



UNDERSTANDING SPEECH ACTS: THEIR ROLE IN SHAPING SOCIAL RELATIONSHIPS AND EFFECTIVE COMMUNICATION

Kibreya Abdul-Kadhum Jasim 

Department of English / College of Arts /
University of Anbar /Anbar - Iraq

Mariam Fouad Kadhum 

Biotechnology Research Center,
Al-Nahrain University / Baghdad, Iraq

Article Information

Article History:

Received Oct 7, 2025
Revised Nov 29, 2025
Accepted Dec 14, 2025
Available Online Feb. 1, 2026

Keywords:

Social Relationships,
Effective interaction,
Qualitative approach,
Discourse Analysis,
Social Interaction..

Correspondence:

Kibreya Abdul-Kadhum Jasim
Kibreya.a.jasim@uoanbar.edu.iq

Abstract

The current study explores how speech acts affect social bonding and efficacy communication among individuals. As this study has shown, speech acts are instrumental to increasing quality of interaction and getting deeper into other people via setting relations and supporting effective interpersonal collaboration. The speech acts of the utterances in the film CODA (2021) are examined according to qualitative content analysis. Some of the scenes are analysed through Austin (1962) and Searle's Speech Act Theory (1969), and the classification of acts, and their communicative functions are formulated. It is found that the dominant of speech acts is assertive. It makes sense that we should be able to understand the adds that occurred in social emotion expression and social-emotion generation connections through speech acts. Understanding the nature of speech acts is further refined to improve comprehension, and prevent miscommunication. The research concludes that aspects of speech are relevant as a point of convergence among social relations, and support effective communication. A comprehensive knowledge of such behavior may build new bridges in communication and bind people together through social interaction.

DOI: [10.33899/radab.2024.150935.2184](https://doi.org/10.33899/radab.2024.150935.2184), ©Authors, 2023, College of Arts, University of Mosul.
This is an open access article under the CC BY 4.0 license (<http://creativecommons.org/licenses/by/4.0/>).

فهم الأفعال الكلامية ودورها في تشكيل العلاقات الاجتماعية والتواصل الفعال

كبرياء عبدالكاظم جاسم* مريم فؤاد كاظم**

مستخلص:

تركز الدراسة الحالية على تأثير الأفعال الكلامية في بناء الروابط الاجتماعية والتواصل الفعال بين الافراد. وكما أوضحت هذه الدراسة، فإن الأفعال الكلامية تُعد أداة أساسية في رفع جودة التفاعل والتعمق في فهم الآخرين من خلال الطريقة التي تُسهم بها في تشكيل العلاقات المتبادلة ودعم التعاون الشخصي الفعال. تم تحليل الأفعال الكلامية في فيلم CODA (2021) باستخدام منهج التحليل النوعي للمحتوى، حيث خضعت بعض المشاهد للتحليل وفقاً لنظريتي أوستن (1962) وسيرل (1969) في نظرية الأفعال الكلامية، وتم تصنيف الأفعال ووضع وظائفها التواصلية. وقد تبين أن النوع المهيمن من الأفعال الكلامية هو الأفعال التقريرية (Assertive)، وهذا يؤكد على أهمية فهم الأبعاد التي تحدث في تعبير العواطف الاجتماعية وتوليدها من خلال الأفعال الكلامية. إن التعمق في فهم طبيعة الأفعال الكلامية

* قسم اللغة الانكليزية/ كلية الاداب / جامعة الانبار/ الانبار - العراق
** مركز الأبحاث /جامعة النهرين /بغداد-العراق

من شأنه أن يُحسّن من عملية الفهم ويُسهّم في منع التواصل الغير فعال. وخالصة نتائج البحث تشير الى أن جوانب الأفعال الكلامية تمثل نقطة التقاء مهمة في العلاقات الاجتماعية، وتدعم التواصل الفعال. كما أن المعرفة الأعمق بهذا السلوك يمكن أن تبني جسورًا جديدة في التواصل وتُسهّم في تعزيز التفاعل الاجتماعي بين الأفراد.

