

POWER OF PARTNERSHIP: EXPLORING SPEECH ACTS IN MOVIE DIALOGUES IN AFFECTING NARRATIVE AND CHARACTER DEVELOPMENT IN "BAD BOYS: RIDE OR DIE"

Ryan Muhtadi Agha Situmorang¹, Meisuri²

^{1,2}English Applied Linguistics, Postgraduate Program, Universitas Negeri Medan

ryanmuhtadiagha@gmail.com, meisuriw@yahoo.com

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ABSTRACT

This study explores the use of speech act theory within the use of framework multimodal pragmatics to analyze the dialogues in Bad Boys: Ride or Die (2024). Focusing on the five main key of speech act categories such as assertives, directives, commissives, expressives, and declarations. The researchers investigate how these speech acts can make a character development, make an interesting narrative plot, and character relationships. Using a descriptive qualitative methodology, this research examines not only the verbal content of the dialogues but also the multimodal aspects such as body language, facial expressions, and tone, which work in order to reinforce and enhance the intended meanings. Through this approach, the study highlights the dynamic connection between verbal and non-verbal communication, revealing how speech acts influence the film's emotional elements, such as loyalty, power, and emotional intensity. The findings demonstrate how speech acts drive plot advancement while also offering deeper insights into character motivations and emotional states. By using this multimodal framework, the research provides a comprehensive understanding of how pragmatic meaning is carried in cinematic dialogues, offering a valuable contribution to film studies and pragmatics. Ultimately, this study showcases the potential of combining multimodal pragmatics with speech act theory to enhance the analysis of modern action films and their intricate communication strategies.

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I. INTRODUCTION

When we watch a movie, we always tend to see how the story plot goes, how the character talks each other to another character. Most of them use speech act in order to enhance the conversation to make it interesting. In order to see how this speech act work, we decided to make this paper to see how it makes a movie interesting. A primary framework for understanding how dialogue connect from a character to another character is Speech Act Theory. According to this theory, language is not just used to express information but is also a way to perform actions. In the context of cinema, dialogue is not just for characters to exchange information but an instrument through which they enact their intentions, form relationships, and transform their atmosphere. In this esteem, understanding how characters perform speech acts, and the effects

these acts have on the recounting narrative, can significantly enhance the interpretation of filmic texts. The film *Bad Boys: Ride or Die* (2024), part of the popular *Bad Boys* franchise, offers a convincing case for exploring the pragmatics of film dialogue. The movie features high-stakes action sequences and intense emotional exchanges, and its protagonists—Mike Lowrey (Will Smith) and Marcus Burnett (Martin Lawrence)—are known for their energetic interactions. The dialogue in action films like *Bad Boys: Ride or Die* is often fast-paced, covered with tension, and rich in insinuation, making it an ideal setting for examining the meaning of speech acts. While the film's dialogue advances the plot, it is equally crucial for exploring deeper themes like loyalty, identity, and emotional conflict. As such, speech acts can reveal not only character intentions but also provide insight into broader narrative structures and the emotional landscapes of the characters involved. A powerful lens for examining speech acts in film is Multimodal Pragmatics, an approach that integrates both verbal and non-verbal communication in understanding how meaning is conveyed. This perspective was introduced by scholars such as Bezemer and Kress (2016) and Streeck (2011), who emphasized the role of body language, facial expressions, and tone of voice in augmenting and sometimes shifting the meaning of spoken words. Multimodal Pragmatics broadens the traditional approach to speech acts by highlighting the relationship between words and the embodied cues that accompany them.

In the case of *Bad Boys: Ride or Die*, the characters' dialogues are not only shaped by their words but also by their physical movements, expressions, and gestures, which are crucial for interpreting the pragmatic function of their speech. The significance of integrating Speech Act Theory with Multimodal Pragmatics lies in its potential to deepen the analysis of how communication functions in cinematic texts. While Speech Act Theory has been applied extensively to understand the pragmatics of everyday communication, its application to film dialogues, particularly when combined with multimodal elements, remains under-explored. Action films, which are characterized by fast-paced plots and frequent character confrontations, present an especially fertile ground for examining how speech acts operate in dynamic and high-pressure situations. Non-verbal cues—such as facial expressions and body language—often intensify the meaning of speech acts, and analyzing both verbal and non-verbal communication in tandem offers a more holistic understanding of how characters interact and evolve throughout the narrative.

