

Speech Acts in Peter Parker's Utterances in The Amazing Spider-Man Movie and Its Relevance to English Curriculum: A Pragmatics Perspective

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Abstract

This study investigates the speech acts performed by Peter Parker in the film The Amazing Spider-Man and examines their relevance to the Indonesian Senior High School English Curriculum (Kurikulum Merdeka, Phase E) from a pragmatic perspective. This study aims to fill the gap in previous research that often only focuses on identifying the types of speech acts in the film without connecting them to curriculum-based language learning. Using a qualitative descriptive design, this study applies Searle's speech act taxonomy to 162 utterances spoken by Peter Parker. Data were obtained through careful transcription and contextual analysis of his dialogues across various scenes. The findings reveal four types of illocutionary acts, assertives (61), directives (59), commissives (16), and expressives (26), while declaratives are absent. Assertives and directives appear most frequently, reflecting Peter's dual identity as an expressive teenager and a responsible superhero who uses language to inform, argue, command, and request. Furthermore, these utterances align with the communicative objectives in Phase E of the curriculum, such as expressing opinions, giving instructions, making promises, and showing empathy. The results of the study indicate that authentic dialogues from The Amazing Spider-Man can be an interesting supplementary material to develop students' pragmatic competence and communicative skills in English classes.

Keywords: Speech Acts, Movie, English Curriculum, Authentic Materials.

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INTRODUCTION

Language is not only a collection of words and grammatical rules but also a medium through which people act, express identity, and build social relationships. It allows individuals to describe their world and at the same time perform actions such as requesting, apologizing, promising, commanding, and expressing emotions. The performative nature of language was first introduced by Austin in *How to Do Things with Words* (1962), who divided speech acts into locutionary, illocutionary, and perlocutionary acts. Later, Searle (1979) refined this concept by classifying illocutionary acts into five categories: assertives, directives, commissives, expressives, and declaratives. These categories show how language functions as purposeful action depending on context and intention.

The study of speech acts is central to pragmatics, a field that explores how meaning is shaped by context. Pragmatic competence refers to the ability to interpret

and use language appropriately based on social norms and communicative situations. However, many second language learners, including Indonesian students, still face challenges in this area. Tiana, Arafiq, Isnaini, and Susanti (2024) found that Indonesian learners often misinterpret tone, politeness, or intention because English teaching in schools tends to focus more on grammar and vocabulary rather than on authentic communication. This issue highlights the need to promote pragmatic awareness and to expose students to language use in real-life contexts instead of limiting English to structural learning. Similar issues have also been found in other EFL contexts, such as Japan (Ishihara, 2010) and China (Taguchi, 2011), where students often fail to interpret pragmatic cues despite grammatical proficiency. These cross-cultural findings confirm that pragmatic competence remains a global challenge in second language learning.

Several researchers have analyzed speech acts in movie dialogues and other forms of discourse, showing how language conveys meaning, emotion, and social power. Putri, Ramendra, and Swandana (2019), in their study on *Harry Potter and the Goblet of Fire*, used a descriptive qualitative method to classify utterances according to Searle's categories and found that movie dialogues contain complex meanings combining linguistic and emotional dimensions. Likewise, Shelviana and Mulatsih (2022) examined Peter Parker's speech in *Spider-Man 3* and found that expressive and directive acts such as apologizing, thanking, and commanding reflect how characters manage emotions and social roles. Meanwhile, Rosdiana (2023) studied a political speech by Nadiem Anwar Makarim and reported that assertives were the most frequent type, highlighting the role of direct and persuasive communication in leadership discourse. While these studies confirmed the usefulness of speech act theory in both fictional and real-life contexts, most did not connect their findings to pedagogical applications or to curriculum-based learning. Moreover, research focusing on superhero films remains scarce, even though these narratives provide rich material for exploring moral conflict, emotional expression, and personal transformation through language. Unlike these previous works, the present study not only identifies speech act types but also connects them directly to the learning goals of the Indonesian Senior High School Curriculum. This approach provides a new pedagogical dimension by demonstrating how pragmatic theory can be integrated into curriculum-based English instruction.

Movies serve as powerful and authentic sources of linguistic input that can bridge the gap between theoretical knowledge and practical language use. Ismaili (2013) argued that films naturally present contextualized dialogues that reflect real-world communication. Through tone, body language, and interaction, learners can observe how speakers express meaning and intention. Similarly, Yunita et al. (2023) found that exposure to films improves students' pragmatic awareness and motivation because it connects linguistic form with emotion, context, and culture. In this regard, *The Amazing Spider-Man* (2012) offers particularly valuable material. The character Peter Parker embodies two sides of identity: a regular teenager and a superhero. His utterances reflect both intellectual reasoning and moral responsibility, often expressed through explanations, commands, apologies, and emotional responses. His interactions with Gwen Stacy, Uncle Ben, and Dr. Curt Connors reveal human values such as empathy, courage, and accountability, making his dialogues relevant not only for analysis but also for English teaching contexts.

