



Expressive Illocutionary Acts Found in The Perks of Being a Wallflower Movie

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Abstract. *This study aims to explore expressive illocutionary acts in the film The Perks of Being a Wallflower, focusing on the types and functions that appear in the interactions between the characters. Expressive illocutionary acts, as part of pragmatic studies, play an important role in representing emotions, attitudes, and social relationships between speakers. This study was conducted to identify in detail twelve types of expressive illocutionary acts and their four accompanying functions, thereby providing a deeper understanding of the dynamics of communication in the film. This study uses a qualitative approach with documentation and observation methods of the film's dialogue. Data analysis was carried out through three stages: data reduction, data presentation, and conclusion drawing, to obtain a systematic picture of the pattern of expressive illocutionary acts. The results show that all twelve types of expressive illocutionary acts are found in the film, with the expression "thank you" as the most dominant form. This reflects the film's main theme, which emphasizes the value of friendship, emotional support, and gratitude between characters. In contrast, the expression "regret" is the least used type, depicting the inner struggle and personal conflict experienced by the main character. Furthermore, the four functions of expressive illocutionary acts were identified, with the "convivial" function being the most prominent. The dominance of this function demonstrates how characters strive to maintain social bonds, build intimacy, and maintain harmony in interactions. This finding confirms that expressive illocutionary acts not only convey individual emotions but also serve as an important means of forming and strengthening interpersonal relationships. Thus, this research contributes to the study of pragmatics, particularly in understanding the representation of emotions and communication dynamics through literary works.*

Keywords: *Expressive illocutionary acts, Pragmatics, The Perks of Being a Wallflower, Convivial function, Communication dynamics.*

1. BACKGROUND

Understanding what people convey through utterances can be studied through linguistics, especially pragmatics. Leech (1983) states that pragmatics is the study of meaning related to speech situations. Humans usually deliver a message through utterances; this message is not just a message, but also conveys meanings that the speaker intends to convey to the hearer. From this one-way communication, when the speaker utters something, they might convey one or two meanings at once; this action is known as a speech act.

Speech acts are a force behind an utterance that can lead to actions. According to Yule (1996), actions performed via utterances are generally called speech acts. Speech acts are divided into three categories: locutionary, illocutionary, and perlocutionary acts (Austin, 1962). Each of these components has its function in a conversation that can be found in daily life conversation, film, novels, text, and others. Thus, this study focuses on analyzing the types of expressive illocutionary acts and their functions. Expressive illocutionary acts are tightly related to the speaker's emotion, which is delivered through utterances. The type that

represented the psychological condition by the sincerity condition, about an example given by the intended meaning called the expressive (Searle, 1979). According to Searle and Vanderveken (1985) the expression is separated into several types: apologize, thank, condole, congratulate, complain, lament, protest, deplore, boast, compliment, praise, and greet. In addition, these expressive illocutionary acts have their distinctive functions. Leech (1983) states that there are four functions of illocutionary acts, including competitive, convivial, collaborative, and conflictive.

To carry out this study, these are previous studies were reviewed to support this research. Two of them are, first, an undergraduate thesis by Armitha (2023) which analyzes the expressive illocutionary act used by Selena Gomez in the *My Mind and Me* documentary film. The researcher used Ronan's and Searle & Vanderveken's theory. The difference between Armitha's study and the present study is in the theory of analyzing the functions. Meanwhile, the second is an undergraduate thesis by Namira (2021), which analyzes the illocutionary act in the *Maleficent 2* movie. Namira used the Speech Act Theory proposed by Austin and the theory from Searle. The difference between Namira's study and the present study is in the topic of illocutionary acts, where the present study focuses on the expressive illocutionary acts.

In general, the present study analyzes expressive illocutionary acts and how the characters' relationships shape the functions of these illocutionary acts in the movie *The Perks of Being a Wallflower*. The present study utilized the types of expressive illocutionary acts from Searle and Vanderveken (1985) and the functions of illocutionary acts from Leech (1983). Therefore, the present study is relevant to be discussed as it explores types of expressive illocutionary acts to understand the intent behind a speaker's statement, in which the present study analyzes all the characters in a movie. Moreover, the characters' relationships are also discussed by knowing the functions behind the illocutionary acts. Consequently, the present study expands the analysis of expressive illocutionary acts in a movie and aims to help readers improve their understanding of illocutionary acts, especially expressive acts and their functions.

