



AL-LISAN: JURNAL BAHASA

Publisher: LPPM IAIN Sultan Amai Gorontalo

ISSN: 2442-8965 E-ISSN: 2442-8973

Volume 10, No. 2 August 2025

Journal Homepage: <https://journal.iaingorontalo.ac.id/index.php/al>

Representatives and Directives as Core Communicative Acts: Evidence from Illocutionary Patterns in *Masameer County* Animation

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ABSTRACT

Background: Understanding speech acts in animation is important because misunderstandings can affect communication across cultures. The *Masameer County* animation, popular among Arabic speakers, contains dialogues with cultural meanings that need deeper study.

Aims: This research aims to analyse the categories and functions of illocutionary speech acts in *Masameer County*'s animated dialogue.

Methods: This research uses qualitative content analysis with some quantitative support, focusing on pragmatics. The Arabic dialogues and their Indonesian subtitles are transcribed and analysed to identify illocutionary speech acts. John Searle's theory is applied to examine the categories and functions of these speech acts in the *Masameer County* episodes "Ice Cream" and "Washingtonia".

Results: Out of 443 utterances, 269 were identified as illocutionary speech acts. Representatives predominated with 153 data, such as claiming and describing, followed by directives with 94 data, including commanding and requesting. Commissive (14 data) and expressive (8 data) appeared less frequently, with promising and regretting being the most common within these categories. Declarative speech acts were not found, indicating the narrative's focus on personal interaction.

Implications: The dominance of representatives and directive speech acts suggests that the communication style in *Masameer County* primarily revolves around the core functions of human interaction. This finding affirms the universal relevance of Searle's theory of illocutionary speech acts in analysing animated media.

Keywords: *Animation subtitles; illocutionary act; pragmatics studies; speech act*

Article Info:

Received: 21 May 2025

Accepted: 02 August 2025

Published: 27 August 2025

How to cite:

Ridha, M. S., Nisa', M., Suparno, D., Helmanita, K., & Anas, M. (2025). Representatives and directives as core communicative acts: Evidence from illocutionary patterns in *Masameer County* animation. *Al-Lisan: Jurnal Bahasa (e-Journal)*, 10(2), 177-190.

<https://doi.org/10.30603/al.v10i2.6384>

1. INTRODUCTION

Understanding conversations in audio-visual works, especially animation, often presents unique challenges as it encompasses words, images, sounds, and gestures (Gambier, 2023; Putu, 2022). Viewers not only rely on literal translations but must also interpret the implied meanings conveyed through various elements, including speech acts. Misinterpreting speech acts can seriously impact cross-cultural understanding and communication success, potentially leading to misunderstandings or stereotypes (Usmani & Almashham, 2024). A functionalist approach to speech acts, for instance, emphasises that an utterance can have different functions depending on its context and communicative purpose, as articulated by Millikan (2005) (Hågemark & Gärdenfors, 2025). The cultural nuances and social context inherent in the original language can impede understanding of the true intent of a character's utterance. Therefore, an in-depth analysis of speech acts in animation becomes crucial to bridge the understanding between audiences from different linguistic and cultural backgrounds to avoid duality of meaning (Frigerio & Trenchini, 2025).

The animated series *Masameer County* has emerged as a widespread cultural phenomenon, particularly among Arabic speakers. Its popularity lies not only in the quality of its animation but also in its distinctive and often satirical humour regarding social and cultural issues in Saudi Arabia, including references to extremist and fanatic views in the region (Alaoui & Pilotti, 2022; Alawad & Alosaimi, 2023). The dialogues in this animation are rich in expressions and sociocultural messages that reflect the life of communities in the Arabian Peninsula, such as the use of Saudi dialects like بَسْ (but) and سَمَّ (agreed) (Alharthi & Almehmadi, 2024; Alshurafa et al., 2021). Furthermore, the availability of Indonesian subtitles allows for a comparative analysis between the speech acts in Arabic and their representation in Indonesian.

This research was grounded in the theory of illocutionary speech acts as proposed by John Searle (Searle, 1976). An illocutionary speech act itself refers to the specific function or intended purpose of a speaker when uttering something, aiming to produce a communicative effect (Sihombing et al., 2021; Stevani et al., 2023). Searle's theory was chosen due to its more systematic and detailed taxonomy of illocutionary acts compared to other theories, which facilitates the identification of communicative intent in animated dialogue. Furthermore, Searle's focus on the felicity conditions of speech acts is highly relevant for analysing how misinterpretations of illocution in subtitles can affect cross-cultural understanding (Leilei & Chunfang, 2023).

