

Decoding Speech Acts in the Hunger Games Movie

Terresa Alicia¹, Zulfa Nabila²

^{1,2}English Language Education, Faculty of Teacher Training and Education,
Universitas Ma'arif Nahdlatul Ulama Kebumen

ARTICLE INFO

Article history:

DOI:

[10.30595/pssh.v24i.1604](https://doi.org/10.30595/pssh.v24i.1604)

Submitted:

June 14, 2025

Accepted:

July 06, 2025

Published:

July 23, 2025

Keywords:

English, Speech Acts, The
Hunger Games, Pragmatic

ABSTRACT

English proficiency plays a critical role in global communication, especially in education and entertainment. One effective method to enhance speaking and pragmatic competence is through the use of English movies. This study aims to analyze speech acts in The Hunger Games movie using the theories of J.L. Austin and John Searle. A qualitative approach was employed to identify and categorize various types of speech acts such as assertive, directive, commissive, expressive, and declarative acts. In addition to these classifications, the analysis also considers Austin's tripartite framework of speech acts: locutionary acts (the literal meaning of utterances), illocutionary acts (the speaker's intention), and perlocutionary acts (the effect on the listener). The findings revealed that assertive and directive acts were most dominant. This research contributes to a deeper understanding of pragmatics in cinematic dialogue and highlights how language use in movies can aid learners in developing both linguistic and sociocultural competence.

This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).



Corresponding Author:

Terresa Alicia

Universitas Ma'arif Nahdlatul Ulama Kebumen

Jl. Kutoarjo No. Km. 05, Wonoboyo, Jatisari, Kebumen, Indonesia

Email: terresaalicia12@gmail.com

1 INTRODUCTION

English serves as the primary or official language in various fields universally. Its significance continues to grow worldwide, highlighting the necessity for individuals, regardless of their geographical location, nationality, or field of study, to learn and utilize English as a second or foreign language for diverse purposes (Rao, 2019; p.75). Effective communication skills in English are becoming increasingly crucial in today's world and essential for success in nearly every activity (Patil, 2014; p.35). Many teachers in Indonesia believe that English is essential for young learners, as it is beneficial for their future (Oktaviani & Fauzan, 2017; p.35). However, the opportunities for practicing English in real-world communicative contexts are often limited. This limitation leads to a lack of engagement and interest in language learning activities, thereby necessitating the exploration of alternative methods to enhance English language proficiency, particularly among young learners. English language proficiency is a composite of various skills, including speaking, listening, reading, and writing (Budiman et al., 2023).

An innovative approach to developing speaking skills is through the use of English movies. Aufa (2017) showed that movies serve as an effective tool for enhancing student pronunciation skills and for measuring their attitudes towards utilizing movies as a means to learn English pronunciation. The use of English is crucial in advancing entertainment across the movie, television, and music sectors. The primary aim of employing English as the main language is to ensure widespread understanding of their programs or movies worldwide, reaching a broader audience (Rao, 2019; p.75). Movies provide a rich and authentic source of language input, showcasing diverse a wide range of conversational acts, communication styles, and speech acts. In a study conducted by

Albiladi et al. (2018: 1570), participants who served as subjects suggested watching movies as a means of learning English, as it significantly aids in developing their English skills such as speaking, listening, pronunciation, and vocabulary acquisition.

Ninio and Snow (2019; p.4) stated that pragmatics is a subfield of linguistics that focuses on the utilization of speech, and research on pragmatic development examines how children attain the essential knowledge required for using speech appropriately, effectively, and in accordance with rules in interpersonal interactions. Pragmatics offers valuable insights into the study of speech acts and communication strategies. Ninio and Snow (2019; p.14) showed that an integrated understanding of pragmatic development needs to extend beyond merely outlining progress in the three recognized areas. It should clarify the connections between the development of speech acts, conversational abilities, and extended discourse, rather than treating them as distinct subjects. According to Hidayat (2016; p.1), speech acts constitute a segment of pragmatics wherein speakers have specific intentions beyond the mere words or phrases they utter. The study conducted by Su (2017) stated that investigate speech acts can ultimately contribute to the continuous advancement of pragmatics. A speech act refers to a spoken expression that fulfills a role in conveying meaning during communication (Senft, 2014). Speech acts defined as utterances that perform actions and convey meanings in social interaction, play a crucial role in shaping interpersonal relationships, negotiating meaning, and achieving communicative goals (Nordquist, 2019).