2. THEORETICAL REVIEW

Types of Expressive Illocutionary Acts

This study utilized the types of expressive illocutionary acts written by Searle and Vanderveken (1985). These types of expressive illocutionary acts are a specific classification of expressive illocutionary acts based on the five types of illocutionary acts by Searle (1979), which include

assertive, directive, commissive, expressive, and declarative illocutionary acts. As stated by Searle and Vanderveken (1985), there are twelve expressions, which are separated into several types, namely apologize, thank, condole, congratulate, complain, lament, protest, deplore, boast, compliment, praise, and greet.

Apologize

The point of apologizing is to express sorrow or regret for some state of affairs that the speaker is responsible for (Searle and Vanderveken, 1985, p. 211). Therefore, based on the explanation, this act serves to repair social harmony by showing respect for the listener's feelings or social norms that may have been violated.

Thank

The point of thanking is to express gratitude (Searle and Vanderveken, 1985, p. 212). Based on the explanation, it is not just about the delivery of information, but the presence of a recognition or acknowledgment act for something good or kind. The purpose is to let the recipient know that they did something good.

Condole

When one condoles one expresses sympathy, and the preparatory condition is that the thing in question is bad for the hearer - usually some great misfortune (Searle and Vanderveken, 1985, p. 212). Therefore, based on the explanation, this act serves not just to convey sympathy but goes beyond sympathy, to support, to care for the fellow human, and make them feel that they are not alone in their sorrow.

Congratulate

Congratulate is the reverse of condole (Searle and Vanderveken, 1985, p. 212). Based on the explanation, congratulating can be seen as expressing joy or approval for someone else's good fortune.

Complain

Complain involves expressing dissatisfaction or displeasure about a particular state of affairs. While complaints typically imply that something is not as it should be, (Searle and Vanderveken, 1985, p. 213) pointed out that this need not strictly be a presupposition, as "one might complain by simply stating that it is awful." Based on the explanation, this suggests that a complaint doesn't always require explicit details about why something is objectionable.

Lament

As defined by (Searle and Vanderveken, 1985, p. 213), lamenting, unlike complaining, need not be a speech act. Based on the explanation, lamenting can occur without any explicit communicative intent or structured verbal exchange. Therefore, lamenting can be interpreted as a more expressive, sometimes nonverbal, way of saying it, whatever that may be, whether it has an audience or just the intention to let it out and relieve you of it.

Protest

Similar to whining and bemoaning as explained by (Searle and Vanderveken, 1985, p. 213), protesting assumes that the propositional context's meaning is negative. Based on the explanation, protests, therefore, demonstrate an objection, in which the speaker makes a negative assessment of the state of affairs.

Deplore

Deplore can be described as a nuanced performative expression that goes beyond mere sadness or grief. However, the word "deplore" can also be used to signify an overt verbal act, a powerful display of sorrow or discontent, and, unlike grieving, it seems to imply that someone is to blame for the object of the deploration, (Searle and Vanderveken, 1985, p. 214).

Boast

According to (Searle and Vanderveken, 1985, p. 215), boasting is an expression of pride. Based on the explanation, boast means that the speaker is proud of the item of the boast, and it also makes the point that the speaker thinks that the attribute or achievement, amounting to a boast, is valuable or impressive.

Compliment

Compliment creates a unique connection between the hearer and the object being complimented. Compliments, which imply a connection between the hearer and the object being complimented, lauded, or extolled, praise, lauding, and extolling convey no such implication, (Searle and Vanderveken, 1985, p. 215).

Praise

Praise is a way to show approval (Searle and Vanderveken, 1985, p. 215). Therefore, based on the explanation, praise serves as a verbal acknowledgment of someone's qualities, actions, or achievements.

Greet

Saying "Hello" to someone, for instance, shows that you are acknowledging them and want to be polite as stated by (Searle and Vanderveken, 1985, p. 215). Based on the

explanation, then using the term greet to another can refer to several interpersonal feelings, for instance, fellowship, regard, or well-being towards another person.

