Forms and Functions of Illocutionary Acts in a Collection of Short Films on the *Mata Pena* YouTube Channel

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ABSTRACT

This research describes the forms and functions of illocutionary acts in a collection of short films presented on the "Mata Pena" YouTube channel. The method used in this research is a descriptive qualitative approach. Data were collected through observation and note-taking. The data in this study consist of utterances from short films that contain the values of illocutionary acts on the "Mata Pena" YouTube channel. This research employs a Pragmatics approach. The results of this study indicate that out of the 29 illocutionary act data analyzed, the most dominant forms are directives with 16 data points, followed by assertives with 5 data points, expressives with 5 data points, and commissives with 3 data points. In contrast, no data for the declarative form of illocutionary acts were found in this study. Meanwhile, in terms of function, the most frequent illocutionary acts are competitive with 11 data points, followed by cooperative with 7 data points, convivial with 9 data points, and conflicting with only 2 data points.

Keyword: *illocutionary acts, short films, YouTube, Mata Pena, forms, functions*

1. INTRODUCTION

Language is a means of communication used by humans to facilitate interaction, share knowledge, and understand each other. According to Mailani *et al*., language is the most effective tool for conveying messages, thoughts, feelings, and objectives to others, enabling cooperation among people [1]. The use of language, either spoken or written, by a speaker or writer to convey a message can be referred to as an utterance [2]. In discussing the meaning or intent of an utterance delivered by a speaker, one of the pragmatic studies used is known as speech acts [3]-[4].

Speech acts encompass the analysis of language and meaning in its usage context, considering aspects such as specific goals and meanings that can influence or impact the listener [5]. According to Searle [6], speech acts consist of three components: 1) locutionary acts (the act of saying something), 2) illocutionary acts (the act performed in saying something), and 3) perlocutionary acts (the act performed by saying something). Among these components, illocutionary acts are the most interesting to discuss. This is because illocutionary acts include aspects of communication that help achieve the actual meaning and understand the effect of the language used by the speaker on the listener.

Illocutionary acts, one type of speech act, refer to the actions performed by the speaker when saying something, such as commanding, promising, or apologizing. According to Saifudin, illocution is the action performed by the speaker when using utterances to achieve specific goals, such as stating, requesting, or commanding, where the utterances

can have certain effects on the listener [7]. Searle proposed the idea of illocutionary acts, which are divided into five types: assertives, directives, expressives, commissives, and declaratives [6]. Understanding these five categories helps in a deeper analysis of various speech acts occurring in language communication.

According to Leech, illocutionary acts are not only related to the form of the words spoken but also involve specific functions or purposes classified into four parts: 1) Competitive is a negative function of illocution with the aim of reducing harmony or lacking politeness. Competitive illocution competes with social goals, such as commanding, requesting, demanding, and begging. 2) Convivial is a positive function of illocution that prioritizes politeness, such as offering, inviting, greeting, complimenting, thanking, and congratulating. 3) Collaborative is an illocution that disregards social goals or is considered neutral towards social goals. In other words, the message or action in communication aligns with social norms, such as stating, reporting, announcing, and teaching. 4) Conflictive is a function of illocution that opposes social goals and causes anger. Conflictive illocution involves the use of harsh words that can trigger negative reactions from the listener, such as threatening, accusing, cursing, and scolding [6].

Currently, there is a lot of discussion among researchers about speech acts in the context of short film dialogues. A short film is an audiovisual production that is shorter in duration than a feature film. According to Setiono & Riwinoto, short films have a duration of between 1 to 30 minutes, in line with international festival standards [8]. Short film production is not only limited to television or film festivals but also extends to social media platforms like YouTube. YouTube is a website that uses the internet to provide services where people can upload or broadcast videos and animations for many to enjoy [9], such as on a YouTube Channel. The YouTube channel "Mata Pena" is one platform that features various short films with diverse themes. These short films often portray everyday life situations filled with authentic and natural verbal interactions. The YouTube channel showcases short films depicting the life of the Madurese community, specifically on the island of Madura in the village of Plenggien, Kedungdung sub-district, Sampang district [10], which is rich for pragmatic analysis, especially in identifying the forms and functions of illocutionary acts.

Based on this, the author is interested in studying the illocutionary acts that occur in the utterances between characters in the short films on the "Mata Pena" YouTube Channel. The goal is to describe the forms and functions of illocutionary acts performed by the actors in these short films. This research is expected to be beneficial in understanding the intentions behind someone's speech, thus facilitating effective and efficient communication.

