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CHAPTER II
REVIEW OF RELATED LITERATURE

This chapter disscused about some theories related literature. It consists of theories of pragmatics, speech act, expressive speech act, movie, and the review of related study.

2.1 Pragmatics

According to Yule (Makasiahe, 2010), pragmatics is the study of meaning in context. Pragmatics is defined as the study of meaning in context. Humans must talk to each other in order to communicate. It is important to understand what the speaker is saying because not all statements can be understood or must be indicated and therefore cannot be understood for certain. For this reason, it is necessary to understand the context first. The context must be understood first before trying to understand the statement being conveyed. Therefore, the study of pragmatics suggests that the understanding of meaning cannot be separated from the context in which communication occurs. By understanding the context, one can achieve a more accurate interpretation of the statement expressed by the speaker. It can be concluded that to infer that pragmatics is the study of meaning within a broader context of situations and the delineation of the intricacies of human interaction in the communication process. To read the speaker's words more precisely, it is necessary to first understand the context.

The benefits and positive consequences resulting from studying pragmatics go beyond linguistic competency. One distinguishing feature is the ability to engage in meaningful debates about people's underlying assumptions, explicit aims, and overarching ambitions, as well as understanding the intended meanings within a specific communication setting. Individuals can improve their ability to perceive not only the literal text of messages, but also the nuanced layers of meaning inherent in social interactions by digging into the complexities of pragmatics. The acquisition of pragmatic competence enables individuals to efficiently negotiate the complexities of human communication. This proficiency becomes especially valuable as it facilitates understanding of what others say, allowing individuals to engage in enjoyable and mutually beneficial relationships

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with both speakers and listeners. Furthermore, as (Yule, 1996) points out, the use of pragmatic principles allows for a deeper investigation of the contextual elements that influence language use. Yule's theory emphasizes the natural link between pragmatic research and the interpretation of persons' meanings within specific contexts, emphasizing the importance of contextual nuances on the communicated message. It can be can be concluded that pragmatics studies give benefits beyond linguistic proficiency by providing a vital set of abilities for engaging in meaningful arguments and understanding intended meanings in a variety of communication situations. These skills are intended to improve one's capacity to traverse the complexity of human communication, encouraging pleasant and mutually useful interactions with others. Yule's theory (1996) (Yule, 1996) emphasizes the function of contextual nuances in molding the communicated message, emphasizing the importance of pragmatic research in understanding meaning in a given context.

Pragmatics is a branch of linguistics that includes various subfields that constitute the foundation of a thorough study of the meaning and use language in the context of communication. First subfield is Discourse Analysis, which investigates how meaning is generated in a discourse through a sequence of utterances or writings. The second Speech Act Theory looks at how utterances have action consequences and impacts in social contexts, while the third Speech Act Theory looks at how speakers utilize language to attain goals or carry out specified activities. Politeness Theory, which emphasizes language tactics to sustain social interactions, is the third Implicature that focuses on comprehending the underlying meaning in speech. The fourth Reference Correspondence Theory examines how speakers refer to things or concepts. The fifth Frame Analysis takes contextual knowledge into account while comprehending speech. The sixth Language Variation Analysis focuses on how differences in language use affect meaning in a specific situation (Yule, 1996). It can be concluded that the study of pragmatics comprises a varied variety of subfields that collectively constitute the foundation for a complete exploration of the meaning and use of language in the context of communication. However, the analytical focus of this study is on the

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in-depth analysis of speech acts. This theory investigates the influence and implications of utterances in a social situation, analyzing how language acts as a tool to achieve goals and perform certain activities.

2.2 Speech Act

Speech act theory was defined by Austin as follows: "To say something is certain to do something". This implies that when someone speaks, they are not just expressing themselves verbally but also intending to act or do something. Based on this, we can deduce that the popular saying "Actions speak louder than words" is a false oversimplification since, in actuality, utterance refers to the arrangement of words, and speech denotes action. As a result, speech is unquestionably an action and language may be employed to perform things.

By using specific terms to address an audience, a speaker shows consideration for them. According to Hurford, Heasley and Smith an act of assertion occurs when a speaker makes a commitment to the hearer that a specific state of affairs, or circumstance, exists in the world and utters a declarative sentence (which may be true or false).

