

Speech Acts Analysis in Barry Jenkins's Film Mufasa The Lion King

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ARTICLE INFO

Keywords: Characters, Dialog, Film, Speech Acts

Received : 5 May

Revised : 20 June

Accepted: 25 July

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ABSTRACT

Speech Acts are part of pragmatics, which are often contained in literary works, especially films. Mufasa the Lion King is one of the films that contains many speech acts, which are essential to explore the purpose of this study is to analyze the types of speech acts contained in the film Mufasa The Lion King by Barry Jenkins using George Yule's theory (1996). The research method used is descriptive qualitative which collects information from articles and books as well as data from the film Mufasa the Lion King using George Yule's theory of five types of speech acts, namely declarations, representatives, expressives, directives, and commissives. From the research that has been done, it was found that the most common type of speech acts in the film is Expressives (33.3%), and the least type of speech acts is declaration (6.7%)

INTRODUCTION

Literature has become an essential part of our lives, shaping the way we think, feel, and interpret the world around us. Through stories, poems, and plays, it reflects human experiences, cultural values, social issues, and emotional realities across different times and places. Literature allows people to explore imagination, develop empathy, and gain a deeper understanding of both themselves and others. In general, a literary work is a form of artistic and creative expression that uses language as its primary medium to convey ideas, emotions, thoughts, and experiences in a meaningful and aesthetic way. It is not only intended to inform, but also to entertain, inspire, and provoke critical thinking, often carrying implicit messages or moral values that can be interpreted differently by each reader. Literature is a form of expression that can depict the social, psychological, and historical conditions of a society (Albanjari, N. F., at all, 2024). The benefits of literature are significant in human life, both individually and socially. Literature helps individuals understand human experiences, emotions, and values more deeply, allowing readers to reflect on life and develop a broader perspective. It also plays an important role in preserving culture and tradition, as literary works often contain cultural beliefs, history, and social norms. Since literature and the other arts are highly complex cultural products, their potential for various legitimate uses is great (Easterlin, N., 2013). Based on that, a literary work was born.

A literary work, in general, is a form of artistic and creative expression that uses language as its primary medium to convey ideas, emotions, experiences, and imagination. It is not only intended to provide information but also to entertain, inspire, and offer deeper meanings about life. Through literary works, authors can reflect social realities, cultural values, and human experiences, which can be interpreted in different ways by each reader. Literature is a form of art that uses language and words to convey stories, ideas, and emotions (Asmalasari, D., 2023). Literary works begin with language, and then take on their own form, content, and meaning (Bahri, at all, 2021). Types of literary works are generally classified into three main categories: prose, poetry, and drama. Prose refers to literary works written in ordinary language without a fixed rhythmic pattern, such as novels, short stories, and essays, which mainly focus on storytelling and narration. Poetry is a form of literature that uses rhythmic, aesthetic, and often symbolic language to express emotions, ideas, and imagination in a more condensed way. Meanwhile, drama is a type of literary work written in the form of dialogue and intended to be performed on stage, such as plays or theatrical scripts. Each of these types has its own unique characteristics, but all of them function as a medium to express human experiences, thoughts, and values through language. However, Due to rapid economic growth and advancing technology, there has been a significant impact on the world of literature. One clear and common trend is the increasing number of literary works that are adapted for the screen into films, the phenomenon of adapting literary works into films (Qadriani, N., at all, 2022).

A film, in general, is a form of audiovisual art that combines moving images, sound, dialogue, music, and visual effects to tell a story or convey ideas and emotions. It is created as a medium of entertainment, communication, and artistic expression, allowing audiences to experience narratives in a visual and dynamic way. Films can represent various aspects of human life, culture, and imagination, and are typically presented through cinema, television, or digital platforms. Film is a medium for communicating with the audience. In film, information and meaning are conveyed to the audience through the visual cues presented in each scene (Zachrie, F., at all, 2024). However, Film is a communication medium that is often used to convey messages to audiences through various visual and audio elements (Abigail, M. D., at all, 2024). The benefits of film are wide-ranging in both individual and social life. Film serves as a source of entertainment, providing enjoyment and relaxation for audiences. It also functions as an educational medium, offering knowledge about history, culture, and real-life issues in an engaging and visual way. In addition, film can raise awareness of social problems and encourage critical thinking by presenting different perspectives and ideas. It also helps to develop emotional understanding and empathy, as viewers can connect with characters and their experiences. In a film, there are naturally dialogues or conversations that shape the plot, which ultimately constitute speech acts.

