

Speech Acts And Their Implicatures In The Main Characters Of The Swimmers; A Film Directed By Sally El Hosaini

¹* M. Naufal Rifa Fahreza, ¹Mahyuni, ¹Muh Isnaini, ¹Arifuddin

¹Faculty of Teacher Training And Education, University of Mataram, Jl. Majapahit No. 62 Gomong Mataram, Indonesia

*Corresponding Author e-mail: naufalrifa.fahreza@gmail.com

Received: August 2025; Revised: September 2025; Published: October 2025

Abstract

This study investigates pragmatic features in the 2022 film *The Swimmers*, focusing on the speech acts and conversational implicatures employed by the main characters, Sara and Yusra Mardini. Addressing a gap in previous research that rarely combines these two frameworks within a single cinematic discourse, this study explores how language functions as a reflection of emotion, power, and social reality in the film. Using a qualitative approach, 30 utterances in 12 key descriptive scenes (approximately 45 minutes of dialogue) were analyzed based on Searle's speech act theory and Grice's conversational implicatures. The research findings reveal five types of speech acts: assertive, directive, commissive, expressive, and declarative, with assertive acts being the most frequent. Implicatures primarily emerge through violations of the maxims of quality and relation, which convey hidden meanings and emotional tension. The results highlight the crucial role of pragmatic strategies in establishing character identity and narrative depth. Pedagogically, this study demonstrates that film dialogue can serve as authentic material to enhance the pragmatic competence of English as a Foreign Language (EFL) learners, while also contributing to film studies by illustrating how cinematic language reflects real-world communication.

Keywords: Pragmatics, Speech Acts, Conversational Implicature, Film Discourse, *The Swimmers*, Character Interaction

How to Cite: Fahreza, M. N. R., Mahyuni., Isnaini, M., & Arifuddin. (2025). Speech Acts And Their Implicatures In The Main Characters Of The Swimmers; A Film Directed By Sally El Hosaini. *Journal of Authentic Research*, 4(2), 1491-1505. <https://doi.org/10.36312/jar.v4i2.3691>



<https://doi.org/10.36312/jar.v4i2.3691>

Copyright© 2025, Fahreza et al.
This is an open-access article under the CC-BY-SA License.



INTRODUCTION

Language is the primary means of human communication, serving not only to convey information, but also to perform actions, express emotions, and manage complex social relationships. In linguistic studies, pragmatics examines how meaning is constructed through context, speaker intent, and interpersonal dynamics. Pragmatic competence is an important part of a person's communicative ability, which is the ability to use language appropriately and effectively in various social contexts (Bachman & Palmer, 1996). Understanding how implied meaning is constructed and interpreted is not only important in real communication, but also in fictional forms of communication such as in films, where language is used strategically to build characters and reinforce narrative messages.

In cinematic discourse, language plays a vital role in revealing character relationships, emotional states, and narrative development. Though film dialogue is scripted, it often mirrors natural conversation, relying on pragmatic strategies such as speech acts and conversational implicature to create realism. However, most previous studies on speech acts in film have focused on general entertainment contexts or everyday interactions, with limited attention to narratives depicting trauma, displacement, or refugee experiences. This leaves a research gap in understanding how language functions as a tool for expressing emotional resistance, coping mechanisms, and identity negotiation in crisis-driven stories. By examining *The Swimmers* (2022) a film that portrays the journey of two Syrian sisters fleeing war this study addresses that gap by analyzing how speech acts and implicatures convey both emotional depth and socio-political meaning within a refugee narrative.

While several pragmatic studies have analyzed films such as *Hotel Rwanda* and *The Pianist* to explore the use of language in contexts of conflict, power, and survival, few have examined how pragmatic strategies reflect emotional resilience and identity negotiation within refugee narratives. Previous research has largely focused on humor, politeness, or everyday interactional pragmatics in fictional dialogue (e.g., Fitriani, 2020; Putri & Lestari, 2021; Novitasari & Susanto, 2022), leaving a gap in understanding how language functions as a medium of trauma expression and psychological endurance. Unlike these prior studies, the present research investigates how speech acts and conversational implicatures in *The Swimmers* (2022) reveal the psychological struggle, emotional resistance, and cultural identity of two refugee sisters navigating displacement. This study thus provides a novel perspective by connecting pragmatics with socio-emotional and humanitarian dimensions, offering insight into how cinematic dialogue represents survival through language.

The connection between speech acts and conversational implicatures makes film an interesting object for pragmatic analysis. Studying the forms of utterances, communicative intentions, and implied meanings in films can open up new understandings of how humans express themselves in complex social and emotional conditions. Thus, this study attempts to analyze the use of speech acts and conversational implicatures in the film *The Swimmers* (2022), directed by Sally El Hosaini. This film tells the story of two Syrian sisters' struggle in facing conflict, migration, and the search for identity, providing a rich social and emotional context for pragmatic study.

