



Illocutionary act analysis on *Everything Everywhere All at Once* (2022)

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ABSTRACT

The present study aims to describe and analyze the type of illocutionary act in the *Everything Everywhere All at Once* film using the theory proposed by Searle (1985 & 2005) and other relevant previous studies. The data were taken from the film and its script. After the data were categorized based on its type, the researcher tried to learn its context using the Hymes S-P-E-A-K-I-N-G model (2001) so the researcher could finalize its categorization more clearly. The study discovered four out of five types of illocutionary acts namely assertive (526 occurrences), directive (444 occurrences), expressive (69 occurrences), and commissive (30 occurrences). The findings in general can be used to help define the role, goal, or personality of some characters in the film/movie. The researcher found that the number and the context of the findings of the characters in the film can occur due to the influence of the characters' roles, personalities, or goals.

Keywords: illocutionary act; speech acts

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INTRODUCTION

Communication is an activity where information is given and received. Therefore, language is needed to communicate information. Wibowo (2001) states that language is a meaningful and articulated symbol system that is used as a means for communicating by humans to produce feelings and thoughts. When people communicate, words conveyed in a language can be used to perform actions such as ordering, apologizing, promising, and other actions which are usually referred to as speech acts. Yule (1996) specifies that there are three types of speech acts which are locutionary act, illocutionary act, and perlocutionary act. Illocutionary act is an act where the produced utterances come with a certain function through communicative force.

According to Searle (1985), illocutionary acts can be classified into five types. They are declarative, assertive, expressive, directive, and commissive. An illocutionary act consists of an illocutionary force and propositional content. To give an

example, the utterances "You will play the game." and "Play the game." have the same propositional content. However, both utterances have different illocutionary forces: the first one is prediction and the second one is an order. Different propositional content and similar illocutionary force could also occur. For example, the utterances "When will you meet her?" and "Are you going to the restaurant?". Due to this nature of illocutionary force and propositional content, people are sometimes confused in understanding the meaning of an illocutionary act uttered by their interlocutor which could cause a miscommunication. This kind of problem makes it important to learn and understand the context or intention of an illocutionary act.

As mentioned before, there are times when people have a problem in understanding the meaning of the utterance in communication. Therefore, to better understand the context of the uttered illocutionary acts, Hymes' (2001) S-P-E-A-K-I-N-G model could be used because this model provides eight components of the

cultural context in communications. S-P-E-A-K-I-N-G model is an abbreviation of the words Setting-Participant-Ends-Act-Key-Instrument-Norm-Genre. *Setting* is the place and time (scene) where an act of speech occurs. *Participant* is the speakers and the hearers who participate in uttering the speech act. *Ends* refers to the purpose or the outcomes for committing the speech act. *Act* is the message form and message content that are tightly interdependent. Both are the focus of the syntactic structure of the speech act. *Key* provides the tone or manner in which an act is performed. *Instrument* is the form of speech and channels that can be joined together to complete the speech act, for example, with the register or the dialects. *Norm* is the rules that influence the interaction and interpretation of the speech act. Then *Genre* is the type or the categories of the speech events. This model could help not only to learn the context of illocutionary acts in real-life communication but also the illocutionary acts in literature.

Literature such as drama, novels, and films can also be a place to find illocutionary acts other than the real world because the dialogues presented there are still similar to the dialogues of our daily lives. The current research is then interested in analyzing a film titled *Everything Everywhere All at Once* which was released on March 11, 2022. This absurdist action comedy-drama film centers on, a Laundromat owner, Evelyn who struggles to maintain her harsh life. Evelyn's life changed when her husband, Waymond, suddenly introduced himself as someone from another universe then believing her to be the one who could save the multiverse from Jobu Tupaki. Most of the characters in this film sometimes are not open to speaking out about their intention. For example, in minute 08:58:00, when Joy said, "*I know... I just don't know how to be any f*ck*ng clearer. It's like she can choose: Either you come to the party with me, and Gong Gong is eternally ashamed, until he forgets it all and then he dies. OR you don't come with me. and then he still dies. What?!*" Hearing that, Evelyn asked Joy about the meaning of her statement and Joy immediately responded, "*That was a joke.*" to assure Evelyn. Joy did not mean her protest as a joke, but she changed it to assure Evelyn that her statement was not a joke so Evelyn could calm her anger and disappointment at Joy. The interactions that occur in the film are one of the reasons why current research is

interested in studying the illocutionary acts of the film *Everything Everywhere All at Once*.