Functions of Illocutionary Acts

According to Leech (1983), there are four functions of illocutionary acts, including competitive, convivial, collaborative, and conflictive. Further explanation regarding these functions is explained below.

Competitive

The illocutionary goal competes with the social goal; ordering, asking, demanding, begging, etc. Leech (1983). When the illocutionary goal competes with the social goal, it means the speaker's intention may cause inconvenience or trouble for the listener.

Convivial

The illocutionary goal coincides with the social goal; offering, inviting, greeting, thanking, congratulating (Leech, 1983, p. 104). When the illocutionary goal matches with the social goal, it means the speaker's intention supports good relationships with the listener.

Collaborative

The illocutionary goal is different to the social goal; asserting, reporting, announcing, and instructing (Leech, 1983, p. 104). When the illocutionary goal is different from the social goal, it means that the speaker's intention does not directly affect their relationship with the listener.

Conflictive

The illocutionary goal conflicts with the social goal; threatening, accusing, cursing, reprimanding (Leech, 1983, p. 104). When the illocutionary goal conflicts with the social goal, it means that the speaker's intention can cause harm to the relationship with the listener.

3. RESEARCH METHOD

This study used a qualitative approach to analyze the data in this study. The data in this study were collected using documentation and observation methods, which also involved note-taking techniques. The data in this study is a movie entitled *The Perks of Being a Wallflower*, which was released in 2012. This study is focused on the utterances produced by all the characters in the movie. Moreover, this movie was chosen as the data source as it contains a variety of expressive illocutionary acts, which are necessary for this study to collect the data. After collecting the data, the data was analyzed using three qualitative data procedures by Miles and Huberman (1994), where they divided the procedures into data reduction, data display, and

conclusion drawing/verification. Furthermore, the data in this study were analyzed based on the expressive illocutionary acts proposed by Searle and Vanderveken (1985). The classification of types of expressive illocutionary acts is used to classify the data into the types of expressive acts. While the functions of the illocutionary acts by Leech (1983) are used to identify the functions of expressive illocutionary acts. Then, the informal method was applied in this research. According to Sudaryanto (2015), the way of conveying the results of the analysis by using words can be defined as the informal method. The result was presented descriptively and was conveyed by using words and sentences.

4. RESULT AND DISCUSSION

Based on the analysis, Searle & Vanderveken's twelve types of expressive illocutionary acts were found in this study. Moreover, all of Leech's four functions of illocutionary acts were also found. Thus, all four functions are shaped by the characters' relationships and the context of their interactions.

Apologize

Data [4-1] (1:07:05 – 1:07:12)

Charlie: "Sam? Sam! I really didn't mean anything by it. **I'm sorry.**"

Sam : "What the hell is wrong with you?"

The data above shows direct communication between Charlie as the speaker and Sam as the interlocutor. Charlie is a freshman at Mill Grove High School, meanwhile, Sam is Patrick's stepsister and Charlie's senior in school. The relationship between Charlie and Sam is that they are friends, being in the same friend group despite the gap between their years. The dialogue took place in Craig's loft apartment. Here, Charlie is playing truth or dare, and he chooses to do dare. Patrick, as the game leader, told Charlie to kiss the prettiest girl in the room as a dare. Then, Charlie unexpectedly kisses Sam instead of Mary Elizabeth, who is his girlfriend at the moment. Sam then realizes the situation and becomes angry at Charlie because of his actions. Fear that it would become a bigger conflict, Charlie immediately regrets his action and apologizes to Sam. The "apologize" type of expressive illocutionary acts in the data above is in the sentence, "I'm sorry" because Charlie uttered this expression to regret his morally wrong action. Moreover, Charlie expects Sam would forgive him because his action was an accident. After all, it was driven by his internal conflict, which he struggles to suppress, and led to the impulsive kiss.

Charlie's apology above has a convivial function because it aims to restore social harmony and maintain a positive relationship with Sam. In the context above, Charlie's apology is driven by his desire to maintain their bond and avoid further conflict. Charlie and Sam are also close friends within the same group, and it creates a mutual respect and emotional sensitivity. Here, the convivial function is shaped by Charlie's awareness that Sam's anger and the potential damage to their friendship resulted in the apology uttered by Charlie.

