

## Efek Perlokusi dari Tindak Tutur Komisif pada Drama *Boku no Satsui ga Koi wo Shita*

### Perlocutionary Effects of Commissive Speech Act in Drama *Boku no Satsui ga Koi wo Shita*

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#### Abstrak

Penelitian ini berjudul “Efek Perlokusi dari Tindak Tutur Komisif pada Drama *Boku no Satsui ga Koi wo Shita*”. Penelitian ini bertujuan untuk menganalisis bagaimana fungsi tindak tutur komisif seperti berjanji, menolak, mengancam dan menawarkan yang digunakan oleh penutur, bentuk lokusi yang diujarkan oleh penutur, makna ilokusi yang terkandung pada tuturan, serta bagaimana penggunaan fungsi tersebut memengaruhi sikap, tindakan, dan respons dari lawan tutur dalam interaksi antar tokoh. Penelitian ini menggunakan metode deskriptif kualitatif dengan metode simak dan teknik catat dalam pengumpulan data. Teori yang digunakan meliputi teori tindak tutur oleh Austin, klasifikasi tindak tutur komisif oleh Yule, serta teori efek perlokusi dari Kartika. Hasil penelitian menunjukkan bahwa terdapat 17 data tindak tutur komisif yang terdiri atas empat fungsi, yaitu berjanji (6 data), menolak (3 data), mengancam (6 data), dan menawarkan (2 data). Fungsi berjanji dan mengancam merupakan yang paling dominan, sedangkan fungsi menolak dan menawarkan muncul paling sedikit. Efek perlokusi yang ditimbulkan bervariasi, dengan respons positif lebih banyak ditemukan pada fungsi berjanji, mengancam, dan menawarkan, sedangkan fungsi menolak cenderung menimbulkan respons negatif. Penelitian ini menunjukkan bahwa tindak tutur komisif tidak hanya digunakan untuk menyampaikan komitmen penutur, tetapi juga menimbulkan dampak perlokusi yang beragam pada lawan tutur.

**Kata kunci:** Drama Jepang, Efek Perlokusi, Tindak Tutur, Tindak Tutur Komisif.



### **Abstract**

*This research is entitled "Perlocutionary Effects of Commissive Speech Act in Drama Boku no Satsui ga Koi wo Shita". This study aims to analyze how the function of commissive speech act such as promising, refusing, threatening and offering are used by speakers, the form of locution uttered by the speaker, the illocutionary meaning contained in the speech, and how the use of these functions affects the attitudes, actions, and responses of the interlocutor in interactions between characters. This study uses a qualitative descriptive method with a listening and note-taking technique in data collection. The theories used include the speech act theory by Austin, the classification of commissive speech act by Yule, and the perlocutionary effect theory by Kartika. The results of the study showed that there were 17 commissive speech act data consisting of four functions, namely promising (6 instances), refusal (3 instances), threatening (6 instances), and offering (2 instances). The promising and threatening functions are the most dominant, while the refusal and offering functions appear the least. The perlocutionary effects that arise vary, with more positive responses found in the promising, threatening, and offering functions, while the refusing function tends to cause negative reactions. This study shows that commissive speech acts are not only used to convey the speaker's commitment but also impact diverse perlocutions of the interlocutor.*

**Keywords:** *Commissive Speech Act, Japanese Drama, Perlocutionary Effects, Speech Acts.*

### **INTRODUCTION**

Human life is inseparable from communication. In direct communication relationships, there will be a conversation between individuals or groups. Through the use of language in direct communication, speakers can convey feelings, intentions, and goals to their conversation partners. However, to understand the meaning of a speech, it is not enough to simply interpret the meaning of the words spoken; it is also necessary to understand the context in which the speech occurs. In the communication process, the interaction can give rise to speech events and accompanying speech acts, Wijana (1996:5-8). Speech acts are a form of action conveyed through speech, aiming to the listener to understand and respond to them according to the speaker's intent. In his book entitled "How to Do Things with Words", Austin (1962:69–108) divides speech acts into three types, namely, locutionary acts which are acts of conveying information, illocutionary acts are acts carried out based on the intention of the utterance, and perlocutionary acts which are acts to influence the speech partner to produce a certain response, effect, or reaction. Yule (1996:53-54) in his book entitled "Pragmatics" states that illocutionary speech acts are classified into five types, namely, representative, declarative, directive, expressive, and commissive speech acts.