There is a number of studies that analyze an illocutionary act with its types in films (e.g., Sembiring & Ambalegin, 2019; Sari et al., 2021; Ramayanti & Marlina, 2018; Rahayu et al., 2018) using various theories from scholars (e.g., Austin, 1962; Searle, 1985; Yule, 1996). Hymes S-P-E-A-K-I-N-G model has also been used to understand the context of the speech acts uttered in a film (e.g., Rahmawati, 2021; Rahayu et al., 2018). There is a small number of studies on the film *Everything Everywhere All at Once*, so the current research is interested in analyzing the illocutionary act of the film using the same themes and theories from the previous research. The current researcher would identify the type of illocutionary speech act in the film with its script using Searle's (1985) theory because it is his latest work that focuses on the illocutionary act (Foundation of Illocutionary Logic) and then analyze the context of the uttered illocutionary act using Hymes S-P-E-A-K-I-N-G model (2001) to help the researcher in deciding the category of the illocutionary act. The current research then analyzed the relation between the findings and the roles, personalities, or goals of some characters in the film. Hopefully, the research will help the readers understand the context of illocutionary acts in communication and become a reference for future researchers who observe the same field.

Pragmatics

According to Yule (1996), pragmatics studies the meaning of an utterance in a certain context and the influence that arises after the utterance is uttered in communication. Things that can be studied can be in the form of how the speaker communicates with the listener and is related to what the speaker thinks and what the speaker assumes in the listener's mind (Leech, 1980), for example, the goals and actions taken when the conversation occurs. Since Pragmatics is concerned with human relationships or communication, we can also find the speech act.

Speech Act

Speech act is an utterance that performs actions such as ordering, apologizing, promising, and other actions (Yule 1996). In communication, the speaker usually assumes that the listener will know the speaker's

communication goals by understanding the situation (speech event) around them when the conversation occurs. There are three related acts in speech acts, namely, locutionary act, illocutionary act, and perlocutionary act. Locutionary act is the basic act that produces meaningful linguistic expressions. Then, illocutionary act is the second dimension which is speech that is formed with a function in it. Finally, perlocutionary act is the third dimension which is the effect of the speech produced. To put it simply, locutionary act is the act of utterance, illocutionary act is the purpose of utterance, and perlocutionary act is the effect of utterance. For example:

"I am thirsty."

Locutionary Act: The speaker is thirsty.

Illocutionary Act: The indirect request for the hearer to bring a drink for the speaker.

Perlocutionary Act: The hearer will bring a drink for the speaker.

Sometimes, it is difficult to analyze illocutionary act if the situation that surrounds the uttered illocutionary act is unknown.

Illocutionary Act

An illocutionary act is an act where the produced utterances come with certain functions through communicative force. It consists of an illocutionary force and propositional content. According to Widdowson (1996), illocutionary force is the communicative value assigned to an utterance as the performance of an illocutionary act. For example, the illocutionary force of the utterance "Close the door." is an order. Then proposition is what the utterance talked about (Widdowson, 1996). The example from Searle (1985) which is "You will leave the room" shows that its propositional content is that the hearer will leave the room meaning that propositional content is the topic of an utterance. Illocutionary act can be classified into five types: declarative, assertive, expressive, directive, and commissive. Declarative is the utterance that could change the world (Yule, 1996). For example, "I now pronounce you, husband and wife." Then assertive is the utterance that expresses a belief about the truth of a proposition. For example, "You are hereby notified". After that, there is expressive which is the utterance to express the psychological state of the speaker. The

utterance "I am sorry, I was wrong at that time" is the example of an apology expression of the speaker. Then there is directive which is the utterance with usage to make someone else do something like "Make me a sandwich" for example. Finally, there is commissive which is the utterance to commit the speaker to some future action. For example, "I will carry your luggage when we arrived". Illocutionary act is difficult to analyze its intention because we need to find it out inside the mind of the speaker who talk which is why we could try to analyze it by understanding the context that surrounds the utterance.