الكلمات المفتاحية: العلاقات الاجتماعية، التواصل الفعال، منهج التحليل النوعي، تحليل الخطاب، التفاعل الاجتماعي

1. Introduction

Even though communication is essential to all human relationships, failing to take speech acts seriously or simply ignoring them can hinder effective intercommunication, increase miscommunication, and hinder the development of social ties. Moreover, the lack of applied scholarship examining speech acts across contexts (e.g., films, cultural representations) restricts our ability to determine how these communications might function with regard to intrapersonal dynamics and communication effectiveness. Interaction between participants concentrates on speech acts which help them pass on their information and fulfil societal aims (Habermas, 1984). Bach (1998) defines speech acts as the acts of saying and doing something to express attitudes and beliefs in which the intention of the speaker should be recognized by the listener. Although speech acts are considered to be highly significant, there is little empirical evidence on their role in successful interaction. The aim of the study is the analysis of speech acts to explore the people's utilization of language to fulfil their social demands by adopting John Searle (1969) and J.L. Austin (1962) models. In order to improve a mechanism for more successful communication, it is preceded by focusing on the impact of speech acts on social relationships and communication effectiveness

According to the speech act theory, language can be used to fulfil social aims and communicate messages. The current study examines the definitions, kinds, and illocutionary forces of speech actions in relation to presuppositions. Speech acts, which precisely convey intended and literal meanings and establish social ties, are an essential element of human speech activity. The importance of speech acts in our daily communication is emphasized as "the basic or minimal units of linguistic communication" (Searle, 1969, p. 16), and it is through utterances that we convey literal and implicated meanings (Recanati, 2004).

1.1. Research Hypotheses

The hypotheses of the current study are: cultural and contextual factors have an impact on using and understanding speech acts. environmental and cultural distinctions affect the utilizing of speech acts in discourse. The speech acts develop efficient methods for communicating which are potential to solve everyday problems.

1.2. Objectives of The Study

The current study seeks to achieve the following objectives:

1. Exploring how speech acts affect the construction of societal relationships.
2. Analysing what speech acts assist in effective interpersonal interaction.
3. Assessing the relation among participants within verbal and nonverbal behavioural interaction.

3. Literature Review

Many researchers studied the impact of speech act theory on building social relationships among speakers. Purwaningsih and Pratama (2020) studied the caregivers' interaction with elderly people in nursing homes because of the growing older population in Indonesia and Japan that results in expanding health-care demands for people living in those nursing homes. Health personnel, such as caretakers, are the most nearby persons who can converse with the elderly. Contact is interactions between people by the direct exchange of knowledge or empathy between two or more individuals. Effective interpersonal interaction strengthens intimacy and personal connection in the transmission of messages. Their study examines caregivers' experience with social interaction and the types of directive speech used when

assisting elderly patients in nursing homes. This study employs a qualitative descriptive technique based on phenomenology. Caregivers providing assistance to the elderly successfully communicated both verbally and nonverbally, according to the study's findings. Caregivers and the elderly interact via directive speech, which involves constraints, inquiries, and questioning.

Sadek (2023) analyses English-language social posts on Facebook using the Speech Act Theory technique. A thorough study reveals hidden motives, desires, sentiments, and relationships which are disclosed in these posts. The study shows how people employ various speech acts, including queries, propositions, disagreements, and emotive emotions, to convey complex messages over the internet. Facebook offers a dynamic platform for engaging in speech activities and data exchange. Individuals use language strategically to persuade, communicate emotions, form commitments, and reveal ambitions. The impact of such gestures depends on the audience, environment, and linguistic disparities.

The impact of such gestures depends on the audience, environment, and linguistic disparities. Hasanah and Daud (2024) examine Language as a strong instrument for revealing identity, negotiating relationships, and resolving cultural variation, especially in literary works that explore complicated social interactions. This study examines the relationship between language, cultural setting, and communication in Amy Tan's The Bonesetter's Daughter. It focuses on how speech actions interact with complicated social relationships. The study uses a socio-pragmatic framework to analyse conversations and exchanges in the novel to discover socio-cultural impact and illocutionary speech acts. The data display 499 illocutionary speech acts classified as forceful, directive, expressive, commissive, and declarative according to Searle's theory. These acts depict the characters' attempts to manage cultural issues, conflicts over identity, and intergenerational tensions, particularly within Ruth and LuLing's mother-daughter relationship. This study contributes to the fields of sociolinguistics by shedding light on how speech acts function within particular societal and cultural settings. It emphasizes the practical use of socio-pragmatic evaluation to comprehend the connection between cultural background, identity, and speech in literary work.

