

## **An Analysis Of Expressive Speech Acts In The Dialogue Of Characters In Inside Out 2**

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### **Abstrak**

*Studi ini menganalisis tindak tutur ekspresif yang digunakan oleh karakter emosi dalam Inside Out 2. Tujuannya adalah untuk mengidentifikasi jenis-jenisnya dan menjelaskan fungsinya dalam mengekspresikan emosi. Dengan menggunakan metode kualitatif deskriptif dan teori tindak tutur Searle (1979), data diambil dari dialog para karakter. Hasil penelitian menunjukkan dua belas jenis tindak tutur ekspresif: berterima kasih, meminta maaf, memberi selamat, mengeluh, menyampaikan belasungkawa, meratapi, memprotes, menyesalkan, memuji, membual, memberi pujian, dan memberi salam. Yang paling sering muncul adalah Pujian (23 dialog; 21,10%), diikuti oleh Pujian (14 dialog; 12,84%) dan Membual (11 dialog; 10,9%). Yang paling jarang muncul adalah Menyesal (3 dialog; 2,75%). Kesimpulannya, tindak tutur ekspresif dalam Inside Out 2 tidak hanya berfungsi untuk mengekspresikan emosi tetapi juga untuk membentuk perkembangan karakter dan dinamika alur cerita.*

**Kata Kunci: Tindak Tutur Ekspresif, Teori Tindak Tutur, Inside Out 2, Pragmatik.**

### **Abstract**

*This study analyzes the expressive speech acts used by the emotion characters in Inside Out 2. The objectives are to identify their types and to explain their functions in expressing emotions. Using a descriptive qualitative method and Searle's speech act theory (1979), the data were taken from the characters' dialogues. The results show twelve types of expressive speech acts: thanking, apologizing, congratulating, complaining, condoling, lamenting, protesting, deploring, praising, boasting, complimenting, and greeting. The most frequent is Praising (23 dialogues; 21.10%), followed by Complimenting (14 dialogues; 12.84%) and Boasting (11 dialogues; 10.9%). The least frequent is Deploring (3 dialogues; 2.75%). In conclusion, expressive speech acts in Inside Out 2 serve not only to express emotions but also to shape character development and storyline dynamics.*

**Keywords: Expressive Speech Acts, Speech Act Theory, Inside Out 2, Pragmatics.**

## Introduction

Pragmatics plays a vital role in reducing miscommunication by focusing on the intended meaning within specific contexts, making it a crucial and engaging field of linguistic study. It facilitates understanding of speech meaning in situational contexts, enabling listeners to avoid misunderstandings. Our interpretation of most spoken and written language depends heavily on contextual components, especially the temporal and spatial circumstances in which communication occurs. Pragmatics addresses the connection between utterances and their implicit meanings, recognizing that statements often carry meanings beyond their explicit content. The listener's prior knowledge affects the interpretation of implicit meanings. (Leech, 2014) defines pragmatics as the examination of meaning in relation to the contextual factors influencing speech. The expressive speaking act is the primary target of analysis in this study. When giving an expressive speech act, the speaker should say something that the listener will understand based on the circumstances and actual state of affairs. People can better recognize the speaker's utterance in a particular circumstance, such as a movie, by studying expressive speech acts.

Films serve as a medium that frequently incorporates illocutionary acts, as they utilize both sound and visual imagery to communicate messages to a wide audience. Beyond their communicative function, films also represent a form of artistic expression for writers, directors, and other creative professionals, allowing them to convey ideas, emotions, and perspectives through cinematic storytelling. (Rizal, 2014). Since sentence and utterance meaning is crucial in dialogues, it is interesting to analyze the illocutionary actions. Character interactions and emotions in a movie can be better understood by examining illocutionary activities. Specifically, an analysis of the dialogue of characters in Inside Out 2 can provide insights into how expressive speech acts convey emotions and build relationships between characters. This research investigates expressive speech acts, a distinct category within the larger context of speech act theory. Illocutionary acts are always related to who the speaker is, when, and where, so it is not easy to identify. (Budiono, 2025) Expressive acts serve to communicate the speaker's emotional state. (Yule, 1996) suggests that these actions reflect the speaker's internal psychological condition, expressing emotions including joy, sorrow, satisfaction, discomfort, approval, or disapproval. Examples include expressing gratitude, offering congratulations, giving condolences, offering praise, assigning blame, granting forgiveness, expressing preferences or dislikes, welcoming someone, boasting, making wishes, lamenting, protesting, complaining, and greeting others. Understanding speech acts is crucial for interpreting the intended meaning behind spoken language. The effectiveness of a speech act is predominantly influenced by the speaker's communicative competence, which enables the precise conveyance of intended meaning. Expressive language, specifically, constitutes a fundamental component of everyday communication, as individuals consistently employ it to articulate their thoughts and emotions.

