Illocutionary Acts in the Main Characters of _Weathering With You_: A Searlean Pragmatic Analysis

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Article Info

Abstract

This research is motivated by the limited studies on illocutionary acts in Japanese animated films, particularly those analyzed using Searle's framework. Previous studies have mostly focused on political discourse, classroom interaction, or online communication, leaving a research gap in multimodal contexts such as film. This study aims to identify the types of illocutionary acts used by the main characters in Weathering With You and to explain their communicative functions. A descriptive qualitative method was employed, using documentation techniques to collect 39 utterances from the film's official transcript, which were then analyzed based on Searle's five categories of illocutionary acts. The findings show that representative and directive acts are the most dominant types, while commissive, expressive, and declarative acts appear in specific emotional or situational contexts. These results indicate that film dialogue not only constructs narrative progression but also carries communicative intentions shaped by visual, emotional, and cultural contexts. Theoretically, this study extends Searle's framework into audiovisual media; practically, it demonstrates that films can serve as rich sources of pragmatic data. Future research is encouraged to incorporate multimodal analysis and examine more diverse objects.

Kata kunci:
Tindak Ilokusi,
Pragmatik,
Searle,
Weathering With You,
Film Animasi

Abstrak

Penelitian ini dilatarbelakangi oleh masih terbatasnya kajian tindak ilokusi dalam media film animasi Jepang, khususnya yang dianalisis menggunakan kerangka Searle. Sebagian besar penelitian terdahulu berfokus pada wacana politik, kelas, atau media daring sehingga meninggalkan kesenjangan analisis pada konteks multimodal seperti film. Penelitian ini bertujuan untuk mengidentifikasi jenis tindak ilokusi yang digunakan tokoh utama dalam film Weathering With You serta menjelaskan fungsi komunikatifnya. Metode yang digunakan adalah kualitatif deskriptif dengan teknik dokumentasi, menggunakan 39 data ujaran yang diambil dari transkrip resmi film dan dianalisis berdasarkan lima kategori tindak ilokusi Searle. Hasil penelitian menunjukkan bahwa tindak representatif dan direktif merupakan jenis yang paling dominan, sedangkan komisif, ekspresif, dan deklaratif muncul dalam konteks emosional atau situasional tertentu. Temuan ini menegaskan bahwa dialog film tidak hanya membangun alur naratif, tetapi juga memuat tujuan komunikatif yang dipengaruhi oleh konteks visual, emosional, dan budaya. Secara teoretis, penelitian ini memperluas penerapan teori Searle pada media audiovisual; secara praktis, penelitian ini menunjukkan bahwa film dapat menjadi sumber data pragmatik yang kaya. Penelitian selanjutnya disarankan melibatkan analisis multimodal dan objek yang lebih beragam.

ملخص

الكلمات المفتاحية:
الأفعال الإنجازية،
التداولية،
سيرل،
Weathering With You،
فيلم رسوم متحركة.

تنبع هذه الدراسة من قلّة الأبحاث التي تناولت الأفعال الكلامية في أفلام الرسوم المتحركة اليابانية، ولا سيّما تلك التي تُحلَّل وفق إطار سيرل. وقد ركّزت الدراسات السابقة في الغالب على الخطاب السياسي، أو التفاعل الصفي، أو التواصل عبر الإنترنت، مما يترك فجوة بحثية في سياقات الوسائط المتعدّدة. تهدف هذه الدراسة إلى تحديد أنواع الأفعال الإنجازية التي يستخدمها الشخصان الرئيسيان في فيلم *Weathering With You* وبيان وظائفها التداولية. وقد استُخدم المنهج الوصفي النوعي، واعتمدت الدراسة على تقنية التوثيق لجمع تسعةٍ وثلاثين قولاً من النص الرسمي للفيلم، ثم جرى تحليلها وفق الأنواع الخمسة للأفعال الإنجازية عند سيرل. وتُظهر النتائج أنّ الأفعال التمثيلية والتوجيهية هي الأكثر شيوعًا، بينما تظهر الأفعال الالتزامية والتعبيرية والإعلانية في سياقات انفعالية أو ظرفية محددة. وتشير هذه النتائج إلى أنّ حوارات الفيلم لا تقتصر على بناء السرد، بل تحمل مقاصد تواصلية تتأثر بالسياق البصري والانفعالي والثقافي. وتتمثّل المساهمة النظرية للدراسة في توسيع تطبيق إطار سيرل ليشمل الوسائط السمعية-البصرية، أما المساهمة التطبيقية فتتمثّل في إثبات أنّ الأفلام تُعدّ مصدراً غنيّاً لبيانات علم التداول. وتوصي الدراسة المستقبلية بأن تتضمّن تحليلاً متعدد الوسائط وأن تتناول مواد أكثر تنوّعاً.