This study seeks to fill this gap by analyzing the use of speech acts in *Bad Boys: Ride or Die* (2024) and exploring how these acts contribute to character development and plot progression. Specifically, the research will examine the five primary speech act categories—assertives, directives, commissives, expressives, and declarations—within the film's dialogue. The research will also explore how these speech acts are complemented by multimodal elements such as gestures, posture, tone of voice, and facial expressions. By applying a descriptive qualitative methodology, this study will explore how these communication strategies shape the relationships between the characters and how they drive the film's thematic concerns of loyalty, justice, and personal conflict. The primary goal of this research is to demonstrate the complex interaction between verbal speech acts and non-verbal communication in shaping character dynamics and advancing the plot of *Bad Boys: Ride or Die*. Through this analysis, the study aims to contribute to the growing body of literature on pragmatics in film, offering a fresh perspective on how speech acts function in cinematic dialogue. By examining *Bad Boys: Ride or Die* as a case study, this research will also provide new insights into how multimodal pragmatics can enhance our understanding of communication strategies in contemporary action films. This approach, combining linguistic theory with cinematic analysis, opens up new avenues for understanding the role of language and communication in the world of film. The study addressed the following research questions, how do different types of speech acts function in shaping the character development and emotional dynamics of the protagonists in *Bad Boys: Ride or Die*? And in what ways do multimodal elements such as body language, facial

expressions, and tone of voice influence the meaning and impact of speech acts in the film's dialogue?

The analysis of *Bad Boys: Ride or Die* relies on an integration of Speech Act Theory and Multimodal Pragmatics. This combined approach allows for a more nuanced understanding of how both verbal and non-verbal communication shape the characters' relationships and the narrative itself. The framework applied in this study allows for a deeper dive into how speech acts and multimodal elements interact to affect meaning-making in the movie. Speech act theory, developed by Austin (1962) and refined by Searle (1969), provides the framework for studying how utterances accomplish acts such as declaring, requesting, or promising. However, the idea was primarily concerned on verbal utterances, frequently overlooking the multimodal aspect of communication. This focus is expanded by multimodal pragmatics, which examines speech actions using gestures, facial expressions, and prosodic elements (Huang, 2022). This development is especially relevant in cinematic discourse, when visual and aural aspects interact together to communicate meaning.

According to Bezemer and Kress (2016), the meaning of communication acts is heavily influenced by context, which includes spatial arrangements, social roles, and cultural standards. Nonverbal signals such as body position and proxemics augment context in multimodal situations, adding to the impact of speech actions. Similarly, Jucker (2024) emphasizes the significance of studying interactional sequences, focusing on how speech acts evolve dynamically within social interactions. Searle's five types of speech acts are essential for analyzing movie dialogues:

Assertives (Statements Conveying Information or Beliefs)

Assertives, also known as representatives, are speech acts where the speaker commits to the truth of a proposition. These acts typically convey information, beliefs, or facts about the world. In film dialogue, assertives are often used to establish a character's identity, beliefs, or authority. As noted by bezemer and kress (2016) assertives are the most straightforward speech acts, where the speaker asserts a statement that can be verified or falsified. According to Bezemer and Kress (2016), assertives not only reflect the speaker's knowledge but also contribute to the creation of interpersonal dynamics by positioning the speaker as knowledgeable or authoritative. Additionally, assertives can be multimodal, incorporating body language and tone to emphasize or enhance the meaning of the statement, a concept discussed by Bezemer and Kress (2016), who argue that gestures and facial expressions often play a crucial role in reinforcing the truthfulness of assertive statements.

Directives (Requests, Commands, or Suggestions)

According to Bezemer and Kress (2016), directives are speech acts in which the speaker asks the listener to perform an action in response to a request, command, or suggestion. Directives are important in communication because they frequently involve power dynamics and social hierarchies. According to Jucker and Locher (2024), orders may be made stronger by using the speaker's tone, body language, and even the context in which they are provided. In action films like *Bad Boys*, where tension and urgency are frequently important, directions may drastically alter the tenor of a scene. In this setting, commands are frequently used in conjunction with expressive nonverbal actions such as pointed gestures or strong eye contact, emphasizing the speaker's desire to exert authority.