Speech acts are described as "actions performed via utterances" by (Yule, 1996), and they can be categorized as requests, promises, compliments, invitations, complaints, and apologies. A speech act is, to put it simply, a multipart term that falls between speech and act. People utilize it in communication to verbally explain what they are doing. When someone speaks, they expect that what they are saying will have an impact on the listener. People use language all the time to accomplish goals and express regret for their mistakes, gratitude to others for finishing tasks, and congrats to friends on accomplishments.

(Yule, 1996), states that the act of making speech will involve three interconnected actions, such as “Locutionary Acts, Illocutionary Acts, and Perlocutionary Acts”. First of all, as defined by (Yule, 1996), the Locutionary Act is the fundamental act of uttering or creating a significant linguistic phrase. There are three connected subjects in this act. Phonic, phatic, and thetic are their names. For the illocutionary acts, Illocutionary acts are actions taken by speakers when

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they say something (in the right context and with the right intention), as opposed to when they say something because they want to achieve a certain outcome. People create an utterance with a certain function in mind, or to make a declaration, an offer, an explanation, or for any other communicative purpose, claims (Yule, 1996). Such as requesting, congratulating, expressing pleasure, and advising. The last is perlocutionary acts. Speech acts known as perlocutionary acts are dependent on the hearer producing a particular effect. A perlocutionary act is the message that the addressee understands and how he interprets what the speaker says. Accordingly, depending on the situation, the hearer will respond differently (Yule, 1996). It implies that not every kind statement or occasion will elicit a kind response. However, this study focuses on "illocutionary speech acts".

2.3 Illocutionary Act

When speakers speak (in the appropriate context and with the right intention), they are engaging in illocutionary acts, as opposed to speaking with the intention of achieving a certain result. According to (Yule, 1996), people make utterances with specific goals in mind, as well as to declare, provide, explain, or serve any other communicative purpose. Nonetheless, (Yule, 1996) claimed that one general classification scheme enumerates five different kinds of general activities carried out by speech acts. There are some type of expressive speech acts:

2.3.1 Assertives:

Assertive illocution is a type of speech act in which the speaker transmits facts or statements that may or may not be true. The fundamental focus of forceful illocution is the expressing of the speaker's opinions, beliefs, or facts. Assertive assertions are descriptive and can be verified. As a result, aggressive illocution assists the speaker in communicating data, thoughts, or knowledge in order to provide information that may be validated or accepted.

Example : "Barack H. Obama is the forty-fourth president of the United States" (Senft, 2014)

The speaker is declaring a fact about his exam outcome, this is an example of assertive illocution. This statement can be tested to see if it is true or false.

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2.3.2 Directives:

A directive illocution is a form of speech act in which the speaker tries to influence the listener's behavior by providing instructions, hints, or requests. The primary goal of directive illocution is to persuade the listener to perform certain activities in accordance with the speaker's wishes. The speaker is attempting to elicit a specific response or response from the listening party by utilizing instructions or requests, hence this illocution is vital in guiding action or behavior.

Example : "Sweep the floor!" (Suryanti & Afriana, 2017)

This is an example of directive illocution because the speaker is delivering an instruction or requesting that something be done.

2.3.3 Commissives:

Commissive illocution refers to remarks made by the speaker that reflect an intention, commitment, or promise about a future action. The speaker communicates assurance or certainty about a goal or plan to do something in commissive illocution. As a result, these illocutions are frequently employed to communicate the speaker's desire to act on their remarks in the future, so creating a moral obligation or responsibility.

Example : "I will give you three candies." (Azhari et al., 2018)

The speaker conveys an intention or promise to assist with the presentation in the future, this statement is an example of commissive illocution.

2.3.4 Expressives:

Expressive illocutions are speaking acts that communicate the speaker's feelings or emotional judgment of a particular circumstance, event, or information. In general, expressive illocutions are employed to express emotions such as joy, disappointment, or fear. In expressive illocutions, the speaker conveys his or her subjectivity and shares his or her emotional experience with the listener, forming a bond or mutual understanding about the situation's emotional components.

Example : "Happy Christmas, Ron." (Sina & Bram, 2020)

The speaker conveys excitement about a piece of knowledge.