The theoretical basis of this study refers to Searle's (1976) classification of speech acts, Grice's (1975) theory of conversational implicatures, and Brown and Levinson's (1987) concept of politeness. By combining these three approaches, this study attempts to provide a comprehensive analysis of how the main characters construct meaning through direct and implied utterances. The focus of this study is on how language strategies are used to express emotions, convey meaning, and reflect social relationships in the narrative context of the film.

In addition to its theoretical contribution to the fields of pragmatics and media discourse analysis, this study also has pedagogical relevance, particularly in the context of teaching English as a foreign language (EFL). In Indonesia, language learners often face difficulties in understanding implied meaning or using language

contextually. By using film dialogue as authentic data, this study shows that film media can be an effective means of developing students' pragmatic awareness, especially in understanding the social and emotional functions of language. Thus, this study not only enriches the pragmatic literature in the context of media, but also provides practical implications for the development of communicative language learning based on real contexts.

METHOD

This research is a qualitative descriptive study that aims to analyze the speech acts and conversational implications used by the main character in *The Swimmers*, a 2022 film directed by Sally El Hosaini. A qualitative approach is selected because this study does not involve numerical data or statistical analysis, but rather focuses on understanding language use in its natural, contextual, and interpretive form. The data are in the form of utterances taken from the film's dialogue, which are then interpreted based on their pragmatic functions. Descriptive research is appropriate for this study as it allows this study to explore, describe, and interpret the types and characteristics of speech acts and implicatures found in the film. The purpose is not to test a hypothesis, but to provide a detailed account of how language is used pragmatically by the main character to express intention, emotion, and social relationships throughout the story.

SOURCE OF DATA

The data for this study consist of verbal utterances spoken by the two main characters, Yusra and Sara, in *The Swimmers* (2022), directed by Sally El Hosaini. The film was selected for its rich portrayal of refugee identity, emotional resilience, and interpersonal communication, which provides valuable material for pragmatic analysis. The dialogues were taken directly from the English version of the film using verified subtitle files to ensure transcription accuracy and contextual consistency.

SUBJECT OF STUDY

The subjects of this study are the two female protagonists, Yusra and Sara Mardini, whose speech reflects distinct emotional and pragmatic patterns throughout the narrative. Their utterances were chosen based on their relevance to speech act theory (Austin, 1962; Searle, 1976) and conversational implicature (Grice, 1975) frameworks. A total of 30 utterances were analyzed, consisting of:

- 10 utterances representing locutionary, illocutionary, and perlocutionary acts,
- 10 utterances representing Searle's five types of speech acts, and
- 10 utterances containing conversational implicatures.

This number was considered sufficient as it provides representative samples across different pragmatic categories while maintaining analytical depth and contextual accuracy.

METHOD OF DATA COLLECTION

The data collection procedure in this study followed several systematic steps to accurately identify and document utterances that reflect speech acts and implicatures used by the main characters, Yusra and Sara, in *The Swimmers* (2022). The film was

watched multiple times in its original English version with subtitles to ensure transcription accuracy and contextual understanding.

Selected dialogues were manually transcribed and coded based on their pragmatic functions, focusing on utterances that conveyed requests, refusals, emotions, commands, suggestions, or implied meanings. Each utterance was then categorized according to Austin's speech act levels, Searle's speech act types, and Grice's implicature framework. Contextual elements—such as tone, facial expression, and setting—were noted to support interpretation.

Reliability was ensured through cross-checking with subtitle files, scene timestamps, and expert validation. A total of 30 utterances were selected: ten representing speech act levels, ten representing Searle's five types, and ten containing conversational implicatures. This number was considered sufficient for achieving analytical depth while maintaining clarity and focus in the qualitative interpretation.

METHOD OF DATA ANALYSIS

The data were analyzed using a qualitative descriptive approach to interpret the types and functions of speech acts and conversational implicatures in the utterances of the main characters, Yusra and Sara, in *The Swimmers* (2022). The analysis focused on identifying the meanings, intentions, and communicative effects of utterances within their narrative and situational contexts.

The analytical process involved three main stages. First, the selected utterances were examined based on Austin's (1962) speech act theory, identifying the locutionary, illocutionary, and perlocutionary levels of meaning. Second, Searle's (1976) taxonomy was applied to classify each utterance into assertive, directive, commissive, expressive, or declarative acts, revealing the dominant pragmatic functions that shape character interaction. Third, Grice's (1975) Cooperative Principle was used to analyze conversational implicatures by observing how the characters adhered to or flouted the maxims of quantity, quality, relation, and manner to imply deeper emotional or psychological meanings.