Of the five types of speech acts, commissive speech acts are one of the most interesting to study because they show a characteristic in the form of speaker commitment in the form of commitment to an action in the future. This commitment can be in the form of a promise, offer, refusal, or threat (Yule, 1996:54). The study of commissive speech acts is important to understand how speakers convey their intentions and commitments in various social contexts. Therefore, this type of speech often appears in social

interactions that contain elements of commitment, emotional involvement, and speaker responsibility. In entertainment media such as Japanese dramas, the commissive speech act plays a role in building character and moving the storyline. The study of commissive speech acts is essential for understanding how speaker's express intentions and commitments within various social contexts. This type of speech act frequently appears in social interactions that involve commitment, emotional involvement, and speaker responsibility. In media such as Japanese drama, commissive speech acts play a vital role in character development and narrative progression.

*Boku no Satsui ga Koi wo Shita* serves as a compelling example that illustrates the diverse functions of commissive speech acts employed by characters in emotionally charged and complex situations. This drama was selected as the primary data source for the present study due to its unique thematic composition, which blends elements of action, romantic comedy, and mystery into a single storyline a combination that is relatively rare in Japanese television dramas, which typically emphasize only one or two genres (DramaWiki, 2024).

The central theme of revenge provides a narrative backdrop in which of the commissive utterances such as promises, offers, refusals, and threats are frequently and prominently used. The use of commissive speech acts in this context is closely tied to the overarching theme of revenge, wherein characters are often entangled in deep emotional conflicts. Moreover, the plotline itself offers analytical interest. The protagonist, Onotora Shu, embarks on a mission to avenge the death of his foster father by targeting a woman named Narumiya Mitsuki. However, over time, Shu begins to develop romantic feelings for his intended target, placing him in a moral and emotional dilemma between fulfilling his mission and following his heart. The conflict intensifies when it is revealed that Narumiya was not, in fact, responsible for his foster father Jo Ichiro's death.

This layered narrative lends itself well to a pragmatic analysis across the three levels of speech act theory, the locutionary act (the literal expression), the illocutionary force (the speaker's intended meaning), and the perlocutionary effect (the listener's reaction or outcome). Data for this study were drawn from all ten episodes of *Boku no Satsui ga Koi wo Shita*, with each episode averaging approximately 45 minutes in length. A comprehensive analysis of all episodes was conducted, as the full storyline provides rich instances of commissive speech acts that align with the research objectives. This study analyzes utterances produced by all characters in the drama whose speech reflects the characteristics and functions of the commissive acts, rather than limiting the focus solely to the protagonist. This inclusive approach allows for a more holistic understanding of how commissive speech acts are employed throughout the series.

Research on commissive speech acts within the field of pragmatics remains relatively limited compared to other types of illocutionary acts. One study that serves as a reference in this research is that of Andini (2022), which aimed to analyze the function of commissive speech acts and the form of utterances based on sentence structure in the anime *Hotaru no Haka* by Isao Takahata. This study contributes significantly by illustrating how commissive speech acts can be examined through their function and the syntactic structure of the utterances. However, the study focuses solely on functional aspects and sentence forms, without addressing the locutionary structure, illocutionary meaning, or perlocutionary effect of the commissive speech acts. Another relevant study was conducted by Izza (2023), entitled *The Function of Commissive Illocutionary Speech Acts in Anime Ajin*. This research aimed to identify and classify the functions of

commissive speech acts found in the anime *Ajin*. Izza's study, however, is limited to the categorization of functions based on Searle's theory and does not provide an in-depth analysis of the locutionary form, the illocutionary intent, or the perlocutionary effects of the commissive utterances.

A further study by Nurjaman (2024), titled *Commissive Illocution and Perlocution Among Hodaka's Opponents in the Film Tenki no Ko*, sought to identify commissive illocutionary acts and analyze their perlocutionary effects as expressed among characters. This study gives due attention to the illocutionary meaning and the resulting perlocutionary impact. However, the perlocutionary effect is identified in a general sense only, namely whether the speaker succeeds or fails in convincing the hearer, without distinguishing the types of responses in a more nuanced manner. In relation to this study, Al Baihaqi and Irmayanti (2024) conducted a study entitled *Speech Acts Arising from the Addressee's Responses to Commissive Utterances*. This research aimed to describe the types of speech acts that emerge as responses from the addressee to commissive utterances in the anime *Nisekoi*, referring to Searle's five classifications of illocutionary acts. The findings revealed that directive speech acts were the most dominant form of response. However, the study did not examine speech acts in depth across the three levels of analysis, namely locutionary form, illocutionary meaning, and perlocutionary effect. Moreover, the addressee's responses were only categorized based on the type of speech act.