Hanna and Richards (2019, p.1) stated that speech act theory is a renowned concept within the realm of the philosophy of language, focusing on the examination of languages performative role in communication. Speech act and speech act theory are closely related concepts in pragmatics, the study of language use in context. Speech act is the term used to describe the action or function that a speaker performs with an utterance, such as asking a question, making a promise, giving an order, etc (Duignan, 2023). Speech act theory is the framework that explains how speech acts work, what kinds of speech acts exist, and how they are interpreted by listeners. Speech act theory helps us understand how language is used to communicate, influence, and create social reality. Speech act theory, first proposed by J.L. Austin and further developed by John Searle, categorizes speech acts into three types: locutionary acts (the act of saying something), illocutionary acts (the intended meaning of the speaker), and perlocutionary acts (the effect of the speech act on the listener). This theory provides a framework for understanding how language is used to perform actions and how these actions influence social interactions. While previous research has explored the use of movies in language learning, particularly in enhancing vocabulary acquisition and comprehension skills (Sari & Aminatun, 2021), and there is a gap in the literature regarding the analysis of speech acts in English movies, especially within the context of Indonesian learners.

Numerous studies have analyzed movies, novels, and other media, but the researcher offers a unique approach by decoding all aspects of speech acts using two grand theories from J. L. Austin and John Searle. Movies were chosen as the medium for this research because, as Haikal (2019) suggests, they contain rich dialogues that enhance communication and conversational skills. The intonation and sentence structures in movies are carefully tailored to fit the circumstances and characters, which can aid learners in understanding speech acts (Nordquist, 2020). As a various kind of communication, movies integrate dialogue, visuals, music, and sound effects to convey meaning (Atã & Schirmacher, 2021). This combination gives speech acts in movies deeper implications (Hidayat, 2016; p.2). Unlike mere words, speech acts in movies often involve nonverbal cues, which are effectively captured and conveyed on screen (Swandari, 2023; p.47).

1.1 Definition of Speech Act

The term “speech act” refers to an utterance or expression that goes beyond conveying information. It performs a specific action within communication (Haikal, 2019). In other words, it is not just about the spoken words, but about the speaker’s intention and the impact on the listener. J.L. Austin, in his seminal work “How To Do Things With Words” (1962), introduced the concept of speech act theory, which was further developed by John Searle (1969). Speech act theory is a subfield of pragmatics, which focuses on how language is used to perform actions in communication (Nordquist, 2020). Pragmatics delves into the interplay between language, context, and meaning within specific cultural and linguistic settings (Dey, 2023; Senft, 2014). This emphasis on context is crucial for understanding speech acts, as Vanderveken (2014, in Dey, 2023) highlights. Pragmatics helps us decipher the meaning behind speech acts by considering elements like context and speaker’s intentions.

J. L. Austin (1962) proposed a framework for analyzing speech acts by distinguishing three components:

- a. Locutionary Act: The literal meaning conveyed by the words themselves (e.g., “The movie starts at 7 pm”).
- b. Illocutionary Act: The action the speaker intends to perform through the utterance (e.g., informing someone about the movie time). Common illocutionary acts include asserting, requesting, promising, commanding, questioning, and suggesting.
- c. Perlocutionary Act: The effect the utterance has on the hearer (e.g., convincing, persuading, upsetting).

When discussing speech acts, it is beneficial to consider related concepts such as speech communication and speech events. Speech communication relies on cognitive constructs that organize both the world and human actions within the dimensions of space and time (Kohler, 2017), involving not only the content of the speech acts but also factors like tone, gesture, and context. According to Chaer and August (2010, p.47) (in Sasongko et al., 2019) stated that speech events is the occurrence or ongoing linguistic interaction in one form of speech or more that involves two parties namely speakers and opponents of speech, with one point of speech in a particular time, place and situation. On the other hand, speech events refer to specific instances or occasions where speech acts take place, taking into account the social, cultural, and situational factors that influence the communication process. By examining these interconnected concepts alongside speech acts, a more comprehensive understanding of the complexities and nuances of verbal interactions can be achieved.