Hymes S-P-E-A-K-I-N-G Model

All human is included in Pragmatics analysis since Pragmatics is the study of the relationships between linguistic forms and the users of those forms (Yule, 1996). However, the problem lies in how difficult to analyze all these very human concepts in a consistent and objective way makes it frustrating due to the requirement to make sense of people and what they have in mind. In this case, we could use help from Hymes S-P-E-A-K-I-N-G model (2001). Hymes S-P-E-A-K-I-N-G model is the abbreviation of Setting-Participant-Ends-Act-Key-Instrument-Norm-Genre. This model can be used to understand the cultural context of an utterance based on the eight components of the cultural context provided in the model. *Setting* is the place and time (scene) where an act of speech occurs. *Participant* is the speakers and the hearers who participate in uttering the speech act. *Ends* refers to the purpose or the outcomes for committing the speech act. *Act* is the message form and message content that are tightly interdependent. Both are the focus of the syntactic structure of the speech act. *Key* provides the tone or manner in which an act is performed. *Instrument* is the form of speech and channels that can joined together to complete the speech act, for example, with the register or the dialects. *Norm* is the rules that influence the interaction and interpretation of the speech act. Then *Genre* is the type or the categories of the speech events. An example of Hymes S-P-E-A-K-I-N-G model usage can be seen from the analysis taken from Rahmawati's research on *Crazy Rich Asian* film (2021)

Michael: "Sorry, got stuck in a meeting."

Astrid: "It's okay, I get it."

Table 1

Setting	Situation	In the evening, at the bedroom when Michael comes closer to Astrid the situation is romantic.
Participant	Speaker	Michael
	Addressee	Astrid
Ends	Purpose	To apologize and explain why he come home late.
Act	Content	The conversation starts when Michael approaches Astrid in the bedroom after shower and continues talk about Collin's wedding.
Key Instrument		He speaks relax while walking into the room Oral
Norm	Interaction	Michael apologizes to Astrid
Genre		Casual Communication

Film

Not only in real-life interaction, illocutionary act can also be analyzed in literature such as movies/films because the dialogues presented there are still similar to the dialogues of our daily lives. Lorimer (1991:506) states that films can record culture and deal with social or political issues and other aspects of society to capture relationships that are difficult to communicate in other ways.

Previous Related Studies

There are six studies that the researcher used as references. The first research was conducted by Ramayanti and Marlina (2018) which identified the types of illocutionary acts in the *Tangled* movie using Yule's (1996) theory and the dominant type of illocutionary act used in the movie. The second research is made by Sembiring and Ambalegin (2019) with the title *Illocutionary Acts on Aladdin Movie 2019*. The research analyzes types of illocutionary acts in the Aladdin movie and the function of illocutionary itself. In analyzing the data, Sembiring and Ambalegin used the theory proposed by Austin (1962) and Searle (1985). Then the third research was conducted by Rahmawati (2021) with the title *An Analysis of Expressive Speech Acts Used in Crazy Rich Asian Movie*. This research analyzes the type of expressive speech acts in the movie using Searle's (1985) theory. Then Rahmawati describes the expressive speech acts using Hymes S-P-E-A-K-I-N-G model. The fourth research was conducted by Sari et al. (2021) with the title *Illocutionary Acts Found in Sonic, The Hedgehog Movie*. The research uses Searle's (1985) theory to identify the types of illocutionary acts and Leech's (1980) to analyze the implied meaning of the illocutionary acts. The fifth research was conducted by Rahayu et al. (2018) with the title *Illocutionary Act in The Main Characters'*

Utterances in Mirror Mirror Movie. The research identified the type of illocutionary acts uttered by the main characters using Searle's (1985) theory and analyzed its contexts using the Hymes S-P-E-A-K-I-N-G model. Then the sixth research conducted by Hastuti et. al. (2021) with the title *Illocutionary Acts Uttered by The Main Character in Fear of Rain Movie: Pragmatic Approach*, used Searle's theory (1985) to analyze the type of illocutionary act. These previous studies would help the present study as the example of how the relevant theories are used which are the type of illocutionary act by Searle (1985) and Hymes S-P-E-A-K-I-N-G model (2001). The difference is that the present study would analyze a different film and discuss how the findings will define the characters' roles, personalities, or goals.

METHOD

A qualitative approach was used in this research to interpret the researcher's understanding of the illocutionary acts uttered in the *Everything Everywhere All At Once* film. This is in line with what Creswell (2009) stated that qualitative research is a form of interpretive inquiry where researchers interpret what they understand. Therefore, this approach was appropriate for this study as it helped the researcher identify the category of the illocutionary acts along with their context.

The sampling in this research was purposive sampling. Purposeful sampling focuses on selecting cases full of information that will shed light on the research question (Patton, 2002). The research aimed to only find the dialogue containing illocutionary acts in the *Everything Everywhere All at Once* film.