INTRODUCTION

Pragmatics, as a subfield of linguistics and semiotics, explores how meaning is shaped by context (Rahayu, 2021, p. 1). It examines utterances as real communicative events involving deliberate speaker actions occurring in specific times and places (Mey, 2001, p. 7). Pragmatics is therefore commonly described as addressing how contextual factors affect meaning, noting that these contextual elements may differ across utterances (Rahayu, 2021, p. 5). It also helps resolve interpretive problems that arise between speakers and listeners, particularly those involving differences in perspective (Leech, 2016, p. 36). In this regard, pragmatics provides a foundation for understanding how meaning and intention are negotiated in interaction, which naturally leads to the study of speech acts.

Speech acts constitute one of the central areas of pragmatic inquiry and have substantial implications for understanding communication (Eslamirasekh, 1993, p. 86). A speech act refers to the actions performed through utterances (Fromkin et al., 2018, p. 595). Austin (1962) introduced this concept by arguing that speech is a form of action, meaning that an utterance carries theoretical significance because it reflects a speaker's intention. This intention is conveyed through linguistic forms (Searle 29) and results in a particular communicative effect. As Yule notes, speech acts represent behaviors carried out through utterances (Yule, 1996, p. 47). Austin further emphasizes that speaking is a matter of "doing things with words," implying that utterances simultaneously perform social actions (Green, 2021, p. 4). In essence, speech acts are fundamental to communication because speakers and listeners depend on them to express and interpret intentions (Grundlingh, 2017, p. 2).

Given that speech acts operate on multiple levels illocutionary, illocutionary, and perlocutionary the illocutionary act plays a central role, especially because it expresses the speaker's core communicative purpose (Chankova, 2019, p. 35). Illocutionary acts involve functions such as promising, ordering, requesting, or expressing feelings. For instance, an utterance like "I am hungry" may carry the illocutionary force of requesting food while producing perlocutionary effects depending on the listener's response. According to Searle, illocutionary acts are classified into five categories: assertives, directives, commissives, expressives, and declarations (Searle, 1976, p. 13). These categories highlight the systematic ways in which speakers use language to influence or interact with others, underscoring the importance of analyzing illocutionary force in natural communication.

While existing studies have examined speech acts in various contexts, they predominantly focus on political discourse, classroom interaction, or cross-cultural communication, leaving limited attention to multimodal texts such as animated films. For instance, Akmal, Syahriyani, and Handayani investigated request strategies across cultures, revealing differences in indirectness and semantic formulas among Indonesian and Australian learners, but their focus was not on illocutionary acts in narrative media . Similarly, Dylgjeri (2017) analyzed political speeches and found commissive acts to be dominant, reflecting persuasive intentions

(Dylgjeri, 24). Tsoumou (2020) examined Facebook discourse and demonstrated how expressive and assertive acts interact dynamically in online communication (Tsoumou, 2020, p. 91). These studies are informative but remain descriptive and centered on political or digital contexts; they do not address how illocutionary acts operate within film narratives, nor do they analyze character interactions in multimodal storytelling.

Therefore, a research gap emerges: studies on illocutionary acts in Japanese animated films particularly those integrating emotional expression, cultural nuance, and narrative function remain underexplored. Moreover, the application of Searle's framework to the main characters of *Weathering With You* has not been addressed in previous scholarship. This gap is significant because film dialogue is inherently multimodal, combining language, visuals, sound, and emotional cues, making it a rich site for examining how illocutionary force is strengthened or shaped by narrative context.

Weathering With You, a Japanese animated film by Makoto Shinkai, provides a compelling object for pragmatic research because it employs language to construct character relationships, convey emotional tension, and advance the narrative. Film dialogue reflects how characters such as Hodoka and Hina use language to express needs, negotiate decisions, and respond to unfolding events. As Abrams & Harpham note, film involves actors performing actions and uttering scripted dialogue within audiovisual storytelling (2014, p. 84). Thus, analyzing illocutionary acts in this film allows researchers to examine how communicative intentions function within a multimodal environment, where meaning is not only spoken but also visually supported.

