CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusions and suggestions of the study. The conclusions are formulated based on the findings derived from the research questions, whereas the suggestions are proposed to provide guidance for future researchers who intend to conduct similar research.

5.1 Conclusion

Based on the findings and discussion in the previous chapter, the directive speech acts performed by the two main characters, Mike and Marcus, in the action-comedy film *Bad Boys: Ride or Die* have been successfully identified and analyzed. This study found a total of 72 directive speech acts, which consist of 38 data in the form of commanding, 9 data of suggesting, 11 data of requesting, 8 data of advising, and 6 data in the form of forbidding. These directive speech acts are realized through both direct and indirect strategies, with the direct strategy being more dominant throughout the film.

The result shows that commanding is the most frequent type of directive speech act used in the film, indicating the influence of the action genre, where characters often operate under time pressure, high stakes, and urgency. The dominance of direct strategies suggests that the communication style between the characters, especially in intense and dangerous situations, prioritizes clarity and assertiveness. These strategies

are often performed with minimal politeness due to the urgency of the context, yet still maintain interpersonal dynamics that reflect camaraderie and humor, typical of the action-comedy genre.

From the pragmatic point of view, the speech acts also reflect the physical, social, linguistic, and epistemic contexts of the scenes. Mike and Marcus often switch between serious commands and humorous exchanges, balancing authority with emotional connection. Their language use not only advances the plot but also reveals their personalities and the relational power dynamics between them.

Overall, it can be concluded that the use of directive speech acts in *Bad Boys: Ride or Die* serves both functional and expressive purposes. Functionally, they help characters navigate dangerous scenarios through clear directives. Expressively, they reflect the genre's blend of action and comedy, where high-stakes situations are often laced with sarcasm, exaggerated emotion, or ironic tone. This study reinforces the idea that genre significantly shapes the form and function of directive speech acts in film dialogue.

5.2 Suggestion

Based on the findings and conclusions of this research, the writer suggests that future researchers explore directive speech acts in different genres or involve more characters to examine how context and genre influence the choice of strategies. Students of pragmatics can use this study as a reference to understand how directive

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speech acts operate within fictional media, applying theories such as Searle's classification, politeness theory, and contextual frameworks. For screenwriters and dialogue analysts, the results offer insights into how language choices shape character relationships and enhance authenticity in film dialogue, especially within the action-comedy genre. Lastly, for linguistic enthusiasts, this research encourages a deeper appreciation of how language in film reflects intention, strategy, and interaction beyond mere entertainment.

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