In this research, the data were documents in the form of the film and its transcripts which were taken from the

scriptslug.com website. In collecting the data, the research followed the steps below:

1. Watched the *Everything Everywhere All at Once* film

The film is downloaded from the internet. The duration of the film is 139 minutes. The film tells about how the main character, Evelyn Wang, saves the multiverse from Jobu Tupaki. The film is watched to obtain a good understanding of the situation or contexts that surround the illocutionary acts in the film.

2. Read the *Everything Everywhere All at Once* film's transcript

The transcript of the film was taken from the scriptslug.com website. The transcript contains the scenes and dialogues of the film. This step is conducted to make sure that the researcher did not write the illocutionary act incorrectly.

3. Collected the illocutionary acts

The research collected the illocutionary acts that are uttered in the dialogues of the film.

With regard to data analysis, the collected data were analyzed by following the steps as follows:

1. Categorizing the illocutionary acts from the film

The research categorizes illocutionary acts into five types using theories from Searle (1985 & 2005) on the types of illocutionary acts: declarative, assertive, expressive, directive, and commissive.

2. Analyzing the context of illocutionary acts in the film

The research analyzed the illocutionary acts by using theories from Searle (1985).

Further, this research also analyzed the context of illocutionary acts that are uttered by the characters in the film by using the Hymes S-P-E-A-K-I-N-G model.

3. Interpreting the findings

After the data were analyzed, they were interpreted by using relevant theoretical frameworks and discussed with related previous studies.

4. Drawing the conclusion

After interpreting the findings, the final step was to conclude all findings.

FINDINGS AND DISCUSSION

This part consists of three parts. The first part is the occurrences number of the findings on each type of illocutionary act found in this present study. The second part is the context of the occurred types' example using Hymes' S-P-E-A-K-I-N-G model as proof of how the types of the illocutionary act are decided. The third part is the discussion of the findings in which their meanings were seen through relevant theories and previous studies.

Types of Illocutionary Act

In this study, it was revealed that there were four out of five types of illocutionary acts which include assertive, directive, expressive, and commissive respectively. (See table 2).

The following table shows the amount and percentage of each type of illocutionary act found in the *Everything Everywhere All at Once* film's script.

Table 2

The number of occurrences on the types of illocutionary acts found in the film.

Num.	Types of the Illocutionary Act	Number of occurrences found
1.	Assertive	526
2.	Commissive	30
3.	Directive	444
4.	Declarative	0
5.	Expressive	69
	Total	1.069

The Context of the Illocutionary Act

1. Assertive

Assertive as has been defined by Searle (2005) is one type of illocutionary act which is used to express a belief in the truth of a proposition. There are 526 occurrences of this type found in the script. The following example of the type, taken from the script, can be seen in E1.

E1. Joy: "I know... I just don't know how to be any f*ck*ng clearer. It's like she can choose: Either you come to the party with me, and Gong Gong is eternally ashamed, until he forgets it all and then he dies. OR you don't come with me. and then he still dies. What?!"
Evelyn: "What are you saying?"
Joy: "That was a joke."

Table 3
(00:08:58 – 00:09:13)

Setting	In the morning, at the Laundromat when Joy is talking to Becky while Evelyn and Waymond are busy in the background
Participant	Joy (Speaker) Becky (Hearer) Evelyn (Hearer) Waymond (Hearer)
Ends Act	To assure Evelyn that Joy's expressed frustration is a joke. Joy is frustrated about how to act the right way for Gong Gong's party and then expresses it to Becky. However, her frustration got heard by Evelyn who then gave Joy a horrified look and asked Joy to clarify about what she just said.
Key	Joy speaks angrily in her frustration then calms down when she claimed that her frustration is just a joke.
Instrument	Oral
Norm	Joy claimed that the frustration she just expressed was a joke to Evelyn.
Genre	Casual Communication

*Adapted from Hymes (2001)

The utterance "That was a joke." is categorized as assertive since it is used as an assertion by Joy to assure Evelyn that her expressed frustration is a joke. According to Searle (1985), assuring is one of the assertive types. This is in line with the research conducted by Hastuti et. al. (2021) that assertive is used to state something that the speaker believes is true to make sure there is no misunderstanding. This can be strengthened with the Hymes' model. The setting of the dialogue occurred in the morning inside the Laundromat where Joy is having a conversation with Becky while Evelyn and Waymond work at the same place. Joy expressed her frustration about Gong Gong in an angry tone and it got heard by Evelyn who responded by giving a horrible look (surprised) to Joy and asking Joy to explain her statement before. In a short time, Joy uses a calmer tone to assure Evelyn that her frustration is a joke.