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2.3.5 Declarations:

Declarative illocution is a form of speech act in which the speaker changes the circumstance by simply saying particular words. Declarative statements have the ability to modify the status of an object or create a new reality. In other words, declarative illocution produces a new reality or condition of events while maintaining the continuity of the speech. As a result, declarative assertions have a direct impact on the creation, modification, or authorization of a state or condition.

Example : We'll get through this together, Tessa. We'll always be together." (Dosiyanda, 2023)

This phrase is an example of declarative illocution since the speaker changes the relationship status of husband and wife by saying it.

2.4 Expressive Illocutionary Acts

According to (Yule, 1996), “expressiveness is a speech act that states what the speaker feels. It can be a statement of pleasure, pain, likes, dislikes, joy and sorrow.” (Yule, 1996), Expressiveness in speech acts involves conveying emotions and feelings. There are some type’s of expressive speech acts ; those are :

2.4.1 Pleasure

Definition: Pleasure refers to a positive and enjoyable feeling or satisfaction. Based on Austin (1962), Acts of expressive illocutionary expression in which the speaker expresses delight or affection. Rather of providing fresh information or making a request, the primary goal is to portray the speaker's emotional condition.

Example :

Context :

Shang-Chi was at Katty's house to pick up Katty to go to work, then when Mrs. Chen (Katty's mother) told Rihua to look after her family's shop. Rihua or Katty's sister switched to telling Shang-Chi to help look after her family's shop, on the grounds that Shang-Chi often ate at her family's house.

Conversation:

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Mrs. Chen : *"Ruihua, you're supposed to be helping your dad stock the shop."*

Rihua : *"Mom, I can't work on an empty stomach, my legs get crampy. Maybe Shaun can help him instead of just showing up every day to eat our food."*

Shang-Chi : ***"I'm happy to help."***

Explanation:

In the context of the conversation, Shang-Chi uses an expression that belongs to the "Pleasure" type. Although not explicitly stating his feelings, Shang-Chi shows willingness and happiness to help. He responds to Rihua's request with the words "I'm happy to help," indicating that he is happy to help. This statement reflects Shang-Chi's positive response and pleasure in helping maintain his family's shop.

2.4.2 Pain

Definition: Pain represents a negative and uncomfortable feeling, often associated with physical or emotional distress. According to (Searle, 1979), the expressive illocutionary act "pain" involves speakers using utterances to communicate or state their sensations of pain. This can take the form of statements or expressions that convey the speaker's discomfort or physical anguish.

Example :

Context :

Shang-Chi went to Xi-Xualing's fight club in Macau after the fight with the goal of shielding him from his father's onslaught. However, the unexpected occurred, with Shang-Chi being registered as a warrior against the bitter Xi-Xualing. Although Shang-Chi was beaten on the front, he refrained from fighting or attacking his brother.

Conversation:

Xi-Xualing : *(attacking Shang-Chi on the vital organs)*

Katty : ***"Ooh, that's gotta hurt."***

Explanation:

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In this context, Katty uses an expression related to Pain in Yule's expressive classification. When she said, "Ooh, that's gotta hurt," she was expressing sympathy or empathy towards Shang-Chi who had just been attacked by Xi-Xualing. The expression shows that Katty feels sorry for Shang-Chi who may have experienced pain after being attacked, and this corresponds to the type of expression associated with the experience of pain or distress.

2.4.3 Likes

Definition: Expressing likes involves conveying positive preferences or favorable opinions about something or someone. Based on Searle, the expressive illocutionary act "likes" involves speakers using utterances to indicate or state their feelings of like. This might be expressed in the form of words or statements that represent the speaker's positive feelings.

Example :

Context :

When Shang-Chi, Katty, Xi-Xualing arrived at Talo village, they soon met Aunt Ying-Nan who explained about what happened to Wenwu. but while listening to the aunt explaining suddenly the arrow carried by one of the female residents of Talo fell, Katty immediately helped the mother, but the mother gave the arrow to Katty to take her to the arrow training ground.

Conversation:

Katty : *"What? Okay."*

Katty : *"Um, looks like I'm gonna go deliver some dragon arrows."*

Shang-Chi : *"Oh, you're gonna deliver some dragon arrows?"*

Katty : *"Yeah. Make myself useful, you know. Thank you."*

Katty : *"**I just love how you guys know exactly what you wanna do,** and you spend your whole life getting really good at it. I wish I was more like that. It's like every time I get moderately good at something, I just quit and start something new. But I just know my own limits, and I'm not gonna wastemy time chasing something that will*

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ultimately be a disappointment for me. That's not me."