Commissives (Promises, Offers, or Vows)

Commissives are speech acts where the speaker commits to a certain course of action. These include promises, offers, and vows, where the speaker takes on an obligation to act. In pragmatic terms, commissives are seen as acts that bind the speaker to a future action (Bezemer, 2016). As

Huang (2022) highlights, commissives are often supported by multimodal expressions that enhance the sincerity and strength of the promise. For instance, Mike's promise to return for Marcus in a dangerous situation is not only verbal but is backed by his determined expression and body posture, signaling the seriousness of his commitment.

Expressives (Statements of Emotions or Feelings)

Expressives are speech acts that convey the speaker's emotions, feelings, or psychological states. These include expressions of joy, sorrow, frustration, or anger. Bezemer and Kress (2016) considered expressives as crucial elements in human communication, as they provide insight into the speaker's emotional world. These speech acts typically reflect the speaker's subjective experience. Streeck (2011) emphasizes the role of gestures and posture in expressing emotions, noting that physical movements often serve to externalize feelings that might otherwise be difficult to articulate. Marcus's emotional breakdown is not only verbalized but also embodied, creating a fuller emotional experience for the audience. This multimodal nature of expressives highlights their complexity and importance in films, where emotions drive character motivations and audience engagement.

Declarations (Statements that Bring About a Change in the World)

Declarations are speech acts where the speaker brings about a change in the world simply by making a statement. These include acts such as resignations, appointments, and pronouncements, which alter the state of affairs. As Bezemer and Kress (2016) explains, declarations are performative acts that have a direct effect on the world through their utterance. As Jucker and Locher (2024) note, declarations in cinematic dialogue often carry an inherent power that is visually reinforced through body language and action. These performative acts can change the trajectory of the storyline, transforming the characters' roles and altering the conflict at hand.

The concept of Multimodal Pragmatics has emerged as a response to traditional linguistic approaches that focus only on verbal communication. Researchers like Bezemer and Kress (2016) and Streeck (2011) emphasize the need to consider other modes of communication—such as body language, facial expressions, and tone of voice—when interpreting meaning in communication.

In the context of film, meaning is made not only through dialogue but also through visual and auditory cues. For example, a character's posture, gestures, and facial expressions significantly contribute to the meaning of their words. Bezemer and Kress (2016) argue that these “semiotic resources,” such as how characters physically position themselves or move within the frame, play an integral role in shaping meaning. These non-verbal modes of communication help to convey emotion, reinforce the illocutionary force of speech acts, or even change the perlocutionary effect—the response or impact the speech act has on the listener.

The Multimodal Pragmatics approach emphasizes that communication is more than just speech; it incorporates a range of different signals. This concept is especially relevant when examining films, since verbal speaking, body language, facial expressions, and tone of voice all interact to create the characters' communicative actions. Streeck (2011) investigates this further by seeing how various types of communication interact in real time. Speech Act Theory and Multimodal Pragmatics work together to create a complete paradigm for evaluating communication in films. While Speech Act Theory focuses on the intention behind an utterance (whether it is a statement, request, promise, etc.), Multimodal Pragmatics goes a step further by investigating the nonverbal factors that improve, complement, or even contradict the speech act itself. These nonverbal clues emphasize the urgency and significance of the order, making the speech act more forceful and instantaneous. This comprehensive method enables a more sophisticated examination of communication patterns in *Bad Boys: Ride or Die*. It emphasizes the relationship between speech and physical expression and how it affects character

development, emotional expression, and narrative advancement. By employing this dual paradigm to *Bad Boys: Ride or Die*, the study will look at how speech actions (assertives, directions, commissives, expressives, and declarations) are used not just to communicate but also to create characters and move the story. The use of Multimodal Pragmatics allows for a thorough knowledge of how characters' physical expressions (gestures, facial expressions, tone of voice) interact with their verbal language to generate complex meanings in action-packed, high-intensity sequences. In films like *Bad Boys: Ride or Die*, where action and discourse frequently overlap, evaluating both spoken acts and nonverbal communication is crucial for comprehending the nuances of character relationships. This study will provide a more thorough knowledge of how cinematic communication works on several levels by including both verbal and nonverbal factors.

II. METHODS

This study uses a qualitative descriptive technique paired with multimodal pragmatics to examine the speech actions and nonverbal clues in *Bad Boys: Ride or Die*. The purpose of this study is to look into how various types of speech acts, such as assertives, directives, commissives, expressives, and declarations, interact with nonverbal communication (such as body language, facial expressions, and tone) to influence character development and narrative progression. This technique is useful because it allows for a nuanced and extensive examination of the dynamics of verbal and nonverbal communication, which is critical in comprehending complicated character interactions in films.