Based on these previous findings, it is evident that a research gap remains to be addressed. The present study seeks to provide a more comprehensive analysis by examining all three levels of speech acts, locutionary form, illocutionary meaning, function of the commissive act, and perlocutionary effect, within a single integrated analytical framework. The analysis focuses on four primary functions of commissive speech acts promising, offering, threatening, and refusing. The perlocutionary effects in this study are classified in more detail into three categories: positive response, negative response, and non-response, taking into account that perlocution involves psychological impact, attitudes, and actions of the hearer. This classification approach allows the researcher to capture a wider and more contextually nuanced range of speech effects in the anime *Boku no Satsui ga Koi wo Shita*, which serves as the object of analysis in this study. This research aims to analyze how commissive speech acts are realized based on those functions, thereby offering deeper insight into how commissive acts are used in Japanese language utterances, particularly in dramatic media. In this way, the study is expected to enrich pragmatic scholarship, especially in understanding how speaker's express commitment to future actions through language.

To build this research approach, several concepts and theories are used as the basis for analysis. The main concept used is speech acts. Speech acts are understood as actions carried out through speech, which not only convey information but also have certain functions in social interaction (Austin, 1962). Austin's speech act theory divides speech acts into three main components, namely, locution (the act of saying something), illocution (the speaker's intention or purpose), and perlocution (the impact or effect of the speech on the listener). In understanding the meaning of an utterance, it cannot be separated from the context and speech situation that underlie it. Leech (1983:13–16) put forward five important aspects in understanding the speech situation, namely: (1) speakers and speech partners, which influence the direction and meaning of communication; (2) context, which includes the shared background knowledge between

the speaker and the speech partner; (3) the purpose of the speech, namely the intention that the speaker wants to achieve through his speech; (4) speech as a form of concrete action (speech acts); and (5) speech as a verbal product realized through linguistic forms, including intonation and sentence structure. These five aspects are the basis for understanding the illocutionary meaning and perlocutionary effects in speech acts, especially in the pragmatic approach used in this study.

Specifically, this study focuses on commissive speech acts, namely speech acts that show the speaker's commitment to future actions, such as promising, refusing, threatening, and offering (Yule, 1996). In addition, to analyze the impact of the speech, the theory of perlocutionary speech acts from Kartika (2014) is used, which emphasizes the importance of the effects or reactions caused by speech on the interlocutor in interaction, through 3 responses, namely, positive response perlocution, negative response perlocution, and non-response perlocution. By using this conceptual and theoretical framework, this study is expected to present a comprehensive analysis of the form and function of the commissive speech act in the drama *Boku no Satsui ga Koi wo Shita*. Practically, this study is expected to contribute to the development of pragmatic studies, especially in understanding the form of commissive expression in Japanese audiovisual fiction works. The findings in this study are also expected to be an initial reference for other researchers who are interested in analyzing the function of commissive speech acts in Japanese entertainment media.

## METHOD

This research used the listening method and note-taking technique in data collection. It is called the listening method because the data was obtained by listening to the speech contained in the Japanese drama *Boku no Satsui ga Koi wo Shita* (Sudaryanto, 1993). In this case, the author carefully listened to the dialogue between the characters in the drama, then noted the speech containing commissive speech acts, such as promises, refusals, threats, or offers uttered by the main characters. After the recording process was complete, the next step was to analyze the data using the pragmatic-oriented matching method. This method is used to connect linguistic elements with contexts outside of language, and in this study, the determining tool is the speech partner or speech situation that underlies the speech (Sudaryanto, 1993). The data that has been collected is then classified based on the form of locution, illocutionary meaning, function of commissive speech acts, and the resulting perlocutionary effects. The analysis also pays attention to the context of the situation and the relationship between the characters to interpret the intent of the speech correctly. Furthermore, the analysis results are presented using an informal method with qualitative descriptive delivery, namely explained through ordinary words so that they are easy to understand (Sudaryanto, 1993).