The current study focuses on the influence of speech acts on improving the quality of interaction by establishing connections between interlocutors. This is achieved by creating interpersonal relationships, fostering collaborations, and enhancing the understanding of such conduct. The speech acts in the film CODA (2021) were analysed.

1.4. Speech Act Theory

Speech acts are utterances that perform a particular action, such as ordering, thanking, or promising. Austin (1962) identified speech acts as the fundamental particles of linguistic communication. The Performance Model of Speech Acts drawn upon Austin's theory focuses on the performative nature of language and how speech acts can change the world to achieve social goals. Searle's speech act theory is also adopted to provide a complete and systematic structure for describing the performance of speech acts.

Chierchia & McConnell-Ginet (2000) indicate that "the kinds of speech acts that many have thought must be the literal force associated with sentences by the language system" (p.220). Concerning a theory of appropriateness' relation with a semantic theory, "appropriateness is often appealed to in explaining how speech acts are performed, how we manage to "do things with words": assert, inquire, promise, entreat, and the like" (Chierchia & McConnell-Ginet, 2000, p.50).

1.5. Kinds of Speech Acts

Speech acts can be used to classify speech activities, such as:

1 - Declarations: Change is brought about by these speech acts, which include a court giving a sentence. As an illustration: "I now pronounce you man and wife" and "I declare the meeting adjourned" (Searle, 1979, p. 26). Searle (1979) states that declarative is employed for making statements or announcements.

He defines declarations as speech acts that alter the world by portraying it as having been altered. He suggests that Significance of Allocation Forces Grasping the distribution dynamics of spoken actions is essential for successful communication. It assists speakers to:

- Convey intended meaning: by choosing suitable language and style; speakers can communicate their intended message and achieve the desired effect.
- Avoid confusion: by recognizing the potential effects of their words, speakers can avert misunderstandings and miscommunications.
- Achieve goals: by employing speech acts efficiently, communicators can achieve their aims and acquire what they seek.

2- Directives: these speech acts endeavour to elicit a response from the listener. Directives are used for delivering orders, instructions, or requests. Searle notes that Directives are speech acts intended to persuade the listener to act (Searle, 1979), for example, "Could you lend me a pen, please?"(Yule, 1996, p.54).

3- Expressives: These speech acts convey sentiments or emotions, such as thanks or regrets, for example "I apologize for stepping on your toe"(Searle 1969, p.15).

4- Commissives: they are used to convey promises or commitments. Searle claims that Commissives are speech acts that commit the speaker to a specific action as in "I promise to pay you the money" (Searle, 1979: 22). These speech acts attach to the person who speaks to a behaviour in a future time, which includes establishing anticipates (Searle, 1969).

5-Representatives: these speech acts explain reality or proclaim facts (Searle ,1969). For instance, "The earth is flat" (Yule, 1996, p.53).

1.6. The Effect of Speech Acts on Developing Social Relationship and Building Successful Conversation

Effective interpersonal interaction and the emergence of interactions with others relies a great deal on how people speak. Austin (1962) Speech acts have an important influence on the developing connections between people as well as supporting productive interaction. In addition to simply saying sentences, verbal behaviours play an integral part for building connections among people and imparting meaning. Austin (1962) also emphasizes that speech acts are not simply a matter of saying things, but of doing things.

1.7. Features of Speech Acts

The main features of the community association and its function also support effective communication by promoting "discourse-on-dialogue" in ways that align with the specific objectives of the communication bill. The main components required are called Success through Interacting. A main reason for an effective interaction depends on unambiguously informal meaning exchange. So, no tiny clues, working only and free of jargon. One of the primaries aims of a "good" communication transaction is to establish a common definition that senders and receivers understood in the same way (Beebe, Beebe, Ivy, 2022).

Landry (2019) explains that powerful trust-building communication is crucial in adapting and if necessary changing what people do. Ultimately, relationship is the definition of communication. Speakers should use expressions that nourish each other in which our speech should express agreement and mutual comprehension. These utterances simulate trust and openness between interlocutors, whereas wrong interaction is devoid of openness, connection, kindness, and harmony (Hanh, 2013).