From a theoretical perspective, analyzing Peter Parker's utterances through Searle's framework provides insight into how illocutionary acts function in cinematic dialogue. Austin's idea that "saying something is doing something" is evident in Peter's lines, which are used to persuade, warn, or comfort others. Yule (1996) explains that a single sentence may perform different functions depending on the situation and relationship between speakers. This principle appears repeatedly in Peter's informal yet emotionally rich exchanges, showing how words interact with tone and context to create meaning.

From a pedagogical standpoint, this study also explores how Peter Parker's speech acts correspond to the Indonesian Senior High School English Curriculum, known as Kurikulum Merdeka Phase E. This curriculum covers grade ten and emphasizes communicative competence through three main elements: social function, language features, and lexico-grammar (Kemdikbud, 2022). These elements are designed to help students use English appropriately in real communication, not just to understand grammar. Many of Peter's utterances, such as expressing opinions, making requests, apologizing, and showing feelings, directly reflect these curricular goals. Therefore, analyzing his speech provides both theoretical insight and practical value, illustrating how authentic film dialogues can be used as teaching material that connects linguistic structure with social interaction. The pedagogical significance of this study lies in demonstrating how film dialogues can be systematically aligned with national curriculum standards, offering teachers a concrete model for integrating pragmatics into communicative classroom practice.

Despite its potential, not every film dialogue is directly suitable for classroom use. Some utterances contain slang, sarcasm, or cultural references that may need to be adapted. Teachers thus play a key role in selecting and modifying materials to ensure appropriateness while keeping communicative value intact. When applied effectively, films like *The Amazing Spider-Man* can enhance students' understanding of how language works in real situations and support both grammatical and pragmatic development.

Based on these considerations, this study aims (1) to identify and describe the types of speech acts used by Peter Parker in *The Amazing Spider-Man* (2012), (2) to analyze their communicative functions, and (3) to evaluate their relevance to the Indonesian Senior High School English Curriculum (Kurikulum Merdeka Phase E). This research uses a qualitative descriptive method to categorize and interpret the utterances based on Searle's taxonomy and to link them with the curriculum's social function, language features, and grammatical structures. The findings are expected to contribute theoretically to pragmatics by providing a deeper understanding of speech acts in film dialogue, and practically to English education by showing how authentic movie-based materials can improve students' communicative and pragmatic competence.

METHOD

This study adopts a qualitative descriptive approach to analyze the speech acts used by Peter Parker in *The Amazing Spider-Man* (2012) and to explore their relevance to the Indonesian Senior High School English Curriculum, Kurikulum Merdeka Phase E. Qualitative research focuses on understanding meaning and context rather than numerical data (Creswell, 2014). This approach is appropriate for pragmatics research

because it enables close reading of utterances within multimodal cinematic contexts and supports interpretation of speaker intention, interactional roles, and pedagogical potential.

Source of Data

The primary data consist of verbal utterances produced by the character Peter Parker in *The Amazing Spider-Man* (2012). In total, 229 utterances spoken by Peter Parker were identified in this study, as delivered in the film. These utterances are transcribed verbatim from the movie audio and cross-checked against publicly available script sources to ensure transcription accuracy. A total of 162 utterances spoken by Peter Parker were analyzed as the main data set, covering all dialogue turns containing identifiable speech acts throughout the film.

Secondary sources include the official dialogue script used for verification, relevant theoretical literature on speech act and pragmatics such as Austin, Searle, Yule, and Levinson, and official curriculum documents from Kemdikbud (Learning Objectives, Phase of Learning Objectives, and Instructional Module) that serve as benchmarks for pedagogical mapping. In addition, the English Curriculum of Kurikulum Merdeka Phase E (covering Grade 10 of Senior High School) is used as a reference for determining relevance between speech act functions and communicative learning goals.

Data selection: inclusion and exclusion criteria

Utterance selection follows clear inclusion and exclusion criteria to ensure consistency and relevance. Included are complete spoken turns by Peter Parker that contain an identifiable illocutionary force and can be interpreted as performing a speech act (for example, statements that assert, requests that ask someone to do something, promises, apologies, compliments, and explicit performatives). Utterances that consist only of non-linguistic vocalizations, background sounds, fragmented single-word exclamations without contextual intent, or lines delivered by other characters are excluded. In addition, repeated fillers and purely descriptive scene-setting narration that do not express a communicative intention are excluded. Where an utterance is ambiguous, the surrounding discourse and scene context are consulted before making an inclusion decision; ambiguous cases and their coding decisions are recorded in the audit trail.