Searle's theory classifies linguistic actions based on their intended meaning or illocutionary force into five main categories. These five categories include representatives, directives, commissives, expressives, and declarations (Searle, 1976). Representative acts aim to state beliefs, facts, or conditions about the world, primarily functioning to describe a state of affairs or convey information (Satwika, 2024; Sidik et al., 2022). Directive acts attempt to make the addressee act, seeking to influence the listener's behaviour (Dwi & Haristiani, 2021; Safitri et al., 2022). Commissive acts commit the speaker to some future action, expressing a promise or commitment (Mohammed, 2023; Tajabadi & Pourmohammad, 2022). Expressive acts convey the speaker's psychological state or emotional condition, reflecting attitudes or feelings towards events (Nurhidayah et al., 2024; Rahmawati, 2021; Ricca & Ambalegin, 2022). Lastly, declarative acts possess the power to change the status or condition of reality through their utterance, creating or altering a state of affairs when the speaker has appropriate authority (Mohammed, 2021; Tran & Tran, 2022). Through this theoretical framework, this study aims to identify and analyse the dominant types of illocutionary speech acts in the dialogues of *Masameer County* animation, as well as how these speech acts are represented in the Indonesian subtitles.

Misinterpretations of illocutionary meaning can distort the emotional nuances and intentions of characters (Widyawanti et al., 2024). Therefore, this study seeks to bridge cross-cultural perception gaps by deeply analysing how illocutionary speech acts are conveyed and received in animation. This research on illocutionary speech acts is expected to offer several significant benefits. Theoretically, it will enrich applied linguistics, particularly in translation and audio-visual discourse analysis. Practically, the findings of this study can offer insights for translators and subtitlers regarding effective strategies for translating illocutionary speech acts, thereby enhancing the audience's understanding of animated works from different cultures. Additionally, this research can contribute to intercultural studies and cross-cultural understanding through entertainment media.

1.1 Research Gap and Novelty

Previous studies have extensively examined illocutionary speech acts across various contexts and media. For example, Rismayanti et al. (2021) focused on identifying the types and influence of speaker intent in the dialogue of the film *Five Feet Apart*. Pratama (2024) further explored meaning construction through illocutionary acts in the digital narrative *Hold On, It Hurts AU* on the X application. Kartika et al. (2023) analysed the reflection of power through the categorisation of illocutionary speech acts in former Japanese PM Shinzō Abe's speeches. Meanwhile, Sofyan et al. (2022) described the types and functions of illocutionary speech acts in the short film *Tilik*. Sidik et al. (2022) described illocutionary varieties in American motivational speeches on the YouTube channel "English Speeches." Lastly, Yulian and Mandarani (2023) identified forms of English teacher illocutionary acts in classroom interactions.

This study fills a gap in the literature by specifically analysing the categories and functions of illocutionary speech acts in Arabic animation dialogues and their Indonesian subtitles. This focus is unexplored, particularly in comparison to previous studies, which predominantly examine English/Indonesian films, speeches, or classroom interactions. The choice of *Masameer County* animation also offers a unique dimension, as it represents Arabic dialects and a socio-cultural context distinct from standard Arabic or other commonly researched languages. Thus, this study will not only enrich the pragmatic linguistics literature but also provide new insights into how illocutionary speech acts operate in the context of Arabic-language animated dialogue, a topic rarely explored by previous research.

1.2 Research Question

Based on the outlined background and research gap, the primary research question for this study is: How are the categories and functions of illocutionary speech acts realised in the dialogues of *Masameer County* animation? This research examines all utterances in episodes 1 and 2 of the second season of *Masameer County*. The study's objective is to identify and analyze the categories and functions of illocutionary speech acts found in *Masameer County*'s animated dialogues using a corpus-based pragmatic analysis method of subtitles. Through this, the study is expected to provide a deeper understanding of illocutionary speech act translation strategies within an audiovisual context.

2. METHODS

2.1 Research Design

The method employed in this research is qualitative content analysis with quantitative support, focusing on qualitative pragmatics. This approach facilitates the qualitative interpretation of data, with the validity of findings strengthened by calculating the percentage distribution of illocutionary speech acts (Martyn, 2021). Throughout the process, theory guides the interpretation of results and ensures the analysis remains aligned with the study's scientific objectives (Nazir, 1999).