Explanation:

In this context, Katty's expression, "I just love how you guys know exactly what you wanna do, and you spend your whole life getting really good at it," belongs to the likes type of expression. Katty expressed her awe and admiration for the ability of the people in Talo village to know exactly what they want to do and spend their whole lives getting really good at it. This expression reflects positive appreciation and admiration for the life choices and dedication of the people around her.

2.4.4 Dislikes

Definition: Dislikes involve expressing negative opinions or a lack of preference for something or someone. According to Searle, the expressive illocutionary act "Dislikes" involves speakers using utterances to communicate or express feelings of anger towards something. This can take the shape of words or idioms that represent things that speakers despise.

Example :

Context :

After the fight Shang-Chi went to a fight club in Macau that belonged to Xi-Xualing with the intention of helping him from his father's attack. But the unexpected happened, where Shang-Chi was registered as a fighter against Xi-Xualing who was full of resentment towards him.

Conversation:

Shang-chi : *"Sister, Wait, wait!"*

Shang-chi : *"What are you doing?"*

Shang-chi : *"I know you're upset, but can you listen first. we don't have time for this."*

Xi-Xualing : *(attacking Shang-Chi on the vital organs)*

Katty : *"Ooh, that's gotta hurt."*

Shang-chi : *"Stop, I'm coming to help you. Father will come for you. I won't fight you."*

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Xi-Xualing : *"**You shouldn't have come back.**"*

Explanation:

Based on the given conversation, the expressive actions used by Xi-Xualing can be categorized as dislike. When Xi-Xualing attacks Shang-Chi on his vital organs and says, "You shouldn't have come back," it reflects an expression of dislike or anger towards Shang-Chi's presence and possibly the situation. This action shows that Xi-Xualing feels resentment towards Shang-Chi and may have negative feelings towards the decisions or actions he has taken.

2.4.5 Joy

Definition: Joy is a profound feeling of happiness and contentment, often associated with positive experiences or events. Based on Searle, the expressive illocutionary act "joy" occurs when speakers employ utterances to convey or communicate sentiments of joy over something.

Example :

Context :

Shang-Chi and Katty work as car parkers at one of America's hotels, Katty who really likes cars really enjoys doing her job. one morning there was a luxury BMW car that wanted to park, but with Katty's rather naughty nature she tried it.

Conversation:

Katy : *"I'm driving."*

Shang-Chi : *"No, you're not... Katy. Hey, hey, get back here. Give me the key. Please open the door."*

Katy : *(smiling)* ***"Oh, my God."***

Shang-Chi : *"Get out."*

Katy : *You get in!"*

Explanation:

In this context , Katy expresses "joy" through her acts and words. When Katy states, "I'm driving," she expresses enthusiasm and pleasure about driving a fancy BMW car, which is likely a rare and exciting event for her as a car enthusiast. Katy's eager and spontaneous reaction to attempting to take the wheel,

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despite Shang-Chi's objections, heightened her excitement. Her exclamation of "Oh, my God" expresses uncontrollable excitement and demonstrates how much she appreciated the situation. According to Yule, Katy's verbal and nonverbal expressions in this exchange show a genuine experience of delight, which is the essence of the expressive speech act "joy".

2.4.5 Sorrow:

Definition: Sorrow is a deep feeling of sadness or grief, typically associated with loss or unfortunate events. According to Searle, the expressive illocutionary act "sorrow" uses utterances to convey or communicate sentiments of regret and loss for something perceived by the speaker.

Example :

Context :

After the attack on Shang-Chi and Katty on the bus, Katty was confused about what happened, why would a villain attack shang-chi to take away his mother's necklace that has power. finally, after insisting on explaining what happened, shang-chi confessed that the villain was an emissary from his father. therefore, shang-chi had to go to save his sister because one of the necklaces was owned.

Conversation:

Shang-chi : *"Those guys back there... were sent by my dad."*

Katty : *"What?."*

Shang-chi : *"If they hurt her.* ***.. I'm sorry, but I have to go."***

Explanation:

In the context of the conversation, Shang-Chi uses an expressive act that belongs to the type "SORROW" or sadness. He expresses his regret regarding the situation and states that if his sister (her) gets hurt, he feels sorry but has to go to save her. The phrase "I'm sorry, but I have to go" reflects Shang-Chi's feelings of sadness and regret over the situation.