Previous research relevant to this research has been conducted by several parties as follows. First, Putri examines the Illocutionary Speech Acts in the Film *Ada Apa Dengan Cinta 2* [11]. The aim of this research was to describe, analyze, and interpret illocutionary acts and how they are expressed in that film. The results identified 106 utterances classified as illocutionary acts, with 15 assertive, 20 directive, 4 commissive, and 13 expressive acts. Second, Frandika and Idawati aimed to identify the forms and types of illocutionary acts in the short film *Tilik* [3]. The analysis found two types of data: the forms of illocutionary acts identified were declarative, imperative, and interrogative; the types of illocutionary acts identified were assertive, directive, commissive, expressive, and declarative. Third, Nurhabibah aimed to identify the types of illocutionary acts in the short film *CAPCIPTOP* [12]. The study concluded that the forms of illocutionary acts found in the short film were assertive, directive, commissive, expressive, and declarative. Fourth, Rachim aimed to describe the types and functions of illocutionary acts in the dialogue of the short film *Evakuasi Mama Emola* [2]. The results showed three types of illocutionary acts: assertive acts functioning to state, boast, and inform; directive acts functioning to suggest, command, advise, and plead; declarative acts functioning to permit, reject, and ostracize. Fifth, Nafisah & Nasaruddin aimed to reveal a new phenomenon where the traditional Tengka culture is no longer passed down through oral traditions but has shifted to the *Mata Pena* YouTube account [13]. This study found that the moral messages on the *Mata Pena* YouTube account lean towards human values such as the sacredness of "guruh tolang" as a symbol of luck and blessing, respecting parents without waiting to be rich, and the importance of not arguing right and wrong among siblings. Sixth, Miskiyah aimed to identify forms of politeness principles in short films on the *Mata Pena* YouTube channel [14]. The results included: 5 instances of conversations reflecting the maxim of wisdom, 3 instances of the maxim of generosity in conversations and quotations, 4 instances of the maxim of praise, 3 instances of the maxim of modesty, 4 instances of the maxim of agreement, and 2 instances of the maxim of sympathy.

Based on the aforementioned points, it can be concluded that research on illocutionary acts consists of both their forms and functions. Particularly, the research focuses on the forms and functions of illocutionary acts on the *Mata Pena* YouTube channel. Therefore, the author is interested in studying these short films. The research questions for

this study are: What are the forms of illocutionary acts in the short films on the *Mata Pena* YouTube channel, and what are the functions of illocutionary acts in these short films? The aim of this research is to describe the forms and functions of illocutionary acts in the collection of short films on the *Mata Pena* YouTube channel.

2. RESEARCH METHODS

This research is qualitative with a focus on sociopragmatic studies. As stated by Rusandi & Muhammad Rusli, qualitative descriptive research is a type of research that describes the subject matter using strategies within it [15]. Data were collected through observation and note-taking. The data in this study consist of utterances from short films that contain the values of illocutionary acts on the *Mata Pena* YouTube channel. This research employs a Pragmatics approach. The data sources for this research are obtained from several short films on the *Mata Pena* channel. The selected titles include "Siasat Pilkadès 1" and "Siasat Pilkadès 2."

The methods used to collect data include observing, note-taking, and classifying. First is observation. While observing the two selected short films, the researcher will take notes. The note-taking technique is used to create structured and systematic records of important details from each observed short film. Next is the transcription technique. Transcription of research data is the process of converting audio conversations or utterances from the two short films on the *Mata Pena* YouTube channel into written text that can be analyzed.

3. RESULTS AND DISCUSSION

Based on the analysis of the short films on the "Mata Pena" YouTube channel, this research investigates the forms and functions of illocutionary acts in two films, "Siasat Pilkades 1" and "Siasat Pilkades 2". The study aims to describe the forms and functions of illocutionary acts in the dialogues and interactions of the characters, as well as the possible social implications. The results show that out of 29 illocutionary acts analyzed, the dominant form is directive (16 instances), followed by assertive (5 instances), expressive (5 instances), and commissive (3 instances). Declarative forms were not found at all in these short films. The following details the forms and functions of the illocutionary acts identified.