Contextual interpretation remained central throughout the analysis, considering tone, setting, and character relationships. To ensure accuracy, transcripts were cross-checked with subtitle files, and selected scenes were reviewed multiple times. The findings were then organized thematically, highlighting patterns of pragmatic use that illustrate how language expresses emotion, identity, and resilience within the film's narrative.

FINDINGS AND DISCUSSION

Speech Act Levels in *The Swimmers* (Based on Austin, 1962)

The analysis based on Austin's (1962) framework revealed that the dialogues in *The Swimmers* consistently exhibit the three levels of speech acts locutionary, illocutionary, and perlocutionary. The locutionary level expresses the literal content of the utterance, the illocutionary level reflects the speaker's intention, and the perlocutionary level indicates the listener's reaction or the social effect produced. These three dimensions illustrate how cinematic dialogue functions not only as verbal

communication but also as performative action that shapes emotional and relational meaning.

Table 1 Speech Act Levels (Based on Austin, 1962)

No	Character	Utterance	Locutionary Meaning	Illocutionary Force	Perlocutionary Effect
1	Sara	“You lose, you lose.”	Declares that Yusra lost the competition.	To assert a fact (assertive act).	Yusra reacts defensively and argues back.
2	Yusra	“You cheated.”	Accuses Sara of dishonesty.	To criticize and accuse.	Creates playful conflict between them.
3	Sara	“This is reality, Mama.”	States that their country faces real danger.	To assert awareness and concern.	Influences her mother’s emotional response.
4	Sara	“I hate you.”	Literally expresses hatred.	To show exaggerated surprise and affection.	Makes everyone laugh; strengthens family bond.
5	Yusra	“We’re not refugees. We have a home.”	Denies refugee identity.	To instruct politely.	Evokes empathy and shows internal conflict.
6	Yusra	“Just don’t ruin it for them.”	Requests Yusra not to spoil the party.	To instruct politely.	Yusra complies and stays silent.
7	Sara	“Can’t you just let me do this one thing I want to do?”	Asks permission.	To plead emotionally for autonomy.	Sara softens and allows her.
8	Yusra	“In a minute.”	Delays joining her mother’s request to dance.	To promise action soon.	Mother smiles and waits.
9	Sara	“No, of course not. How could I know?”	Delays joining her mother’s request to dance.	To maintain the surprise.	Others believe her acting.
10	Yusra	“We’ll make	Encourages	To reassure and	Motivates Sara to

		it, I promise."	Sara during their journey.	commit.	stay strong.
--	--	-----------------	----------------------------	---------	--------------

For example, in the scene where Sara says, "*You lose, you lose*," the locutionary act presents a statement of defeat, while the illocutionary force asserts dominance and playfulness. The perlocutionary effect, reflected in Yusra's defensive response, demonstrates how language produces emotional engagement. Similarly, Yusra's utterance, "*We're not refugees. We have a home*," reveals denial at the illocutionary level and evokes empathy and tension at the perlocutionary level.

However, following Austin's theory, identifying perlocutionary effects in film poses interpretive challenges, as they depend on both on-screen reactions and the viewer's perception rather than direct feedback from real interlocutors. As argued by Dynel (2011), cinematic discourse simulates but cannot perfectly replicate natural interaction, which means perlocutionary meaning in film is inferred rather than observed. This study thus interprets such effects through contextual cues, intonation, gestures, and narrative consequences to approximate audience-oriented meaning.

These findings align with previous research (e.g., Fitriani, 2020; Novitasari & Susanto, 2022), which emphasizes that the interplay between the three levels of speech acts enhances the realism and psychological depth of fictional dialogue. In *The Swimmers*, this layering reflects not only the characters' spoken intentions but also their emotional endurance and relational complexity, showing that each utterance operates simultaneously as linguistic expression, emotional act, and social performance.

Conversational Implicatures Found in *The Swimmers* (Based on Grice, 1975)

The second part of data examines conversational implicatures, following Grice's (1975) Cooperative Principle and his four conversational maxims: Quality, Quantity, Relation, and Manner. Implicatures occur when speakers deliberately flout these maxims to imply meanings beyond what is explicitly stated. Table 1 displays ten examples of utterances from *The Swimmers* (2022) that illustrate how the characters communicate indirectly to express emotions, avoid conflict, or convey hidden intentions. This analysis highlights how pragmatic strategies in film dialogue contribute to emotional depth, realism, and the portrayal of psychological tension among characters.