When individuals express themselves, they typically convey either positive or negative emotions to the person they are speaking to. Hence, comprehending the diverse types of expressions employed in communication is essential. Speech acts can be analyzed within specific communicative contexts, including dialogues in films. In cinematic narratives, language functions as a medium through which characters convey their thoughts and intentions. (Ardiningrum et al., 2023). A speaker's utterance is often accompanied by actions that signify a specific speech act. In speech acts, communication involves not just grammatically structured words but also actions that give meaning to the utterance. Speech acts portrayed in films closely resemble those in real life, as they mirror actual human interactions. As a result, the study of speech acts goes beyond everyday situations and extends to film dialogues as well. By analyzing them, we can better understand the meaning behind what is said and how messages are interpreted by others in conversation. Another way to explore communication is by examining how language is used to carry out actions and by recognizing standard expressions commonly used to perform specific functions. When analyzing the characters in Inside Out 2, focusing on the speech of emotional characters like Joy, Sadness, and Anger means studying their spoken language to identify the expressive speech acts behind their words. By closely examining their choice of words, tone, and manner of speaking, we can better understand how they express

emotions, convey intentions, and engage with other characters.

Inside Out 2, a film on the intricacies of human emotions, is an ideal way to investigate how expressive speech activities lead to emotional expression and character development. This research analyzes the conversations of characters such as Joy, Sadness, Anger, Fear, and Disgust to evaluate their language behaviors and communication aims within the context of emotional regulation and decision-making. Using speech act theory as a foundation, it sheds light on themes such as emotional intelligence, self-awareness, and the impact of emotional reactions. Inside Out 2 thus provides an insightful example of how language is used in storytelling and character development, particularly from the perspective of emotional psychology.

This study is carried out for several key reasons. First, Inside Out 2 is an insightful film that delves into complex emotional experiences and interpersonal dynamics, making it a compelling subject for analysis. Second, the emotional characters such as Joy, Sadness, and Anger engage in dialogue that offers valuable material for examining expressive speech acts, as they are central to the storyline and participate in diverse communicative interactions. Third, exploring the expressive speech acts within their conversations helps reveal how emotions, intentions, and relationships are expressed through language. By focusing on these acts, the research aims to enhance our understanding of how emotional communication operates and how language reflects emotional intelligence. the researcher formulates the following research questions:1.What types of expressive speech acts are most commonly used by the emotion characters in the film Inside Out 2? 2. How are the emotion characters in the film Inside Out 2 utilize expressive speech acts to communicate their feelings and establish relationships with other characters?

## **Metode**

This research employs a qualitative descriptive methodology. The primary aim of qualitative research is to understand a research question from a humanistic or idealistic perspective. (McMillan and Schumacher, 2001) define qualitative research as an investigative approach where researchers gather data through interaction with chosen individuals in their environments, subsequently analyzing their individual and social actions, beliefs, thoughts, and perceptions collaboratively. In this research, the author obtains data by listening to, noting, and transcribing every utterance that fits under each category of illocutionary behaviors. This rigorous technique guarantees that the conversations are precisely collected and classified, allowing for a thorough examination of the illocutionary activities in the film. By concentrating on certain speaking actions, the study hopes to reveal the underlying meanings and intentions given by the characters in "Inside Out 2." This study analyzes the conversations between the main characters in the animated film "Inside Out." The discourse encompassing expressive speech acts is classified into twelve distinct types: thanking, apologizing, congratulating, grumbling, condoling, regretting, protesting, deploring, praising, boasting, complementing, and greeting. This classification enables a detailed analysis of how characters express their emotions and intentions through dialogue, thereby improving the understanding of the narrative and character interactions in the film.