3.1 Forms of Illocutionary Acts in the Collection of Short Films on the *Mata Pena* YouTube Channel

A. Assertive Illocutionary Acts
Assertive illocutionary acts are those that assert a truth, binding the speaker to the truth of the utterance, containing information and facts that can be verified. Examples of assertive utterances include statements, acknowledgments, and reports aimed at convincing the listener of the truth of the information conveyed. Below are representative data of assertive illocutionary acts.

[Data P1FI] [01]
Jeppar: "Iyâ mon kalèbunna dhibiʹ taʹ alanglang engkoʹ acallona kaʹ Mat, kèng engkoʹ dhibiʹ sèh kabetèr" (Yes, if the village head does not prohibit me from running for the village head position, but I am the one who is worried).

In the above data, Jeppar explains to Mat Tinggal that the village head (kalèbun) has never forbidden or obstructed Jeppar from running for the village head position. Jeppar only has personal concerns and considerations that might affect his decision to run for the village head. This utterance is an assertive illocutionary act because the speaker clearly states his opinion about the truth of the matter. Jeppar asserts that there is no prohibition from the village head against his candidacy, and this is a fact expressed directly. The main point of the utterance is to convey information believed to be true.

[Data P2FI] [02]
Jeppar: "Benni deyyeh kaʹ Mat. Engkoʹ kabetèr polana engkoʹ dhibiʹ taʹ endiʹ bhuktè nyata ka masyarakat, taʹ perna abhângun dhisa, taʹ perna berdaya aghika dhisa sedangkan kalèbunna lah nyata ka masyarakat kaʹ Mat" (Not like that, brother Mat. I am worried because I myself have no real proof to the community, never built the village, never empowered the village, whereas the village head already has tangible proof to the community, brother Mat).

In this context, Jeppar responds to Mat Tinggal's statement by clarifying that his concern is not just about the lack of direct prohibition from the village head, but also because Jeppar feels he has no real proof to present to the community. He further explains that Jeppar is worried because he lacks sufficient experience in building the village, while the previous village head already has tangible proof of contributions to the community. This indicates that his concern is not solely related to the village head's approval, but also to his lack of leadership experience and community service. In other words, he acknowledges that success in running for the village head position does not solely depend on formal approval from the village head, but also on the actual ability and experience in leading and building the village.

The above data is classified as an assertive illocutionary act because the speaker expresses an opinion or belief to convey a truth or fact. Specifically, the speaker asserts that the view or assumption expressed by Mat Tinggal is not accurate or relevant to the actual situation. Jeppar clarifies by stating that his primary concern is not the village head's prohibition, but rather his lack of tangible proof to the community. Thus, the utterance not only conveys the speaker's subjective concern but also provides reasoned arguments to assert the truth or the existing situation. The utterance conveys a belief or view based on real facts or experiences, making it an assertive illocutionary act.

B. Directive Illocutionary Acts
Directive illocutionary acts are those intended to instruct, request, or invite the listener to perform a certain action. These acts aim to influence the listener's behavior by issuing direct commands or suggestions. Examples of directive illocutionary acts include asking for help, giving instructions, commanding, inviting, and apologizing. The following are examples of directive illocutionary acts found in the study.

[Data P5F1] [05]
Mat Tinggal: "Kèng sèngak yâh! Ghuk lagghu′ bilâ kakèh mon toju′ èkalèbunna jhe′ koloppaè mabeli copa." (Be careful! If you become the village head, don't forget to return the favor).

In this context, Mat Tinggal gives a warning or advice to Jeppar regarding his future candidacy for the village head position. Mat Tinggal stresses the importance of behaving well and appreciating others when serving as the village head. The phrase "Be careful!" indicates the seriousness of Mat Tinggal's warning, emphasizing that Jeppar should remember and repay those who support him if he becomes the village head. This warning may stem from Mat's specific expectations or his belief in Jeppar's leadership potential, as well as a desire to ensure Jeppar upholds important values such as gratitude and respect.

This utterance qualifies as a directive illocutionary act because Mat provides direct instructions or advice to Jeppar. By using "Be careful!", Mat Tinggal emphasizes the importance of the subsequent message, advising Jeppar on the significance of gratitude in leadership. The utterance aims to influence Jeppar's future behavior or actions, making it a directive illocutionary act.

[Data P7F1] [07]
Kalèbun Morlèkèh: "Iyâ mon kèng bâdâh engko′ ngamponga, benni kèng abherri′ e engko′." (Yes, if I have some, I want to ask, not to give).