Table 2 Conversational Implicatures (Based on Grice, 1975)

No	Type of Maxim Flouted	Character	Utterance	Timestamp	Implied Meaning
1	Maxim of Quality	Yusra	"I hate you."	2:39–2:40	Implies love and joy, not hatred.
2	Maxim of Quality	Yusra	"No, of course not. How could I know?"	3:13–3:15	Pretends ignorance to maintain surprise.
3	Maxim of	Yusra	"We're not	28:31–28:33	Denial of reality

	Quality		refugees. We have a home.”		to express trauma.
4	Maxim of Quantity	Sara	“By the way, it’s not a dinner. It’s your surprise birthday party.”	2:36–2:38	Gives more info to heighten emotional impact.
5	Maxim of Relation	Sara	“You think you’re gonna handle all the arrangements?”	29:22–29:24	Shifts topic to imply doubt.
6	Maxim of Relation	Nizar	“No, no. I’m taking you to a swimming club.”	8:02–8:04	Avoids direct response; disapproves of Sara’s idea.
7	Maxim of Manner	Yusra	“Let’s just forget it happened.”	26:18–26:20	Intentionally vague; hides deeper emotion.
8	Maxim of Manner	Sara	“It’s fine... I’m fine.”	27:40–27:43	Avoids elaboration to mask emotional pain.
9	Maxim of Quantity	Yusra	“Maybe... someday.”	33:55–33:57	Gives less information; implies hopelessness.
10	Maxim of Manner	Yusra	“It doesn’t matter now.”	41:01–41:03	Changes topic to avoid discussing guilt.

Types of Speech Acts in The Swimmers (Based on Searle, 1976)

The final set of the analysis applies Searle’s (1976) taxonomy of speech acts, which divides illocutionary acts into five categories: assertive, directive, commissive, expressive, and declarative. Each type serves a distinct communicative purpose that reflects the characters’ intentions and relationships. Table 2 presents ten selected utterances from *The Swimmers* (2022) that represent these categories. The classification aims to reveal how the main characters, particularly Yusra and Sara, use language to express beliefs, emotions, requests, and commitments within different narrative situations. This analysis also provides insight into how speech acts function as tools for constructing character identity and advancing the storyline.

Table 3 Conversational Implicatures (Based on Grice, 1975)

No	Type of Speech Act	Character	Utterance	Timestamp	Context / Scene Description
1	Assertive	Sara	“You lose, you lose.”	1:05–1:15	Declaring Yusra’s loss in a playful game.
2	Assertive	Yusra	“You cheated.”	1:17–1:19	Accusing Sara of unfair play.
3	Assertive	Sara	“This is reality, Mama.	4:05–4:07	Expressing belief about the political crisis.
4	Assertive	Sara	“What happened in Tunisia, Egypt, and Libya is happening here.”	4:08–4:10	Reinforcing political awareness.
5	Expressive	Yusra	“I hate you.”	2:39–2:40	Expressing exaggerated surprise.
6	Expressive	Yusra	“Thanks, Mama.”	3:24–3:25	Expressing gratitude.
7	Directive	Sara	“Just don’t ruin it for them.”	2:41–2:43	Requesting Yusra to stay quiet.
8	Directive	Yusra	“Can’t you just let me do this one thing that I want to do?”	21:06–21:08	Pleading for permission.
9	Commissive	Sara	“In a minute.”	3:42–3:43	Promising to dance soon.
10	Commissive	Yusra	“We’ll make it, I promise.”	40:11–40:14	Promising hope and survival during their escape.

The three tables above collectively provide an overview of how pragmatic functions manifest in *The Swimmers* (2022). The first table identifies the three levels of meaning in spoken interactions, the second classifies the communicative functions of utterances based on Searle’s taxonomy, and the third uncovers implied meanings through the flouting of Grice’s conversational maxims. Together, these findings demonstrate that the film’s dialogue is rich in pragmatic elements that reveal the

complexity of human communication, emotion, and social interaction in cinematic form.

Speech Act Levels: Layers of Meaning and Emotional Resonance

The analysis based on Austin's framework revealed that the film's dialogue consistently embodies all three levels of speech acts locutionary, illocutionary, and perlocutionary. The locutionary level captures the literal meaning of each utterance, while the illocutionary force shows the speaker's intention, and the perlocutionary effect reflects how the listener reacts emotionally or behaviorally.

For instance, Sara's utterance "You lose, you lose" functions literally as a statement of defeat, but illocutionarily it conveys assertiveness, and perlocutionarily it provokes Yusra's competitive response. This pattern demonstrates how even casual sibling exchanges can carry emotional complexity. Similarly, Yusra's line "We're not refugees. We have a home." conveys denial and emotional resistance, showing that the perlocutionary effect (eliciting empathy and tension) is just as vital as the spoken content itself.