Given the broad scope of speech act theory, this study limits its focus to Searle's five classifications of illocutionary acts. The analysis is restricted to the utterances of the main characters, Hodoka and Hina, in order to maintain analytical clarity and avoid vagueness. This focused approach enables a more rigorous examination of how the characters use illocutionary acts to pursue goals, express emotions, and manage interpersonal relationships throughout the film.

In response to the research gap identified earlier, this study positions itself as an extension of speech act analysis into narrative and audiovisual media. While prior research has explored political, educational, and online communication, the present study contributes by demonstrating how illocutionary acts operate within a filmic narrative, particularly in the emotionally charged and culturally situated context of Japanese animation.

Accordingly, the objectives of this research are: (1) to identify the types of illocutionary acts used by the main characters in *Weathering With You* based on Searle's classification, and (2) to describe the communicative intentions encoded in these acts. This contribution is expected to enrich pragmatic studies by offering insight into how illocutionary force functions in multimodal storytelling, a domain that remains insufficiently examined.

METHOD

This study employs a qualitative descriptive design because qualitative research relies on textual data and aims to explore and understand the meanings individuals or groups assign to social or human problems (Creswell, 2014, pp. 4, 183). The data of this research consist of the official transcript of *Weathering With You*, obtained from the licensed subtitle file released by the production distributor. The analysis focuses on the conversational utterances produced by the main characters, which serve as the primary corpus of illocutionary acts.

Data Collection Technique

The data were collected using the document analysis technique, which is a method of gathering data from written sources (Nawawi, 1992, p. 69). In this study, the documents consist of the film transcript and selected scenes that contain conversational exchanges relevant to speech act analysis. According to Creswell (2014, p. 190), such documents fall under qualitative data because they consist of text-based materials.

Data Analysis Procedure

The analysis in this study follows a descriptive qualitative procedure (Nawawi, 1992, p. 67) and adopts an analytical model that includes four systematic stages:

Identification

All utterances spoken by the main characters were examined to identify segments that contain potential illocutionary acts. Scene numbers and timestamps were recorded to maintain contextual accuracy.

Classification

Each identified utterance was categorized based on Searle's (1976) five types of illocutionary acts: representatives, directives, commissives, expressives, and declarations. Analytical instruments in the form of data cards were used to organize utterances by category, context, speaker, and communicative purpose.

Interpretation

The contextual meaning of each classified illocutionary act was interpreted by analyzing:

situational context, speaker–hearer relationship, scene setting, character goals and emotional states. Interpreting context is crucial because pragmatics concerns the relationship between meaning and situation (Rahayu, 2021, p. 5; Mey, 2001, p. 7). The analysis also considered pragmatic functions by relating each utterance to its intended communicative force (Leech, 2016, p. 36).

Verification

The findings were re-checked through peer debriefing by two academic colleagues familiar with pragmatics and speech act theory. This procedure served as expert validation to enhance the credibility of the analysis. Cross-checking was also conducted between the transcript, scene visuals, and contextual interpretation to maintain analytical consistency.

FINDING AND DISCUSSION

In conducting this research, the qualitative method is used as the method of the research and the documentative is used as the technique of collecting the data. The data are found in the transcript of *Weathering With You* film. In collecting the data, the researchers watch the film and read the transcript of the film. The transcript of the text is compiled and classified into the type of illocutionary act and the function. After finding out and conveyed the illocutionary act, the researchers write down the data into the data card. The next steps after collecting the data, the researcher start to processing and analyzing the data based on Searle's speech act theory.

Through the process, the total of the data is thirty-nine data were found as illocutionary acts in the transcript text of the film. The thirty-nine data will be analyzed by using the illocutionary act in the conversation and then the function. The detail of the data can be seen in the table below.