Data Collection Procedures

The data were collected through non-participant observation and documentation techniques (Sudaryanto, 2015), with the researcher serving as the primary instrument assisted by transcripts and observation sheets. The researcher legally accessed the movie through Netflix to ensure audiovisual accuracy and downloaded the official dialogue script from *Fandom/Wikiquote* to verify transcription precision. The film was watched repeatedly to fully understand the plot, context, and interactional nuances before transcribing all of Peter Parker's utterances verbatim. Only utterances containing identifiable speech acts were selected and compiled as raw data for analysis. In addition, relevant curriculum documents were collected from the Ministry of Education's official website to evaluate the pedagogical relevance of the analyzed speech acts.

Each utterance was coded according to Searle's (1979) taxonomy of speech acts, which includes assertives, directives, commissives, expressives, and declaratives. The coding process followed a qualitative content analysis approach, where utterances were classified based on their illocutionary force and communicative intent. To

enhance the reliability of the categorization, the researcher consulted with a second rater, an English linguistics lecturer, to cross-check a sample of the coded data. Both coders discussed and compared their classifications until agreement was reached, ensuring consistency and reducing subjective bias.

Finally, utterances with unclear illocutionary force or purely phatic expressions (e.g., "hmm," "okay," "yeah", etc.) were excluded. The coding process was managed using Microsoft Excel to organize and categorize utterances, while inter-coder agreement reached approximately 90%, confirming coding consistency across categories.

Data Analysis Procedures

The analysis proceeds in systematic stages inspired by qualitative data reduction and thematic coding practices. First, data reduction is applied: the full set of transcribed utterances is reviewed and non-relevant items are removed according to the inclusion/exclusion criteria, producing the working corpus. Second, open coding is performed on each utterance: the researcher assigns preliminary labels for illocutionary type and notes contextual cues. Third, using Searle's taxonomy as a primary framework, the researcher categorizes each utterance into assertive, directive, commissive, expressive, or declarative, while documenting justification for each coding decision (linguistic form, illocutionary point, direction of fit, sincerity condition, and context). Fourth, functional analysis is conducted to identify the pragmatic function (for example informing, requesting, committing, apologizing) and to explicate how context and paralinguistic signals shape that function. Fifth, pedagogical mapping compares each coded utterance with the curriculum components of social function, language features, and lexico-grammatical patterns; this mapping is documented in tables that show correspondences and note utterances that require adaptation for classroom use. Curriculum alignment was further validated through expert review by one senior English teacher and one university supervisor familiar with Kurikulum Merdeka, ensuring that the mapping accurately reflects curricular expectations. Throughout these stages the researcher writes analytic memos to capture emergent themes and reflections.

To make the analytical process more transparent and systematic, **Table 1**. provides a summary of the stages conducted in analyzing the data. Each step reflects how the utterances were processed from raw transcription to final interpretation, ensuring that the analysis remained consistent with qualitative research principles. The table also highlights how the study integrates Searle's (1979) speech act framework with pedagogical mapping based on the Kurikulum Merdeka Phase E, emphasizing both theoretical and educational dimensions of the research.

Table 1. Summary of Data Analysis Procedures

Stage	Process Description	Output
Data Reduction	Review the full transcript (229 utterances), remove irrelevant or incomplete utterances based on inclusion-exclusion criteria.	Working corpus of 162 utterances.
Open Coding	Assign initial labels for each utterance to mark potential illocutionary types and note contextual features (speaker, addressee, tone, situation).	Preliminary codes and context notes.

Classification	Categorize utterances into Searle's Final categorization list (1979) five types of speech acts with justification. (assertive, directive, commissive, expressive, declarative).
Functional Analysis	Identify the illocutionary force and communicative function of each utterance (e.g., informing, commanding, apologizing).
Pedagogical Mapping	Compare utterances with the three key components of Kurikulum Merdeka Phase E: social function, language features, and lexico-grammar.
Validation and Reflection	Conduct peer debriefing, inter-coder reliability checking, and expert review; write analytic memos for reflexive interpretation.

Ensuring Validity and Reliability

Several procedures ensure trustworthiness of the analysis. Triangulation is applied by cross-referencing the film audio, the downloaded script, and scene notes; where discrepancies appear, the researcher re-checks the film and records the resolution. Inter-coder reliability is applied by involving a second coder who independently analyzes a subset of the data (50 utterances); coding agreement is calculated and discussed to refine the coding framework. Peer debriefing is conducted by sharing a sample of coded utterances and analytic memos with an independent researcher or supervisor to review coding consistency and interpretive claims. An audit trail documents all stages of data reduction, coding decisions, and mapping procedures so that the analytic process is transparent and reproducible. To enhance inter-coder reliability, a subset of utterances is independently coded by a second coder; percentage agreement and notable disagreements are reported and discussed, with final codes adjusted where justified. Thick description is used when presenting findings: each representative utterance in the results includes contextual detail so readers can judge the plausibility of the interpretation. Finally, reflexive notes are kept to acknowledge the researcher's positionality and choices that may influence interpretation.