1.2 Speech Acts Components

Speech acts go beyond simply conveying information. They perform actions within communication. To understand how these actions work, philosophers like J.L. Austin and John Searle proposed frameworks for analyzing the components involved. These components shed light on the various dimensions and intricacies involved in the process of communicating through language. Starting with John Searle (1969), his exploration of speech acts emphasizes the importance of intentionality, recognition, and felicity conditions. According to Searle, successful speech acts rely on the speaker's intention to perform a specific act through their utterance. This means that the speaker has a particular purpose or goal in mind when using language. Additionally, Searle emphasizes the significance of the hearer's role in recognizing the speaker's intention. For a speech act to be successful, the hearer must correctly interpret the speaker's intended meaning and recognize the speaker's communicative purpose.

Searle (1969) Here is a detailed analysis of each category:

a. Assertive

The purpose of assertive is to commit the speaker, to varying degrees, to the truth of the proposition being expressed. In simpler terms, assertive state what the speaker believes to be true. Examples:

- 1) The Earth orbits the Sun.
- 2) I think the meeting starts at 3 PM.

b. Directive

This act aims to get the hearer to do something. Directive is attempts by the speaker to get the hearer to do something. These can be commands, requests, or suggestions, and they vary in the degree of force behind them. Examples:

- 1) Please close the door.
- 2) Turn in your assignment by Monday.

c. Commissive

Commissive commit the speaker to a future course of action. It expressed the speaker's commitment to doing something later on. Promises and guarantees are classic examples of commissive. Examples:

- 1) I promise to return your book tomorrow.
- 2) We guarantee your satisfaction with our service.

d. Expressive

The point of expressive is to convey the speaker's psychological state, attitude, emotions towards a particular situation. Apologies and congratulations are examples of expressive. Examples:

- 1) I apologize for the inconvenience caused.
- 2) Congratulations on your graduation!

e. Declaration

Declaration are powerful speech acts that bring about a change in the external situation simply by making the utterance. It often requires a specific authority or context to be effective. For instance, a judge declaring someone guilty uses a declaration. Examples:

- 1) I now pronounce you husband and wife.
- 2) You're fired!

To determine the type of illocutionary acts in speech act a sentence is performing, it is helpful to identify certain keywords or phrases that are commonly associated with each category. Below is a table showing examples of such words and phrases for each speech act category:

Table 2.1. Keywords or Phrases for Identifying Five Types of Illocutionary Acts in Speech Act

Type of Illocutionary Act	Keywords	Phrases
Assertive	believes, think, know, assert, claim, conclude, seem	<ul style="list-style-type: none"> • It is true that... • I am certain that... • It is a fact that...
Directive	command, demand, instruct, order, request, suggest, write, send, tell, ask	<ul style="list-style-type: none"> • Could you please...? • I would like... • Do this! • Why don't you...? • Please go there!
Commissive	promise, offer, guarantee, vow, agree, swear, will, pledge	<ul style="list-style-type: none"> • I promise... • I will... • I shall... • I commit to...
Expressive	apologize, congratulate, feel, greet, thank, welcome	<ul style="list-style-type: none"> • I love... • I hate... • I am sorry... • She thanks... • We congratulate...
Declaration	declare, announce, resign, include pronouncing someone guilty, marrying someone, declaring war	<ul style="list-style-type: none"> • I declare... • I announce... • I hereby resign...

These categories help to understand the various functions language can serve in communication, from stating beliefs to influencing actions and even altering reality. Moving on to J.L. Austin (1962), his work on speech acts lays the foundation for understanding the different dimensions of utterances. Austin distinguishes between three aspects or acts within a speech act: locutionary act, illocutionary act, and perlocutionary act.

