its limitations and suggest potential avenues for future research. The focus of this study is limited to commissive speech acts in women-centric movies, specifically from the nineteenth century, thereby restricting its generalizability. To overcome this limitation, future research could explore a broader range of films and consider comparative or cross-cultural studies to gain a more comprehensive understanding of commissive speech acts. Additionally, it would be beneficial to investigate other types of speech acts present in women-centric movies, as they can contribute to a more comprehensive analysis of communication patterns in film narratives.

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