Participation in any speech community demands cultural awareness. This demands appreciation of cultural diversities and improvements of the interaction. According to Gudy kunst (2004), speakers do not

pay interest to cultural influence on their behaviour. Interacting with strangers in an effective way demands comprehension of speakers' cultures impact on their speech. Consequently, diversities and similarities among cultures influence the interaction with strangers which lead to adequate expectations of and manifestation of strangers' conduct in cross cultural contact.

Feedback is needed for understandable interaction when reflecting direct and respectful criticism of certain behaviour. Onorel (2019) states that constructive feedback is either positive or negative which is important for the involvement of the speakers in the speech act. Sandwich feedback is the appropriate strategy used to indicate the idea of feedback by entering the negative factor between two positive elements where critical behaviour turns to be constructive for comprehension facilitation. Constructive feedback is not neglecting negative feedback as expressing neutral messages do not contribute to correct misconduct and strengthen relationship between employer and employee. On the other hand, providing feedback enhances the administration of employees by advancement of their achievement after getting feedback.

The act of listening is, in fact, one of the most important parts of communicating with others. It is similar to listening hard, asking questions when you're not sure, and offering your observations. Joe (2024) argues that active listening is a useful skill to build the relationship, resolve a conflict and strengthen environments holistically

1.8. The Allocation Forces of Speech Acts

Speech acts' allocation forces explain the ways they are used for achieving different goals for communication or consequences. J.L. Austin, a pioneer in the field of speech act theory, asserts that there are three different forces involved in speech acts: locutionary, illocutionary, and perlocutionary (Austin, 1962).

1.8.1- Locutionary Force

The actual meaning of the words used is referred to as the locutionary force of a speech act in which the utterances are at the surface interpretation. As stated by Austin (1962, p. 101), "The locutionary act is the act of saying something with a certain meaning"

1.8.2. Illocutionary Force

The illocutionary speech force of a speech act is the intended purpose or the interest of the expression. It is the individual who speaks target that dictates the language. In accordance with John Searle, "the illocutionary force of an utterance is the speaker's intention to communicate a certain meaning or effect" (Searle, 1969, p. 45).

1.8.3. Perlocutionary Force

The perlocutionary force of a speech act represents the real effect of the phrase on the person hearing it. It is the outcome or reaction that the speaker achieves from the words or performance. Cutting (2002) describes the perlocutionary effect as the impact that what the speaker says has on the person listening.

1.9. The Role of Speech Acts in Shaping Social Relationships

According to John Searle (1969), speech acts play a fundamental role in communication, and have far reaching impact on our social relations. Holmes (2013) adds to the claim that opening acts have contributory effect in relationship building through the process of helping build bond of a connection or shared understanding of people. They create clues to social factors, such as associations among people in specific contexts. For example, expressive speech acts, such as compliments or congratulations can help build connections through transmitting positive emotions and feelings. The latter suggestion is also consistent with Brown and Levinson's work on politeness, which focuses the importance of speech acts in maintaining social relations (Brown & Levinson, 1987).

Directives, for instance, may serve to establish control or superiority over individuals, whereas commissive can express assurances or obligations (Searle, 1979). Creating and maintaining connections with others involves the capacity to express one's attitudes and feelings using spoken words. Corrections and appreciation are instances of expressive language that are easily used to professionally and sincerely express opinions and emotions (Halliday, 1978). By promoting an impression of shared expertise and comprehension speaking acts can be applied to develop a connection between people. Speech decisions can be relied on for achieving communication objectives by transmitting the intended message and preventing misunderstandings. For example, small chat or phatic. The goal of communication through reducing misinformation along with conveying the intended significance. Individuals are able to achieve their objectives and communicate more successfully if they comprehend the motivations and effects of speech acts (Gumperz, 1982).

1.10. The Impact of Speech Acts in Effective Communication

Speech acts are essential for effective communication considering the following:

1. Speech behaviours are often applied to attain the goals of communication and express the intended meaning. Speech acts are the fundamental components of communication, so they are crucial for transmitting what one wants meaning (Searle, 1969). Tannen (1990) argues that linguistic strategies can help us to prevent or solve misunderstandings. As Tannen notes, employing transparent rule-governed communication tactics might help reduce the possibility of miscommunication. You can use speech acts in order to achieve what you are hoping for communication-wise and get the results that you want. Speech acts Speech actions are not simply utterances, but they also involve socially and context-dependent actions (Sbisa, 2002).