2.2 Research Objects

The data source for this study consisted of *Masameer County* animation, episodes one and two, titled "Ice Cream" and "Washingtonia," which were localised by Netflix from Arabic to Indonesian. These two episodes were selected for their compelling portrayal of Arab culture and societal views through engaging humour relevant to illocutionary speech acts. Episode one runs for 20 minutes and 43 seconds, yielding 192 utterances. Episode two is 21 minutes and 4 seconds long, with 293 utterances identified.

2.3 Research Procedures

The data collection procedure for this research began with identifying the research objects: *Masameer County* animation episodes one and two from Netflix, serving as the primary source of linguistic data. After selection, the next stage involved carefully listening to and comprehending the dialogues uttered by the characters, a process repeated multiple times to ensure accurate identification of each utterance. Finally, the collected research data were specifically recorded as Arabic dialogues with their corresponding Indonesian subtitles, facilitating subsequent illocutionary speech act analysis. Each utterance was grammatically determined by aligning with the official Netflix subtitles. The use of cultural translation was also employed to address the challenges of ambiguous utterances or linguistic inconsistencies between languages in the animation. This approach goes beyond literal translation to preserve the original nuances and meaning within a cross-cultural context.

2.4 Research Instruments

To collect research data on the categories and functions of illocutionary speech acts in *Masameer County* animation, the primary instrument used was an observation sheet based on dialogue transcription. Every utterance identified will be systematically analysed and recorded in a columnar format that includes a time stamp (indicating utterance appearance), the character speaking, the utterance from the animation (in Arabic and its Indonesian translation), its illocutionary category according to Searle's taxonomy, and its specific illocutionary function.

Table 1 Identification of Illocutionary Categories and Functions

Time Stamp	Character	Arabic Utterance	Indonesian Translation	Illocutionary Category	Illocutionary Function
-	-	-	-	-	-

Internal validation was conducted by comparing manual transcriptions with the official Netflix subtitles, ensuring each utterance was recorded with its speaker's identity for contextual accuracy. During execution, the researchers systematically watched each

selected episode, transcribed all dialogues, and logged the data onto the observation sheet for illocutionary analysis. To further ensure the objectivity and reliability of the data categorisation, an inter-rater reliability check was implemented. This process involved at least three independent researchers separately categorising the same sample of utterances based on the predefined illocutionary categories and functions.

2.5 Data Analysis

The data analysis method in this research was carried out through two main stages to identify the categories and functions of illocutionary speech acts in *Masameer County* animation. First, the translation and verification of the meaning of each utterance in the animation were performed. This involved consulting dictionaries to find the meanings of Arabic words and comparing them with the Indonesian subtitles, ensuring an accurate contextual understanding of each dialogue. Second, the theory of illocutionary speech acts was systematically applied to identify and describe each category along with its functions within the dialogues. We determine these categories and functions by analysing the intonation and syntactic structure of each utterance, looking for specific linguistic cues. All data analysis is done manually through careful reading and direct annotation of relevant utterances, allowing for an in-depth identification and categorisation of illocution. The resulting quantitative data will be descriptively analysed and presented in frequency tables, showing the percentage distribution of each identified illocutionary category and function.

3. FINDINGS AND DISCUSSION

3.1 Findings

This research comprehensively analyses and categorises the illocutionary speech acts found within the animated dialogues of *Masameer County*. Furthermore, it aims to identify the communicative functions served by each of these categories. By doing so, this study endeavours to provide a deeper understanding of how the characters in this animation utilise language to convey their intentions and purposes through various forms of illocution.

Of the total 443 utterances analysed in *Masameer County* animation, episodes 1 and 2, this research identified 269 data points as belonging to the category of illocutionary speech acts. These data were then classified based on Searle's illocutionary speech acts, which encompass five main categories: representatives, directives, commissives, expressives, and declaratives. The distribution and frequency of each illocutionary speech act category found in the *Masameer County* animation dialogues are presented in Table 2.