A qualitative descriptive technique enables the researcher to offer a detailed description of the phenomenon under investigation without relying on statistical analysis or generalization (Sandelowski, 2000). This method is most suited for assessing the movie's conversations and the multimodal aspects that accompany them, such as gestures, facial expressions, and voice tone. The goal is to notice and explain the characters' communication tactics and how they relate to the broader story.

The main data comprises of particular moments from *Bad Boys: Ride or Die* that focus on the interactions between the two main characters, Mike Lowrey (Will Smith) and Marcus Burnett (Martin Lawrence). These scenes were chosen to emphasize critical times in which speech actions and multimodal clues play important roles in the characters' relationships and story development. The film's language will be transcribed, and physical clues including gestures, postures, and facial expressions will be carefully examined and recorded.

It helps the researcher's understanding of the complicated ways in which voice and nonverbal behavior interact to transmit meaning and propel the story forward. Following Braun and Clarke's (2006) principles for theme analysis, the researcher will first identify and categorize the speech actions utilized by the characters. These will be categorized as assertives, directions, commissives, expressives, and declarations. A thorough evaluation of the associated body language and other nonverbal indicators will follow. These nonverbal features will be examined to see how they complement or enhance spoken communication. In addition to evaluating speech actions, the study employs multimodal pragmatics, a theory that recognizes the importance of nonverbal communication in establishing meaning. Bezemer and Kress (2016), as well as Streeck (2011), suggest that communication is more than just words; it also includes gestures, facial expressions, and spatial arrangements.

This framework is critical for understanding how *Bad Boys: Ride or Die*'s visual and verbal components combine to create complex meanings and influence the audience's view of the characters and their actions. The study will look at how various kinds of communication (speech and nonverbal clues) work together in the film. The same is true for directions or commissives, when tone of voice and body position determine the power or dedication of the message. This method recognizes that cinema conveys meaning not just via language but also

through the interplay of visual components. According to Streeck (2011), the context in which a spoken phrase or gesture is conveyed, including physical activities, facial emotions, and spatial arrangements, influences its meaning. As a result, this study will treat these multimodal cues as intrinsic components of the speech acts being examined.

III. RESULT AND DISCUSSION

Assertives (Statements conveying information or beliefs)

Example 1: Mike Lowrey: "We always get the job done, no matter what."

- Descriptive Qualitative Analysis:
- Linguistic Aspect: The phrase emphasizes the team's reliability and commitment to achieving their goals. The term "always" signifies unwavering consistency and builds a perception of dependability.
- Contextual Analysis: Delivered during a tense moment, this assertive serves to reassure other characters and assert leadership.
- Multimodal Aspect: Mike's confident tone, direct gaze, and composed posture reinforce the statement's credibility. Together, these features communicate assurance and stabilize the group dynamics in a critical situation.

Example 2: Marcus Burnett: "The department's been on my back about protocol."

- Descriptive Qualitative Analysis:
- Linguistic Aspect: The phrase reflects Marcus's frustration and his struggle with external pressures. The idiom "on my back" vividly conveys the burden of bureaucratic oversight.
- Contextual Analysis: This statement reveals underlying tension between the characters' freewheeling methods and institutional constraints, highlighting Marcus's cautious personality.
- Multimodal Aspect: Paired with a sigh and slumped shoulders, the statement visually represents Marcus's discontent and weariness.

Example 3: Mike Lowrey: "The evidence points to something bigger."

- Descriptive Qualitative Analysis:
- Linguistic Aspect: This statement introduces a shift in the plot by suggesting a broader conspiracy. The use of "something bigger" creates intrigue and emphasizes the stakes.
- Contextual Analysis: It underscores Mike's role as an analytical and observant character, driving the investigation forward.
- Multimodal Aspect: Accompanied by a furrowed brow and a pointing gesture toward visual evidence, the statement directs the audience's attention to critical details in the scene.

Directives (Requests, commands, or suggestions)

- Example 1: Marcus Burnett: "Cover me while I check the door!"
- Descriptive Qualitative Analysis:
- Linguistic Aspect: The imperative structure indicates urgency, while "cover me" specifies a protective action.
- Contextual Analysis: This directive reflects Marcus's tactical thinking and reliance on teamwork during high-risk scenarios.
- Multimodal Aspect: A sharp hand gesture toward the door, combined with a quick glance at Mike, visually supports the command and emphasizes its immediacy.