Ethical Considerations

The study relies on publicly available film material and official curriculum documents; no human participants are directly involved. All secondary sources are cited appropriately. Transcripts and analytic files are stored confidentially. When sharing coded examples in publications or presentations, quotations are limited to short excerpts necessary for analysis and are accompanied by accurate citations to the film.

RESULT AND DISCUSSION

Types of Speech Acts

Based on Searle's (1979) classification, four types of speech acts were identified in Peter Parker's utterances: assertives, directives, commissives, and expressives, while declaratives were absent. The absence of declaratives is expected since these acts require institutional authority, such as declaring verdicts or officiating ceremonies, roles Peter Parker does not perform.

Table 2. Distribution of Speech Act Types

Type	Count	% of total
Assertives	61	37.7
Directives	59	36.4
Commissives	16	9.9
Expressives	26	16.0
Declaratives	0	0.0
Total	162	100%

Table 2. shows that there are 162 utterances speech acts in type identified, assertives are the most dominant type, with 61 utterances (37.7%), followed closely by directives with 59 utterances (36.4%). Expressives occur 26 times (16.0%) and commissives 16 times (9.9%), while declaratives are entirely absent. The balance between assertives and directives indicates that Peter's communication frequently alternates between reasoning and influencing others, reflecting his dual identity as both a teenager and a superhero.

Table 3. Representative Examples of Speech Acts

Type	Utterance	Context & Tone
Assertives	"I saw that video... I think most people would say he was providing a public service."	Dinner-table debate with Captain Stacy about Spider-Man's morality; reasoned, persuasive.
Directives	"Put him down, Flash."	Confronting Flash for bullying a classmate at school; firm, protective tone.
Commissives	"I gotta stop him... I have to, because I created him."	Confession of guilt and moral responsibility; serious, determined.
Expressives	"Sorry. I'm late."	Apologizing to Uncle Ben and Aunt May after breaking a promise; sincere, remorseful.

Among the four identified types, assertives and directives were the most dominant, illustrating Peter's consistent use of language to both express information and exert influence on others. According to **Table 2**, his assertive utterances often convey beliefs, opinions, and explanations that show his intellectual and moral reasoning. For instance, when Peter says,

"I saw that video... I think most people would say he was providing a public service,"

he is defending Spider-Man's actions with logical reasoning in a debate with Captain Stacy. This aligns with Searle's view that assertives commit the speaker to the truth of a proposition, thereby expressing their worldview or stance.

Directives, on the other hand, reveal Peter's tendency to influence his environment, either by commanding, requesting, or persuading others to act. In the utterance

"Put him down, Flash,"

Peter intervenes in a bullying situation with authority and moral courage. This reflects the transition of his language from passive observation to active leadership, a transformation that parallels his journey into becoming Spider-Man. Such acts embody what Searle (1979) describes as the "world-to-word" direction of fit, where the speaker's words are intended to cause change in the external situation.

Commissives were less frequent but equally meaningful. They demonstrate Peter's sense of responsibility and personal commitment, which often stem from his guilt and moral obligation. When he declares,

"I gotta stop him... I have to, because I created him,"

Peter not only promises to act but also acknowledges his accountability in the chaos caused by Dr. Curt Connors. This illustrates the psychological depth behind his speech, aligning with the sincerity condition of commissive acts where the speaker genuinely intends to fulfill a future action.

Expressives reflect Peter's emotional side, revealing his humanity and vulnerability beneath the superhero persona, in

"Sorry. I'm late,"

Peter expresses remorse to Uncle Ben and Aunt May after failing to keep a promise. Such utterances reveal sincerity, empathy, and respect, qualities that strengthen his interpersonal relationships. Expressives thus highlight how Peter's emotional intelligence complements his heroic identity, making him relatable and multidimensional.

These findings are consistent with Shelviana and Mulatsih (2022), who found that expressive and directive acts were common in Peter Parker's dialogues in *Spider-Man 3*, representing his balance between emotion and action. However, this study expands upon their work by analyzing all four speech act types and linking them directly to the character's development and contextual function. Similarly, Putri et al. (2019) observed the dominance of assertives in *Harry Potter and the Goblet of Fire*, where assertive language was used to convey reasoning and authority. The consistency across these studies confirms that assertive and directive acts dominate dialogue-driven films, especially those centered on conflict and moral choice.