The source of the data in this study is the animated feature film Inside Out 2, which serves as the primary object of analysis. Inside Out 2 is a sequel to the 2015 critically acclaimed film Inside Out, and it was produced by Pixar Animation Studios and released by Walt Disney Pictures on June 14, 2024. The movie was directed by Kelsey Mann and written by Meg LeFauve, who also co-wrote the original film. The data are taken specifically from the dialogues spoken by the emotion characters, such as Joy, Sadness, Anger, Fear, Disgust, and any new emotion characters introduced in the sequel. In this qualitative study, the data collection technique is based on documentary analysis, which is one of the common methods in qualitative research. According to (Creswell and Poth, 2018), data collection in qualitative inquiry typically involves gathering textual or visual materials that are relevant to the research focus. In this case, the researcher uses the transcribed dialogues of the emotions characters in the animated film Inside Out 2 (2024) as the primary data source. This technique is chosen because it allows for a detailed and contextual analysis of the speech acts used by the characters. The data

collection process is conducted through the following steps:

1. **Watching the Film Repeatedly:** The researcher will watch *Inside Out 2* multiple times to become familiar with the storyline, characters, and emotional contexts in which the dialogues are delivered. This immersion is essential in qualitative research as it helps the researcher better interpret meaning from the data (Creswell & Poth, 2018).
2. **Transcribing the Dialogues:** All utterances by the emotion characters—such as Joy, Sadness, Anger, Fear, Disgust, and any newly introduced emotions—are transcribed verbatim from the film. Transcription converts spoken language into written text, enabling in-depth analysis and coding of speech acts.
3. **Selecting Expressive Speech Acts (Purposive Sampling):** The researcher will use purposive sampling to extract only the dialogues that represent expressive speech acts. According to (Searle, 1979), expressive speech acts are those in which the speaker expresses psychological states such as happiness, sadness, apology, gratitude, anger, or surprise. These expressions are selected based on their function rather than their frequency.
4. **Validating the Transcripts:** To ensure the accuracy and credibility of the data, the transcriptions will be verified against official movie subtitles or available script versions. This process follows (Creswell and Poth, 2018) recommendation to enhance the trustworthiness of qualitative data.
5. **Organizing Data for Analysis:** All the expressive speech acts will be selected and organized into a structured data sheet containing the speaker, dialogue, type of expressive act, and situational context. This step corresponds to the (Creswell and Poth, 2018) principle of organizing and preparing data for analysis before coding.

The data analysis process is conducted through the following systematic steps:

1. **Data Collection:** The primary data consist of verbal utterances (dialogues) spoken by the characters in the animated film *Inside Out 2*. The researcher uses the movie script, subtitles, and audio to extract and document relevant utterances.
2. **Data Transcription:** All spoken dialogues are transcribed into written form. Non-verbal elements (e.g., tone, facial expressions) may also be noted where relevant to the interpretation of the expressive act.
3. **Identification of Expressive Speech Acts:** The researcher will identify which utterances qualify as expressive speech acts by applying the criteria established by (Searle, 1979). Expressives will be marked by the speaker's emotional or psychological attitude toward a particular situation.
4. **Categorization:** The researcher will identify expressive acts and categorize them based on their specific type (e.g., expressions of happiness, sadness, anger, fear, surprise, pride, regret, etc.), using a classification adapted from Searle and supported by (Nurzynska & Pawlak, 2023).
5. **Contextual Analysis:** Each expressive act will be analyzed within its context. This includes understanding the speaker, listener, situation, and underlying emotional state. The context helps clarify the function of the expressive act in the story.
6. **Interpretation and Discussion:** The categorized data are interpreted in light of pragmatic theory. Patterns of usage among different characters (e.g., Joy, Sadness, Fear, Anger, Disgust, and new emotions introduced in *Inside Out 2*) are discussed, focusing on how expressive acts reflect their personalities and emotional roles.
7. **Drawing Conclusions:** The final step is to draw conclusions about the types and functions of expressive speech acts found in the film, and how they contribute to the portrayal of emotional expression and character development.