Table 2 Category of Illocutionary Speech Acts

Category	Results	Percentage
Representatives	153	56,9%
Directives	94	34,9%
Commissives	14	5,2%
Expressives	8	3%
Declaratives	0	0%

Each category of illocutionary speech acts in *Masameer County* animation can be described as follows:

Representative Illocutionary Speech Act

A representative illocutionary speech act is a type of speech act that aims to state a belief, fact, or condition about the world. Its primary function is to describe a state of affairs or convey information believed to be true by the speaker. In this study, a total of 153 data points of representative illocutionary speech acts were identified. The detailed frequency of occurrence for each function is presented as follows:

Table 3 Functions of Representative Illocutionary Speech Acts

Functions	Total
Claiming	84
Describing	59
Insisting	4
Predicting	4
Hypothesising	2

The claiming function indicates that the speaker conveys a statement regarded as a fact or a norm. In *Masameer County*, this function has the highest frequency with 84 occurrences. For example, the utterance "الرجل الطيبعي يطلب الأرز واللحم" (The man should ask for rice and meat) is not merely an opinion but a statement positioned by the speaker as a general truth or behavioural standard. This reflects how characters in the animation often try to assert their views as unchallengeable truths, shaping a collective understanding within the narrative's scope.

Next, the describing function focuses on conveying information or reporting an event or state. With 59 occurrences, this function is crucial for explaining details or experiences. For instance, "اتصلت بي أمي اليوم صباحًا، وأخبرتني أنها رأته في حلمها أسبح في نهر النيل" (My mother called me this morning and said she dreamed of me swimming in the Nile River) shows the narrator reporting an incident. This utterance serves to build context and provide the addressee with a clear picture of what has happened or been experienced.

The insisting function is used when the speaker strongly attempts to make the addressee accept or believe a statement. Although it appeared only 4 times, this function powerfully demonstrates the speaker's firmness. The utterance "أقول لك مليون مرة" (I have told you a million times!) is a classic example of this function, where the speaker uses hyperbole to emphasise that the conveyed information has been repeated many times. This illustrates the speaker's effort to assert the validity or urgency of what they are saying.

The predicting function refers to statements expressing possibilities or conjectures about future events. This function appeared 4 times in the research data. For example, "لن نعود كما كنا" (Our relationship will never be the same as before) is a prediction indicating a change in a relationship. This utterance reflects how characters in *Masameer County* sometimes express their beliefs about how situations or relationships will evolve in the future, often with a pessimistic or realistic tone.

Finally, the hypothesising function is used to convey hypothetical statements or speculations about what might happen under certain conditions. With two occurrences, this function presents alternative scenarios imagined by the characters. For example, "لو لا الشرطة، لأريكم كيف سأخذ حقي بيدي" (If they were not around, I would show how I get what's mine!) is a hypothesis demonstrating what the speaker would do if there were no police intervention. This function opens up room for counterfactual thinking and reveals the characters' desires or potential actions in different situations.

Directive Illocutionary Speech Act

A directive illocutionary speech act is a type of speech act that attempts to make the addressee act, either directly or indirectly. The primary function of this speech act is to

Influence the listener's behaviour. In the analysis of *Masameer County* animation dialogues, a total of 94 data of directive illocutionary speech acts were identified. The following is a detailed frequency of occurrence for each sub-function:

Table 4 Functions of Directive Illocutionary Speech Acts

Function	Total
Commanding	41
Requesting	26
Suggesting	13
Inviting	8
Forbidding	6

The commanding function indicates that the speaker gives direct instructions to the addressee. With 41 occurrences, this function is the most dominant among directive speech acts, reflecting the authoritative or urgent nature of some characters. For example, the utterance "اغرب عن وجهي يا رجل!" (Get lost, mate!) is a very firm and direct command. The presence of this function demonstrates that in *Masameer County*, characters often do not hesitate to use verbal force to control or halt the addressee's actions.

Next, the requesting function is used when the speaker expresses a desire for the addressee to act. With 26 occurrences, this function shows a softer approach compared to commands, yet still aims to influence actions. For instance, "أعطني الكتاب لأعلمك الحكمة من" (Give me that book so I can teach you the wisdom of its story) not only contains the request "give me the book" but is also accompanied by an offer or promise. This indicates that characters in this animation often use persuasion or incentives to achieve their goals.

The suggesting function shows the speaker offering an idea or proposal for doing something. With 13 occurrences, this function indicates that characters also frequently interact by offering options or ideas to the addressee. For example, "ما رأيك بأن نتسابق لنرى" (How about we race to finish digging the grave?) is a question that functions as an invitation or suggestion. This illustrates that characters can collaborate or seek joint activities by proposing their ideas.