II. Commissive

According to Searle (2005), commissive is an illocutionary act which is used to commit the speaker to doing things. This study discovered 30 occurrences of this type of illocutionary act. The following example of this type can be seen in E2.

E2. Alpha Waymond: *"The moment you are situated in your meeting, follow these instructions, but remember: no one can know. Don't even talk to me about this because I won't remember."*

Evelyn: *"But I-"*

Alpha Waymond shushes her and places a hand gently on Evelyn's mouth

Alpha Waymond's phone rang a notification. Then he closes the umbrella, shoves everything into his bag, and strikes a natural pose.

Alpha Waymond: *"Talk to you soon."*

Table 4
(00:15:21) – (00:15:47)

Setting	At the elevator inside the tax office when Alpha Waymond is talking to Evelyn. Gong Gong is in there with them while not listening due to his inability to speak English.
Participant	Alpha Waymond (Speaker & Hearer) Evelyn (Speaker & Hearer) Gong Gong (Hearer)
Ends Act	To promise Evelyn that Alpha Waymond will talk to her soon. Alpha Waymond gives an instruction to Evelyn in a hurry. Then when Evelyn is about to talk, Alpha Waymond stops her. After that, Alpha Waymond promises that he will talk to Evelyn soon.
Key	Using a low volume, Alpha Waymond is giving an instruction to Evelyn in a hurry. Alpha Waymond then shuts Evelyn using his hands before promising that he will talk to her soon in a calm tone.
Instrument	Oral
Norm	Alpha Waymond is promising that he will talk to Evelyn soon.
Genre	Casual Communication

*Adapted from Hymes (2001)

"Talk to you soon." is categorized as commissive since it is used by the speaker to commit the action that would be done in the future. The utterance itself is an act of promising because Searle stated that a promising act involves an obligation to carry out the future (soon) action (talk) that the speaker put on himself. A character in the film analyzed by Rahayu et al. (2018), also performs an act of promising with the utterance "Just let me go. I swear you'll never see me again." to commit an action: the speaker would not appear to the hearer in the future. The Hymes' model shows that the setting of the dialogue occurred at the elevator inside the tax office. Alpha Waymond gives an instruction to Evelyn using a low volume in a hurry. Then Evelyn got shut by

Alpha Waymond with his hand when she tried to talk. After that, Alpha Waymond's phone rang a notification and he promised that he would talk to Evelyn soon.

III. Directive

Directive is one type of illocutionary act which is used to make someone else do something (Searle, 2005). The researcher found 444 occurrences of this type in the film's script. The example of this type is shown in E3.

E3. **Deirdre is wearing her own modified Bluetooth headsets. She picks up a Post-it note and staples it to her forehead. The headsets turn GREEN.**
 Evelyn: *"What's she doing?"*
 Alpha Waymond: *"Verse jumping. Run!"*

Table 5
 (00:38:06) – (00:38:10)

Setting	At one of the offices' rooms inside the tax office when Evelyn asks Alpha Waymond about what Deirdre, who is in the same room as them, is doing.
Participant	Alpha Waymond (Speaker & Hearer) Evelyn (Speaker & Hearer) Deirdre (Hearer)
Ends	To ask Alpha Waymond to tell what action that Deirdre did.
Act	Evelyn asks Alpha Waymond about the action Deirdre just did.
Key	Evelyn panicked when asking a question to Alpha Waymond.
Instrument	Oral
Norm	Evelyn is asking Alpha Waymond to tell her what Deirdre is doing.
Genre	Casual Communication

*Adapted from Hymes (2001)

The utterance "What's she doing?" is one of the types of directive that is asking because the speaker is giving a question to the hearer. Questions attempt to get the hearer to perform a speech act in a form that is already determined by the propositional content of the question (Searle, 1985). This kind of illocutionary act could also be found in research conducted by Hastuti et al. (2021), where the utterance "Dad, who is that?" is used to ask an information about a person from the hearer. It attempts to get the hearer to give the information that the speaker needs. Hymes' model shows that the dialogue is set inside one of the rooms in the tax office. When Deirdre staples a Post-it note to her forehead, the modified Bluetooth headset changes colour. Evelyn who saw Deirdre's action then asks Alpha Waymond about the specific action that Deirdre has done while Evelyn herself is panicking.

IV. Declarative

Yule (1996) defines declarative as one type of illocutionary act that could change the

world. The researcher did not find any utterances identified as declarative in the film's script.