2.5 "Shang-Chi and The Legend of The Ten Rings"

Marvel Entertainment is an American media and entertainment firm that is a subsidiary of Disney. New York City is home to Marvel's official office. Marvel

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Entertainment not only contains iconic superhero characters in its comic books, but it also creates narratives in films that address societal issues such as pollution and drug problems, as shown in Spiderman flicks. Furthermore, Marvel creates cinematic plots that promote the culture of many countries, such as the film "Shang Chi and the Legend of the Rings," which promotes China's traditional culture. Marvel films are able to bundle their work by combining worldwide cultures and technology advancements.kl

Based on pre-observation by watching this movie, "Shang-Chi and The Legend of The Ten Rings," the legend of the ten mystical rings that Xu Wenwu possessed thousands of years ago sets the stage for the tale of Shang-Chi. The wearer of this bracelet gains boundless strength and power thanks to its amahzing enchantment. Because of this, Xu Wenwu established the Ten Rings organization and went on to conquer numerous kingdoms, infiltrate governments, and establish enterprises across the globe for a long time. It wasn't until 1996 that Xu Wenwu learned about the Ta Lo legend—a magical village. Legend had it that the village possessed more power, and Xu Wenwu aspired to have it. But while searching for Ta Lo, he encountered Ying Li, a village guard, and fell in love with her. Together, they overcame Xu Wenwu.

To cut a long tale short, the once-fighting couple chose to get together after falling in love. Xu Shang-Chi and Xu Xialing are the two children born to this marriage. It also felt that Xu Wenwu's life aim had been accomplished. However, destiny had other plans. Xu Wenwu's character changed after Ying Li passed away. From the age of seven, he groomed Xu Shang-Chi to become a skilled assassin. Xialing surreptitiously adhered to her sister's training. Shang-Chi was tasked with assassinating the Iron Gang leader when he was fourteen years old. But after completing this task, Shang-Chi fled and made the decision to start over in San Francisco under the alias Shaun.

Shaun, a multilingual young guy who grew up in San Francisco, currently works only as a valet attendant at a five-star hotel. Since moving to San Francisco, she has worked alongside Katy, her best friend (Awkwafina). They both truly love a laid-back lifestyle, despite Katy's friends and family's constant encouragement

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to pursue better employment opportunities. Still, they would rather work as valets and karaoke attendants. Up until the day Shang-Chi received an anonymous postcard picturing an origami dragon constructed by his mother when he was a child, along with an address in Macau. Since he hadn't seen his younger brother in a while, he assumed the postcard belonged to him.

While traveling on a public bus, Shang-Chi and Katy were ambushed by an unidentified gang of people. It is Ying Li's pendant necklace that Shang-Chi left behind, and they wish to take it. In these dire circumstances, Shang-Chi was compelled to use his long-suppressed martial arts skills. The two of them revealed a great deal of information about the history and internal strife of the Xu family, the power of the ten bracelets, and the future of humanity thanks to Shang-Chi's talents, which Katy was unaware of. Then, as he searches for and accepts his true identity, Shang-Chi is forced to make difficult choices about the contradictory arguments he encounters.

2.6 Previous Studies

The first previous study entitled *"An Analysis Of The Expressive Speech Acts In "Avatar: Way Of The Water" Movie"* (Aritonang & Ambalegin, 2023) An analysis of the expressive speech acts in "avatar: way of the water" movie. The aim of the the first previous study was to identify the different types of expressive speech acts used in the movie "*Avatar: The Way of The Water*". In this study, The data were identified and analyzed by the researchers using Searle and Vanderveken's (1985) notion of expressive speech acts. In research method, descriptive qualitative approach was employed by the researchers in this investigation. They took notes and observed while they watched the film in order to gather the data. The pragmatic identity approach and pragmatic competence-in-equalizing technique were then used to examine the data. For the result, a total of 46 expressive speech acts were discovered by the researchers to have been employed in the film. With 11 occurrences, the expressive speech act that was most frequently utilized was complaint. Eight times was "greet," seven times was "apologize," five times was "compliment," five times was "protest," three times was "thank you," three times was "lament," two times was "bragging," one time

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was "deplore," and one time was "praised." There was not a single instance of congratulations or condolence Jin the film (Aritonang & Ambalegin, 2023) An analysis of the expressive speech acts in “avatar: way of the water” movie.