Table 1 Representative Illocutionary Act

No	Time	Utterance	Speech Acts Category
1	00:05:46,697 --> 00:05:51,102	*Nope. I'm not that hungry.*	**Representative Illocutionary** Act
2	00:13:52,650 --> 00:13:55,352	*No, I wasn't.*	**Representative Illocutionary** Act
3	00:23:48,112 --> 00:23:51,849	*I ended up getting fired.*	**Representative Illocutionary** Act
4	00:28:37,569 --> 00:28:42,172	*oh, maybe we can make good money from it.*	**Representative Illocutionary** Act
5	00:30:54,138 --> 00:30:57,040	*No, not yet.*	**Representative Illocutionary** Act
6	00:31:44,021 --> 00:31:49,561	*No, I don't want to.*	**Representative Illocutionary** Act

7	00:32:02,139 --> 00:32:10,047	Huh? Uh... *I don't feel like I'm suffocating anymore.*	**Representative Illocutionary** Act
8	00:59:13,204 --> 00:59:18,876	*I don't know him.*	**Representative Illocutionary** Act
9	01:18:37,334 --> 01:18:39,336	*She's 15? Hina said she was older.*	**Representative Illocutionary** Act
10	01:29:23,814 --> 01:29:24,916	*That's why I have to help her! I have to go.*	**Representative Illocutionary** Act

Table 2 Directive Illocutionary act

1	00:21:05,683 --> 00:21:10,320	Hina: *Hey! Wait, please!* Hodoka: *Just keep running!*	**Directive Illocutionary Act**
2	00:21:42,854 --> 00:21:44,487	*Please, stop hitting him.*	**Directive Illocutionary Act**
3	00:21:47,524 --> 00:21:53,931	*Get off me!*	**Directive Illocutionary Act**
4	00:24:12,803 --> 00:24:17,641	*Let me guess...you ran away from home?*	**Directive Illocutionary Act**
5	00:25:12,803 --> 00:25:17,641	*You just sit right there.* Hey, mind if I use these?	**Directive Illocutionary Act**
5	00:31:44,021 --> 00:31:49,561	*You should go back, don't you think?*	**Directive Illocutionary Act**
7	01:12:52,489 --> 01:13:11,642	*Take care of Nagi for me.*	**Directive Illocutionary Act**
8	01:30:10,594 --> 01:30:11,996	*Let go of me!*	**Directive Illocutionary Act**
9	01:30:22,073 --> 01:30:27,845	*Get out of my way.*	**Directive Illocutionary Act**

10	01:35:12,429 --> 01:35:16,100	*Don't let go of my hands.*	**Directive Illocutionary Act**

Table 3 Commissive Illocutionary Act

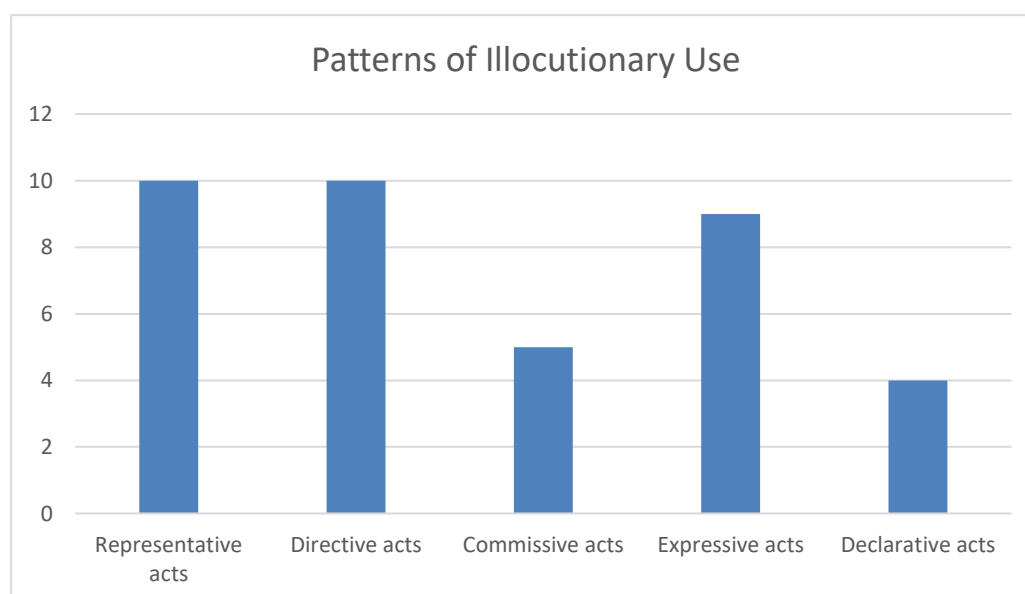| 1	00:06:15,726 --> 00:06:19,697	*Do you want me to buy you one?*	**Commissive Illocutionary Act**
2	01:10:35,586 --> 01:10:38,990	*Hodaka, you want to try some of mine?*	**Commissive Illocutionary Act**
3	01:11:53,197 --> 01:11:55,633	*Would you like the rain to stop?*	**Commissive Illocutionary Act**
4	01:21:26,203 --> 01:21:29,406	*I'm going to get Hina back.*	**Commissive Illocutionary Act**
5	01:45:23,540 --> 01:45:34,652	You know what, Hina? *We're gonna be all right.*	**Commissive Illocutionary Act**