## Results and Discussion

The following are the results of the presentation of each type of expressive speech act identified in *Inside Out 2*. The percentage data obtained show the distribution of the use of various expressive acts in the dialogues among the characters. Each category of expressive speech acts has distinctive characteristics reflected in its frequency of occurrence, thus providing a comprehensive picture of how emotional communication is constructed within the film. Table 4.2 presents the percentage of each type of expressive speech act. To get the result of the analysis, the data is calculated and drawn up in a table of percentages as follows:

$$P = F/N \times 100\%$$

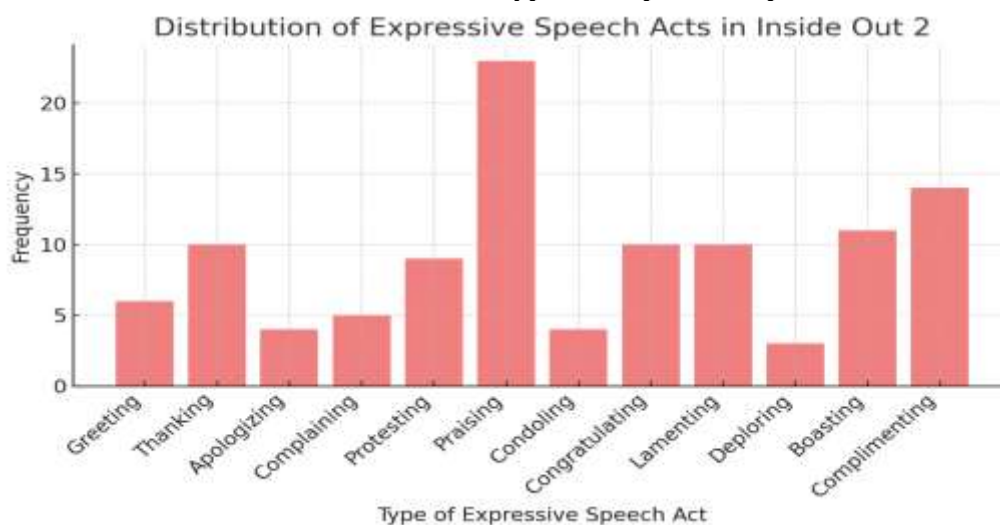
Note :

- P: The total percentage of expressive speech acts
- F: Frequency of expressive speech acts occurrence
- N: Number of total expressive speech acts

**Percentage of Expressive Speech Acts in Inside Out 2**

No	Type of Expressive Speech Act	Frequency	Percentage
1	Greeting	6	$P = 6/109 \times 100\% = 5.50\%$
2	Thanking	10	$P = 10/109 \times 100\% = 9.17\%$
3	Apologizing	4	$P = 4/109 \times 100\% = 3.67\%$
4	Complaining	5	$P = 5/109 \times 100\% = 4.59\%$
5	Protesting	9	$P = 9/109 \times 100\% = 8.26\%$
6	Praising	23	$P = 23/109 \times 100\% = 21.10\%$
7	Condoling	4	$P = 4/109 \times 100\% = 3.67\%$
8	Congratulating	10	$P = 10/109 \times 100\% = 9.17\%$
9	Lamenting	10	$P = 10/109 \times 100\% = 9.17\%$
10	Deploring	3	$P = 3/109 \times 100\% = 2.75\%$
11	Boasting	11	$P = 11/109 \times 100\% = 10.09\%$
12	Complimenting	14	$P = 14/109 \times 100\% = 12.84\%$
	<b>Total (Σ)</b>	<b>109</b>	<b>100%</b>

**The Dominant Types of Expressive Speech Acts**



1. Greetings: appear 6 times, reflecting the characters' awareness of mistakes and their attempts to restore harmony. Even though less frequent, they underline the value of humility and responsibility.
2. Thanking: With 10 data, Thanking demonstrates resistance against unfavorable circumstances. It reflects assertiveness and highlights the characters' effort to defend their perspectives.
3. Apologizing: Apologies appear 4 times, reflecting the characters' awareness of mistakes and their attempts to restore harmony. Even though less frequent, they underline the value of humility and responsibility.
4. Complaining 5 instances of complaining occur, showing dissatisfaction or discomfort toward certain situations. These utterances illustrate how emotions express disagreement or irritation within Riley's mind.

5. **Protesting:** With 9 data, protesting demonstrates resistance against unfavorable circumstances. It reflects assertiveness and highlights the characters' effort to defend their perspectives.
6. **Praising:** Praising is the most dominant category, with 23 occurrences. It conveys admiration and recognition, serving as encouragement and motivation for other characters. This dominance indicates the film's emphasis on positivity and support.
7. **Condoling:** Although limited to 4 data points, condoling expressions highlight the importance of empathy. They show how characters provide comfort and reassurance during difficult situations.
8. **Congratulating:** Congratulatory remarks occur 10 times, celebrating achievements and successes. Such utterances foster optimism and strengthen the collective spirit among the characters.
9. **Lamenting:** With 10 occurrences, lamenting reveals sorrow and regret. These expressions bring emotional depth to the narrative, portraying sensitivity to challenges in Riley's experiences.
10. **Deploring:** The least frequent type, with only 3 data, is deploring. It expresses strong disapproval, showing the characters' condemnation of negative events.
11. **Boasting:** Boasting appears 11 times, reflecting pride or self-assertion. These utterances highlight confidence and sometimes exaggeration, portraying how characters emphasize their strengths.
12. **Complimenting:** 14 complimenting utterances were found, making it one of the dominant categories. Compliments function as recognition of others' abilities or qualities, strengthening positive interaction among characters.