In this context, Kalèbun Morlèkèh is asking Dulmawi if he has any cigarettes. This informal conversation shows Kalebun expressing his desire to ask for cigarettes from Dulmawi. By stating, "Yes, if I have some, I want to ask, not to give," Kalebun clarifies his intention to ask for cigarettes rather than offer them to Dulmawi. The utterance contains both a request and clarification, making it a directive illocutionary act.

The above phrase is categorized as a directive illocutionary act because Kalèbun Morlèkèh explicitly requests cigarettes from Dulmawi. The utterance "I want to ask" shows the primary intention is to request something from Dulmawi, making it a clear instance of a directive illocutionary act.

C. Expressive Illocutionary Acts
Expressive illocutionary acts aim to express the speaker's feelings, emotions, or subjective attitudes towards a particular situation. In the short films on the "Mata Pena" YouTube channel, expressive illocutionary acts are used to convey characters' emotions, attitudes, or reactions to various situations or conflicts. For instance, dialogues between

main characters and supporting characters can express happiness, disappointment, or fear. Below are examples of expressive illocutionary acts identified in the study.

[Data P03F1] [03]
Mat Tinggal: "Rèpot aslina Par, kalèbunna satèya bhâgus ka orèng. Apa kèng ghus mabhâghus, apa kèng lakar bhâgus ongguh, engko′ ta′ tao pastèna." (It's actually troublesome, Par. The village head is good to people. Whether it's genuinely good or just pretending, I'm not sure).

This utterance occurs in a conversation between Mat Tinggal and Jeppar discussing the village head's (Kalèbun Morlèkèh) behavior. The speaker expresses doubt or uncertainty about the true motives behind the village head's seemingly good behavior. This utterance is an expressive illocutionary act as it conveys the speaker's doubt or uncertainty about the situation or their feelings towards the village head's behavior. It does not issue a command, question, or statement intended to influence others but rather expresses subjective feelings.

[Data P11F1] [11]
Masyarakat Morlèkèh: "Iyâ ma′ ghi′ atanya jiyâ ka′ Dul? jhe′ kalèbunna orèng bhâgus." (Why still ask such things, brother Dul? The village head is a good person).

In this context, Masyarakat Morlèkèh responds to Dulmawi's inquiry about the village head's character. Masyarakat Morlèkèh expresses their belief that the village head is a good person. This utterance is an expressive illocutionary act because it conveys the speaker's subjective belief or opinion about the village head's character. The primary intention is to express a positive view rather than to issue a directive or influence Dulmawi's actions.

[Data P22F2] [22]
Masyarakat Morlèkèh: "Ce′ pèlakkah kalèbunna." (The village head is really caring).

This utterance occurs when Masyarakat Morlèkèh receives food assistance from Kalèbun Morlèkèh, the village head. In this context, Masyarakat Morlèkèh expresses gratitude and appreciation for the village head's attention. This utterance is an expressive illocutionary act because its primary purpose is to convey positive feelings and appreciation towards the village head's actions. It does not expect a particular response but simply expresses subjective positive feelings. These examples illustrate how different types of illocutionary acts are utilized in the short films on the "Mata Pena" YouTube channel to express characters' intentions, requests, and emotions.

D. Commissive Illocutionary Acts
In the short films on the "Mata Pena" YouTube channel, commissive illocutionary acts appear in various contexts. These acts involve the speaker committing themselves to perform a certain action in the future, such as making promises, commitments, or declarations of intent. The use of commissive illocutionary acts in short films can help to strengthen the plot, develop characters, and create interesting tension or conflict. They can also add emotional depth to the story, as characters' actions and promises can have significant consequences for the narrative. The following are examples of commissive illocutionary acts identified in the study.

[Data P4F1] [04]
Mat Tinggal: "Kèng ongguen Par, mon kakèh tolos nyallon engko′ pagghun bâdâ èbudina kakèh." (Seriously Par, if you run for village head, I'll still support you).

In this context, Mat Tinggal speaks to Jeppar, expressing his support for Jeppar in the village head election. This utterance is a commissive illocutionary act because Mat Tinggal makes a commitment or promise to support Jeppar if he becomes a candidate for village head. By saying these words, Mat Tinggal binds himself to act in a certain way in the future, which is to provide support to Jeppar. Thus, this utterance is classified as a commissive illocutionary act because Mat Tinggal expresses his intention to act according to his promise.