Table 4 Expressive Illocutionary Act

1	00:05:31,148 --> 00:05:38,521	*Thank you.*	**Expressive Illocutionary Act**
2	00:05:56,007 -->00:05:58,709	*It's the least I could do since you saved me.*	**Expressive Illocutionary Act**
3	00:07:35,573 --> 00:07:38,976	*I'm sorry.*	**Expressive Illocutionary Act**
4	00:16:44,388 --> 00:16:48,325	*I'm sorry.*	**Expressive Illocutionary Act**
5	00:30:42,126 --> 00:30:45,929	*That was very sweet of you.*	**Expressive Illocutionary Act**

6	01:12:52,489 --> 01:13:02,934	*Come on. Why are you crying, Hodaka?*	**Expressive Illocutionary Act**
7	01:26:23,000 --> 01:26:31,609	*Thank you. Wish me luck.*	**Expressive Illocutionary Act**
8	01:39:30,555 --> 01:39:33,257	*I don't believe it. My first love confession?*	**Expressive Illocutionary Act**
9	01:45:21,438 --> 01:45:25,710	*Are you okay?*	**Expressive Illocutionary Act**

Table 5 Declaration Illocutionary Act

1	00:16:55,567 --> 00:17:01,839	Really? *Yes. I'll take it.*	**Declarative Illocutionary Act**
2	00:33:37,334 --> 00:33:41,271	*Nagi, this is Hodaka, my brand-new business partner.*	**Declarative Illocutionary Act**
3	00:52:10,347 --> 00:52:15,519	*After that appointment, I plan on giving Hina the ring.*	**Declarative Illocutionary Act**
4	01:01:42,319 --> 01:01:47,891	*I'm not going back. Let's run away!*	**Declarative Illocutionary Act**

The distribution of the data shows the following tendencies:

Patterns of Illocutionary Use

In total, there are thirty-eight data have been filtered based on the transcript text that will be analyzed in this research, the data have passed the selection and categorized as illocutionary acts. In the film ten data indicated representative illocutionary acts, ten of the data indicate directive illocutionary acts, five data indicate commissive illocutionary acts, nine data of data indicate as expressive illocutionary acts and four data indicate declaration illocutionary acts. Those data will be analyzed using the theory of John R. Searle about the illocutionary act. This distribution reveals that representative and directive acts are the most dominant types used in the film. This tendency reflects both the narrative structure and the interpersonal dynamics among the characters.

This tendency suggests several patterns:

1. Narrative-driven patterns:

   Representative acts dominate because much of the dialogue involves describing situations, revealing background information, and clarifying events during the characters' journey. As the main character, Hodoka often reports, explains, or clarifies, reflecting his curious, inexperienced, and observant personality. His character development—from a confused runaway to someone with strong determination—also shapes his frequent use of representative forms.

2. Social and power dynamics:

   Directive acts appear frequently in scenes involving conflict or urgency, such as escaping danger or dealing with authority figures. Japanese communication norms emphasize hierarchical relationships and indirectness, but in this film, directives often become explicit due to the tense, high-stakes scenarios. This shows how power imbalance and emotional stress influence the directness of speech.

3. Emotional and interpersonal dynamics:

   Expressive and commissive acts appear mainly in emotionally significant scenes, reflecting feelings of gratitude, apology, affection, or commitment. The exchanges between Hodoka and Hina show how emotional closeness increases the frequency of expressive acts, supporting the idea that illocutionary force is shaped by the relationship between speakers.

4. Cultural influence:

   Several utterances reflect Japanese politeness culture (e.g., thanking, apologizing), aligning with Leech's Politeness Principle and Brown & Levinson's face-threatening acts. Apologies and mitigated directives show attempts to preserve social harmony, a key value in Japanese communication.