1.11. Presupposition

Karttunen (1974) defines one of the central notions in the theory of speech acts that is presupposition. It is the presumptions or beliefs which are not actually stated in an utterance. Speech act potential and experience of meaning What can be paramount in the understanding of a speech act is how both hearer and speaker take some assumptions for granted. Presuppositions are implicit, taken-for-granted implications which may affect the way that a reaction is understood. For the sentence to make sense at all, the speaker has an obligation to act as though he or she believes the assertion.

presuppositions can influence the way in which an utterance is interpreted and the meaning that it provides (Grice, 1975). If we regard a given statement as being true, these presuppositions are called active presuppositions (Kiparsky & Kiparsky, 1970). These presuppositions require certain senses or connotations and are implicated by particular words or phrases because it is a pragmatic notion (Levinson, 1983).

2. The Adopted Model

For this research, the qualitative content analysis method was applied to analyse speech acts in the film CODA (2021). Some scenes were scrutinized based on Austin (1962) and Searle's (1969) Speech Act Theory, and the types and the communicative functions of the acts were determined. The research looked at the communication in two aspects, that is, verbal and nonverbal expressions which include American Sign Language and music, to examine and demonstrate how the characters intend and socialize.

2.1. Procedure of the Study

This current study adopts a qualitative research method rather than quantitative method based on Speech Act Theory within selected scenes from the film CODA (2021). Based on communicative importance and variety of speech act types (assertive, directive, expressive, commissive, and performative), seven key scenes were selected and analysed. The transcriptions of each scene were

collected and analysed for illocutionary force, perlocutionary effect, and the sociolinguistic context of the utterances. The verbal (English) and non-verbal (American Sign Language and music) elements were analysed to show how identity and relationships are shaped in the context of multilingual and multimodal discourse.

2.2. Data Analysis

Ruby Rossi is the protagonist of CODA (Child of Deaf Adults). As the sole hearing member of her family, she helps her family with their daily life while striving to become a singer. The film illustrates quotation, speech, sign language, silence, emotion, and even music, making it a wonderful specimen for speech act analysis. In CODA, speech acts happen in both spoken English and American Sign Language (ASL) highlighting how intention, not voice, defines communication.

Scene 1: Family Fishing Argument (Early in the film). Ruby translates between her family and a buyer.

Ruby: "He says your price is too high."

Ruby: "We worked hard, that's fair."

Here, Ruby performs a directive speech act on behalf of the buyer, where she gives an indirect command or objection by saying "He says your price is too high." and "We worked hard, that's fair." In this case, Ruby makes an assertive speech act while defending her family's effort by claiming what she perceives as reality. Ruby engages in the translation of American Sign Language (ASL) from her deaf family to a hearing client and this shows mediated communication. Her role transcends mere word interpretation, encompassing the conveyance of intended illocutionary acts and the relevant social context. Every verbal expression occurs on two levels: what the verbal expression communicates and how it is interpreted. For example, when Ruby's father signed an expression of frustration, she altered her tone and wording in such a way that softened the confrontational nature of the expression.

Scene 2: Music Class — First Solo Performance

Music teacher: "Sing it like you mean it."

Performative/Expressive: When she sings, it is really more than just making sounds; the performance itself embodies emotion and self-assurance, functioning as a mode of self-expression. In this context, the language transcends strict verbalization; the way she sings actually becomes a kind of speech, with vocal tone carrying the weight of her message. Mr. V: "SING IT LIKE YOU MEAN IT!" an order and sing it with all honesty and conviction. Performative/Expressive: Ruby really singing. Ruby: "I can't stay here forever. ""

Speech Act Type: Commissions + Assertive. Ruby makes a promise to herself to keep a distance from the family. This is a commitment to her music and a promise that she is no longer a supporting actress in someone else's story. She has the voice of someone who is rehearsing a solo and she feels that this part could counter the silence that is made of belief and regret. Within the family, Ruby is a privileged and burdened. She does not only translate words, she translates emotions, which makes her the emotional worker who has to externally and internally silence herself.

Scene 3: Dinner Table Fight

Ruby (ASL and Spoken): "You never listen to me!"

Speech Act Type: Expressive + Assertive. Ruby encapsulates years of accumulated frustration into one, definitive, utterance. Ruby describes a family narrative in which she is rendered peripheral, as the description of white trash relates to her and her "family of origin." The energy in the room shifts. Ruby stops acting as a family translator and offers herself as someone who should be heard. The unspoken obligation for Ruby to plaster over every fissure in the family's communication is starting to splinter.