Table 2.2. Layer of The Speech Act Using Different Contexts

Sentences	Locution (The Foundation)	Illocution (The Action)	Perlocution (The Effect)
The door is open.	Neutral statement	Informing someone about the door's state	The listener notices the open door
It's hot in here.	Observation	Suggesting to turn on the air conditioner	The listener agrees and helps adjust the temperature
You look fantastic!	Compliment	Expressing admiration	Feels happy and appreciates the compliment

By considering the insights of Searle and Austin, the components of speech acts become clearer. The speaker's intention, the hearer's recognition, and the existence of felicity conditions all contribute to the successful execution of a speech act. Additionally, understanding the different acts within a speech act such as locutionary, illocutionary, and perlocutionary, provides a more nuanced view of the multifaceted nature of verbal communication.

1.3 The Hunger Games Movie

"The Hunger Games" is a movie directed by Gary Ross, is based on the 2008 novel by Suzanne Collins and Billy Ray. The movie premiered at the Nokia Theatre in Los Angeles on March 12, 2012, and was released in the United States on March 23, 2012 and is the first installment in the movie series, followed by sequels that cover the entirety of Collins' trilogy. Haikal (2019) found that the movie features a cast comprising numerous renowned Hollywood actors and actresses, including Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth, Donald Sutherland, Stanley Tucci, Lenny Kravitz, Elizabeth Banks, and Woody Harrelson.

Since it is the first movie in the series, "The Hunger Games" lays the foundation for character development, relationship building, and the establishment of power dynamics. This concentration on foundational elements might lead to a higher frequency of speech acts that contribute to these aspects. By focusing on this initial movie, researchers can comprehensively analyze and explore various speech acts within the narrative early

stages. This approach offers a deeper understanding of the communicative features that become the hallmark of the franchise. Analyzing speech acts in “The Hunger Games” allows us to delve into the depth of characters, their motivations, and how their actions influence the narrative development and themes of survival, sacrifice, and rebellion. Deciphering these speech acts provides insights into the characters intentions, emotions, and the broader dynamics at play within the story. This analysis highlights the power of speech acts to uncover hidden layers of meaning, contributing to a richer understanding of the movie narrative and its broader implications.

2) CONCEPTUAL FRAMEWORK

This research focuses on analyzing speech acts on “The Hunger Games” movie year 2012. The researcher realized that watching movies can improve speaking skills. Through speech act analysis, this research is expected to add insight in grouping speech acts and increase vocabulary for readers. Speech acts serve as a vehicle for character expression and development. Through their dialogue, characters reveal their personalities, beliefs, and emotions, contributing to their overall characterization. Analyzing speech acts allows researcher to trace the evolution of characters throughout the movie and understand the underlying factors driving their actions. A conceptual framework refers to a comprehensive arrangement of interconnected elements and factors that aid in addressing a practical problem. It serves as the ultimate perspective through which the logical resolution of a recognized concern is observed (Imenda, 2014). The conceptual framework of the research will be design as the following diagram:

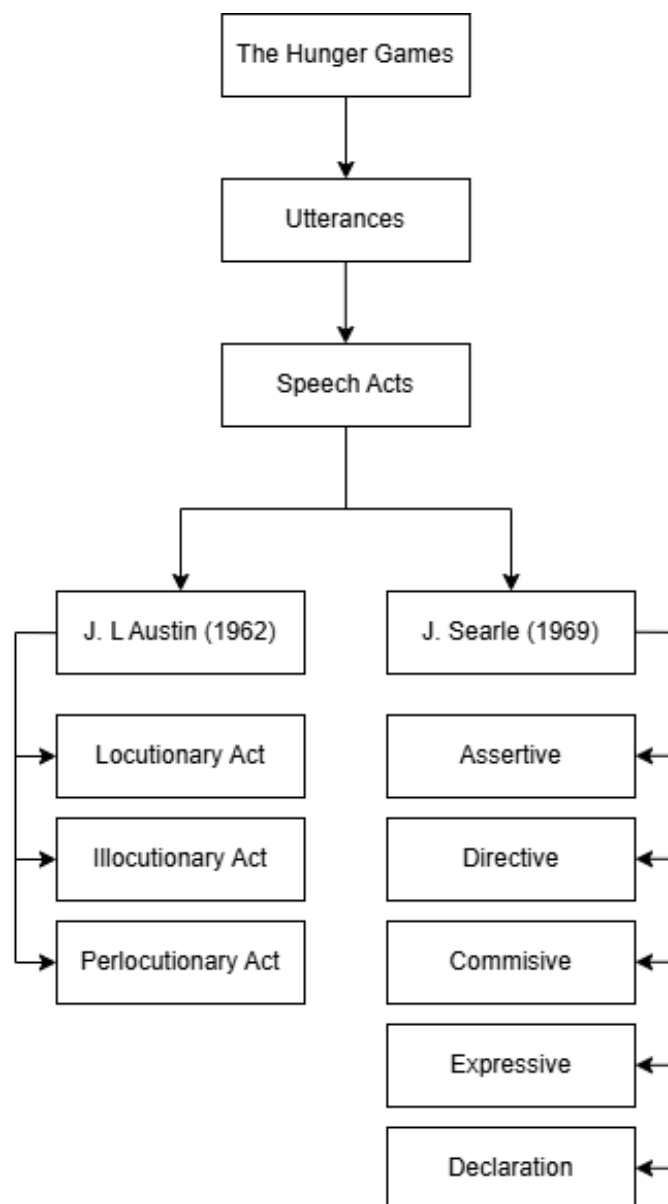


Figure 2.1. Conceptual Framework

3) DISCUSSION AND CONCLUSION

This study is concerned with analyzing the types of speech acts as proposed by J. L. Austin (1962) and J. Searle (1969). After the researcher analyzed all of the scenes found in the script of "The Hunger Games" movie, it was found that there are three kinds of speech acts and five fundamental ways of using language, which categorized as illocutionary acts on the movie script. The types of those speech acts are locutionary act, illocutionary act, and perlocutionary act. Meanwhile, the five fundamental ways on illocutionary acts are assertive, directive, commissive, expressive, and declaration.

3.1 Types of Speech Acts in The Hunger Games

The researcher identified 973 utterances in the movie script, of which 668 utterances were categorized based on speech act theories after data reduction. In this study, all 668 utterances analyzed from The Hunger Games movie script were found to include all three types of speech acts: locutionary, illocutionary, and perlocutionary. Thus, each utterance contributes equally to the analysis of these three speech act components. Table 3.1 summarizes the distribution all kind of speech acts in the movie.

Table 3.1. Distribution of Speech Act Types in The Hunger Games

Types of Speech Act	Total Utterances	Percentage (%)
Locutionary Act	668	100%
Illocutionary Act	668	100%
Assertive	314	47.0%
Directive	181	27.1%
Expressive	111	16.6%
Commissive	39	5.8%
Declaration	23	3.4%
Perlocutionary Act	668	100%

At the above is the finding analysis of the research in types of speech acts in The Hunger Games and the most dominant speech act used in the movie is assertive act. For the next explanation of each type of speech acts will be explain in the next section.

a. Assertive

Assertive acts are speech acts in which the speaker expresses their beliefs, knowledge, or opinions about a state of affairs in the world. These acts commit the speaker to the truth of the expressed proposition. Words like "is", "are", "was", "were", "believe", "think", "know", "feel", "seem", "claim", "consider", "assume", "agree", "disagree", "state", and "understand" indicate that the speaker is asserting something as their personal belief or understanding. Table 4.2 shows the examples of assertive act in The Hunger Games.

Table 3.2. Example of Assertive Acts in The Hunger Games

Data No.	Utterance
Data A.1	<i>"I think it's our tradition."</i>
Data A.7	<i>"I know what it's like."</i>
Data A.31	<i>"I believe we have a volunteer."</i>
Data A.61	<i>"These suits are built so you won't feel a thing."</i>
Data A.291	<i>"You rather die... than not be with him you understand?"</i>

The following utterance is one of example from 5 utterances in the table above:

Data A.31 - *"I believe we have a volunteer."*

The use of "believe" in Data A.31 indicates an assertion about the speaker's belief, making it an assertive speech act. The speaker is not providing an absolute fact, but instead expressing what they understand or perceive to be true. Assertive acts generally share the characteristic of making a statement or expressing a belief or knowledge about a situation.

b. Directive

Directive acts are speech acts in which the speaker tries to get the listener to do something, such as making requests, suggestions, or commands. Words like "do", "go", "bring", "stop", "take", "help", "suggest", "can", "could", "will", "would", "may", "should", and "must" are indicate that the speaker is attempting to elicit a response or action from the listener and often making it a polite request or suggestion. Table 3.3 shows the examples of directive act in The Hunger Games.