Furthermore, the inviting function is used when the speaker asks the addressee to join an activity or visit a place. With eight occurrences, this function demonstrates the characters' initiative to involve others in their activities. For example, "هل تريد رؤية الغسالات" (Do you want to see the washing machine?) is a question that functions as an offer or invitation. This depicts how characters in *Masameer County* can act as hosts or take the initiative to share experiences with others.

Finally, the forbidding function indicates that the speaker explicitly prevents the addressee from acting. Although it appeared only six times, this function has a strong impact in limiting the addressee's freedom of action. For example, "لا تخرج من المنزل" (Don't go out of the house!) is a direct command that prohibits an action. The presence of this function shows that characters in the animation can also enforce boundaries or prevent undesirable actions from others.

Commissive Illocutionary Speech Act

A commissive illocutionary speech act is a type of speech act that commits the speaker to some future action. Through this speech act, the speaker expresses a commitment or promise to do something. In the analysis of *Masameer County* animation dialogues, a total of 14 data of commissive illocutionary speech acts were found. The detailed frequency of occurrence for each function is as follows:

Table 5 Functions of Commissive Illocutionary Speech Acts

Function	Total
Promising	6
Threatening	3
Offering	2
Vowing	2
Volunteering	1
Refusing	0

The promising function indicates the speaker is committing to perform a future action. With six occurrences, this is one of the most frequently observed commissive functions. For example, the utterance "لم أنته منك، سنتحدث في المنزل" (I'm not done yet, we'll talk at home) is a clear statement of intent to continue the conversation later. This function is often used to affirm that something will be completed or discussed at a later time, demonstrating the speaker's responsibility or goodwill.

The threatening function is a form of negative commitment where the speaker states an intention to perform a harmful action. Although it only appeared 3 times, this function has a strong emotional impact. For instance, "سوف أقضي عليك" (I will finish you) is a direct threat indicating the speaker's desire to take extreme action. This reflects how characters in *Masameer County* can use verbal force to intimidate or scare the addressee.

The offering function shows the speaker's willingness or intention to do something for another person. With two occurrences, this function expresses a character's readiness to help or provide something. For example, "وإن كان زعلان، أنا أرسل له الشيخ" أبو سلطان" (If that annoys him, I'll send him some bananas) is an offer, even if delivered with a cynical tone. This indicates that characters can also use commitments to assist, even if their motivations aren't always pure.

The vowing function is a form of promise uttered with a higher level of commitment, often involving oaths or serious pledges. This function appeared 2 times, indicating significant moments where characters make highly binding statements. For example, "أعاهد الله، بمجرد خروجي من المستشفى، سأزرع نخلة كل يوم" (I swear, once I get out of this hospital, I will plant a date tree every day) is a promise accompanied by an oath. This signifies a strong resolve and genuine intent from the speaker.

The volunteering function indicates that the speaker spontaneously states their intention to act without an explicit request from others. Appearing only once, this function highlights individual initiative. For example, "حسنًا يا سيدي، سأذهب الآن إلى منزل أمي وسأراك" (I'm going to my mother's house now, Sir. See you after Friday) is a statement about an action the speaker will undertake independently. This demonstrates character autonomy and commitment to their plans.

Interestingly, in this study, the refusing function was not found at all. This means there was no data where characters explicitly stated a refusal to a request or offer. The absence of this function could be an interesting indication of the communication dynamics in *Masameer County*, where characters might be more inclined to express positive or neutral commitments rather than direct refusals.

Expressive Illocutionary Speech Act

An expressive illocutionary speech act functions to express the speaker's psychological state or emotional condition. Through such utterances, the speaker conveys an attitude or feeling towards a state of affairs or an event. In the analysis of *Masameer County* animation dialogues, a total of eight data of expressive illocutionary speech acts were found. The detailed frequency of occurrence for each function is as follows:

Table 6 Functions of Expressive Illocutionary Speech Acts

Function	Total
Deploing	5
Praising	3
Apologising	0
Congratulating	0
Regretting	0

The deploing function (expressing dismay/condemnation) is used when the speaker expresses dislike, disappointment, or even anger towards something. With five occurrences, this function shows that characters in *Masameer County* often openly display their dissatisfaction. For example, the utterance "ما هذه القصة المملة يا هذا؟" (What kind of boring story is this?) clearly expresses the speaker's disappointment with the story's quality. This reflects how characters do not hesitate to vent their negative emotions related to situations or objects around them.