Parents (ASL): "We need you."

Speech Act Type: Directive + Commissive. The utterance has double cargo. The directive tells her to stay; the expressive excavate feelings of sadness and love that have been buried in the surface.

Scene 4: Recital Performance (Final Scene)

Her deaf parents can "see" the signed gestures while she is singing. The act is both declarations and expressions (Illocutionary Act):

Declaration: "I am becoming who I want to be."

Expressive: "But I still carry you with me."

Her parents have "emotionally" transformed "hearing" her world through the mode of communication they understand.

Perlocutionary Effect: Her parents are emotionally transformed and moved in ways that they had not been "included" before. ASL and performance as non-verbal speech acts that communicate powerfully. In this instance, ASL and performance acts as powerful non-verbal speech acts, to traditional speech act theorists, like Austin and Searle. Her signs are not only translations of the lyrics. They are manifestations of her emotional world, of feelings inside her that are expressed as shared meaning. The illocutionary force is heightened through ASL's embodiment. Hands, facial expression and posture add meaning.

Scene 5: College Interview

Ruby: "Music makes me feel seen."

Assertive (describing inner experience)

Expressive (communicating vulnerability)

The expression itself is a speech act of person's locutionary act, in which a specific, literal utterance is made. While for illocutionary act:

Assertive: Ruby states a fact about herself.

Expressiveness: She conveys to the others that she is less capable and wants to be seen. The perlocutionary effect is that it makes the interviewer feel sympathy and accept the individual as they are. People conducting interviews often multiple modes of response that are a method of taking the clear role of an interviewer but also indicate that they understand the interviewee's statement and/or situation in a shared context. The interviewer responses, "That's a very expressive thing to do," to signify support. Anytime something is said within an institution, it operates in ways that influences mobility and ways a larger group of people can create their own norms. These functions also help Ruby feel good about him and build up the confidence towards functioning into the social realms of what is needed either the layers in differences of power within shared acted and institutional discourse. And this is significant (Institutional Speech Acts Hypothesis); the college interview is a clear example of the basic language of broader Institutional Discourse where there is a significant difference in power. Ruby, a divergent generator (a CODA), is also expected to index dimension shape in genuine yet task-realizable social ways. Her success of her expressive act souvenirizes the discursive the dynamic by which an institutional, gate-keeping or even exclusionary interviewer put in the role of co-constructionist meaning. The speech turn has surpassed the verbal and rooted into a CODA to ASL disembodied through sound; music, mood.

Scene 6: Choir Teacher Encouraging Ruby Bernardo

"You have something special, but you have to push yourself " Rub : "I will try" Bernardo: "Try is not enough. Focus, discipline, and commitment are key. I believe in you" Ruby: "Thank you... I'll give it my all". The interaction between Ruby and Bernardo the choir teacher in this scene captures the delicate and

detailed composition of a speech act that incorporates teaching of a skill, evaluation, and encouragement. Bernardo's motivational and evaluative speech act, "You have something special" is an assertive, "but you have to push yourself," is a directive speech act that is primarily and primarily motivational. As a motivational speaker, it requests that Ruby changes a motivational state in a particular direction - to increase the levels of effort, focus and commitment to the training of one's voice. "I believe in you" is an expressive speech act which shows encouragement and emotional support. As a motivational speaker, Bernardo has asserted his position in the organizational power relation of the choir to Ruby and is offering Ruby guidance within the choir to Ruby and offering Ruby some responsibility in a particular way within a hierarchy. 19 Besides the motivational act present in this statement, there is also the evaluative speech act present. Bernardo is evaluating Ruby's positional voice as she "has something special" and this statement is a statement of a done truth, a fact that is in a context of his voice is without the absence of his profession. By mixing the evaluation and motivational training, Bernardo speaks of the encouragement needed to voice the fact that Ruby has affirmed is balanced voice, as it speaks the responsibility of the act of voice training is invalid.

Scene 7: Truck Scene — Father Reassures Ruby.

Father Reassures Ruby Frank "That's... good. Really good. You've got talent."