Speech acts are a branch of pragmatics, which is the study of how language is used in context and how meaning is interpreted in real-life communication. Within this field, speech acts focus on the idea that when people use language, they are not only saying something but also doing something through their words. In general, speech acts refer to the actions performed through speaking, such as making statements, asking questions, giving commands, making promises, or expressing feelings. This means that language functions not only to convey information but also to perform actions in social interaction. Speech acts are all kinds of actions that a speaker may perform in delivering an utterance (Wijana, I. D. P., 2021). However, according to George Yule's (1996) pragmatic theory, there are five types of speech acts, including declarations, representations, expressives, directives, and commissives. According to George Yule's (1996) theory of pragmatics, there are five types of speech acts: declarations, representations, expressives, directives, and commissives. These five types of speech acts make a film more engaging. This is also true of the film "Mufasa: The Lion King" (2024), directed by Barry Jenkins, which contains all five types of speech acts according to George Yule. The following is an example of one type of speech act:

Obasi : "Zeta!"

Eshe : "Obasi!"

Obasi : "You will keep him with the females!"

Obasi : "Tucker, how could you lose to a stray?"

When Mufasa was swept away by the floodwaters, he was separated from his parents. The current carried him far away to Tucker's territory. However, Tucker's father, Obasi, did not approve of outsiders, so to decide Mufasa's fate, Obasi suggested that Tucker and Mufasa have a race: if Mufasa won, he could

stay; if not, he would have to leave. At the end of the race, Mufasa was the winner, and Obasi ultimately allowed him to stay with them, but only with the female lions. This was confirmed when Obasi said, "You will keep him with the females!" From Obasi's conversation and actions, it can be seen that Obasi created a new situation for Mufasa, this constitutes a type of speech act known as a declaration. A declaration is a type of speech act that introduces a new situation that changes the world. Yule explains that a speaker must assume a specific institutional role in a given context for a statement to be conveyed effectively. Unlike other speech acts, declarations do not merely describe a state of affairs or express an intention they bring a new state of affairs into existence the moment they are spoken

The following are previous studies related to speech act analysis: 1) Yusanti, G., at all. 2022. Speech Act Analysis on Joe Biden's Speech about Covid-19. 2) Patni, I. A. A. T. A. 2023. Speech Act Analysis in The Lion King (2019) Film. 3) Niswati, K., at all. 2024. An Analysis OF Speech Acts In The Movie "Monte Carlo" By Thomas Bezucha. 4) Situmorang, R. M. A., at all. 2025. Power Of Partnership: Exploring Speech Acts In Movie Dialogues In Affecting Narrative And Character Development In "Bad Boys: Ride Or Die". 5) Anggraeni, N. N. 2026. A Pragmatic Analysis of Speech Acts Effects in Ada Apa Dengan Cinta? (2002).

Research on the analysis of speech acts in films has been widely conducted, using theories such as George Yule's or others; a variety of films have been studied, ranging from the latest releases to older ones. However, specifically regarding the film "Mufasa: The Lion King" as a recent release, no one has yet discussed it specifically using George Yule's theory. Therefore, the objective of this study is to analyze the five types of speech acts in Barry Jenkins' film "Mufasa: The Lion King", ranging from declarations, representations, expressives, directives, to commissives, to provide deeper insight into the film.

LITERATURE REVIEW

Speech acts are a branch of pragmatics. According to George Yule (1996) in his book, there are five types of speech acts, declarations, representations, expressives, directives, and commissives.