V. Expressive

The utterance to express the psychological state of the speaker could be identified as expressive illocutionary act (Yule, 1996). There are 69 occurrences of this type found in the film's script with one of the examples can be seen in E4.

E4. *Deirdre: "Do you see these? You don't get one of these unless you've seen a lot of b*llsh*t."*
Deirdre: "Excuse my French."
Deirdre: "Now you may only see a pile of boring forms and numbers, but I see a story. With nothing but a stack of receipts, I can trace the ups and downs of your lives and it doesn't look good. It does not... look... good."
 Evelyn: *"But..."*

Waymond: “Sorry, my wife confuses her hobbies for businesses. An honest mistake.”

The utterance “Sorry, my wife confuses her hobbies for businesses.” is categorized as expressive due to its usage as an apology by Waymond to apologize to Deirdre that Evelyn is confusing her hobbies for businesses. Apologizing is one of the expressive types (Searle, 1985). Rahmawati’s (2021) research also shows that the word “sorry” is indicated as an apology. Hymes’ model shows how the

apology occurred. The setting of dialogue takes place at the tax office where Deirdre is having a conversation with Evelyn, Waymond, and Gong Gong about their tax situation. Deirdre explained how bad Evelyn’s situation was using a calm and firm tone. Evelyn, who heard Deirdre’s explanations, tried to argue with a trembling tone. Hearing Evelyn’s voice, Waymond interrupts by apologizing to Deirdre on Evelyn’s behalf. He explained that Evelyn is confusing her hobbies for businesses in a calm tone.

Table 6
(00:20:27) – (00:21:10)

Setting	At the tax office when Deirdre is talking to Evelyn while Waymond and Gong Gong listening to them.
Participant	Deirdre (Speaker & Hearer) Evelyn (Speaker & Hearer) Waymond (Speaker & Hearer) Gong Gong (Hearer)
Ends	To apologize for how Evelyn confuses her hobbies for business from Evelyn’s situation that is seen on her receipts.
Act	Deirdre explained how bad Evelyn’s situation was from her receipts that were gathered on the desk. When Evelyn is about to argue, Waymond interrupts to apologize on Evelyn’s behalf.
Key	Deirdre explained in a calm but firm tone to show how bad Evelyn’s situation was. Evelyn then about to argue with a trembling voice, until Waymond, who heard Evelyn’s trembling voice, hurriedly interrupted to apologize in a calm tone.
Instrument	Oral
Norm	Waymond apologizes that Evelyn is confusing her hobbies for businesses to Deirdre.
Genre	Semi-formal Communication

*Adapted from Hymes (2001)

Discussions

This part discussed how the findings could show the role or personality of the characters in the film. The characters included in this part are the eight characters who utter the illocutionary act the most. Since Evelyn’s multiverse counterparts share memories and each of their behaviour relates directly to Evelyn, the researcher decides to keep Evelyn’s multiverse versions of dialogue as one with the main Evelyn.

1. Evelyn Wang

Evelyn is the mother of Wang’s family consisting of her husband Waymond, her daughter Joy, and her father Gong Gong. Through the findings, it was revealed that Evelyn has the most uttered illocutionary acts with 386 in total as it could be seen in Table 7.

Table 7
The number of occurrences of illocutionary acts.

No.	Name	Number of Occurrences
1.	Evelyn	386
2.	Waymond	171
3.	Alpha Waymond	141
4.	Jobu Tupaki	102
5.	Joy	91
6.	Mrs. Deirdre	62
7.	Alpha Gong Gong	41
8.	Gong Gong	23

From this, it can be concluded that Evelyn is the main character of the film. In her Types of Illocutionary Act data, assertive type becomes her domain use in her utterances throughout the film. According to Searle (1985), assertive is the type that is uttered to express the speaker's belief of the truth. In the film, Evelyn openly states and informs things that happened through her surroundings. The example can be seen in E5.

E5. *Becky: "Hi, Evelyn- Mrs. Wang!"*
Joy: "Hey Mom."
Evelyn: "I only cook enough food for three people. Now I'll have to cook more."
 (00:03:48) - (00:03:55)

The same could be said for other characters who have similar behaviour on their data regarding the number of assertive and directive.

2. Waymond Wang

Waymond is Evelyn's husband. His number of the uttered illocutionary act takes second place which means that he is the second main character of the film. Waymond has two types of illocutionary acts that he mostly used which were assertive and directive. Since the number of the occurrences was smaller than Evelyn in the Wang family, it means that aside from being the second main character, Waymond also has the second control in the Wang family.