When Frank gives a response to Ruby singing in the truck, he says, "That's... good. Really good". This is an example of an utterance where the expressive speech act theory is in layers, and the speech acts are evaluative and affective. To be specific, the speech act is an assertion of an opinion and communicates pride and emotional support.. There is a form of positive evaluation of Ruby's singing ability when he says, "You've got talent," and in Frank's mind, positive evaluation is an affirmation of some reality, and he is in full agreement regardless of the fact that he is deaf. This form of speech act is an acknowledgement of her singing ability and places her a status of a legitimate singer. In addition, this acts as an expressive speech act as well. The portion "good. Really good" is an assertive speech act and a sign of emotional expression concerning pride and supporting her and the act of strengthening the bond they share. Frank is able to give some of his emotions concerning support and encouragement in this speech act. Emotional affirmation, support, and the motivation to keep singing, one of the most important points of the outflow, are also present. Considering the combination of assertive and expressive speech acts, the researcher sees parental feedback on contextualizing CODA and the evaluative emotional support and identity strengthening.

2.3. The Findings and Discussion

Various kinds of speech acts are utilized in the scenes analysed, such as assertives, expressives, directives, commissives, and performatives. According to the findings of the analysis, Expressive speech acts are mostly utilized by participants due to their special case of interaction. It also indicates that establishing social and sentential connections with other participants is achieved by employing assertive and expressive acts to convey their attitudes, whereas the directive speech act is used to hold the conversation. Concerning the performative speech acts, they foster the narratives when participants stay silent to highlight the need of silence in interaction. The most important idea reached is that to hold any interpersonal communication, the participants in the interaction need to convey social, cultural, sentential, and, linguistic bonds which are highly indicated by using various types of speech act.

Table (1) Assertives and Directives Speech Acts

Scene	Assertive	Directive
1. Family Fishing Argument	1	2
2. Music Class – First Solo	0	1
3. Dinner Table Fight	1	1
4. Final Recital Performance	0	0
5. College Interview	1	0
6. Choir Teacher Encouraging Ruby	1	1
7. Truck Scene — Father Reassures Ruby	1	0
Total	5	5

Table (2) Commissive and Expressive Speech Acts

Scene	Commissive	Expressive
1. Family Fishing Argument	0	1
2. Music Class – First Solo	0	1
3. Dinner Table Fight	1	2
4. Final Recital Performance	0	1
5. College Interview	0	2
6. Choir Teacher Encouraging Ruby	0	1
7. Truck Scene — Father Reassures Ruby	0	1
Total	1	9

Table (3) Declaration and Performative Speech Acts

Scene	Declaration	Performative (Non-verbal)
1. Family Fishing Argument	0	0
2. Music Class – First Solo	0	1
3. Dinner Table Fight	0	0
4. Final Recital Performance	1	2
5. College Interview	1	0
6. Choir Teacher Encouraging Ruby	0	0
7. Truck Scene — Father Reassures Ruby	0	0

Total	2	3
--------------	----------	----------

With regard to the discussion, we qualitatively analyzed seven of scenes of CODA (2021), focusing on the employment and verbal domains, in which the use of speech acts is focused within humor-based prosody and non-verbal communication. Utilizing Austin and Searle's classification system of utterance functions, the researchers applied an analysis to each scene in terms of the function and force of each utterance. According to the results of the analysis, expressive and directive acts were especially common in intense emotional and relational frameworks. Furthermore, non-verbal cues, such as sign language and musical performance both has illocutionary force. This analysis shows that the film's communication extends beyond linguistics and that it significantly contributes in the understanding of relations and social structure between the characters.

4. Conclusion

This paper contributes to our understanding of the relationship between speech acts and social relations in efficacious communication. The data are analysed by using Austin's and Searle's theory along with qualitative strategy to examine the speech acts used in the film Coda (2021) which indicate interpersonal social ties. This study provides an opportunity to be a good communicator by fostering interactive skills for communication and being emotionally engaged which are achieved by daily communication engagement. Speech acts hold a tie between interlocutors which in turn leads to understandable communication. As long as this study relies on the engagement of processing speech acts to interactive social relationships, it is vital to study Speech Acts to gain communicative interaction due to expressing hidden sense of a communicative action, and reducing misunderstandings. Contextual and social aspects participate in the comprehension of speech acts by creating communicative strategies for cultural impact.