In addition, these findings align with previous studies such as Putri et al. (2019) and Rahmawati (2021), who also found assertives and directives to be dominant in movie dialogues due to their persuasive and instructional nature. However, unlike those studies, this research goes further by connecting each speech act type with specific curriculum functions, offering both linguistic and pedagogical

interpretations. This dual focus highlights the novelty of the study, integrating speech act theory with curriculum-based analysis to show how pragmatic elements in film language can serve formal educational objectives.

In conclusion, Peter's utterances serve not only linguistic functions but also narrative and psychological ones. His assertives build credibility and connection, his directives assert control and responsibility, his commissives reflect moral intention, and his expressives display empathy and emotion. The predominance of assertives and directives supports Searle's (1979) claim that these types are most frequent in daily communication, while Levinson's (1983) emphasis on contextual meaning is evident in how Peter's speech varies with his roles and relationships. Ultimately, the balance among these acts reveals the depth of Peter's character, rational, moral, and emotionally grounded, making his speech a rich site for pragmatic analysis and pedagogical application.

Functions of Speech Acts in Context

Peter Parker's utterances also perform a range of illocutionary functions, consistent with Searle's (1979) three key aspects: *illocutionary point*, *direction of fit*, and *sincerity condition*. Each type serves distinct communicative purposes shaped by emotional tone, relationship, and setting.

Table 4. Distribution of Speech Act Functions

Function	Count	% of Total
Assertives	To inform	31
	To assert	30
Directives	To request	35
	To command	24
Commissives	To commit	13
	To refuse	3
Expressives	To express feelings	20
Expressives	To apologize	6
Total		100%

Table 4. reveals that the most dominant functions are Directives-To request (21.6%), Assertives-To inform (19.1%), and Assertives-To assert (18.5%). Together, these three categories account for nearly sixty percent of all utterances, demonstrating Peter's preference for both expressing information and influencing others' actions.

Table 5. Representative Examples of Speech Act Functions

Function	Utterance	Context & Tone
To Inform / Assert (Assertives)	"I'm telling you the absolute truth."	Convincing Captain Stacy about Dr. Connors' mutation; firm, sincere.

To Request / Command (Directives)	"Someone call an ambulance! Uncle Ben, Uncle Ben!" / "Please go to sleep, Aunt May"	Public street scene after Uncle Ben's shooting; urgent, panicked. / Late night home scene; soft, respectful request to Aunt May; polite.
To Commit / Refuse (Commissives)	"I'll remember it," / "No, I'm not gonna take a picture of it."	In response to guidance, Peter commits to keep it in mind. Tone: cooperative; / Declines suggestion to photograph bullying; principled, calm.
To Express Feelings (Expressives)	"Wow, that's such a nice thought." / "Sorry, I'm late"	Responding to Gwen's kind remark; warm, appreciative. / Peter arrives late at home when Uncle Ben and Aunt Mat expect him to come earlier; concise apology; polite tone.

Table 5. indicates that assertives function to convey facts, beliefs, and opinions that establish Peter's credibility, reasoning, and moral stance. Through utterances like

"I'm telling you the absolute truth,"

Peter asserts not just factual information but also his personal integrity and emotional conviction. These assertive acts often occur in moments of doubt or moral conflict, such as when confronting authority figures or defending Spider-Man's actions. This pattern reveals that Peter's assertives serve dual purposes, communicative and self-defensive, demonstrating Searle's (1979) view that assertives commit the speaker to the truth of a proposition. Moreover, they contribute to character development by marking Peter's transition from a hesitant teenager into someone who articulates his beliefs with confidence and ethical awareness. His assertives thus embody both epistemic authority and emotional authenticity, which reinforce his credibility as a moral agent within the narrative.

Directives, in contrast, highlight Peter's attempts to exert influence over his environment. They range from spontaneous commands in moments of crisis to gentle requests in domestic contexts, as seen in

"Someone call an ambulance!" and "Please go to sleep, Aunt May."

These two examples demonstrate the pragmatic flexibility of directives, aligning with Yule's (1996) claim that speech acts are highly context-sensitive. In emergency situations, Peter's directives are driven by urgency and leadership, reflecting the "world-to-word" direction of fit, where speech aims to shape reality. However, when addressing close family members, his directives become mitigated and polite, showing his social sensitivity and emotional control. This pragmatic shift reflects his growth in understanding the relational dynamics of communication, knowing when to command and when to soften tone, which is central to the development of pragmatic competence.

Commissives appear less frequently but are crucial for understanding Peter's moral evolution. When he says,

"I'll remember it," or refuses with *"No, I'm not gonna take a picture of it,"*

his words reveal self-accountability and ethical boundaries. These utterances are not merely promises or refusals but expressions of internalized moral reasoning. They fulfill the sincerity condition of commissive acts described by Searle (1979), where the speaker's intention aligns with a genuine commitment to future action. The contrast between accepting responsibility and rejecting unethical behavior underscores Peter's moral conflict and sense of duty, a defining aspect of his identity as both a human and a hero. In narrative terms, these commissive acts mark key turning points, symbolizing moments where Peter chooses responsibility over convenience.