[Data P6F1] [06]
Jeppar: "Iyâ ka′ mat engko′ ta′ kèra loppa." (Yes, brother Mat, I won't forget).

This utterance is delivered by Jeppar in response to Mat Tinggal's statement, ensuring that Jeppar will not forget Mat Tinggal's contributions when Jeppar becomes the village head. This is a commissive illocutionary act because

Jeppar makes a commitment or promise to remember Mat Tinggal's contributions in the future. Jeppar uses these words to express his intention to act in accordance with his promise, thus demonstrating the characteristics of a commissive illocutionary act. Therefore, this utterance is classified as a commissive illocutionary act.

3.2 Functions of Illocutionary Acts in Short Films on the Mata Pena YouTube Channel

The functions of illocutionary acts refer to the purposes or effects that speakers aim to achieve through the use of language in social interactions. This includes how words and communicative actions are used to achieve various objectives, such as stating facts, making requests or giving instructions, expressing emotions, showing intentions, or creating harmonious or conflicting interactions. Understanding the functions of illocutionary acts is crucial for understanding human communication and the social dynamics involved. In the context of analyzing illocutionary acts in short films from the Mata Pena YouTube channel, the study identifies four main functions in character interactions: competitive (11 data), convivial (7 data), collaborative (9 data), and conflictive (2 data). The discussion of each function is outlined as follows.

A. Competitive Illocutionary Acts
Competitive illocutionary acts aim to influence the listener by competing or outperforming the interlocutor in conversation. This can be done in various ways, such as winning arguments, showing superiority, or pressuring the interlocutor. Examples of competitive illocutionary acts include challenging the opponent's opinions, belittling or criticizing their arguments, or showcasing one's own strengths or achievements to dominate the conversation. However, it is important to note that the use of competitive illocutionary acts is not always considered polite or effective in all situations and can lead to conflict or tension in communication. In the short films on the Mata Pena YouTube channel, the function of competitive illocutionary acts can enhance the plot and develop characters. The study found 17 data points of competitive functions. Some examples of competitive function data are outlined as follows.

[Data P05F1] [05]
Mat Tinggal: "Kèng sèngak yâh! Ghuk lagghu′ bilâ kakèh mon toju′ èkalèbunna jhe′ koloppaè mabeli copa." (Be careful! If you become the village head, don't forget to return the favor).

In this context, Mat Tinggal warns or advises Jeppar about his future candidacy for the village head position. Mat Tinggal's warning emphasizes the importance of good behavior and appreciation for others when serving as the village head. The utterance "Be careful!" is a competitive illocutionary act because Mat Tinggal uses authority to assert or strengthen his position in the communicative interaction with Jeppar. By issuing a warning or threat, Mat Tinggal tries to influence Jeppar's future behavior, ensuring that his favor will be remembered and appreciated by Jeppar. Thus, this utterance is a competitive illocutionary act as it reflects Mat Tinggal's effort to strengthen his position and influence the behavior of his interlocutor in a political context.

[Data P07F1] [07]
Kalèbun Morlèkèh: "Iyâ mon kèng bâdâh engko′ ngamponga, benni kèng abherri′ e engko′." (Yes, if I have some, I want to ask, not to give).

In this context, Kalèbun Morlèkèh is asking Dulmawi if he has any cigarettes. This utterance shows Kalebun's firm stance and focus on personal interests, rather than offering help to others. Thus, this utterance is a competitive illocutionary act in the context of asking because it emphasizes personal priorities and interests. These examples illustrate the various functions of illocutionary acts and how they are used to achieve specific purposes and influence character interactions in the short films on the Mata Pena YouTube channel.

B. Convivial Illocutionary Acts
The function of convivial illocutionary acts is to create a warm, friendly, and pleasant atmosphere in communicative interactions. In the short films on the "Mata Pena" YouTube channel, the convivial function can include making the atmosphere more relaxed and friendly among the characters. This can involve humorous dialogue, entertaining situations, or warm interactions between the characters. The aim is to enhance the audience's engagement with the story and its characters, creating an enjoyable and entertaining viewing experience. The data obtained for the convivial function in this study are as follows.

[Data P04F1] [04]
Mat Tinggal: "Kèng ongguen Par, mon kakèh tolos nyallon engko′ pagghun bâdâ èbudina kakèh." (Seriously Par, if you run for village head, I'll still support you).