Another interesting data about Waymond shows in the data of the number of uttered expressive types on Table 8.

Table 8

The number of expressive speech act occurrences.

No.	Name	Number of Occurrences
1.	Evelyn	12
2.	Waymond	15
3.	Alpha Waymond	7
4.	Jobu Tupaki	10
5.	Joy	12
6.	Mrs. Deirdre	6
7.	Alpha Gong Gong	2
8.	Gong Gong	0

Evelyn, despite being the main character, has a lower number of expressive speech acts than Waymond. It shows that Waymond is the most honest in expressing his psychological state or uses more feelings in facing certain situations. To show the comparison with Evelyn, E6 (same dialogue as E4) could be analyzed.

E6. *Deirdre: "Do you see these? You don't get one of these unless you've seen a lot of b*llsh*t."*
Deirdre: "Excuse my French."
Deirdre: "Now you may only see a pile of boring forms and numbers, but I see a story. With nothing but a stack of receipts, I can trace the ups and downs of your lives and it doesn't look good. It does not... look... good."
Evelyn: "But..."
Waymond: "Sorry, my wife confuses her hobbies for businesses. An honest mistake."
 (00:20:27) - (00:21:10)

is, Evelyn tried to give more explanation while Waymond stops her and then chooses to apologize to Mrs. Deirdre.

3. Alpha Waymond

Alpha Waymond is the Waymond from another multiverse, namely the Alphaverse. His uttered illocutionary act number takes third place after Evelyn and Waymond. In the film, he stated his arrival in Evelyn's universe in this dialogue in E7.

E7. *Alpha Waymond: "This is the Alphaverse's mission: To take us back to how its supposed to be. But that begins with finding the one who can stand up to Jobu's perverse shroud of chaos."*
 (00:37:23) - (00:37:36)

This statement is the reason why his assertive speech act consists of information regarding the events that happened in Alphaverse which can be seen in example E8.

In the dialogue above, when Mrs. Deirdre states how her tax problem situation

E8. Alpha Waymond: **"Cream cheese... Ohhhhhh. In my universe, the cattle were killed off. One of the many things we've lost in our war against Jobu."**
(00:48:42) - (00:48:54)

Then his uttered directive speech act is mostly used to direct Evelyn whom he believe could help him in saving the multiverse which can be seen from E9.

E9. Alpha Waymond: **"Evelyn! Jump to another combat universe. Try peeing yourself, it's always a good jumping pad."**
(00:52:27) - (00:52:31)

4. Jobu Tupaki

Jobu Tupaki is Evelyn's daughter, Joy, from another multiverse. She is also the main antagonist of the film who stated her belief in the E10.

E10. Jobu: **"It feels nice doesn't it? If nothing matters, then all of the pain and guilt that you have for making nothing of your life, it goes away too."**
(01:01:14) - (01:01:30)

There are a lot of other assertives that talk about this kind of belief which makes her assertives mainly talk about it.

Her intention there is to look for Evelyn, hoping that Evelyn could convince her that there is a better way to solve her problems which can be seen in E11.

E11. Jobu: **"I've been trapped like this for so long. Experiencing everything. A part of me hoped you'd see something I didn't. That you would convince me there was another way."**
Evelyn: **"What are you talking about?"**

Jobu: **"You know why I actually built the bagel? It wasn't to destroy everything. It was to destroy myself. I wanted to see if I went in, would I die. Like actually die."**
*Jobu takes her hand.

Jobu: **"At least this way I don't have to do it alone."**
(01:41:47) - (01:42:40)

This makes most of her directives in the film to direct Evelyn to go or join with her plan while hoping that Evelyn could find another solution through this process which fortunately succeeds at the end of the film.

5. Joy

Joy is the daughter of Evelyn and Waymond. She can be seen in the film that she did not have a close relationship with her family due to her different lifestyle. One of them is Joy's choice to be a lesbian and the other can be seen in E12.

E12. Evelyn: **"And you never call me even though we have family plan and it's FREE."**

Joy: **"What?"**

Evelyn: **"You only visit when you need something, and you got a tattoo, and I don't care if it's supposed to represent our family, you know I hate tattoos. And of all of the places I could be, why would I want to be here with you? Yes, you are right. It doesn't make sense."**

(02:05:39) - (02:06:01)

What is interesting about Joy's type of illocutionary act data is that she (along with Alpha Gong Gong and Gong Gong) used more directives than assertives as can be seen in Table 9.