Declarations

The first category is declarations. Yule (1996) describes declarations as speech acts that have the unique property of changing the world simply by being uttered. Unlike other speech acts, declarations do not merely describe a state of affairs or express an intention; they bring a new state of affairs into existence the moment they are spoken. However, Yule emphasizes that for a declaration to be successfully and appropriately performed, the speaker must hold a specific institutional role and must be operating within the appropriate context. Without these preconditions, the utterance would fail to carry its declarative force. The examples Yule provides illustrate this clearly: a priest saying "I now pronounce you husband and wife" creates the legal and social bond of marriage; a referee saying "You're out!" changes the status of a player within the game; and a jury foreman announcing "We find the defendant guilty" legally establishes the guilt of the accused. In each case, the words themselves spoken by the right person in

the right context are what cause the change. Yule (1996) characterizes the direction of fit for declarations as words changing the world, meaning that the utterance itself is responsible for making reality conform to what has been said. The following is an example of dialogue from the movie "Hotel Transylvania 2" (2015) by Genndy Tartakovsky that demonstrates a declarative sentence:

Dracula : "Honey, are you okay?"

Mavis : "Yes. It's just a little harder to catch my breath since I'm pregnant."

Dracula : "Yes, well, I guess that would make it more... What?"

Dracula : "Whoo-hoo! I'm gonna be a grandpa!"

One day, Mavis invited her father, Dracula, to fly together and play hide-and-seek in the sky. While they were playing, Mavis hid behind a cloud while her father looked for her. After he found her, Mavis looked exhausted, so her father asked if everything was okay. Mavis replied that everything was a little harder since she was pregnant. This is evidenced when Mavis says, "Yes. It's just a little harder to catch my breath since I'm pregnant." This dialogue demonstrates that the type of speech act identified here is a declaration, as shown when Mavis states that she is pregnant and that everything has changed since then. Declarations are a type of speech act that brings about a change in the world simply by virtue of being uttered.

Representatives

The second category is representatives. According to Yule (1996), representatives are speech acts in which the speaker commits themselves to the truth of the proposition being expressed. In other words, when a speaker produces a representative, they are asserting that something is, to the best of their knowledge and belief, the case. This category encompasses a wide range of communicative acts, including statements of fact, assertions, descriptions, conclusions, and explanations. What unifies all of these is that the speaker is putting forward a claim about how the world is, based on their own understanding or belief system. Yule gives examples such as "The earth is flat," "Chomsky didn't write about peanuts," and "It was a warm sunny day" to illustrate representatives in action. Notably, these utterances do not have to be objectively true; what matters is that the speaker is presenting them as true from their perspective. The direction of fit in representatives is from words to the world of belief, meaning that the speaker is attempting to make their words accurately reflect their beliefs about reality. The following is an example of dialogue from the movie "The Lion King" (2019) by Roger Allers and Rob Minkoff that demonstrates a declarative sentence:

Mufasa : "As king, you need to understand that balance and respect all the creatures, from the crawling ant to the leaping antelope."

Simba : "But, Dad, don't we eat the antelope?"

Mufasa : "Yes, Simba, but let me explain. When we die, our bodies become the grass, and the antelope eat the grass. And so, we are all connected in the great Circle of Life."

One bright morning, just as the sun was rising, Simba was already awake. He tried to wake his father, but Simba's father, Mufasa, was having a hard time waking up. But eventually he woke up, because he had promised to take Simba

on a tour while explaining his duties as a king. Then they came to a topic where Mufasa said that everything must be in balance and respected even an antelope but Simba argued, But don't we eat antelopes Then Mufasa explained the food chain, as evidenced when he said, "Yes, Simba, but let me explain. When we die, our bodies become the grass, and the antelopes eat the grass. And so, we are all connected in the great Circle of Life." This demonstrates that dialogue is a type of representative speech act. Representatives are a type of speech act in which the speaker expresses a belief about the truth of a proposition. In using such speech acts, the speaker commits to the truth of what is being said, describing the world as they believe it to be. This category includes acts such as stating, asserting, concluding, and describing.