The praising function, in contrast to deploing, is where the speaker expresses appreciation, admiration, or commendation towards someone or something. With three occurrences, this function reveals the positive side of characters' emotional expressions. For instance, "أفعلتها أخيرًا يا بني" (You finally made it, son!) is a sincere congratulation or praise for the addressee's success. This function highlights moments where characters acknowledge the achievements or good qualities of others, fostering supportive and positive interactions.

Interestingly, other expressive functions such as apologising, congratulating (general congratulations, distinct from praise for specific actions), and regretting were not found in this research data. This may indicate that characters in *Masameer County* tend to show direct displeasure and praise more often, rather than explicitly expressing regret or apologies.

Declarative Illocutionary Speech Act

A declarative illocutionary speech act is a type of speech act that has the power to change the status or condition of reality simply through its utterance. The function of this speech act is to create or alter a state of affairs, provided the speaker possesses the appropriate authority and the context is suitable. In the analysis of *Masameer County* animation dialogues, no data (0) were found that fell into the category of declarative illocutionary speech acts, including functions such as betting, declaring, or resigning. The absence of this type of speech act may indicate that, in the episodes examined, characters were not in a position or situation that required or allowed them to declare or change a status formally through utterance.

3.2 Discussion

The dominance of representative and directive speech acts in *Masameer County* aligns with several previous studies in pragmatic analysis, which indicate that these functions are central to everyday communication. For example, a study by Sidik et al. (2022) on the YouTube channel English Speeches also concluded the dominance of representative speech acts (1900 data) and directive speech acts (64 data). Similar consistency was found in the research by Yulian and Mandarani (2023) concerning teacher talk in a Second Language English class at SMP Muhammadiyah 1 Sidoarjo, which identified representative (68 data) and directive (151 data) as prominent categories.

Representatives, functioning to convey information, claim, or describe, form the backbone of the narrative, building the story world and imparting character facts or views (Satwika, 2024). Meanwhile, directives, which encourage or prohibit actions, are

essential for driving the plot and creating interaction between characters (Safitri et al., 2022). This consistency confirms the relevance of Searle's theory of illocutionary speech acts in analysing various forms of communication, including animated media. It also suggests that, regardless of the format, the fundamental patterns of human interaction described by Searle remain applicable.

The finding that the declarative category was not found is one of the most significant and perhaps unexpected results. Declarative speech acts, such as "declaring" or "resigning," possess the power to change the status of the world merely through their utterance (Wafaa Dahham Mohammed, 2021). The absence of declaratives in *Masameer County* indicates that this animation, at least in the two episodes analysed, does not feature formal or authoritative moments where characters possess the linguistic power to alter social reality directly. This could be due to the nature of the story, which focuses more on personal and everyday situational interactions, rather than formal or institutional events requiring declarative speech acts.

Furthermore, analysing the specific functions within each category provides a richer understanding. Within the representative category, claiming (84 data) and describing (59 data) are highly dominant, indicating that characters frequently focus on conveying truths, whether subjective or objective, and reporting events (Cutting, 2002). This implies that *Masameer County* characters tend to be assertive in stating views and descriptive in recounting experiences. Conversely, the much lower frequency of insisting, predicting, and hypothesising (4 and 2 data, respectively) suggests that speakers less often express strong convictions, future estimations, or speculations.

In the directive category, commanding (41 data) and requesting (26 data) are the most frequently used functions, demonstrating that characters often use language to encourage or ask others to perform actions (Dwi & Haristiani, 2021). This proportion confirms the power dynamics or needs between characters. On the other hand, suggesting (13 data), inviting (8 data), and forbidding (6 data) appear in smaller numbers, indicating that while control and requests are common, characters tend to offer suggestions, invitations, or explicit prohibitions less frequently. This might reflect a tendency for characters to interact more directly in directing actions, rather than providing options or limitations.

For the commissive category, promising (6 data) and threatening (3 data) were the most common functions found, indicating commitments to future actions, both positive and negative (Tajabadi & Pourmohammad, 2022). Other functions like offering, vowing, and volunteering appeared only occasionally. The absence of the refusing function in commissives is also noteworthy; this means characters did not explicitly decline to act, perhaps due to plot or character dynamics that tend to focus more on initiatives or commitments rather than direct refusal.