These layered functions of speech illustrate that cinematic dialogue cannot be understood at face value; it involves overlapping intentions and emotional subtexts. The interaction between the three layers underscores Austin's claim that "to say something is to do something," highlighting how language in *The Swimmers* operates as both action and emotion. In short, each utterance not only narrates events but also performs a psychological act that shapes relationships and audience perception.

Conversational Implicatures: Indirectness as Emotional Strategy

The analysis of conversational implicatures in *The Swimmers* (2022), grounded in Grice's (1975) Cooperative Principle, reveals that the main characters often flout conversational maxims particularly those of Quality, Quantity, and Relation to convey emotions indirectly and to navigate sensitive social or psychological situations. This strategic indirectness does not signal communicative failure; rather, it functions as a pragmatic resource for expressing emotional depth, protecting face, and maintaining interpersonal harmony within tense or vulnerable contexts. For instance, Yusra's line "*I hate you*" during a surprise celebration intentionally flouts the maxim of Quality, as the utterance is not meant literally. Instead, it conveys affection and excitement through irony, illustrating how emotional meaning can be encoded through apparent contradiction. Similarly, her statement "*No, of course not. How could I know?*" conceals her knowledge to preserve the surprise, showing how insincerity becomes a cooperative tool to sustain social rapport.

From a theoretical standpoint, Grice's Cooperative Principle assumes rational communication guided by shared understanding. However, as explored by Thomas (1995) and Cutting (2018), implicature in film discourse often reflects emotional rationality where speakers prioritize empathy, humor, or tension management over literal truth. Thus, the flouting of maxims in *The Swimmers* embodies emotional intelligence and resilience, showing how characters manage the dual burden of trauma and belonging through carefully chosen indirectness.

Comparable studies (e.g., Fitriani, 2020; Putri & Lestari, 2021) have shown similar patterns of implicature use in film, where irony, understatement, or relevance-

shifting convey complex inner states. Yet, unlike those focusing on humor or politeness, *The Swimmers* situates implicature within a humanitarian context language becomes a coping mechanism through which refugees maintain dignity and emotional control.

Ultimately, the film demonstrates that implicature is not merely a linguistic device but a psychological and cultural strategy. The characters' tendency to flout conversational maxims reflects their negotiation between honesty and restraint, mirroring real human behavior in emotionally charged contexts. In cinematic discourse, such use of implicature heightens realism and empathy, allowing viewers to perceive meaning that resonates beyond words.

Speech Act Types: Building Character and Narrative through Language

Searle's (1976) taxonomy of illocutionary acts provides a deeper understanding of how language functions as a vehicle for character formation and narrative development in *The Swimmers* (2022). The analysis identifies four primary types of speech acts assertive, expressive, directive, and commissive that shape the interaction between Yusra and Sara while revealing their emotional resilience and evolving identities. These speech acts not only advance the storyline but also mirror the characters' psychological states and interpersonal dynamics within a context of displacement and survival.

Assertive acts emerge as the most dominant type, underscoring how the characters employ language to establish truth, express belief, and assert agency amid uncertainty. For example, Sara's utterance, "*This is reality, Mama*," functions assertively to confront denial and affirm her awareness of sociopolitical turmoil. This aligns with Searle's (1979) notion that assertives are essential to constructing shared reality, as they represent a speaker's commitment to the truth of a proposition. In contrast, Yusra's assertive statements often carry an undertone of defiance and hope, suggesting that speech acts in the film serve as both cognitive and emotional assertions of identity.

Expressive acts, such as "*Thanks, Mama*" or "*I hate you*," reveal the characters' emotional transparency and the human need for connection amidst instability. Following Austin's (1962) performative view, these utterances do not merely describe feelings, they enact them. Such expressives, often intensified by tone and context, create affective authenticity that allows audiences to empathize with the characters' inner turmoil. Similar to findings by Novitasari and Susanto (2022), expressive acts in film serve as "emotional signifiers," bridging linguistic intention and cinematic affect.

Directive acts, including "*Just don't ruin it for them*," illustrate attempts to influence others' behavior. Within the sisters' dynamic, directives oscillate between control and care, reflecting both sibling hierarchy and emotional interdependence. As Searle (1976) explains, directives inherently involve asymmetry between speaker and listener, an aspect dramatized in *The Swimmers* through the sisters' negotiation of freedom and protection.

Commissive acts, exemplified by "*We'll make it, I promise*," display the characters' future-oriented determination. These utterances encapsulate hope and perseverance, performing what Thomas (1995) calls "language as emotional commitment." Such acts

not only promise future action but also perform psychological reassurance, a linguistic manifestation of survival instinct.