### **Research Findings**

Based on the overall analysis, a total of 109 expressive speech acts were identified in Inside Out 2, covering twelve categories. Among them, praising (21.10%) emerged as the most frequent type, indicating the film's emphasis on encouragement and positive reinforcement. Complimenting (12.84%) and boasting (10.09%) also appear frequently, showing how characters highlight achievements and express confidence. Meanwhile, deploring (2.75%) is the least common, reflecting that strong disapproval is rarely used in the film. This distribution illustrates that the dominant expressive acts in the movie tend to build positivity, recognition, and motivation, which align with the film's purpose of portraying emotional growth and resilience in Riley's journey.

### **Discussion**

The analysis of the data reveals that there are twelve types of expressive speech acts found in Inside Out 2: thanking, apologizing, congratulating, complaining, condoling, lamenting, protesting, deploring, praising, boasting, complimenting, and greeting. Among these categories, praising emerges as the most dominant type, with 23 occurrences (21.10%), followed by complimenting with 14 occurrences (12.84%) and boasting with 11 occurrences (10.09%). Other types, such as condoling, apologizing, and deploring, occur less frequently, indicating their limited role in the film's dialogue. The predominance of praising highlights how the characters in Inside Out 2 often engage in encouragement and positive reinforcement. This aligns with the film's central theme of adolescence, characterized by heightened sensitivity, emotional turbulence, and a need for affirmation in social interactions. Expressions of praise allow the characters to strengthen bonds, build confidence, and foster harmony within Riley's emotional landscape. When compared with previous studies, both similarities and differences can be observed. For instance, Royanti (2019), who analyzed La La Land, found that the most frequent types were thanking and apologizing, indicating that the characters frequently rely on socially positive and reconciliatory expressions in their interactions. Similarly, Ningrum (2022), in her study of Harry Potter and the Prisoner of Azkaban, identified dislike and apology as the most prominent forms of expressives. These results suggest that apologizing tends to appear consistently across different genres of films, reflecting its universal role in maintaining social harmony and repairing relationships.

In contrast, Tanjung (2021), in her analysis of The Lovely Bones, discovered that praising was the most frequently used expressive act. This divergence highlights how the genre and storyline strongly influence the distribution of expressive acts. While The Lovely Bones emphasizes admiration and emotional support among characters, Inside Out 2—as an animated film centered on adolescence and

emotional conflict—shows a higher frequency of apologizing, which reflects the emotional turbulence and interpersonal struggles faced by the characters. Moreover, Firmansyah (2022), who examined *To Kill a Mockingbird*, found that criticism and blaming were the dominant categories, fitting the novel's social justice theme. Compared to that, the findings in *Inside Out 2* emphasize expressions that are more personal and emotionally centered, such as apologizing, aligning with the film's focus on self-understanding and emotional regulation rather than social critique. Taken together, these comparisons suggest that the frequency of expressive speech acts is not random but shaped by the thematic and emotional core of each narrative. In the case of *Inside Out 2*, the predominance of praising reflects the dynamics of adolescence—such as the search for validation, the desire to motivate peers, and the importance of encouragement—thus underscoring the film's role in portraying emotional growth and positive social interaction through language.

The most commonly used are praising, complimenting, and boasting, and the less frequent speech act is deploring. Praising is the most frequently used category, particularly when Joy or Riley's peers acknowledge efforts and celebrate progress. Praise highlights achievements, boosts confidence, and emphasizes the supportive tone of the narrative. Complimenting is also common, especially when characters highlight specific positive qualities, such as Riley being commended for her courage or creativity. These compliments strengthen interpersonal bonds and encourage mutual respect. Boasting appears occasionally, often expressed by characters who emphasize their own abilities or contributions. Although less frequent, boasting reflects moments of self-assertion and pride, which are typical in adolescence. Deploring is the rarest category, emerging only in situations where characters criticize or express disapproval of certain behaviors or outcomes. Though scarce, these instances underline the challenges of navigating conflict and disappointment in Riley's emotional journey. Meanwhile, categories such as apologizing, condoling, and deploring occur less frequently, yet they still contribute to the emotional variety of the film. The unequal distribution of expressive acts reflects the unique roles and personalities of each emotion character.