Lastly, in the expressive category, only deploring (5 data) and praising (3 data) were identified, with apologising, congratulating, and regretting not found. This indicates that the emotions most often verbally expressed in *Masameer County* are dissatisfaction or disappointment, as well as appreciation or acknowledgment (Ricca & Ambalegin, 2022). The absence of other expressive functions might suggest that characters less frequently express introspective or regret-based emotions, or emotions that require a social response like an apology.

The practical implications of these findings lie in a deeper understanding of the communication style within *Masameer County* animation, which can benefit scriptwriters, animators, or researchers of Arab culture. By understanding the dominance of certain speech act types, they can create more authentic dialogues consistent with the series' characteristics. However, this study has limitations, as it only analysed two episodes. Therefore, the recommendation for future research is to expand the scope of analysed episodes, or even the entire series, to gain a more comprehensive

overview. Additionally, future research could explore the relationship between speech act types and character personality traits, or compare speech act patterns in *Masameer County* with animations from other cultures to find cross-cultural similarities and differences.

4. CONCLUSIONS

Based on the analysis of 443 utterances across the first two episodes of *Masameer County* animation, this study successfully identified 269 data as illocutionary speech acts, underscoring the vital role of pragmatics in understanding inter-character communication. Searle's classification of illocutionary speech acts reveals a clear dominance of representative (153 data) and directive (94 data) categories. This indicates that characters in *Masameer County* are most frequently engaged in conveying information, such as claiming (84 data) and describing (59 data), and influencing the addressee's actions through commands (41 data) and requests (26 data). This distribution reflects a narrative focus on imparting facts or views and directing everyday interactions.

Other categories, such as commissives (14 data) and expressives (8 data), appeared with lower frequencies, suggesting that promises, threats, and emotional expressions like displeasure or praise are less dominant in interactions. Within commissives, promising (6 data) and threatening (3 data) were the most common, while refusing was not found at all. For expressives, only deploring/condemning (5 data) and praising (3 data) were identified, with no data for apologising, congratulating, or regretting. The most striking finding was the complete absence of declarative speech acts, indicating that this animation does not feature events involving status changes through formal utterances.

The dominance of representative and directive speech acts in *Masameer County* aligns with several previous studies in pragmatic analysis, which show that these functions are central to daily communication. Representatives, which convey information, claim, or describe, form the backbone of the narrative, building the story world and expressing character facts or views. Meanwhile, directives, which encourage or prohibit actions, are crucial for advancing the plot and creating inter-character interaction. This consistency affirms the relevance of Searle's theory of illocutionary speech acts in analysing various forms of communication, including animated media. It also demonstrates that, regardless of format, the basic patterns of human interaction described by Searle remain applicable. While this research provides valuable initial insights into the categories and functions of illocutionary speech acts in *Masameer County*, it's important to acknowledge the limitation of its data scope, which only analysed two episodes. This limited number of episodes may not fully represent the complexity and variation of communication patterns throughout the entire series. Therefore, as a recommendation for future research, it is suggested to expand the analysis to more episodes or even entire seasons of *Masameer County*. This more comprehensive approach will yield richer data and allow for stronger generalisations of the findings, potentially revealing other speech act functions not detected in this study.

Acknowledgements

The researchers extend sincere gratitude and highest appreciation to Universitas Islam Negeri Syarif Hidayatullah Jakarta, particularly the Faculty of Adab and Humanities and the Tarjamah Study Program, for the facilities and unwavering support provided throughout the execution of this research. The collaborative spirit and supportive academic environment fostered by the faculty members have been instrumental in enabling the successful completion of this study.

Authors' Contributions

Muhammad Syahid Ridha contributed to drafting the Introduction, performing Indonesian Subtitle Transcription, identifying Illocutionary Acts in Episode 1, evaluating identification results for Episode 2, and compiling the Findings Section. Maudlotun Nisa' contributed to performing Arabic Subtitle Transcription, identifying Illocutionary Acts in Episode 1, evaluating identification results for Episode 2, and compiling the Discussion Section. Darsito Suparno contributed to performing Indonesian Subtitle Transcription, identifying Illocutionary Acts in Episode 2, evaluating identification results for Episode 1, and compiling the Findings Section. Karlina Helmanita contributed to performing Arabic Subtitle Transcription, identifying Illocutionary Acts in Episode 2, evaluating identification results for Episode 1, and compiling the Conclusion Section. Muhammad Anas contributed to evaluating the identification results for Episodes 1-2 and compiling the Research Methods and Abstract.

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