Expressives display Peter's emotional depth and relational awareness, revealing the interpersonal dimension of his language use. Through utterances such as

"Wow, that's such a nice thought" or *"Sorry, I'm late,"*

he articulates gratitude, admiration, and remorse. These utterances help sustain social harmony and reflect emotional intelligence, traits that humanize his character amid the tension of his dual life. Expressive acts often appear in intimate contexts, particularly in interactions with Aunt May, Uncle Ben, and Gwen Stacy. Their frequency during emotionally intense moments suggests that Peter's emotional communication complements his logical and moral reasoning. In pragmatic terms, expressives exemplify Austin's (1962) perlocutionary dimension, as they generate empathy and relational closeness, reinforcing that language's purpose extends beyond conveying information to shaping affective relationships.

In summary, the functional variation of Peter Parker's speech acts mirrors both his psychological growth and situational adaptation. Assertives define his reasoning and belief system, directives reveal his developing authority and empathy, commissives reflect his ethical maturity, and expressives express his humanity and vulnerability. The interplay of these functions shows that Peter's speech is contextually strategic, emotionally grounded, and pragmatically rich, illustrating how language serves as a medium of both self-expression and social action within cinematic discourse.

These results also align with Rosdiana (2023) and extend her conclusion that assertive and directive functions dominate persuasive communication. By comparing these findings, it becomes evident that both political and fictional figures use assertive and directive acts strategically to establish credibility and influence, confirming the universality of Searle's typology across genres.

Relevance to the Indonesian English Curriculum

This section uniquely contributes to the literature by explicitly mapping each type of speech act to the three core components of the Kurikulum Merdeka (social function, language features, and lexico-grammar). These elements were used as analytical criteria to determine how the speech acts align with the communicative goals outlined in the Indonesian Senior High School English Curriculum. This assessment aimed to identify how authentic dialogues from *The Amazing Spider-Man* (2012) could support the teaching of pragmatic competence and contextual language use in classroom settings. Unlike previous studies, which analyzed film dialogue only in terms of pragmatic types or functions, this study connects linguistic realization to formal curriculum standards, demonstrating a concrete pathway from cinematic discourse to classroom application.

Table 6. Representative Examples of Relevance Speech Acts to English Curriculum

Type	Utterance	Social Function	Language Features	Lexico-Grammar
Assertives	"I think most people would say he was providing a public service."	Give opinions, explain cause-effect	Stance markers (<i>I think</i>), reporting clauses	That-clause reporting, present tense
Directives	"Put it on, the mask. Please!"	Request help, give instructions	Imperative + politeness marker (<i>please</i>)	Verb + object structure
Commissives	"I'll remember it."	Commit to promises, refuse politely	Modal <i>will</i> , performative verbs	S + will + base verb
Expressives	"Wow, that's such a nice thought."	Express gratitude and admiration	Interjection (<i>wow</i>), evaluative adjectives	Copular be + evaluation

Table 6. above demonstrates strong alignment between Peter Parker's speech acts and the communicative goals of the Indonesian Senior High School English Curriculum (Kurikulum Merdeka, Phase E). Each type of speech act found in the movie corresponds to specific learning objectives related to social function, language features, and lexico-grammar. These parallels suggest that movie dialogues can serve as meaningful models for developing contextual and functional language competence.

Assertive utterances, such as

"I think most people would say he was providing a public service,"

illustrate how students can learn to express opinions and provide logical reasoning. In curriculum terms, this supports the *social function* of presenting viewpoints and explaining cause-effect relations in discussions or arguments. The frequent use of stance markers (e.g., *I think, I believe*) and reporting clauses reflects linguistic features emphasized in *opinion and analytical texts*. This linguistic structure also encourages learners to take a stance while maintaining politeness, an important skill for communicative interaction in both academic and real-life settings.

Directive utterances, such as

"Put it on, the mask. Please!",

align with competencies in giving instructions, making requests, and negotiating actions. The movie demonstrates how tone, context, and word choice shape the politeness level of a directive. In pragmatic learning, this distinction is crucial because students often struggle to use imperatives without sounding impolite or overly formal. Peter's use of softeners like *please* and intonation patterns models how to manage social hierarchy and emotional tone appropriately. This directly supports the curriculum's focus on *interpersonal communication* and helps learners grasp the pragmatic dimension of request strategies, something often missing in grammar-based instruction.