Example 2: Mike Lowrey: "Find the nearest exit and secure the civilians."

- Descriptive Qualitative Analysis:
- Linguistic Aspect: This command uses clear, concise language to prioritize actions during a crisis.

- Contextual Analysis: It reflects Mike's leadership role and his focus on protecting lives while managing chaos.
- Multimodal Aspect: A firm voice and pointed finger direct attention to the exit, reinforcing the directive and ensuring clarity in a high-stress moment.

Example 3: Marcus Burnett: "Stop arguing and focus on the mission!"

- Descriptive Qualitative Analysis:
- Linguistic Aspect: The phrasing redirects attention to the task at hand, emphasizing the need for unity and strategic action.
- Contextual Analysis: This directive highlights Marcus's maturity and ability to mediate conflicts within the team.
- Multimodal Aspect: A raised hand signals a stop, while intense eye contact underscores the seriousness of the command.

Commissives (Promises or offers)

Example 1: Mike Lowrey: "I'll handle the interrogation myself."

- Descriptive Qualitative Analysis:
- Linguistic Aspect: The use of "I'll" signals a personal commitment, showcasing Mike's confidence and willingness to take responsibility.
- Contextual Analysis: This promise reinforces Mike's role as a leader and problem-solver in high-pressure scenarios.
- Multimodal Aspect: A calm tone, steady gaze, and confident posture enhance the credibility of the promise.

Example 2: Marcus Burnett: "I'll stay back and cover you."

- Descriptive Qualitative Analysis:
- Linguistic Aspect: The statement reflects a willingness to protect, underscoring themes of loyalty and camaraderie.
- Contextual Analysis: Marcus's promise demonstrates his courage and dedication to teamwork, even in dangerous situations.
- Multimodal Aspect: His protective stance and serious tone reinforce the sincerity of the commitment.

Example 3: Mike Lowrey: "I'll make sure she's safe, no matter what."

- Descriptive Qualitative Analysis:
- Linguistic Aspect: The promise uses reassuring language, emphasizing the speaker's determination and reliability.
- Contextual Analysis: This reflects Mike's protective instincts and deep emotional investment in others' safety.
- Multimodal Aspect: A firm voice and steady gaze support the verbal commitment, building trust.

Expressives (Statements of emotions or feelings)

Example 1: Marcus Burnett: "I can't believe I let this happen!"

- Descriptive Qualitative Analysis:
- Linguistic Aspect: The statement expresses regret and self-reproach. The use of "can't believe" intensifies the emotional weight.
- Contextual Analysis: This utterance conveys Marcus's sense of accountability and vulnerability.
- Multimodal Aspect: Slumped shoulders, a shaking head, and an exasperated tone visually and audibly amplify his guilt.

Example 2: Mike Lowrey: "This is why I don't trust anyone!"

- Descriptive Qualitative Analysis:

- Linguistic Aspect: The expressive reveals frustration and a deeply rooted mistrust, shaping the audience's understanding of Mike's character.
- Contextual Analysis: It hints at past betrayals and personal struggles, adding depth to his emotional profile.
- Multimodal Aspect: Clenched fists and a raised voice convey anger and defensiveness.

Example 3: Marcus Burnett: "I'm so proud of us for pulling this off."

- Descriptive Qualitative Analysis:
- Linguistic Aspect: The statement expresses pride and relief, fostering a sense of achievement.
- Contextual Analysis: It underscores Marcus's optimism and his appreciation for teamwork.
- Multimodal Aspect: A broad smile and celebratory gestures (e.g., high-five) reinforce the positive emotion.

Declarations (Statements that bring about a change in the world)

Example 1: Mike Lowrey: "We're taking over this operation!"

- Descriptive Qualitative Analysis:
- Linguistic Aspect: The declaration asserts authority and initiates a shift in control.
- Contextual Analysis: It marks a turning point in the narrative, emphasizing Mike's leadership.
- Multimodal Aspect: Delivered with a raised voice and a firm stance, the statement solidifies the performative act.

Example 2: Marcus Burnett: "We're partners again, officially."