These general tendencies provide the basis for the deeper analysis presented in each category.

Representative Illocutionary Act

Data 1

00:23:48,112 --> 00:23:51,849

Hina: *I ended up getting fired.*

Hodoka: 'Cause of me?

They were resting in an abandoned building after escaping the thugs when the conversation above was captured. The thug from previously is really the one who hired Hina for the position, according to Hina, who claimed that she was sacked from her job as a result. Given that she provides information, it is clear that Hina's speech is an example of an illocutionary act. One of the functions of a representative illocutionary act is informing. A speaker's statement that is factually accurate is considered to be representative. Hina's comment is thus a representation informative illocutionary act.

Data 2

00:24:12,803 --> 00:24:17,641

Hina: *Let me guess...you ran away from home?*

Hodoka: Huh?

The conversation described above was performed when Hina preparing lunch for Hodoka at her home. Hodoka visits Hina in the afternoon with items after agreeing to meet up in her home because this is his first time seeing her. Hina assumes that Hodoka is a runaway from home when she is preparing dinner based on his actions in the city. Because Hina claimed that Hodoka was fleeing his house, it is clear that her statement was an example of an illocutionary act. One of the functions of a representative illocutionary act is to allege. To allege is to assert something as true while providing no evidence, the question that Hina asked Hodoka is described as a representative illocutionary act in the form of an allegation.

Data 3

00:28:37,569 --> 00:28:42,172

Hodoka : If we write about it...

Hina: *oh, maybe we can make good money from it.*

The conversation shown above occurred when Hodoka attempted to assist Hina in using her

power as a source of money. To get people to get in touch with them and employ their service to clear the weather, Hodoka suggests that they advertise Hina Power online. With Hodoka's suggestions in mind, Hina quickly perked up. Due to her agreement with Hodoka's assertion, it is clear that Hina's comment is a representative illocutionary act. One of the functions of a representative illocutionary act is agreement. A statement made by a speaker that they consider to be accurate is said to be representative. Agreement occurs when the speaker's statements concur on a certain topic, these demonstrate that Hina's claim is an example of an representative illocutionary act in form of Agreeing.

Directive Illocutionary Act

Data 1

00:21:05,683 --> 00:21:10,320

Hina: *Hey! Wait, please!*

Hodoka: *Just keep running!*

In the conversation above, Hodoka and Hina are seen fleeing from the thug who is bothering Hina. When Hodoka suddenly grabs Hina and tells her to flee from them, Hina is confused. Because Hina is begging that Hodoka stop running and Hodoka is commanding Hina to keep running, it is clear that both of their utterances are directive illocutionary acts. Using a directive illocutionary act, you can ask or order. According to Searle's idea, a directive occurs when a speaker tries to persuade a listener to do something (Rismayanti 141). Furthermore, in line with Rismayanti's research, which found that commanding is the act of giving someone instructions on what to do while asking is the process of learning by questioning (Rismayanti 145). As a result, the statements made by Hina and Hodoka above are directive illocutionary acts that take the shape of asks and commands.

Data 2

00:21:42,854 --> 00:21:44,487

Hina: - *Please, stop hitting him.*

Thug: - Now, now.

When the thug captures Hodoka and starts beating him up, the dialogue above is taken. The thug continued to punch Hodoka despite Hina, who was being detained by one of the goons, commanding the other to stop. Because Hina commands the thug to stop striking Hodoka, which is one of the functions of directive illocutionary act, it is clear that her statement is a directive illocutionary act. The evidence is consistent with Searle's view that a directive is when a speaker asks the listener to do something. Additionally, Rismayanti stated that commanding is the act of giving someone instructions (Rismayanti 145). Despite the thug not

paying attention to what Hina said, her words were still a commanding directive illocutionary act.

Data 3

00:21:47,524 --> 00:21:53,931

Hodoka: *Get off me!*

Thug: What do you got there? A toy?

When the thug has Hodoka tied down and is beating him up, the preceding conversation was collected. After being captured by the thug and being repeatedly pounded to the ground, Hodoka had had enough and pulled out a gun he had earlier discovered and pointed it at the thug. The guy thought it was simply a toy and didn't realize it was a real gun. Because Hodoka commands the thug to leave him and point a gun at them, it is clear that his statement is a directive illocutionary act. Commanding is one of the roles of a directive illocutionary act. The evidence supports Searle's idea that a directive occurs when a speaker tries to persuade a listener to do something. Additionally, rismayanti added that giving someone instructions is the act of commanding (Rismayanti 145). Therefore, it can be inferred that Hodoka's above speech is a directive illocutionary act in the form of a command.