Commissive utterances, for instance

"I'll remember it,"

embody the communicative value of commitment and responsibility, corresponding to the curriculum's emphasis on *expressing promises, intentions, and refusals politely*. The modal verb *will* and performative structures mirror target grammar patterns in the curriculum (S + will + base verb) while also carrying pragmatic force, students not only learn how to form future expressions but also how to convey sincerity and accountability. These utterances reinforce the moral and social awareness embedded in language, helping learners associate linguistic choices with values such as honesty and reliability.

Expressive utterances, such as

"Wow, that's such a nice thought,"

showcase the emotional and interpersonal aspects of communication. These expressions of gratitude, admiration, or apology relate directly to the *social function* of maintaining relationships and expressing empathy. The use of interjections (*wow*), evaluative adjectives (*nice, thoughtful*), and polite tone serves as natural input for teaching students how to communicate emotion effectively and appropriately. This component of pragmatic competence, often overlooked in textbook dialogue, enhances students' ability to interpret tone and affect in authentic communication.

From a pedagogical perspective, these correspondences highlight the potential of *The Amazing Spider-Man* (2012) as a contextualized, multimodal learning resource.

The film presents authentic discourse patterns where grammar, pragmatics, and emotion intersect, offering examples that align with the curriculum's goal of fostering functional English proficiency. Students can analyze how speech acts serve social functions and then apply those insights in roleplays, discussions, or writing tasks. This task-based integration helps bridge the gap between theory and practice, a key challenge in pragmatic instruction (Yule, 1996; Ismaili, 2013).

However, several pedagogical challenges must be acknowledged. Certain expressions in the film involve slang ("dude," "what's up"), sarcasm, or culturally embedded humor that may not transfer easily to Indonesian learners. Without guidance, these could lead to misunderstanding or inappropriate language use. Teachers, therefore, play a critical role as mediators of authenticity, adapting materials while preserving communicative intent. Selective modification, such as rephrasing slang without losing meaning, allows learners to engage with authentic English while maintaining cultural and situational appropriateness.

The findings align with previous research by Ismaili (2013) and Yunita et al. (2023), which confirmed that movies provide authentic and engaging input for developing communicative competence. However, teachers must adapt certain features such as slang, sarcasm, or informal tone that might not fit the classroom context. With proper mediation, films like *The Amazing Spider-Man* (2012) can be valuable resources for teaching pragmatic meaning and improving contextual understanding of English.

However, while the film offers authentic and relatable examples of natural speech, it also includes language that may not be immediately suitable for the classroom, such as slang, sarcasm, or culturally specific references. Therefore, teachers must act as mediators, adapting such expressions to maintain appropriateness without compromising authenticity.

In conclusion, the integration of movie dialogues like those in *The Amazing Spider-Man* (2012) supports the Kurikulum Merdeka's communicative and contextual learning principles. The film provides naturally occurring examples of expressing opinions, making requests, showing empathy, and taking responsibility, all key elements of the curriculum's *Phase E objectives*. When used critically and reflectively, such authentic materials not only enhance grammatical mastery but also develop students' pragmatic awareness, helping them understand how language functions as social action in real contexts.

Implications of the Result

The findings reveal that Peter Parker's utterances, particularly assertive and directive acts, strongly correspond with the communicative goals outlined in the Kurikulum Merdeka Phase E for Senior High School. These include expressing opinions, giving and requesting information, and conveying emotions – skills central to developing communicative competence. Through Searle's (1979) framework, the study demonstrates how speech acts in authentic media can model language use in context, enabling learners to understand the pragmatic functions of English beyond grammatical form.

From a pedagogical standpoint, these findings underscore the value of using film dialogue as a source of authentic pragmatic input. Teachers can employ excerpts from *The Amazing Spider-Man* to illustrate how intentions, tone, and relationships influence meaning. This helps students move from literal interpretation to contextual understanding, bridging the gap between textbook English and real-life

communication. The film's familiar context and emotional tone also enhance student motivation and engagement, factors that contribute to deeper pragmatic awareness.

Comparatively, the results align with earlier studies such as Putri et al. (2019), Shelviana and Mulatsih (2022), and Rahmawati (2021), which found assertive and directive acts to dominate cinematic discourse. However, the present study extends these works by explicitly linking its qualitative findings to curriculum standards, thereby connecting speech act realization with pedagogical application. Whereas previous studies mainly focused on classification and frequency, this research provides a curriculum-based mapping that demonstrates how movie dialogues can fulfill specific learning outcomes in the Indonesian EFL context. In doing so, it bridges the gap between linguistic analysis and classroom implementation.

Despite these contributions, several limitations should be acknowledged. Interpretation of film dialogue can be subjective, influenced by cultural and emotional context. The analysis also focused solely on Peter Parker's utterances, excluding other characters who might display different pragmatic tendencies. Additionally, certain expressions, such as idioms, slang, or sarcasm, require adaptation to ensure cultural appropriateness for classroom use.