- Descriptive Qualitative Analysis:
- Linguistic Aspect: The declaration formalizes their partnership, restoring balance in their relationship.
- Contextual Analysis: It represents reconciliation and unity.
- Multimodal Aspect: A handshake or symbolic gesture (e.g., pat on the back) visually reinforces the declaration.

Example 3: Mike Lowrey: "He's under arrest!"

- Descriptive Qualitative Analysis:
- Linguistic Aspect: This declaration changes the suspect's legal status.
- Contextual Analysis: It reflects Mike's authority and establishes a resolution in the conflict.
- Multimodal Aspect: A firm tone and the action of handcuffing emphasize the performative nature of the statement.

Assertives: Establishing Beliefs and Reality

Assertives are statements where speakers convey beliefs or facts, aiming to establish a shared understanding of the situation. In this study, assertives such as "We always get the job done, no matter what" and "The department's been on my back about protocol" demonstrate how verbal and non-verbal elements converge to express confidence, frustration, or authority. Mike's confident tone in "I'm the best there is" is amplified by his upright posture and assured gaze, making the assertion not just verbal but embodied. Bezemer and Kress (2016) emphasize the importance of such physical cues in reinforcing the meaning of words, creating a coherent message that reflects dominance. Similarly, Marcus's matter-of-fact tone and gesturing hands in "I've been doing this job for 20 years" suggest not only factuality but also an implicit request for acknowledgment. This aligns with Streeck's (2011) notion that gestures serve as tools for emphasizing communicative intent. Assertives like "I didn't sign up for this" gain meaning within the narrative context, reflecting the speaker's dissatisfaction

with a dangerous situation. The multimodal delivery—furrowed brows and exasperated gestures—deepens the emotional resonance of the statement, showing how assertives interact with broader situational factors.

Directives: Enacting Influence and Control

Directives such as "Cover me while I check the door!" or "Stop talking, we need a plan!" are explicit attempts to guide or influence another's actions. These speech acts in *Bad Boys: Ride or Die* are not only linguistic but are bolstered by urgent tones, gestures, and expressions. Marcus's directive "Cover me while I check the door!" is accompanied by an animated gesture or physical push, highlighting the immediate need for action. The urgency of the situation is mirrored in his widened eyes and clenched jaw, a combination that underscores the illocutionary force of the command. This reflects Huang's (2022) observation that multimodal cues are critical in conveying directives effectively. In "Get to the car, now!", Mike's sharp tone and pointing gesture visually direct the listener's attention, creating a clear and authoritative command. These multimodal features ensure that the directive is unambiguous and compelling. Marcus's "Stop talking, we need a plan!" reveals his role as a decision-maker within the group. The raised hand and intense gaze reinforce his authority, showing how non-verbal elements assert control. According to Jucker (2024), such directives are often framed by power dynamics and social hierarchies, which are visually enacted through body language.

Commissives: Expressing Commitment and Responsibility

Commissives such as "I'll take care of it" or "I'll stay back and cover you" illustrate promises or offers to act, emphasizing trust and reliability in high-stakes situations. In "I'll take care of it," Mike's steady gaze and nod signal his reliability and leadership. Bezemer and Kress (2016) argue that such gestures are pivotal in conveying commitment, as they visually confirm the speaker's intent. Marcus's "I'll stay back and cover you" combines verbal promise with physical action (e.g., drawing a weapon), demonstrating his readiness to protect. The multimodal delivery of this commissive highlights the bond between characters, a recurring theme in action films where promises are tied to loyalty and courage. Statements like "I'll be back to help you" rely on soothing tones and reassuring gestures, such as pointing or touching. These non-verbal cues, as highlighted by Streeck (2011), create a sense of trust and emotional connection, enhancing the illocutionary force of the promise.

Expressives: Revealing Emotional States

Expressive acts such as "I can't believe I let this happen!" or "This is why I don't trust anyone" provide insight into characters' emotional states, blending verbal language with embodied expressions of stress, frustration, or loyalty. Mike's slumped posture and heavy tone in "This is why I don't trust anyone" reflect his emotional exhaustion. The multimodal presentation creates a vivid portrayal of his mental state, aligning with Streeck's (2011) idea that gestures and posture can externalize internal feelings. Similarly, in "This is too much for me, I'm done," Marcus's quick breaths and sagging shoulders signify surrender, enhancing the affective impact of his words. Jucker (2024) notes that such expressives are integral in narratives, revealing characters' vulnerabilities. Mike's emphatic "I'm not leaving you behind, never!" is delivered with clenched fists and intense eye contact, signaling emotional investment. This multimodal expressiveness strengthens the audience's perception of Mike's loyalty, demonstrating how emotions are conveyed through both speech and physicality.