In this context, Mat Tinggal expresses his support to Jeppar in the village head election. This utterance is a convivial illocutionary act because Mat Tinggal offers his support and loyalty to Jeppar in a warm and friendly manner. By expressing his support and loyalty, Mat Tinggal not only demonstrates his political commitment but also helps to strengthen the interpersonal relationship between him and Jeppar in a political context. Therefore, this utterance is classified as a convivial illocutionary act.

[Data P06F1] [06]
Jeppar: "Iyâ ka′ mat engko′ ta′ kèra loppa." (Yes, brother Mat, I won't forget).

This utterance is delivered by Jeppar in response to Mat Tinggal's statement, ensuring that Jeppar will not forget Mat Tinggal's contributions when Jeppar becomes the village head. This is a convivial illocutionary act because Jeppar affirms warmly and politely that he will not forget the support or help received from Mat Tinggal. By making this statement, Jeppar creates a warm and friendly atmosphere between him and Mat Tinggal, expressing sincere gratitude. This statement can foster positive feelings and strengthen the interpersonal relationship between the two characters in a potentially competitive political context. Therefore, this utterance is classified as a convivial illocutionary act.

C. Collaborative Illocutionary Acts
The function of collaborative illocutionary acts is to generate actions that involve the participation of two or more individuals to achieve a common goal or build good relationships among them. The dialogues delivered by the characters in the short films on the "Mata Pena" YouTube channel can be categorized as collaborative data because they involve interactions between two or more individuals, where their utterances convey a sense of cooperation to convey the story or message in the film. The collaborative data found in this study are as follows.

[Data P01F2] [01]
Jeppar: "Iyâ mon kalèbunna dhibi′ ta′ alanglang engko′ acallona ka′ Mat, kèng engko′ dhibi′ sèh kabetèr." (Yes, if the village head himself does not forbid me from running for village head, brother Mat, but I am the one who feels worried).

In this data, Jeppar intends to explain to Mat Tinggal that the village head has never prohibited or hindered him from running for the village head position. This utterance is a collaborative illocutionary act because Jeppar is trying to establish cooperation with Mat Tinggal. By expressing his concerns about running for village head, he indirectly invites Mat Tinggal to offer support or advice. Therefore, this utterance falls under the function of collaborative illocutionary acts.

[Data P2FI] [02]
Jeppar: "Benni deyyeh ka′ Mat. Engko′ kabetèr polana engko′ dhibi′ ta′ endi′ bhuktè nyata ka masyarakat, ta′ perna abhângun dhisa, ta′ perna berdaya aghika dhisa sedangkan kalèbunna lah nyata ka masyarakat ka′ Mat." (It's not like that, brother Mat. I am worried because I myself do not have tangible evidence to the community, have never built the village, while the village head already has tangible evidence to the community, brother Mat).

In this context, Jeppar responds to Mat Tinggal's statement by explaining that his worries are not just about the village head not directly forbidding him but also because Jeppar feels he has no tangible evidence to the community. This utterance is a collaborative illocutionary act because Jeppar is trying to open up and share his concerns with Mat Tinggal. By explaining the reasons behind his worries, Jeppar's utterance indicates an effort to collaborate with Mat Tinggal in seeking solutions or advice to overcome his uncertainties about running for village head. Thus, this utterance reflects Jeppar's attempt to collaborate with Mat Tinggal in facing the situation he is dealing with.

4. CONCLUSIONS

Based on an in-depth analysis of the collection of short films on the *Mata Pena* YouTube channel, this research examines the forms and functions of illocutionary acts in two films: "Siasat Pilkades 1" and "Siasat Pilkades 2". The aim of this study is to describe the forms and functions of illocutionary acts in the dialogues and interactions of the characters, as well as any possible social implications. The results show that out of 29 illocutionary acts analyzed, the dominant form is directive (16 instances), followed by assertive (5 instances), expressive (5 instances), and commissive (3 instances), with no declarative forms found. In terms of function, the most frequent illocutionary act is competitive (11 instances), followed by collaborative (7 instances), convivial (9 instances), and conflictive (2 instances).

In conclusion, these short films tend to prioritize commanding or directing actions (directive) and competition (competitive), while fewer acts are focused on stating facts (assertive) or obtaining commitments (commissive). Overall, the films depict social interactions that emphasize power dynamics and competition but also reflect efforts to cooperate and build relationships (collaborative). However, it is important to note that the context within short films can influence the distribution of observed illocutionary acts.

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