Thank

Data [4-2] (34:06 – 34:14)

Charlie: "I'll help you study for the next one."

Sam : "Will you?"

Charlie: "Yeah, of course."

Sam : "**Thanks, Charlie.**"

The data above shows direct communication between Sam as the speaker and Charlie as the interlocutor. Sam and Patrick are both seniors at Mill Grove High School. The relationship between Sam and Patrick is that of a stepsister and stepbrother. The dialogue took place in Craig's loft apartment, where Craig held a party. Here, Charlie came over to sit beside Sam, asking about her condition. Noticing Sam having a hard time with the test, Charlie offers to help her study for the next test. The "thank" type of the expressive illocutionary acts in the data above is in the sentence, "**Thanks, Charlie**" because Sam expresses gratitude for Charlie's supportive offer to help her study. Besides that, Sam's true intention is to affirm their emotional connection, which is why she still asks about Charlie's intention despite his voluntary desire to help. Sam expects that Charlie truly wanted to help her later as a close friend.

Sam's utterance above has a convivial function because the thanking aligns with the social goal of reinforcing positive interpersonal connections. In the context above, as friends within the same group, Sam and Charlie share a supportive relationship. Here, the convivial function is shaped by their mutual trust and Sam's desire to approve Charlie as a reliable friend, which resulted in making their friendship remaining strong.

Condole

Data [4-3] (25:36 – 26:01)

Sam : "**Charlie just told me that his best friend shot himself.** I don't think he has any friends."

Patrick : "Everyone, raise your glasses to Charlie."

The data above shows direct communication between Sam as the speaker and Patrick as the interlocutor. Sam and Patrick are both seniors at Mill Grove High School. The relationship between Sam and Patrick is that of a stepsister and stepbrother. The dialogue takes place in Bob's house, especially in the basement. In this context, Charlie, Patrick, and Sam, along with the other friends, are in Bob's house for a party. When Sam talks about Charlie's friend, he tells her that his friend shot himself last May. Sam, hearing what happened to Charlie's friend, felt empathy. Sam then immediately talks about it to his stepbrother Patrick. The "condole" type of expressive illocutionary acts in the data above is in the sentence, **"Charlie just told me that his best friend shot himself"** because Sam uttered this expression because she is concerned about Charlie's condition, which conveys sympathy for Charlie's loss. Sam expects Patrick to recognize Charlie's pain and do something about it, then, because of it, she hopes Charlie can feel accepted in their group.

Sam's utterance above has a convivial function because the condolences express sympathy to support Charlie emotionally, which aligns with the social goal of fostering care within their group. In the context above, Sam and Patrick are stepsiblings with a close bond, and both are friends with Charlie. These stepsiblings' connection encourages Sam to share her concern for Charlie with Patrick, expecting Patrick to do something to include Charlie in their group. Therefore, the convivial function is shaped by their shared responsibility to support Charlie.

Congratulate

Data [4-4] (1:05:32 – 1:05:37)

Craig : "Mary Elizabeth? Samantha told me that you got into Harvard.

Congratulations."

Mary Elizabeth : "Thank you."

The data above shows direct communication between Craig as the speaker and Mary Elizabeth as the interlocutor. Both Craig and Mary Elizabeth are seniors at Mill Grove High School. The relationship between Craig and Mary Elizabeth is friends, they belong to the same friends group. The dialogue took place in Craig's loft apartment. Here, Craig, Mary Elizabeth, and Samantha, along with the other friends, are gathering in Craig's apartment, playing truth or dare. Amid the fun of the game, Craig, who knows the information from Sam, congratulates Mary Elizabeth for her achievement of being accepted at Harvard. The "congratulate" type of expressive illocutionary acts in the data above is in the sentence, **"Congratulations"**, because Craig uttered this expression as a way to congratulate Mary Elizabeth on her achievement of

being accepted at Harvard. Besides that, Craig's true intention is to approve of Mary Elizabeth's success publicly.

Craig's utterance above has a convivial function because it aligns with the social goal of celebrating a friend's achievement and maintaining positive relations. In the context above, Craig and Mary Elizabeth are friends within the same group of friends. Their friendship creates an environment where celebrating each other's achievements is expected. Therefore, the convivial function is shaped by Craig's public acknowledgment of Mary Elizabeth's achievement reinforces and maintains mutual support.