References:

1. Austin, J. L. (1962). *How to do things with words*. Oxford University Press.
2. Bach, K. (1998). *Speech acts*. In E. Craig (Ed.), *Routledge encyclopedia of philosophy* (pp. 1–9). Routledge. <https://doi.org/10.4324/9780415249126-U043-1>.
3. Bach, K. (1999). The myth of conventional implicature. *Linguistics and Philosophy*, 22(4), (PP.327-366). DOI: [10.1023/A:1005466020243](https://doi.org/10.1023/A:1005466020243)
4. Beebe, S. A., Beebe, S. J., & Ivy, D. K. (2022). *Communication principles for a lifetime* (8th ed.). Pearson.
5. Brown, P., & Levinson, S. C. (1987). *Politeness: Some universals in language usage*. Cambridge University Press.
6. Chierchia, G., & McConnell-Ginet, S. (2000). *Meaning and grammar: An introduction to semantics*. (2nd ed.) MIT Press.
7. Cutting, J. (2002). *Pragmatics and discourse: A resource book for students*. Routledge.
8. Grice, H. P. (1975). Logic and conversation. In P. Cole & J. L. Morgan (Eds.), *Syntax and semantics* (Vol. 3, pp. 41–58). Academic Press.
9. Gudykunst, W. B. (2004). *Bridging differences: Effective intergroup communication* (4th ed.). SAGE Publications.
10. Gumperz, J. J. (1982). *Discourse Strategies*. Cambridge University Press.
11. Habermas, J. (1984). *The theory of communicative action, volume 1: Reason and the rationalization of society* (T. McCarthy, Trans.). Beacon Press.
12. Halliday, M. A. K. (1978). *Language as Social Semiotic: The Social Interpretation of Language and Meaning*. University Park Press.

13. Hanh, T. N. (2013). *The art of communication*. (1st ed.). Harper One.
14. Hasanah, A. A., & Daud, I. (2024). Recognizing illocutionary speech acts and social interactions in Amy Tan's *The Bonesetter's Daughter* novel through socio-pragmatic analysis. *Exposure: Journal Pendidikan Bahasa Inggris*, 13(2), (pp. 648–660). <https://journal.unismuh.ac.id/index.php/exposure>.
15. Holmes, J. (2013). *An Introduction to Sociolinguistics*. Routledge.
16. Joe, M. R. (2024). *The power of active listening: Developing the skills to truly hear and understand others in any social setting* (Large print ed.). Independently published.
17. Karttunen, L. (1974). Presupposition and linguistic context. *Theoretical Linguistics*, 1(1), (pp. 181–194).
18. Kiparsky, P., & Kiparsky, J. (1970). *Fact*. In M. Bierwisch & K. E. Heidolph (Eds.), *Progress in linguistics* (pp. 143–173). Mouton.
19. Landry, L. (2019, November 14). *8 essential leadership communication skills*. Harvard Business School Online. <https://online.hbs.edu/blog/post/leadership-communication>.
20. Levinson, S.C. (1983). *Pragmatics*. Cambridge University Press.
21. Onorel, P. B. (2019). The importance of feedback in organizational communication. *Social Economic Debates*, 8(1), (pp. 30–35). <https://www.economic-debates.ro/Art%204%20DSE%208%202019.pdf>.
22. Purwaningsih, N. K., & Pratama, A. D. Y. (2020). Caregivers experience in performing interpersonal communication and directive speech acts with elderly in Japan and Bali nursing home. *RETORIKA: Journal Ilmu Bahasa*, 6(1), (pp. 78–84). DOI: <https://doi.org/10.22225/jr.6.1.1659.78-84>.
23. Recanati, F. (2004). *Literal meaning*. Cambridge University Press.
24. Sadek, H. M. M. (2023). A study of the communicative functions of some social posts on Facebook in English: Speech act theory. *Egyptian Journal of English Language and Literature Studies*, (12), (pp.95-118).
25. Sbisà, M. (2002). Speech acts in context. *Language & Communication*, 22(4), (pp. 421–436).
26. Searle, J. R. (1969). *Speech acts: An essay in the philosophy of language*. Cambridge University Press.
27. Searle, J. R. (1979). *Expression and meaning: Studies in the theory of speech acts*. Cambridge University Press.
28. Tannen, D. (1990). *You Just Don't Understand: Women and Men in Conversation*.
29. William Morrow.
30. Yule, G. (1996). *Pragmatics*. Oxford University Press.