While the preceding study focused on uncovering the diverse expressive speech acts in the movie "Avatar: The Way of The Water" using Searle and Vanderveken's (1985) framework, the current study addresses a different cinematic context by exploring "Shang-Chi and the Legend of the Ten Rings." A significant difference is found in movie selection since every film presents a different story, cultural context, and character dynamics that could affect the kinds of expressive speech acts used. Furthermore, using a descriptive qualitative technique, the previous study's methodology relied on notes and observations made while watching a film. However, it is unclear how expressive speech acts in "Shang-Chi and the Legend of the Ten Rings" are identified and explained in the current study, which leaves the possibility of variations in the methods used in the analysis. The current study intends to close this gap by providing a more nuanced understanding of expressive speech actions in a distinct cinematic setting. It will also show how these acts seem and function within the chosen movie's narrative and interpersonal dynamics.

The second preceding research is entitled *"Conversational Maxim Violation by the Main Character in the Shang-Chi and The Legend of the Ten Rings Movie."* In addition, the primary focus of this investigation was on identifying the conversational rule most frequently breached by the main character in *“Shang-Chi and The Legend of the Ten Rings”.* To achieve this objective, the study employed Cutting's theory and applied Grice's cooperative principle to explore four distinct categories of conversational maxim violations. Moreover, in this prior study, the descriptive qualitative method, incorporating movie viewing and language analysis, was utilized to categorize data into different types of maxim breaches. Ultimately, the study's findings revealed that the quantity maxim was the conversational maxim most frequently violated in the movie, with the quality, relation, and style maxims closely following suit (Dewi & Ariyaningsih, 2023).

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Nevertheless, between this previous study and this current study, there are several *similarities* and differences. Although the prior investigation delved into instances of conversational maxim breaches within "Shang-Chi and The Legend of The Ten Rings," the present study shifts its focus to a distinct communicative concern within the same movie. In the earlier research, attention was directed towards the protagonist's recurrent infringements of conversational maxims, revealing a discernible pattern primarily linked to deviations in the quantity maxim. In contrast, the current examination concentrates on expressive speech acts, aiming to identify and expound upon the diverse manifestations portrayed in the movie. Additionally, this study employs (Yule, 1996) theoretical framework within the realm of pragmatics for the analysis of expressive speech acts, in contrast to the prior study that utilized Cutting's theory and Grice's cooperative principle for categorizing maxim violations. Consequently, this research contributes to a more nuanced comprehension of the communication dynamics present in *"Shang-Chi and The Legend of The Ten Rings."*

The last previous study is titled "Main Character's Expressive Speech Acts *Found* In Tom Hooper's The King's Speech". In this prior study, the researcher examining the expressive speech acts of the lead character in the movie "The King's Speech" was the study's purpose. In addition, the study's theoretical framework concentrated on expressive speech actions as a subset of speech acts connected to emotions and psychological states. Moreover, for the methods, documents were used as the primary means of data collecting, and categories of expressive speech actions were identified, along with the percentage of all expressive speech acts in the movie, as part of the data analysis process. The result revealed that the main character used 20 different forms of expressive speech acts, with "expressive for attitude" being the most common type (Wahyuningtyas, 2022).

Although the previous study examined the primary character's expressive speech acts in "The King's Speech," emphasizing feelings and mental states, the current study aims to expand on this investigation into a different cinematic setting—namely, "Shang-Chi and the Legend of the Ten Rings." In addition, the

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latest study expands its reach to include four primary characters: Shang-Chi, Katy, Xu Wenwu, and Xu Xialing, whereas this previous study focused on a single protagonist. By selecting a different movie, context, and genre are introduced, which may disclose unique expressive speech act patterns. Moreover, a new layer of analysis is also added to the framework by adopting (Yule, 1996) theory and a pragmatic scope, which permits a thorough examination of expressive speech acts in a movie. Therefore, this extension not only adds to our knowledge of expressive speech acts but also emphasizes how crucial it is to take a variety of characters and settings into account when doing linguistic studies of this kind.

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