Table 3.3. Example of Directive Acts in The Hunger Games

Data No.	Utterance
Data Di.463	<i>"Do I smell like roses to you?"</i>
Data Di.471	<i>"Try to go to sleep."</i>
Data Di.484	<i>"Don't take any extra food for money."</i>
Data Di.516	<i>"Let me take you out and show you after the wurl."</i>
Data Di.645	<i>"Bring pride to the district."</i>

The following utterance is one of example from 5 utterances in the table above:

Data Di.471 - *"Try to go sleep."*

The verb "try" indicates a suggestion or a request from the speaker to the listener to make an effort to perform a specific action: going to sleep. The phrase "go to sleep" is a clear instruction that identifies the desired action the speaker wants the listener to take. The utterance "Try to go to sleep" is a directive because it explicitly seeks to influence the listener's behavior by suggesting an action in a polite and non- imperative manner.

c. Expressive

Expressive acts convey the speaker's emotional state, feelings, or attitudes about a situation. The purpose of these acts is to express an emotional response rather than to convey information or make a request. The speaker is essentially revealing their internal feelings. Words like "feel", "love", "hate", "regret", "enjoy", "thank", "fear", "hope", "happy", "sad", "sorry", "excited", "nervous", "terrified", "angry", "wow", "ugh", "oh no", "ah", and "oops" are identified as expressive act words. Table 3.4 shows the examples of expressive act in The Hunger Games.

Table 3.4. Example of Expressive Acts in The Hunger Games

Data No.	Utterance
Data E.324	<i>"That's sweet."</i>
Data E.341	<i>"I just love that."</i>
Data E.345	<i>"Oh, okay."</i>
Data E.353	<i>"I'm sorry that this happened to you."</i>
Data E.418	<i>"I felt like the happiest person in the world."</i>

The following utterance is one of example from 5 utterances in the table above:

Data E.353 - *"I'm sorry that this happened to you."*

The word "sorry" directly communicates the speaker's emotional state regret or sympathy towards the situation that occurred to the listener. The phrase "this happened to you" refers to an unfortunate or undesirable event, reinforcing the speaker's expression of empathy or concern for the listener's experience. The utterance "I'm sorry that this happened to you" is an expressive speech act because it conveys the speaker's emotional state (sympathy or regret) in response to an event that affected the listener. The primary purpose is to reveal the speaker's feelings, making it distinctively expressive.

d. Commissive

Commissive acts are used when the speaker commits to a future action. The speaker is making promises, offers, or expressing their intention to perform a certain act in the future. These acts focus on the speaker's commitment to doing something, and it often involve a sense of obligation or responsibility. Words like "promise", "vow", "guarantee", "swear", "offer", "intend", "plan", and "will" are indicate that the speaker is committing to doing something in the future. Table 3.5 shows the examples of commissive act in The Hunger Games.

Table 3.5. Example of Commissive Acts in The Hunger Games

Data No.	Utterance
Data C.430	<i>"I promise."</i>
Data C.431	<i>"I'll find you after, okay?"</i>
Data C.448	<i>"I'll do it myself."</i>
Data C.452	<i>"We'll figure something out."</i>
Data C.461	<i>"And we plan to be generous hosts."</i>

The following utterance is one of example from 5 utterances in the table above:

Data C.430 - *"I promise."*

The word "promise" explicitly conveys a firm commitment from the speaker to perform an action in the future. In this context, the speaker is binding themselves to fulfill an obligation or uphold their word, which is a defining characteristic of commissive acts. The word "promise" is a direct indicator of a commissive act. This keyword inherently signifies a pledge or assurance to carry out a specific action.

e. Declaration

Declaration acts involve the speaker bringing about a change in the world simply by making the declaration. The speaker's words do not merely convey information or request something; they actually change the state of affairs or create a new reality. These acts are often formal and are typically associated with a change of status or condition. Words like "declare", "pronounce", "order", "sentence", "appoint", "name", and "announce" suggest that the speaker is bringing about a change in the state of affairs through their words. Table 3.6 shows the examples of declaration act in The Hunger Games.