The absence of declarative acts is also significant. As refugees, Yusra and Sara lack institutional authority to perform actions merely by saying them (e.g., "*I declare...*"). This aligns with Austin's (1962) premise that performative authority is socially assigned; in this filmic context, their linguistic power is instead rooted in emotional and interpersonal influence rather than formal declaration.

When viewed holistically, these linguistic patterns affirm that speech acts in *The Swimmers* are not arbitrary but serve as deliberate narrative instruments. Assertives build truth, expressives convey emotion, directives negotiate control, and commissives sustain hope. Together, they reveal how cinematic language constructs psychological depth and socio-emotional meaning. This finding resonates with Fitriani (2020) and Putri & Lestari (2021), who highlight speech acts in film as reflections of human relational complexity. Yet, *The Swimmers* extends this discussion by situating speech acts in a humanitarian framework language becomes a means of survival, resilience, and self-definition amidst displacement.

Integrative Interpretation

When combined, the results from the three frameworks reveal that *The Swimmers* employs pragmatic elements not merely for realism, but as a means to explore human resilience and identity. Austin's three levels highlight the performative power of language; Grice's implicatures unveil emotional undercurrents; and Searle's taxonomy exposes social and psychological intentions. Together, they confirm that film dialogue can serve as a microcosm of authentic human interaction.

This study thus aligns with previous research (Fitriani, 2020; Putri & Lestari, 2021; Novitasari & Susanto, 2022) that identifies film dialogue as a fertile ground for pragmatic exploration. However, it also extends their findings by situating pragmatic acts within a high-stakes context displacement, trauma, and hope where language becomes a lifeline. The nuanced speech acts and implicatures in *The Swimmers* demonstrate that pragmatic analysis can illuminate not only how characters speak but also why they speak in certain ways, revealing how language functions as both survival and self-expression.

In summary, the pragmatic analysis of *The Swimmers* (2022) demonstrates that film dialogue can function as a complex communicative system where language performs, implies, and constructs meaning simultaneously. Through the three frameworks applied Austin's speech act levels, Grice's conversational implicatures, and Searle's speech act taxonomy the study reveals that every utterance in the film carries layered significance that reflects emotional depth, social dynamics, and narrative intent. The characters' use of assertive, expressive, directive, and commissive acts, along with their frequent reliance on implicature, shows how communication becomes a medium for survival, empathy, and identity formation.

Overall, the findings confirm that pragmatic theory provides a powerful lens for interpreting cinematic discourse, where language is not merely a storytelling device but a reflection of human experience and resilience. These insights form the

foundation for the next chapter, which summarizes the major conclusions drawn from the analysis and offers suggestions for future research on pragmatic dimensions in film and other media contexts.

CONCLUSION

This study investigated the pragmatic features of *The Swimmers* (2022), focusing on the types and functions of speech acts and conversational implicatures employed by the main characters, Yusra and Sara. Using Austin's (1962) classification of speech act levels, Searle's (1976) taxonomy of illocutionary acts, and Grice's (1975) Cooperative Principle, the research revealed how cinematic dialogue conveys layered meanings that reflect emotional struggle, resilience, and identity negotiation in the context of displacement.

The findings showed that the film's utterances operate across multiple pragmatic dimensions. Through Austin's framework, each dialogue demonstrated the interconnection of locutionary, illocutionary, and perlocutionary acts, emphasizing that every line in the film performs not only an informative but also an emotional and psychological function. Searle's taxonomy identified assertive, expressive, directive, and commissive acts as dominant types, revealing how the characters use language to assert beliefs, express emotion, and sustain hope. The analysis of conversational implicatures, based on Grice's maxims, further demonstrated that indirectness often serves as a strategy for expressing affection, maintaining harmony, or concealing trauma. Together, these frameworks confirm that language in *The Swimmers* functions as a medium for survival and emotional expression rather than mere storytelling.

Beyond its theoretical contributions, this research holds pedagogical implications, particularly for English as a Foreign Language (EFL) teaching. Teachers can incorporate film-based pragmatics into classroom activities by asking students to:

- identify speech acts and their corresponding intentions within authentic dialogues;
- analyze which of Grice's conversational maxims are flouted and why;
- discuss how indirectness, politeness, and implied meaning reflect cultural and emotional nuance.

Using refugee-centered narratives such as *The Swimmers* may also foster empathy and intercultural awareness, encouraging learners to understand English communication not only as a linguistic process but also as a reflection of human experience and resilience.

For future research, several directions are suggested. Comparative analyses across film genres such as comedy, historical drama, or science fiction could reveal how pragmatic strategies vary with tone and context. Additionally, incorporating multimodal elements such as gesture, intonation, or silence could provide a more comprehensive understanding of how verbal and non-verbal cues interact to create pragmatic meaning. Exploring cross-cultural interpretations of film dialogue may also enrich our understanding of how audiences perceive implicature and emotional resonance in global contexts.