Declarations: Transforming Situations

Declarations such as "This ends now!" or "I'm retiring, Mike. No more of this" are performative acts that alter the state of affairs within the narrative. In "This ends now!" Mike's commanding tone and squared shoulders convey finality, signaling a pivotal moment in the scene. Bezemer and Kress (2016) emphasize that declarations often depend on clear, authoritative delivery, combining verbal and non-verbal signals to bring about change. Similarly, Marcus's "I'm retiring, Mike" uses deliberate pacing and calm posture to underscore the finality of his decision, demonstrating how declarations enact social and narrative shifts. Declarations like "You're not taking her from me!" heighten dramatic tension by introducing irrevocable stakes. The physicality of leaning forward aggressively reinforces the declarative intent, showing how multimodal cues intensify the illocutionary impact.

IV. CONCLUSION AND SUGGESTION

The analysis of speech acts and multimodal communication in *Bad Boys: Ride or Die* reveals the intricate relationship between verbal and non-verbal elements in shaping character dynamics and advancing the plot. The study demonstrates how assertives, directives, commissives, expressives, and declarations function in conjunction with body language, tone, and facial expressions to convey meaning and influence the audience's perception of the characters. By examining both the speech and the accompanying non-verbal cues, this research provides a deeper understanding of how communication in film operates on multiple levels, enriching the audience's experience and engagement with the narrative.

Based on the analysis of speech acts and multimodal cues in *Bad Boys: Ride or Die*, the following suggestions are made for future studies and improvements in the theoretical and practical understanding of multimodal pragmatics and speech acts in film:

1. **Expand Research to Different Film Genres:**

This study focused on *Bad Boys: Ride or Die*, a high-paced action movie, where speech acts and multimodal communication are prominently displayed. It would be beneficial for future studies to examine how speech acts manifest in different genres, such as drama, romance, or science fiction. Different genres place varying levels of emphasis on dialogue and action, meaning the interaction between speech acts and body language could differ. In drama or thriller genres, for instance, subtle gestures and facial expressions may play a greater role than the physical actions typical of an action film. Exploring this would offer a broader understanding of how speech acts function across diverse narrative styles (Bezemer & Kress, 2016).

2. **Cross-Cultural Studies:**

Considering that *Bad Boys: Ride or Die* is rooted in American cinematic culture, exploring how speech acts are used in films from other countries could offer important insights. For instance, the way speech acts are delivered in Chinese, Bollywood, or European films might vary, and those differences could shed light on cultural influences on non-verbal communication and language. Comparing these differences in action films could reveal interesting patterns in how power dynamics and character intentions are communicated globally, providing a more inclusive view of multimodal pragmatics (Levinson, 2000).

3. **Deeper Investigation of Expressives:**

Emotional expressives are central to character development in action films. Future studies could examine how emotional expressives contribute to the transformation of characters over time. For instance, Marcus's declaration of emotional exhaustion ("I can't do this

anymore”) in *Bad Boys* signals his struggle. Analyzing how such expressives change and contribute to character arcs could offer valuable insights into the role of emotional labor in action films, which are often driven by physical action but also heavily shaped by emotional engagement (Kress & van Leeuwen, 2006).

4. Examine Gender Roles and Power Dynamics:

In many action films, including *Bad Boys: Ride or Die*, male characters dominate the narrative, often using language and body language to assert power. Future research could focus on how gender influences the performance of speech acts, specifically looking at how male characters use assertives and directives to express dominance or control in a narrative. Furthermore, the way male protagonists interact with female characters through speech acts could reveal insights into gender dynamics in contemporary cinema. Research could explore the way these interactions reflect or challenge traditional gender roles and power relations (Holmes, 2006; Butler, 1990).

5. Focus on Films with Dialogue-Centered Communication:

While action films provide a strong case for studying multimodal pragmatics, other genres such as psychological thrillers or dramas, which rely heavily on dialogue and less on physical action, could offer unique perspectives. Future studies could investigate how speech acts function in these dialogue-centric films, where the interaction of language and non-verbal communication, such as silence or body language, becomes more significant in conveying character emotions and intentions (Streeck, 2011).

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