Table 3.6. Example of Declaration Acts in The Hunger Games

Data No.	Utterance
Data De.656	<i>"Ladies and gentlemen, from District 12, Katniss Everdeen, The Girl On Fire!"</i>
Data De.657	<i>"Peeta Mellark. District 12!"</i>
Data De.658	<i>"The regulations required a single victor has been... suspended!"</i>
Data De.667	<i>"Only one victor may be crowned."</i>
Data De.668	<i>"Ladies and gentlemen. The star-crossed lovers of District 12, this year's victors of the 74th Annual Hunger Games."</i>

The following utterance is one of example from 5 utterances in the table above:

Data De.668 - *"Ladies and gentlemen, from District 12, Katniss Everdeen, The Girl On Fire!"*

In this example, the speaker formally announces Katniss Everdeen as "The Girl On Fire" from District 12. The declaration establishes a new identity or status for Katniss in the context of the event. By naming or presenting her with this title, the speaker creates a reality where Katniss is recognized under this designation. The utterance changes the perception and status of Katniss in the eyes of the audience. She is no longer just another tribute from District 12 but is now symbolically referred to as "The Girl On Fire." The utterance "Ladies and gentlemen, from District 12, Katniss Everdeen, The Girl On Fire!" is a declaration speech act because it officially establishes and presents a new status for Katniss.

The discussion delves into the interpretation related to speech acts in The Hunger Games movie script. By analyzing the types and functions of speech acts used, this research found that various types of speech acts are used in The Hunger Games, including assertive, directive, expressive, commissive, and declaration acts. Each type plays a key role in shaping interpersonal communication between characters and advancing the storyline. For example, the use of assertive speech acts is prominent in Katniss, who frequently expresses her beliefs and knowledge, as seen in her line *"I believe we have a volunteer"*, showing her decisiveness in a pressured situation. This aligns with Austin's (1962) theory, which states that assertive acts function to convey information that aims to change the state of the world around us, rather than merely describe a situation.

On the other hand, the use of directive speech acts, such as requests or commands, demonstrates the hierarchical relationships between characters, especially between the Capitol and the tributes. This supports Searle's (1969) theory, which explains that directive acts are intended to request or guide someone to perform an action. Based on prior research by Haikal (2019), which also identified a dominance of directive speech acts in films, this study confirms that the use of directive acts in The Hunger Games plays a significant role in illustrating the power structures within the dystopian world.

This conclusion has the main findings of the research on the analysis of speech acts in The Hunger Games. The study demonstrates that speech acts are not merely tools for communication but it reflects underlying ideologies and social hierarchies, influencing how characters interact with one another and how the narrative unfolds. The research shows that understanding the pragmatics of speech acts in literary texts can provide deeper insights into character motivations, social dynamics, and the power relations embedded within the text.

Incorporating Austin's and Searle's theoretical frameworks has proven crucial in understanding how speech acts are not merely communicative tools, but mechanisms through which characters navigate their

oppressive world. Their use of speech acts reflects their social position, intentions, and relationships, making the theory a valuable lens for examining *The Hunger Games*. In conclusion, while this study has illuminated the significance of speech acts in *The Hunger Games*, it also opens the door to future inquiries into how language in literature and real life interacts with power, control, and social dynamics.