## RESULT AND DISCUSSION

Commissive illocutionary speech acts are a type of speech that shows the speaker's commitment to act in the future. In this research, 17 speech data were found from episodes 1-10 in the drama *Boku no Satsui ga Koi wo Shita*, which contains the function of a commissive illocutionary speech act. The following table shows the frequency of commissive speech act types and their perlocutionary responses identified in the data.

**Table 1.** Frequency of usage of commissive speech act function and their perlocutionary responses

Commissive Speech Function	Act	Positive Response Perlocution	Negative Response Perlocution	Non-Response Perlocution
Promising		4	1	1
Refusing		1	2	-
Threatening		3	2	1
Offer		2	-	-
<b>Grand Usage</b>	<b>Total</b>	<b>10</b>	<b>5</b>	<b>2</b>

The frequency of commissive speech types and their resulting perlocutionary effects on the hearer can be seen in Table 1. It is evident that the functions of promising and threatening appear most frequently, each occurring six times. The promising function tends to elicit positive responses, whereas the threatening function produces more varied effects depending on the communicative context. Meanwhile, the refusal and offering functions appear less frequently, yet they still reflect meaningful patterns in the expression of verbal commitment within the drama.

To gain a deeper understanding of each function, the following section presents a detailed analysis of the function of commissive speech acts identified in the data. Each commissive function is analyzed based on one or two representative examples. These examples were selected because they illustrate the general patterns found in the use of that commissive act, whether in terms of utterance form, contextual situation, or the resulting perlocutionary effect. Therefore, this analysis is intended to provide a comprehensive depiction of how commissive speech acts are realized in the drama *Boku no Satsui ga Koi wo Shita*.

### ***Commissive Speech Act of Promising Function***

This function expresses the speaker's commitment to perform a future action that benefits or fulfills the expectation of the hearer. It often serves to build trust, convey sincerity, and strengthen interpersonal relationships. In this study, 6 speech data were identified as containing the promising function in the drama *Boku no Satsui ga Koi wo Shita*. These utterances frequently elicited positive perlocutionary responses, indicating that promises are generally interpreted as reliable forms of verbal commitment that inspire hope and assurance in the hearers.

**Table 2.** List of Commissive Speech Act of Promising Function

No	Utterance	Meaning	Perlocutionary
1	俺はもう二度と失敗はしない約束する。	However, I guarantee that I won't fail again, I promise.	Positive response perlocutionary
2	お前の面倒は俺が見るよ。お前が立派な男になるまでずっと付き合っている、約束だった。	I'll take care of you. I promised to stay with you until you become a fine man.	Positive response perlocutionary

3	本当だって。 徐一郎さんの仇は俺が取る。	It's true. I will take revenge for Jo Ichiro	Positive response perlocutionary
4	僕がすべてを懸けると誓う。君守らせてくれ。	I swear to put everything on the line. Let me protect you	Positive response perlocutionary
5	俺にだけは話してよ。 ボルカラー! 絶対に助ける!	If you are suffering, at least tell me. I will help you!	Negative response perlocutionary
6	小野丈一郎を殺害した実行犯です、必ず始末します。	She the one who killed Jo Ichiro and I will take care of it.	Non-response perlocutionary

Here are two examples of an analysis that can provide a clearer picture of the commissive speech act promising of function.

#### Data (1)

秋 :分かってるよしおりさんが言いたいことは。でも、俺はもう二度と失敗はしない約束する。だから、グランピングでの殺害許可をいいは。

詩織 :分かった。.

Shu :*Wakatteru yo Shiori-san ga iitai koto wa. Demo, ore wa mōnidoto shippai wa shinai yakusoku suru. Dakara, guranpingu de no satsugai kyōka o ī wa.*

Shiori :*Wakatta. Sono kawari esuōesu no rūru wa kanarazu mamotte yo.*

Shu : I know what you want to say, Shiori-san. However, I guarantee that I won't fail again, I promise. So, please let me kill him while I'm camping.

Shiori : I understand. But the condition is that you must obey the SOS rules.

(*Boku no Satsui ga Koi wo Shita*, chapter 3, 09:47-10:13)

The utterance in data (1) is spoken by Shu. This utterance occurs when Shu conveys his commitment to Shiori after being asked to take responsibility for the failure of the previous mission to kill Narumiya. Shū asserts that this time it will not fail, and Shu asks for permission to carry out his action to kill Narumiya during the camping activity. The function of this utterance is as a form of a commissive speech act of promising, because Shu states his commitment to an action that will be carried out in the future. The speech marker is in the form of a verb, 約束/ *yakusoku* (promise), a performative verb used to explicitly convey a promise, Makino and Tsutsui (1986:394).