Complain

Data [4-5] (14:54 – 15:02)

Sam : “God, would you turn it down? **You're gonna make us deaf.**”

Patrick : “So be it, it's rock n roll.”

The data above shows direct communication between Sam as the speaker and Patrick as the interlocutor. Sam and Patrick are both seniors at Mill Grove High School. The relationship between Sam and Patrick is that of a stepsister and stepbrother. The dialogue took place outside of Charlie's house. Here, after watching the football game and having dinner in Kings restaurant, Sam and Patrick took Charlie home. Then, Sam complains about the music in the car being too loud, and she exaggerates her complaint by saying it would make them deaf. The “complain” type of expressive illocutionary acts in the data above is in the sentence, “**You're gonna make us deaf**”, because Sam expressed her dissatisfaction about the sound by complaining about the loud music to Patrick, the driver of the car. Thus, Sam was expecting Patrick to respond by adjusting the volume.

Sam's utterance above has a competitive function because the utterance expressing dissatisfaction competes with the social goal of maintaining harmony. In the context above, Sam demanding Patrick turn down the volume of the car because it was annoying her. Here, the competitive function is shaped by their stepsiblings' bond, where Sam expects that Patrick will adjust the volume.

Lament

Data [4-6] (23:26 – 23:37)

Sam : “Well, where is Michael tonight?”

Charlie : “Oh, he shot himself last May. **I kinda wished he'd left a note.** You know what I mean?”

The data above shows direct communication between Charlie as the speaker and Sam as the interlocutor. Charlie is a freshman at Mill Grove High School, meanwhile, Sam is Patrick's stepsister and Charlie's senior in school. The relationship between Charlie and Sam is that they are friends, being in the same friend group despite the gap between their years. The dialogue took place in Bob's house. Here, Charlie and Sam are at a party at Bob's house along with the other friends. At some point amid the fun of the party, Sam asks Charlie about his friend and why he did not go with him. Charlie answers it by saying that his friend has already passed away by suicide, and he is lamenting about his friend by wishing his friend had left a note for him. The "lament" type of expressive illocutionary acts in the data above is in the sentence, "**I kinda wished he'd left a note**", because Charlie uttered this expression to express his sorrow by lamenting over his friend Michael.

Charlie's utterance above has a collaborative function because the utterance of Charlie's lamenting expresses personal sorrow without directly aiming to affect the social relationship with Sam. In the context above, the collaborative function is shaped by their supportive dynamic as close friends. Their friendship, built on trust and emotional openness, allows Charlie to share his deep personal loss.

Protest

[4-7] (04:30 – 04:39)

Mr. Callahan : "Are you proud being a senior taking freshman shop, Patty-Cakes?"

Patrick : "**My name is Patrick. You call me Patrick or you call me nothing.**"

The data above shows direct communication between Patrick as the speaker and Mr. Callahan as the interlocutor. Patrick is a senior at Mill Grove High School, while Mr. Callahan is a teacher for the school's shop class. The relationship between Patrick and Mr. Callahan is that of a student and teacher. The dialogue took place at Mill Grove High School. Here, Patrick, who is a senior, is attending the shop class for freshmen because he failed the class before. In the class, he impersonates the teacher, Mr. Callahan, before the teacher arrives. When Mr. Callahan came to the class, he mocked Patrick's name as a joke by making another nickname for him. The "protest" type of expressive illocutionary acts in the data above is in the sentence, "**My name is Patrick. You call me Patrick or you call me nothing**", because Patrick uttered this expression to protest against his teacher, Mr. Callahan, for mocking his name. Besides that, Patrick's true intention is to reject the humiliation and hope the teacher will change his behaviour by starting to stop humiliating his name.

Patrick's utterance above has a conflictive function because Patrick's protest conflicts with the social goal of maintaining a respectful student-teacher relationship. In the context above, Patrick, as a senior with and empowered by his bold personality, challenges the teacher's mockery, reflecting his need to assert his identity. The conflictive function is shaped by the power imbalance and lack of personal closeness between Patrick and the teacher increase the confrontational nature of the protest, as Patrick prioritizes self-respect over maintaining harmony.