REFERENCES

- Albiladi, W. S., Abdeen, F. H., & Lincoln, F. (2018). Learning English through movies: Adult English language learners' perceptions. *Theory and Practice in Language Studies*, 8(12), 1567-1574. <https://dx.doi.org/10.17507/tpls.0812.0>
- Atã, P., & Schirmacher, B. (2021). *Media and modalities*. Routledge. <https://doi.org/10.4324/9781003174288-3>
- Aufa, N. (2017). Using movie to increase students' pronunciation [Bachelor thesis, UIN Ar-Raniry Banda Aceh]. Research Direct. <https://repository.ar-raniry.ac.id/id/eprint/936/1/SKRIPSI%20FULL.pdf>
- Austin, J. (1962). *How to do things with words*. Oxford University Press.
- Budiman, B., Putra, J. I., Rohani, R., Halilurrahman, L. M., & Jaelani, S. R. (2023). Enhancing English language proficiency: strategies for improving students skills. *Journal of Scientific Research, Education, and Technology (JSRET)*, 2(3), 1118–1123. <https://dx.doi.org/10.58526/jsret.v2i3.205>
- Collins, S., Ray, B. (Writer), & Ross, G. (Director). (2012, March 12). *The hunger games* [Film]. Lionsgate.
- Dey, D. M. (2023). Four main characteristics of English pragmatics. *A Journal on Language and Language Teaching*, 26(2), 510-519. <https://doi.org/10.24071/ilt.v26i2.6202>
- Duignan, B. (2023, October 22). Speech act theory. *Encyclopedia Britannica*. <https://www.britannica.com/topic/speech-act-theory>
- Haikal, M. (2019). The use of directive speech acts in the hunger games movie [Bachelor thesis, UIN Ar-Raniry Banda Aceh]. Research Direct. <https://repository.ar-raniry.ac.id/id/eprint/16872/2/Muhammad%20Haikal,%20140203180,%20FTK,%20PBI,%20082363279423.pdf>
- Hanna, N., & Richards, D. (2019). Speech act theory as an evaluation tool for human-agent communication. *Algorithms*, 12(4), 79. <https://doi.org/10.3390/a12040079>
- Hidayat, A. (2016). Speech acts: Force behind words. *English Education: Jurnal Tadris Bahasa Inggris*, 9(1), 1-12. <https://dx.doi.org/10.24042/ee-jtbi.v9i1.415>
- Imenda, S. (2014). Is there a conceptual difference between theoretical and conceptual frameworks? *Sosyal Bilimler Dergisi/Journal of Social Sciences*, 38(2), 185.
- Kohler, K. J. (2017). *Speech communication in human interaction. in communicative functions and linguistic forms in speech interaction*. Cambridge University Press.
- Ninio, A., & Snow, C. (2019). *Pragmatic development*. Routledge. <https://doi.org/10.4324/9780429498053>
- Nordquist, R. (2019, July 3). Speech acts in linguistics. ThoughtCo. <https://www.thoughtco.com/speech-act-linguistics-1692119>
- Nordquist, R. (2020, January 24). Speech act theory. ThoughtCo. <https://www.thoughtco.com/speech-act-theory-1691986>
- Oktaviani, A., & Fauzan, A. (2017). Teachers perceptions about the importance of English for young learners. *Linguistic, English Education and Art (LEEAA) Journal*, 1(1), 1-15. <https://doi.org/10.31539/leea.v1i1.25>
- Patil, M. R. (2014). Importance of English communication for engineering students from rural areas and its remedies. *IOSR Journal of Mechanical and Civil Engineering (IOSRJMCE)*, 35-38.
- Rao, P. S. (2019). The role of English as a global language. *Research Journal of English*, 4(1), 65-79.
- Sari, S. N., & Aminatun, D. (2021). Students' perception on the use of English movies to improve vocabulary mastery. *Journal of English language teaching and learning*, 2(1), 16-22. <https://doi.org/10.33365/jeltl.v2i1.757>
- Sasongko, A., Suharyati, H., & Rejeki, S. (2019). The components of speech events and the usage of language variations on the central character in the film *the greatest showman*. *Journal Albion Journal of English Literature Language and Culture*, 1(2), 2013-2015. <https://doi.org/10.33751/albion.v1i2.1310>

- Searle, J. R. (1969). *Speech acts: an essay in the philosophy of language*. Cambridge University Press.
- Searle, J. R. (1979). *Expression and meaning: study in the theory of speech acts*. Cambridge University Press.
- Senft, G. (2014). *Understanding pragmatics*. Routledge. <https://doi.org/10.4324/9780203776476>
- Vanderveken, D. (1990). *Logic of speech acts*. Cambridge University Press.