Commissive Illocutionary Act

Data 1

00:06:15,726 --> 00:06:19,697

Keisuke: I think I deserve a beer.

Hodoka: *Do you want me to buy you one?*

The aforementioned dialogue was recorded while Hodoka and Keisuke were eating lunch at the ship cafeteria. After saving his life, Hodoka offered Keisuke lunch. During lunch, Keisuke told Hodoka that this was the first time he had saved someone else's life and that he thought he earned a beer, to which Hodoka replied, "do you want me to buy you one?" In order to repay his generosity. Because he offers something to Keisuke, Hodoka's utterance can be interpreted as a commissive illocutionary act. Offering is one of the duties of a commissive illocutionary act. The evidence backs up Searle's claim that commissive behavior occurs when the speaker commits to doing something in the future. Furthermore, according to Devi and Degaf's research, offering is when the speaker attempts to make an offer to the asker (Devi & Degaf, 2021, p. 49). Therefore, Hodoka utterance is indeed commissive illocutionary act in form of offering.

Data 2

01:10:35,586 --> 01:10:38,990

Hina: *Hodaka, you want to try some of mine?*

Hodoka: Mm. Curry's good.

The following dialogue was recorded while they were staying in the hotel to avoid the police and spend the night. They prepare for dinner after taking a bath, and while eating, Hina offers some of his meal to Hodoka. Hina's statement is a commissive illocutionary act because she offers food to Hodoka, and one of the functions of a commissive illocutionary act is to offer. The evidence backs up Searle's claim that commissive behavior occurs when the speaker commits to doing something in the future. Furthermore, according to Devi and Degaf's research, offering occurs when the speaker attempts to make an offer to the listener (Devi & Degaf, 2021, p. 49). As a result, Hina's utterance is a commissive illocutionary act in the form of an offering.

Data 3

01:11:53,197 --> 01:11:55,633

Hina: *Would you like the rain to stop?*

Hodoka: Uh, yes. Yeah.

The above conversation took place while they were staying in a hotel to evade the police and spend the night. They were about to sleep after dinner when Hina asked, "Would you like the rain to stop?" Hodoka, surprised by Hina's words, nodded yes because the never-ending rain in Tokyo causes many people to suffer. Hina's speech is a commissive illocutionary act because she offers Hodoka pleasant weather, and one of the functions of a commissive illocutionary act is to offer. Offering occurs when the speaker attempts to make an offer to the listener (Devi & Degaf, 2021, p. 49). In this case, Hina offers her body as a sacrifice to the weather in order for the rain to stop forever. Hina's utterance is obviously a commissive illocutionary act in the form of an offering.

Expressive Illocutionary act

Data 1

00:05:31,148 --> 00:05:38,521

Hodoka: *Thank you.*

Keisuke: Yeah. That was a pretty intense storm, huh?

The aforementioned dialogue was collected when Keisuke saved Hodoka after he slipped on

the ship deck. Hodoka's utterance is an expressive illocutionary act since he expressed gratitude to Keisuke for saving his life, and One of the functions of the expressive illocutionary act is gratitude. The findings back up Searle's theory that an expressive illocutionary act occurs when a speaker expresses their emotions or attitudes. Furthermore, according to Norrick's research, thanking is intended as a complement or flattery, possibly in the intention of earning future favors (Norrick, 1978, p. 285). As a result, it is clear that Hodoka's utterance above is an expressive illocutionary act in the form of thanking.

Data 2

00:05:56,007-->00:05:58,709
Hodoka**: *It's the least I could do since you saved me.*

Keisuke: Oh, I did, didn't I?

Hodoka and Keisuke are the participants in the conversation. It happens in the ship's cafeteria. Hodoka gave Keisuke a lunch at the moment because he had saved his life earlier. Keisuke feels unworthy, but Hodoka reminds him that he saved his life, and this is the least he can do. Hodoka's statement is an expressive illocutionary act since he praises and repays Keisuke for his conduct, and one of the tasks of expressive illocutionary act is praising. The act of showing admiration for something or someone is known as praising (Tanjung 94). As a result, Hodoka's utterance complimenting Keisuke above is an expressive illocutionary act in the form of praise.