Deplore

[4-8] (1:30:29 – 1:30:40)

Candace : “No. Charlie, listen to me. Mom and Dad are gonna be home with Chris any second.”

Charlie : “I'm just thinking, **what if I wanted her to die, Candace?**”

Candace : “What? Charlie? Charlie!”

The data above shows a mediated communication through a telephone call between Charlie as the speaker and Charlie as the interlocutor. Candace is Charlie's older sister who is also being a senior in Mill Grove High School. The relationship between Candace and Charlie is that of a sister and brother. The dialogue took place in Charlie's house and Pool. Here, Charlie accompanied Sam and Patrick last day before they departed for college. After Sam and Patrick leave for college, Charlie feels lost, and it triggers his trauma. Then, alone at home, Charlie is having an anxiety attack and calling her older sister Candace. He then starts asking about his morality, which leads to his deploring fear that he wanted his aunt to die. The “deplore” type of expressive illocutionary acts in the data above is in the sentence, “**What if I wanted her to die, Candace?**”, because Charlie uttered this expression to express his strong moral regret and self-disapproval. Besides that, Charlie's true intention is to seek validation or reassurance from Candace to reduce his stress.

Charlie's utterance above has a collaborative function because Charlie's deplore expresses personal guilt and seeks reassurance without directly aiming to alter the social relationship. In the context above, as siblings, Charlie and Candace share a close relationship. The relationship encourages Charlie to open his emotional side, and this shapes the collaborative function, in which Charlie relies on Candace's understanding to reduce his anxiety.

Boast

[4-9] (33:29 – 33:38)

Craig : “How'd your S.A.T's go, by the way?”

Alice : “1150. I think I’ll get into NYU.”
Craig : “Yeah, I hope so.”
Mary Elizabeth : “**1490. Harvard. Face!**”

The data above shows direct communication between Mary Elizabeth as the speaker and Alice as the interlocutor. Both Mary Elizabeth and Alice are seniors at Mill Grove High School. The relationship between Craig and Mary Elizabeth is friends, they belong to the same friends group. The dialogue took place at Craig’s loft apartment. Here, Mary Elizabeth and Alice, also the other seniors, are in Craig’s apartment, attending a small party. In the kitchen, Craig asks Alice about her S.A.T. test results and the possibility to be accepted at NYU. Not long after that, Mary Elizabeth came and possibly heard the conversation about the test result. Mary Elizabeth then walked arrogantly in front of Alice while boasting about her score being higher than Alice's and her chances of being accepted at Harvard. The “boast” type of expressive illocutionary acts in the data above is in the sentence, “**1490. Harvard. Face!**”, because Mary Elizabeth uttered this expression to express her pride over her high S.A.T’s score and her Harvard goal.

Mary Elizabeth’s utterance above has a conflictive function because Mary Elizabeth’s utterance asserting superiority conflicts with the social goal of maintaining friendly relations. In the context above, Mary Elizabeth’s boast reflects a desire to stand out, which potentially strains the friendship between her and Alice. This act of straining the friendship shapes the function of conflictive, which might result in rivalry between friends.

Compliment

[4-10] (08:20 – 08:30)

Derek : “Mmm. **This chicken paprikash is delicious.**”

Mother : “Thank you, Derek. It’s Charlie favorite. He was a little nervous about starting high school today, so I made it for him.”

The data above shows direct communication between Derek as the speaker and Charlie’s mother as the interlocutor. Derek is one of Charlie’s seniors at Mill Grove High School, and he is the boyfriend of Charlie’s sister Candace. Meanwhile, the mother in the dialogue above is Charlie and Candace’s mother. The relationship between Derek and the mother in the dialogue above is that of a girlfriend’s mother and a daughter’s boyfriend. Here, Derek is in Charlie’s house having lunch with the family. The dialogue took place in Charlie’s house, especially in the living room. Here, the lunch situation is stiff as Derek is adjusting his position as Candace’s boyfriend in front of her family. Then, Derek tries to be polite and reduce

the tension by complimenting the food. The “compliment” type of expressive illocutionary acts in the data above is in the sentence, **“This chicken paprikash is delicious”**, Derek uttered this expression to compliment Candace’s mom’s cooking, which is the chicken paprikash being delicious. Besides that, the true intention behind Derek’s utterance is to be likable and in need of gaining the family’s approval.