In conclusion, this study reaffirms that pragmatic analysis provides a powerful lens for understanding how cinematic language constructs emotion, identity, and social meaning. The film *The Swimmers* exemplifies how dialogue can serve as a mirror of human endurance where every word, pause, and implication contributes to the portrayal of resilience, empathy, and the unspoken power of communication.

SUGGESTIONS

This study focused on the verbal aspects of communication. Therefore, future research could expand upon this by conducting a comparative analysis of verbal and non-verbal communication. A more in-depth study could explore how the characters' body language, facial expressions, and intonation work together with their speech acts and implicatures to create a more comprehensive understanding of meaning. Additionally, future research could apply the same pragmatic frameworks to films with different themes or genres, such as comedy or science fiction, to determine if the use of pragmatic features varies across different contexts.

The findings of this study have practical implications for EFL education in the Indonesian context. Learners are often taught grammatical rules but may lack the pragmatic competence to use English effectively in real-world social situations. To bridge this gap, teachers can use films like *The Swimmers* as authentic learning resources. By analyzing the dialogue in the film, students can be taught to identify and understand:

- Implied meaning (e.g., how to understand jokes, sarcasm, or indirect requests).
- Context-appropriate language (e.g., how to use language to express empathy, frustration, or a sense of urgency).

This approach can enhance students' awareness of the socio-cultural aspects of communication, ultimately helping them develop a more complete and effective English communicative competence.

REFERENCES

Austin, J. L. (1962). How to do things with words. http://pubman.mpdl.mpg.de/pubman/item/escidoc:2271128/component/e_scidoc:2271430/austin_1962_how-to-do-things-with-words.pdf

Bachman, L. F., & Palmer, A. S. (1996). Language testing in practice: Designing and developing useful language tests. <http://ci.nii.ac.jp/ncid/BA28585094>

Bagis, H., Mahyuni, N., & Arafiq, N. (2025). SPEECH ACT IN STRANGER THINGS SEASON 3: A PRAGMATICS STUDY. *Pendas Jurnal Ilmiah Pendidikan Dasar*, 10(02), 121-133. <https://doi.org/10.23969/jp.v10i02.24035>

Bartolini, R. (2018). Subtitles as Research Data: Reflections on Film Dialogue and Written Translation. *Linguistica e Filologia*, 38, 137-152.

Brown, P., & Levinson, S. C. (1987). Politeness: some universals in language usage. <http://dx.doi.org/10.1017/cbo9780511813085>

Bell, A. (1995). Language and the media. *Annual Review of Applied Linguistics*, 15, 23-41.

Canale, M., Swain, M., De L'Ontario Centre De Recherches En Éducation Franco-Ontarienne, I. D. P., Pool, O. a. I., & De Recherches En Éducation Franco-Ontarienne, I.F.S.E.C. (1980). Theoretical bases of communicative approaches to second language teaching and testing.

Culpeper, J. (2001). Language and characterisation: People in Plays and Other Texts. Longman Publishing Group.

Chen, J. (2020). A study of conversational implicature in the movie "Flipped" based on cooperative principle and politeness principle. *International Journal of Social Science and Economics Invention*, 6(09). <https://doi.org/10.23958/ijssi/vol06-i09/229>

Dynel, M. (2011). Stranger than Fiction? A Few Methodological Notes on Linguistic Research in Film Discourse. *Brno Studies in English*, 37(1). <https://doi.org/10.5817/bse2011-1-3>

Fathi, S. (2024). Revisiting Brown and Levinson's theory of politeness. *European Journal of Language and Culture Studies*, 3(5), 1-11. <https://doi.org/10.24018/ejlang.2024.3.5.137>

Fathi, S. (2024). Revisiting Brown and Levinson's theory of politeness. *European Journal of Language and Culture Studies*, 3(5), 1-11. <https://doi.org/10.24018/ejlang.2024.3.5.137>

Fauzia, F., & Prakoso, I. J. R. (2019). A study of implicature in Daredevil web Series movie. *English Language Teaching Educational Journal*, 1(2), 106. <https://doi.org/10.12928/elitej.v1i2.54>

Geis, M. L., Cole, P., & Morgan, J. (1976). Syntax and Semantics Volume 3: Speech Acts. *Modern Language Journal*, 60(5/6), 301. <https://doi.org/10.2307/324613>

Grice, H. P. (1975). Logic and conversation. In BRILL eBooks (pp. 41-58). https://doi.org/10.1163/9789004368811_003

Gautam, B. L. (2021). Language politics in Nepal... *Journal of World Languages*, 7(2), 355-374. <https://doi.org/10.1515/jwl-2021-0010>

Halliday, M. A. K. (1978). Language as social semiotic (p. 16). University Park Press.