Expressives

The third category is expressives. Yule (1996) defines expressives as speech acts that communicate the speaker's psychological state, emotions, or attitudes. These acts are inherently subjective and personal in nature, as they are always oriented toward how the speaker feels rather than toward an objective state of affairs in the external world. Expressives can cover a broad emotional spectrum, including pleasure, pain, joy, sorrow, gratitude, regret, admiration, and disgust. Yule also notes an important distinction regarding the source of the feeling being expressed: while expressives are always about the speaker's experience, they can be triggered either by something the speaker themselves has done or by something the hearer has done. For instance, an apology such as "I'm really sorry!" is an expressive triggered by the speaker's own actions, whereas "Congratulations!" is an expressive that acknowledges something positive the hearer has accomplished. In both cases, the utterance conveys an emotional or evaluative stance. The direction of fit for expressives is from words to the world of feeling, meaning that the speaker is using language to articulate their internal emotional reality rather than to describe or alter the external world. The following is an example of dialogue from the movie "Inside Out" (2015) by Roger Allers dan Rob Minkoff that demonstrates a declarative sentence:

Sadness: "I'm sorry, Joy. I don't really know... I thought maybe if you, if you, I mean..."

Disgust : "Joy, we've got a stairway coming up".

Joy: "Just don't touch any other memories until we figure out what's going on."

Sadness: "OK"

One day, Sadness was observing the memory balls floating above his machine, but without realizing it, he had picked up one of the balls and touched it, causing it to turn blue. Joy immediately rushed over, grabbed the ball, and placed it back on the machine; fortunately, the ball was able to revert to its original golden-yellow color. For his actions, Sadness apologized to Joy. This was evidenced by Sadness saying, "I'm sorry, Joy. I don't really know... I thought maybe if you, if you, I mean...". This demonstrates a sad emotion in the dialogue. This is one type of speech act known as an "expressive." Expressives are speech acts that express the speaker's feelings and attitudes toward a particular situation. They reflect the speaker's psychological state and do not describe the

world or commit the speaker to the truth of a proposition. Examples of expressives include thanking, apologizing, congratulating, and showing pleasure or disappointment.

Directives

The fourth category is directives. Yule (1996) describes directives as speech acts that speakers use with the goal of getting someone else, typically the hearer to perform some action. Because directives are fundamentally oriented toward influencing the hearer's behavior, they are closely tied to the expression of the speaker's wants, needs, and desires. This category includes a range of communicative acts such as commands, orders, requests, suggestions, invitations, and instructions. Yule points out that directives can be either positive asking someone to do something or negative asking someone to refrain from doing something. Examples he provides include "Gimme a cup of coffee. Make it black," "Could you lend me a pen, please?" and "Don't touch that." These three examples also illustrate an important pragmatic dimension of directives: they can vary greatly in terms of their degree of directness and politeness. A blunt imperative like "Gimme a cup of coffee" is very direct, while "Could you lend me a pen, please?" is a much more indirect and polite way of making the same kind of request. This variation in form is closely connected to the speaker's awareness of social relationships and face concerns, which Yule discusses at length elsewhere in the same work. The direction of fit for directives is from the world to the words via the hearer, meaning that the speaker is attempting to bring about a real-world outcome through the hearer's actions, rather than simply describing or committing to a state of affairs themselves. The following is an example of dialogue from the movie "Mulan" (2020) by Niki Caro that demonstrates a declarative sentence:

Li : Mulan! Take control of yourself!
Young Mulan: (giggling)
Zhou : Mulan, listen to me very carefully, young lady!
Zhou : No!

One afternoon, Mulan was chasing a chicken that was running away. She tried to catch it, but the chicken kept running, darting from house to house, while Mulan kept chasing it, until the statue's wing on one of the houses was damaged. Mulan's mother, Li, saw this, ran out the door, and ordered Mulan to control himself. This is demonstrated by Mulan's mother saying, "Mulan! Take control of yourself!" This is a type of speech act known as a directive. According to George Yule, directives are speech acts used by speakers to get someone else to do something. They express the speaker's intention to make the hearer perform an action, and can include commands, requests, suggestions, and advice.