Derek’s utterance above has a convivial function because Derek’s compliment aligns with the social goal of building rapport and reducing awkwardness. In the context above, Derek, as Candace’s boyfriend, seeks approval from Candace’s mother. This dynamic shapes the convivial function, as Derek uses the compliment to foster goodwill and to be approved by Candace’s mother.

Praise

[4-11] (33:13 – 33:21)

Alice : **“That picture is gorgeous, Craig.** What did you use?”

Craig : “Oh, I know, thank you. Color film, but black and white paper for printing.”

The data above shows direct communication between Alice as the speaker and Craig as the interlocutor. Both Alice and Craig are seniors at Mill Grove High School. The relationship between Craig and Mary Elizabeth is friends, they belong to the same friends group. The dialogue took place in Craig’s loft apartment. Here, Alice and the other seniors are in Craig’s apartment, attending a small party. Afterward, Alice saw one of the photos that Craig had taken. She was impressed by Craig's artistic work and praised it by calling it gorgeous. The “praise” type of expressive illocutionary acts in the data above is in the sentence, **“That picture is gorgeous, Craig”**, because Alice uttered this expression to express her admiration by approving Craig’s photography skills.

Alice's utterance above has a convivial function because Alice’s utterance of praise aligns with the social goal of expressing admiration and reinforcing positive relations. In the context above, the convivial function is shaped by their friendship dynamic where here Alice’s praise strengthens their bond by acknowledging Craig’s artistic skill.

Greet

[4-12] (11:30 – 11:38)

Charlie: **“Hey... Patrick.”**

Patrick: “Hey! You’re in my shop class, right? How’s your clock coming?”

Charlie: “My dad’s building it for me.”

The data above shows direct communication between Charlie as the speaker and Patrick as the interlocutor. Charlie is a freshman at Mill Grove High School, meanwhile, Patrick is Sam's stepbrother and is Charlie's senior in school. The relationship between Charlie and Patrick is that they are friends, being in the same friend group despite the gap between their years. The dialogue took place in Mill Grove High School, especially in the football stadium. In this context, Charlie is still an outsider as a freshman in his school, and he sees Patrick as a potential friend after admiring him in shop class. Then, when he sees Patrick in the football stadium, boosted by his desire to belong and also to break his isolation, he greets Patrick. The "greet" type of expressive illocutionary acts in the data above is in the sentence, "**Hey... Patrick**", because Charlie uttered this expression to greet and to know his senior, Patrick. Besides that, Charlie's true intention behind the utterance is to build a connection with Patrick, as he does not have a friend yet in school besides his English teacher.

Charlie's utterance has a convivial function because Charlie's greeting aligns with the social goal of initiating a friendly interaction. In the context above, Charlie's desire to break his isolation and connect with Patrick shapes the convivial function. The act reflects Charlie's effort to make a connection of relationship with Patrick.

5. CONCLUSION AND SUGGESTION

The analysis successfully identified twelve types of expressive illocutionary acts present in *The Perks of Being a Wallflower* movie. These types include thank, apologize, compliment, complain, greet, praise, condole, congratulate, lament, protest, boast, and deplore. From the twelve types that are found, the most frequent type was "thank". This "thank" type reflects the characters' frequent expressions of gratitude to build connection and mutual support, which aligns with the movie's themes of friendship and coming of age. In contrast, the least frequent type was "deplore", where here, the character Charlie expressed self-blame and sorrow over his aunt's death, revealing his internal struggle that often showed in the movie. In addition, all four functions of illocutionary acts are found, with "convivial" being the frequent function. This reflects the characters' efforts to maintain and strengthen their social bonds. In conclusion, this study demonstrates that expressive illocutionary acts in *The Perks of Being a Wallflower* movie serve as vital tools for characters to express emotions and how these emotions affect the characters' relationships. Based on the findings, it is suggested that future studies explore how expressive illocutionary acts influence character development across different genres of film, as it can expand the variations of the analysis of expressive illocutionary acts.

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