The Use of Expressive Speech Acts to Communicate Feelings and Establish Relationships: The findings also indicate that the emotion characters strategically utilize expressive speech acts to communicate feelings and build relationships: Joy often uses greetings, thanking, and praising to maintain harmony and encourage cooperation among the emotions. These acts establish her as a positive leader who values connection. Sadness primarily employs lamenting and condoling to express empathy and emotional depth. Through these acts, Sadness fosters understanding and emotional closeness with both Riley and the other emotions. Anger uses protesting and complaining to voice dissatisfaction or highlight unfairness. Although confrontational, these acts show his protective nature and his commitment to defending Riley's interests. Disgust performs deploring and complaining to safeguard Riley's identity and social image, emphasizing her role as a guardian of boundaries and values. Anxiety, as a newly introduced emotion, often apologizes and protests, revealing her cautious and overprotective tendencies. Through these acts, she attempts to secure Riley's future and earn the trust of the other emotions.

Overall, expressive speech acts function not only as markers of psychological states but also as relational tools. By employing these acts, the characters express their feelings in ways that align with their emotional identities while simultaneously shaping their interactions with others. This illustrates that expressive speech acts in *Inside Out 2* serve dual functions: they externalize the inner emotional states of the characters and strengthen the social bonds within Riley's emotional system. In summary, the findings demonstrate that expressive speech acts are central to how the emotion characters in *Inside Out 2* express their psychological states and interact with one another. Praising, complimenting, boasting emerge as the most frequently used categories, reflecting the characters' attempts to maintain harmony, show appreciation, encourage cooperation, and express empathy. At the same time, acts such as protesting, complaining, and deploring highlight conflict and resistance, while rarer acts like condoling or congratulating still enrich the emotional dynamics of the film. Overall, expressive speech acts in *Inside Out 2* not only convey emotions but also function as relational strategies that shape the characters'

connections, emphasizing the film's central message that all emotions have value in building understanding and personal growth.

### Conclusion

By applying Searle and Vanderveken's (1985) framework, twelve types of expressive speech acts were identified: thanking, apologizing, congratulating, complaining, condoling, lamenting, protesting, deploring, praising, boasting, complimenting, and greeting. The analysis reveals that praising is the most dominant type, occurring in 23 instances (21.10%). This is followed by complimenting with 14 occurrences (12.84%) and boasting with 11 occurrences (10.09%). By contrast, deploring is the least frequently used type, appearing only 3 times (2.75%). This distribution demonstrates that the film emphasizes speech acts that affirm, encourage, and validate others, while less frequently drawing on those that express disapproval or condemnation. The findings further indicate that expressive speech acts in *Inside Out 2* fulfill two essential functions. First, they serve as psychological expressions, conveying the characters' internal emotional states such as joy, pride, regret, or admiration. Second, they function as relational strategies, supporting the development of interpersonal bonds among the emotion characters and contributing to Riley's emotional growth throughout adolescence.

The predominance of praising and complimenting underscores the film's focus on affirmation and support, aligning with adolescence as a developmental stage marked by heightened need for validation and social acceptance. Meanwhile, the presence of lamenting, protesting, and apologizing highlights the importance of vulnerability, conflict, and reconciliation in sustaining healthy relationships. When compared to previous research (Royanti, 2019; Tanjung, 2021; Firmansyah, 2022; Ningrum, 2022), the findings confirm that the distribution of expressive speech acts varies depending on the thematic orientation and emotional tone of the narrative. While certain films foreground positive speech acts such as praising or congratulating, others highlight critical or conflict-laden acts such as blaming or complaining. This study thus affirms that expressive speech acts not only reflect linguistic and pragmatic patterns but also mirror cultural values, narrative strategies, and character development within cinematic contexts. In conclusion, expressive speech acts in *Inside Out 2* function as a powerful tool for illustrating the complexities of adolescence. They contribute to character portrayal, emotional dynamics, and narrative progression, thereby emphasizing the vital role of language in expressing emotions and shaping human relationships.

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