Commissives

The fifth and final category is commissives. Yule (1996) explains that commissives are speech acts through which the speaker commits themselves to a future course of action. Where directives seek to influence the behavior of the hearer, commissives are self-directed; they place an obligation, or at least an expressed intention, on the speaker themselves. This category includes promises, threats, refusals, pledges, vows, and offers. Yule notes that commissives can be

performed either by the speaker alone or by the speaker acting as a representative of a larger group. For example, "I'll be back" and "I'm going to get it right next time" are individual commissives, while "We will not do that" is a commissive made on behalf of a group. An important pragmatic nuance is that commissives vary in the degree of obligation they impose. A sincere promise, for instance, carries a strong social and moral commitment, while a threat, though structurally similar, operates under very different social conditions and felicity requirements. The direction of fit for commissives is from the world to the words via the speaker, meaning that the speaker is undertaking to make reality conform to what they have said through their own future actions. The following is an example of dialogue from the movie "Frozen" (2019) by Jennifer Lee dan Chris Buck that demonstrates a declarative sentence:

Anna : "Did you find the fifth spirit?"

Anna : "You are the fifth spirit. You're the bridge."

Elsa: "Well, actually, a bridge has two sides. And a mother had two daughters. We did this together. And we'll continue to do this together."

Anna : "Together"

After all those dramatic events, the problem was finally resolved. Anna was overjoyed to find out that Elsa was still alive; she rushed over to Elsa and embraced her. In the end, Elsa was the fifth spirit herself. They committed to resolving everything together. This was proven when Elsa said, "Well, actually, a bridge has two sides. And a mother had two daughters. We did this together. And we'll continue to do this together." This is a type of speech act known as a commissive. Commissives are speech acts that commit the speaker to some future action. They express the speaker's intention or promise to do something, such as promising, offering, threatening, or refusing.

METHODOLOGY

This study employs a descriptive qualitative research method, specifically analyzing dialogues from the film "Mufasa: The Lion King". A descriptive qualitative research method is an approach that aims to describe and explain a phenomenon in depth using non-numerical (qualitative) data. This method does not focus on statistical analysis, but on understanding the meanings, processes, and contexts of a particular subject or event. Data are typically collected through observations, interviews, documentation, or text analysis, and then analyzed descriptively to provide a clear and systematic understanding of the phenomenon under study. This involves compiling information from various sources, including books and journal articles. The data used consists of films, and the dialogues from these films are analyzed using George Yule's theory of speech acts, specifically declarations, representations, expressives, directives, and commissives. The findings are then presented in the form of a journal article.

RESULTS AND DISCUSSION

A speech act is a concept in pragmatics that refers to an action performed through speaking or using language. When people communicate, they do not only produce words, but also perform actions such as stating, requesting, promising, apologizing, or expressing feelings. In other words, speech acts show

that language is used not only to convey information but also to carry out actions in social interaction. Speech acts are widely found in the film Mufasa: The Lion King, which contains many examples of the five types of speech acts. The following are the results of the analysis that has been conducted.

Tabel 1

No	Speech Acts	Number	%
1.	Declarations	1	6,7%
2.	Representatives	3	20%
3.	Expressives	5	33,3%
4.	Directives	4	26,6%
5.	Commissives	2	13,3%
	Total	15	100%

Declarations

Minutes: 01:43:57



Picture 1

Dialogue:

Mufasa : "King? No. No. I'm not king. Raise your heads. I'm just... No more kings. We are all one. Please. Please. Raise your heads."

Rafiki : "But, Mufasa.....you have brought them together. You helped them see in themselves what they considered unseeable. Nothing is more-kingly."

Mufasa : No, Rafiki. I'm not king. I'm not royal blood."

Rafiki : "Don't you see, my brother? It is not what you were; it is what you have...become. The king of Milele."

After passing through various challenges starting from being chased by a white lion, betrayed by his own brother, and helping other animals, finally Mufasa arrived at the place he dreamed of and was very special, namely Milele. Mufasa was greeted by all the animals with joy while saying that Mufasa was their king. But even so, Mufasa felt that he did not deserve to be called a king, because he was not of royal descent, but Rafiki tried to convince Mufasa that he had helped other animals and he deserved to be a king. Then Rafiki said that Mufasa was their king now, this was proven by Rafiki's words, namely "Don't you see, my brother? It is not what you were; it is what you have...become. The king of Milele". From Rafiki's words, it shows that Mufasa is a king now and this is a new situation for Mufasa and the animals who live there. The dialogue shows that it is one type of speech act in the Declaration section. Declaration is the most powerful and unique type of speech act compared to other types, because declaration is able to change reality or the state of the world directly just by uttering the utterance itself. This means that as soon as the declaration is uttered by an authorized person, the real world immediately changes according to the content of the utterance.