Nevertheless, the study contributes novelty by integrating pragmatic theory, cinematic discourse, and curriculum alignment in one framework. This approach has been underexplored in previous studies of movie-based pragmatics. The findings suggest that films like *The Amazing Spider-Man* can serve as authentic, engaging resources to foster students' pragmatic competence and communicative skills while meeting the objectives of the Kurikulum Merdeka.

CONCLUSION

This study investigated the speech acts found in Peter Parker's utterances in *The Amazing Spider-Man* (2012) by applying Searle's (1979) speech act theory and examining their relevance to the Indonesian Senior High School English Curriculum (Kurikulum Merdeka, Phase E). The results revealed four types of speech acts: assertives, directives, commissives, and expressives, while declaratives were absent. From 162 identified utterances, assertives were the most dominant (37.7%), followed closely by directives (36.4%), while expressives (16%) and commissives (9.9%) appeared less frequently. This distribution shows that Peter frequently uses language both to convey information and to influence others' actions, reflecting his dual identity as a rational teenager and a responsible superhero.

The analysis of functions further showed that the most common illocutionary purposes were to request (21.6%), to inform (19.1%), and to assert (18.5%). These findings illustrate that Peter's communication is characterized by both interpersonal sensitivity and decisive action. His assertive utterances display intellectual reasoning and moral stance, his directives show leadership and urgency, his commissives express personal responsibility, and his expressives reveal empathy and emotional depth. These linguistic patterns evolve alongside Peter's character development, as his speech transitions from hesitant and reactive to purposeful and self-assured. The results are consistent with earlier studies by Putri et al. (2019) and Shelviana and Mulatsih (2022), confirming that movie dialogues provide rich data for pragmatic analysis while offering new insight into how speech acts function in the superhero genre. This study is among the first to explicitly map Searle's speech act taxonomy

onto the Kurikulum Merdeka (Phase E), offering a new pedagogical perspective that connects pragmatic theory with the Indonesian curriculum. This integration highlights the study's originality and contributes to bridging linguistic analysis with applied language education.

In relation to the Indonesian Senior High School English Curriculum, many of Peter's utterances correspond with the curriculum's communicative goals, particularly in expressing opinions, making requests, giving instructions, apologizing, and showing emotions. These utterances exemplify the use of authentic grammatical structures and pragmatic strategies that can be integrated into English learning to enhance students' communicative competence. However, teachers should carefully adapt language containing sarcasm, slang, or culturally specific references to ensure classroom appropriateness.

Despite its contributions, this study has several limitations. Since the analysis focuses only on one character and one film, the findings may not fully represent broader cinematic discourse or other cultural contexts. The interpretation of illocutionary force is also partly subjective, depending on scene analysis and researcher inference. Future quantitative or classroom-based validation is recommended to strengthen the generalizability of these results.

Overall, this study concludes that Peter Parker's speech acts in *The Amazing Spider-Man* (2012) not only reflect his character growth and moral reasoning but also demonstrate how language performs social and psychological functions. The findings reaffirm that film dialogues can serve as effective authentic materials for teaching pragmatic competence, bridging theoretical concepts of speech act theory with real-world communication and classroom practice.

SUGGESTIONS

Based on the findings of this study, several suggestions can be made for teachers, curriculum developers, and future researchers. For English teachers, it is recommended to incorporate selected movie excerpts, such as Peter Parker's dialogues from *The Amazing Spider-Man* (2012), into classroom activities. These dialogues can be used to illustrate how speech acts function in real communication, particularly in giving opinions, making requests, apologizing, and expressing emotions. Teachers should, however, adapt the language used in films to suit students' proficiency levels and cultural context, ensuring that learning remains both authentic and pedagogically appropriate.

For curriculum developers and policymakers, this study suggests integrating authentic materials like film dialogues into instructional guidelines as a means to develop pragmatic competence. Films provide rich, contextualized input that aligns with the communicative goals of the Kurikulum Merdeka, especially in promoting the use of English for interaction and expression. Clear guidelines are needed to help teachers select suitable film segments that balance linguistic authenticity with educational relevance. Additionally, collaboration between teachers and curriculum designers is encouraged to design classroom-based pragmatic tasks that use film scenes as authentic communicative models, reinforcing both grammatical and sociolinguistic awareness.

For future researchers, it is suggested to expand the scope of analysis by including more characters or comparing different film genres to identify how context

and character development influence the use of speech acts. Further research may also explore how learners respond to movie-based pragmatic instruction and whether this exposure leads to measurable improvement in communicative competence. Quantitative validation, classroom trials, or experimental studies could be conducted to observe how movie-based materials impact learners' pragmatic awareness and language use in real interaction. By extending this line of inquiry, future studies can deepen the understanding of how authentic media contribute to both linguistic and pragmatic learning in EFL settings.

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