Data 3

00:07:35,573 --> 00:07:38,976

Shopkeeper: Not my job to clean up after you.

Hodoka: *I'm sorry.*

The aforementioned conversation was performed when Hodoka was inside the internet café. Hodoka calls it a day and returns to the café to recuperate after unsuccessful job hunting in Tokyo. Hodoka, drenched in rain, rants about the storm outside to the shopkeeper, who is enraged and tells him that this is not his concern. Hodoka's utterance is an expressive illocutionary act since he apologized to the shopkeeper for talking too much, and one of the tasks of expressive illocutionary act is apologizing. The results supports Searle's hypothesis that expressiveness occurs when a speaker expresses their feelings. Apologizing serves the social function of admitting responsibility for a state that negatively affected someone, implying contrition, and, in some cases, asking for forgiveness (Norrick, 1978, p. 284). Therefore, its obvious that Hodoka utterance is expressive illocutionary act because he is sorry for ranting to shopkeeper.

Declaration Illocutionary Act

Data 1

00:16:55,567 --> 00:17:01,839

Keisuke: We need you on-site, so your room's included. Meals, too.

Hodoka: Really? *Yes. I'll take it.*

The above dialogue was taken when Hodoka visited Keisuke's workplace after failing to find work in Tokyo. When he arrived, he was greeted by Keisuke, and Hodoka informed him how difficult it is to get work in Tokyo. Keisuke then feels sorry for Hodoka and offers him a position as a writer in his place. Hodoka's speech is a declarative illocutionary act since he approves Keisuke's offer, and approving is one of the purposes of a declarative illocutionary act. The data supports Searle's idea that declarative is a type of speech act that alters the world through its utterance. Furthermore, according to Pulungan and Ambalegin's research, to approve is to declare something legal or good in the declarative meaning (Pulungan & Ambalegin, 2022, p. 87). Therefore, Hodoka utterance is declarative illocutionary act because he approve Keisuke job to be writer.

Data 2

00:33:37,334-->00:33:41,271
Hina: *Nagi, this is Hodaka, my brand-new business partner.*

Hodoka: - Huh?

The dialogue above was taken when Hodoka went to Hina's house to discuss Hina power. After some thought, Hodoka comes up with the notion of using Hina power to manipulate the weather in order to obtain money. By influencing the weather to make it sunny so that others can enjoy it. Hodoka also suggests that they post advertisements on their website so that others may notice and request Hina services. Hina's speech is a declarative illocutionary act because he appoints Hodoka as her new business partner, and appointing is one of the declarative illocutionary act functions. The data supports Searle's idea that declarative speech acts change the world through their utterance. Furthermore, according to Sartika's research, Appointing is a term used to proclaim someone accepted for a job (Sartika et al., n.d., p. 37). Hina's speech is clearly a declarative illocutionary act because she appoints Hodoka as her new business partner.

CONCLUSION
This study identifies five types of illocutionary acts in *Weathering With You* based on Searle's classification representatives, directives, commissives, expressives, and declaratives with representatives and directives appearing most frequently. These findings show that the film's dialogue is largely used to describe situations, clarify events, and manage actions in high-

tension moments, while expressive and commissive acts play key roles in shaping emotional relationships between the main characters. The results indicate that speech acts in film are shaped not only by linguistic choices but also by visual cues, emotional tone, and narrative context, confirming that multimodal data enriches pragmatic interpretation.

The study concludes that film can serve as a significant source of pragmatic data because audiovisual elements strengthen or modify illocutionary force, offering insights that purely textual analysis cannot capture. This contributes theoretically by extending Searle's framework into the domain of animated film, a medium that remains underexplored in pragmatic research.

However, this study is limited to the utterances of two main characters and does not examine non-verbal cues or other pragmatic dimensions such as perlocutionary effects, politeness strategies, or maxim violations. The reliance on transcripts also restricts the analysis of intonation, gesture, and other multimodal signals. Therefore, the findings cannot be generalized to all film genres.

Future studies are recommended to incorporate additional pragmatic theories, analyze multimodal features in more depth, or compare films across cultures and genres to better understand how context influences illocutionary force. Such research would deepen theoretical insights and expand the contribution of pragmatic analysis in audiovisual media.

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