Representatives

Minutes 09:46



Picture 2

Dialogue:

Mufasa : "Mom, what is that light way out there?"

Afia : "Oh, that's very special. Beyond the horizon, beyond the last cloud in the sky, that's a place we call Milele."

Mufasa : "Milele?"

Afia : "Mm. It means "forever."

When Mufasa explored the forest with his father and mother, they stopped at the top where they could see the whole forest. Suddenly Mufasa asked his mother what light was there, then Mufasa's mother answered with full confidence and believed that it was a very beautiful place, a fertile forest and very

special for all animals. This is shown by Mufasa's mother's words who said, "Oh, that's very special. Beyond the horizon, beyond the last cloud in the sky, that's a place we call Milele." From Mufasa's mother's dialogue, it is evident that Mufasa's mother believes that Milele is a very special place and believes that Milele is near the light. From Mufasa's mother's words, it shows that This is one type of speech act, namely Representative. Representative is a speech act in which the speaker states something that he believes to be true about the real world. In this speech act, the speaker is committed to the truth of the proposition he utters.

Expressives

Minutes 1:04:08



Picture 3

Dialogue:

Taka : "It's Sarabi, Mufasal She is the light my mother spoke of."
Mufasa : "What?"
Taka : "She's special. The most amazing female I've ever met in my life. I don't know what to say to her. You've spent your life with females. Please...tell me what to say."
Mufasa : Just talk to her. Be yourself.

When on the way to find the dream forest, namely Milele, mufasa and taka met a lioness, then finally they agreed to continue the journey together to Milele. When they were together on the journey without the lioness realizing that taka had fallen in love with her, they were together every day traveling to Milele, but because taka was not as brave as Mufasi he was afraid to express his feelings. Then finally he asked for help from mufasa to help him, when they talked, taka expressed his heart that had fallen in love, this was proven by his words, namely "She's special. The most amazing female I've ever met in my life. I don't know what to say to her. You've spent your life with females. Please...tell me what to say". From this Taka's words, it shows one type of speech act, namely Expressives

through his feelings of falling in love. Expressives are a type of speech act in which the speaker reveals or expresses a psychological state, feeling, or emotional attitude towards something that happens, whether related to the speaker himself or to the person he is talking to. In other words, expressives are not aimed at changing the world, not to make a claim of truth, and not to ask for something but merely to express the speaker's inner condition in response to a situation.

Directives

Minutes: 43:29



Picture 4

Dialogues:

Mufasa : "We have to move! They'll be tracking us."

Mufasa : "Taka!"

Taka : "What if you're wrong?"

Taka : "What if they're okay?"

The tense citation begins when a group of white lions wants to attack their place, to avenge the death of their king's son. Therefore, Taka's mother tells Mufasa and Taka to escape to Milele, the place Mufasa dreams of. Because the white lions are close, Mufasa finally gives the order for him and Taka to immediately leave the place and move so as not to be killed by a group of white lions who have been looking for them, this is proven by Mufasa's words, namely "We have to move! They'll be tracking us." From Mufasa's words, this is an order for Mufasa and Taka to move immediately, this proves that the statement is one type of speech acts, namely Directives. Directives are a type of speech act in which the speaker tries to make the interlocutor do something according to the speaker's will or desire. In directives, the speaker is not describing the world or expressing feelings, but actively directing the actions of others. This means that directives always involve the speaker's efforts to influence the behavior of the interlocutor, either directly or indirectly, either in a subtle or firm manner.

Commissives

Minutes 37:15



Picture 5

Dialogues:

Chigaru: But none as mighty as Kiros, their terrifying king.