Table 9

The number of assertive and directive speech act occurrences.

No.	Name	Number of Occurrences	Assertives	Number of Occurrences	Directives
1.	Evelyn	181		172	
2.	Waymond	76		76	
3.	Alpha Waymond	73		54	
4.	Jobu Tupaki	57		34	
5.	Joy	27		48	
6.	Mrs. Deirdre	30		25	
7.	Alpha Gong Gong	17		20	
8.	Gong Gong	7		15	

This could happen because Joy's goal is to get her family (especially Evelyn) to accept her (and her girlfriend) as she is. An example

of Joy's effort in reaching this goal can be seen in E13.

E13. Joy: *"We've been together for three years, don't you think Gong Gong would wanna know?"*

Evelyn: *"Let him enjoy his party tonight."*

Joy: *"You think Becky is gonna get through the whole party without introducing herself to Gong Gong? Have you met Becky?"*

(00:06:23) - (00:06:34)

This could mean that Joy is more focused on achieving her goal rather than giving information or stating the situation of her surroundings.

6. Mrs. Deirdre

Mrs. Deirdre is one of the characters in the film that is included by the researcher despite not being in the Wang family due to her close relationship with the main character (Evelyn). She became close with Evelyn because of their involvement in the Wang's tax problem. As the worker, Mrs. Deirdre mostly used her assertives and directives to give information and solutions regarding the tax problem which can be seen in E14. and E15.

E14. Deirdre: *"Look, I'm sure you have a lot on your mind, but I cannot imagine anything mattering more than the conversation we are now having concerning your tax liability. Need I remind you there is a lien on your property? Repossession is well within our rights."*

(00:20:01) - (00:20:20)

E15. Deirdre: *"You will have until I leave the office tonight to bring everything in. 6pm. Last chance."*

(00:24:18) - (00:24:29)

7. Alpha Gong Gong

Alpha Gong Gong is Evelyn's father, Gong Gong, who came from the Alphaverse. Coming from the same multiverse as Alpha Waymond, Alpha Gong Gong's mission is more or less the same with the exception that he did not trust Evelyn more than Alpha Waymond did. At first, he tries to direct Evelyn to kill Jobu Tupaki (who is in the form of Joy at the moment), but then he gets betrayed by Evelyn. After this, he prefer to command his subordinates to do his order which can be seen in E16.

E16. Alpha Gong Gong: *"Send every Jumper with a counterpart in the area. Now!"*

(01:10:30) - (01:10:35)

Alpha Gong Gong has the same behavior in his data as Joy and Gong Gong that he used more directive than assertive. This behavior could happen because he did not need to give information and the situation of the Alphaverse to Evelyn since Alpha Waymond already met Evelyn first and done that which one of the examples can be seen from E7. This is why he focused more on completing his mission by directing Evelyn and commanding his subordinates.

8. Gong Gong

Gong Gong is Evelyn's father who is old and cannot move without the help of a stick, wheeling chair, or other walking supports. Then he also could not speak English like the rest of the characters in the film. This situation that he has makes him use more directive than assertive to ask for help like in E17 and for translations in E18.

E17. Gong Gong: *"Where is breakfast? Quickly, food!"*

(00:09:31) - (00:09:35)

E18. Gong Gong: *"Let me talk to her. Translate for me."*

(00:24:18) - (00:24:23)

Unlike other characters included in this discussion, he is the only one who did not utter expressive speech acts.

CONCLUSION

In identifying the type of illocutionary act in the data, the researcher used Searle's (1985 & 2005) theory and Hymes S-P-E-A-K-I-N-G model as the model could help the researcher in finding the context in the utterances to serve as the proof on how the type is identified. The researcher has found four out of five types of illocutionary acts in the film *Everything Everywhere All at Once*. The dominant type used in this film is assertive with 526 occurrences. In the second place, the researcher found 444 occurrences identified as directive. Following them are the expressive type with 69 occurrences and the commissive type with 30 occurrences. Unfortunately, the researcher did not find any declarative type in the film.

From the discussions, the researcher found that the number and the context of the data are influenced by the role, goals, or personalities of the characters such as how Evelyn's role and personality in the film influenced her number of illocutionary acts occurrences and Alpha Waymond's goal influenced the main context of his illocutionary acts.

The researcher hopes the result of the research could help readers and future researchers in identifying illocutionary acts in films.

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