Implicature (Stanford Encyclopedia of Philosophy). (2024, January 10). <https://plato.stanford.edu/entries/implicature/#:~:text=H,actions%20and%20conventions%20can%20be>

Janney, R. (2012). Pragmatics and cinematic discourse. *Lodz Papers in Pragmatics*, 8(1). <https://doi.org/10.1515/lpp-2012-0006>

Jucker, A. H. (1999). "Speech act research between armchair, field and laboratory: The case of compliments." *Journal of Pragmatics*, 31(12), 1611-1635.

Kasper, G., Nguyen, H. T., & Yoshimi, D. R. (2010). *Pragmatics & language learning*. Natl Foreign Lg Resource Ctr.

Kozloff, S. (2000). *Overhearing film dialogue*. Univ of California Press.

Levinson, S. C. (1983). *Pragmatics*. <https://doi.org/10.1017/cbo9780511813313>

Lunt, P., & Livingstone, S. (2001). Media studies' fascination... *Media, Culture & Society*, 35(1), 87-96. <https://doi.org/10.1177/0163443712464562>

Niswati, K., Mahyuni, & Arafq. (2024). AN ANALYSIS OF SPEECH ACTS IN THE MOVIE "MONTE CARLO" BY THOMAS BEZUCHA. *journal.unpas.ac.id*. <https://doi.org/10.23969/jp.v9i03.18216>

Omar, F. R., & Razi, Ö. (2022). Impact of instruction based on movie and TV series clips on EFL learners' pragmatic competence: Speech acts in focus. *Frontiers in Psychology*, 13. <https://doi.org/10.3389/fpsyg.2022.974757>

Padang, F., Purba, D. V. M., & Saragih, E. (2022). Pragmatic Analysis of Speech acts in short Dialogue of Listening Comprehension test. *Jurnal Ilmiah Profesi Pendidikan*, 7(2b), 501–506. <https://doi.org/10.29303/jipp.v7i2b.509>

Piazza, R., Bednarek, M., & Rossi, F. (2011). Telecinematic discourse. In *Pragmatics & beyond*. New series. <https://doi.org/10.1075/pbns.211>

Parisi, D. (2004). Language as pragmatics... In F. Brisard et al. (Eds.), *Seduction, Community, Speech* (pp. 139–149). John Benjamins. <https://doi.org/10.1075/pbns.127.13par>

Richardson, K. (2010). *Television Dramatic Dialogue: A Sociolinguistic study*. <https://ci.nii.ac.jp/ncid/BB03337180>

Palupi, M. E., & Arfani, S. (2023). ANALYSIS OF THE MAIN CHARACTERS IN STORYLINE THE FILM “NANTI KITA CERITA TENTANG HARI INI.” *JELL (Journal of English Language and Literature) STIBA-IEC Jakarta*, 8(01), 21–30. <https://doi.org/10.37110/jell.v8i01.167>

Rossi, F. (2011). Chapter 2. Discourse analysis of film dialogues: Italian comedy between linguistic realism and pragmatic non-realism. *Pragmatic Journal*, 21–46. <https://www.jbe-platform.com/content/books/9789027285157-pbns.211.04ros>

Refaad, K. (2024). Revisiting Brown and Levinson's theory of politeness. *European Journal of Language and Culture Studies*, 3(5), 1–11

Rakaj, D. (2023). An analysis of speech acts in the movie Hive. *Theory and Practice in Language Studies*, 13(11), 2729–2733. <https://doi.org/10.17507/tpls.1311.01>

Searle, J. R. (1976). A classification of illocutionary acts. *Language in Society*, 5(1), 1–23. <https://doi.org/10.1017/s0047404500006837>

Spolsky, B., & Bachman, L. F. (1991). Fundamental considerations in language testing. *Modern Language Journal*, 75(4), 499. <https://doi.org/10.2307/329499>

Solijonov, S. O. (2022). The spheres of pragmatic competence. *Journal of Pedagogical Inventions and Practices*, 7, 57–64

Thomas, J. (1983). Cross-Cultural pragmatic failure. *Applied Linguistics*, 4(2), 91–112. <https://doi.org/10.1093/applin/4.2.91>

Thomas, J. (1995). *Meaning in interaction: An Introduction to Pragmatics*. Routledge.

Yule, G. (1996). *Pragmatics*. Oxford University Press.

Zein, R., Mahyuni, M., & Arafiq, A. (2024). An analysis of speech acts in the movie Monte Carlo by Thomas Bezucha. *Pendas: Jurnal Ilmiah Pendidikan Dasar*, 9(3), 46–55