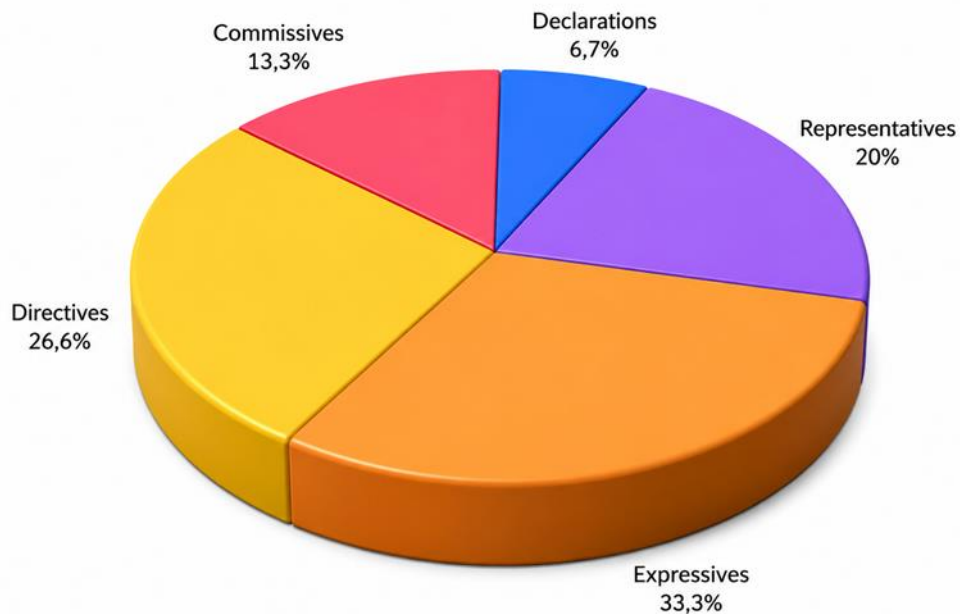
Obasi : The stories were all true. I must protect the bloodline, Eshe. The future of this pride. Taka, you are that future

Taka : Future? Dad, what do you mean?

Obasi : I'm sending you away. Far from here. You will leave and start a new life, a new beginning. I need you to go with him, Mufasa...

The situation began to change when Chigaru, who was ordered by Taka's father to look for information about the white lion, gave news that made the situation very tense. Chigaru said that the white lion would attack them right after sunrise the next morning. Taka's father who heard that was very sad, because he knew that when the white lion was stronger than them, he would definitely win the fight and would kill them all, including Taka, the next king's successor. For that reason, Taka's father finally decided that he would protect the bloodline, namely Taka. This was proven when Taka's father said to Taka's mother, "The stories were all true. I must protect the bloodline, Eshe." The future of this pride. Taka, you are that future." From the conversation, it was proven that Taka's father promised to protect Taka and sacrifice for him so that his bloodline would not disappear. This is a type of speech act in the Commissives section, which is proven by Taka's father's words to protect his son as king in the future. Commissives are a type of speech act in which the speaker binds or commits to doing something in the future. In commissives, the speaker voluntarily places himself in a position of responsibility for the action he will take based on what he has said. This means that through commissives, the speaker consciously creates an obligation for himself, not for others, as in directives, that he will do, or will not do, something mentioned in his utterance.

CONCLUSIONS AND RECOMMENDATIONS



From the research that has been done, it was found that the most common type of speech acts in the film *Mufasa The Lion King* which was analyzed using George Yule's theory of speech acts was Expressives as much as 33.3%. According to George Yule (1996), expressives are a type of speech act used by speakers to reveal or express psychological states, feelings, or emotional attitudes towards an event or situation that has occurred and is already known by both parties, where this speech act has no direction of fit (no direction of fit) because the speaker does not try to change the world or claim the truth of a fact, but merely states his inner condition or feelings as a response to a certain situation. and the least type of speech acts from the film is the Declaration type, which is only 6.7%. According to George Yule (1996), declaration is the most unique and most powerful type of speech act among other types of speech acts, because declaration has the ability to change reality or create a new reality directly only through the utterance of the utterance itself, where this speech act has two directions of conformity at once (both words-to-world and world-to-words) which means that as soon as the utterance is uttered, the real world immediately changes according to the content of the utterance, but this privilege does not apply to everyone but can only be done by speakers who have authority or authority that is recognized socially or institutionally.

FURTHER STUDY

This research still has limitations, so it is necessary to conduct further research related to the topic of Speech Acts Analysis in Barry Jenkins's Film *Mufasa The Lion King* in order to perfect this research and increase insight for readers.

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