In terms of locution, the utterance is a statement that conveys that Shu stated that he would not fail again, which is followed by an expression of promise as a form of reinforcement of the previous statement. From the illocutionary side, the utterance means that Shu binds himself seriously to be responsible for the success of the mission to avenge the death of his adoptive father in killing Narumiya, to convince Shiori and restore the trust that was lost. The perlocutionary effect of the commissive speech act of the function of promising from Shu towards Shiori causes a positive perlocutionary response in the form of agreement through the utterance 分かった/*wakatta. Sono kawari esuōesu no rūru wa kanarazu mamotte yo* (okay, but the condition is that you must obey the SOS

rules). In this case, Shiori agrees to Shu's commitment to Shu's request, although accompanied by certain conditions. This shows that the speech act of promising uttered by Shu can influence the attitude of the interlocutor to accept the proposed plan. As explained by Kartika (2014:109), a statement of promise uttered with sincerity can cause a perlocutionary effect in the form of acceptance or trust from the interlocutor.

## Data (2)

秋 :何か抱えてるなら、苦しんでるなら、 俺にだけは話してよ。 ボルカラー! 絶対に助ける! だから 本当のこと教えてよ!

鳴宮 :私は鳴宮美月。 あなたが言ってる葵って子じゃない。 いい加減にして。

Shu :*Nanika kakae terunara, kurushin derunara, ore ni dake wa hanashite yo, zettai ni tasukeru. Dakara hontō no koto oshiete yo.*

Narumiya :*Watashi wa narumiya mitsuki. Anata ga itteru aoi tte ko janai. Ikagen'ni shite.*

Shu :If you are harboring something, if you are suffering, at least tell me. I will help you! So please tell me the truth.

Narumiya : I am Narumiya Mitsuki. I am not the kid you call Aoi. Stop your nonsense already.

(*Boku no Satsui ga Koi wo Shita*, chapter 4, 20:50-21:31)

The utterance in data (2) is spoken by Shu. This utterance occurs when Shu suspects that Narumiya Mitsuki is Aoi Hayama, his childhood friend. Shu sees behavior and characteristics that remind him of Aoi. To convince Narumiya to open up and reveal the truth of her identity, Shu shows empathy and concern, and expresses that if Narumiya is burdened or experiencing difficulties, Narumiya can entrust everything to Shu. To convince Narumiya, Shu makes a promise that Shu will help her. The function of the utterance data (2) is a commissive speech act with a promise function, because Shu explicitly states his commitment to help Narumiya if Narumiya is indeed experiencing difficulties. The speech markers of this commissive speech act are 絶対に助ける/zettai ni tasukeru (i will help you). The verb 絶対に /zettai ni (with certainty / absolutely / seriously), in this case, strengthens the speaker's intention to carry out the commitment.

In terms of locution, Shu states that if Narumiya is in trouble or feels suffering, she should tell him, because Shū promises that he will help her. This statement is intended to build trust so that Narumiya will reveal the truth. In terms of illocution, the meaning of the utterance is Shu's verbal commitment to assist Narumiya. This is a form of promise that aims to convince and persuade Narumiya to feel safe and reveal her true identity. Shu shows his determination to protect Narumiya from situations that might endanger her. In perlocution, the effect that arises from the function of the commissive speech act of promising from Shu's utterance is the perlocution of a negative response from Narumiya. Narumiya does not accept Shu's intention through the utterance *私は鳴宮美月。 あなたが言ってる葵って子じゃない。 いい加減にして。 /watashi wa narumiya mitsuki. Anata ga itteru aoi tte ko janai. Ikagen'ni shite* (I am Narumiya Mitsuki. I am not the child you call Aoi. Stop your nonsense already). In this case, Narumiya's statement confirms that she is not Aoi, and tells Shu to stop making things up. This response shows that Narumiya does not believe or does not want to respond to Shu's promise, and tries to keep her distance by rejecting the closeness offered by Shu.



### Commissive Speech Act of Refusal Function

This function shows that the speaker commits not to comply with a request, demand, or pressure from the hearer. In this study, 3 speech data were found containing the refusal function expressed by the characters in the drama *Boku no Satsui ga Koi wo Shita*. These utterances indicate the speaker's firm attitude in rejecting the requests or demands, thereby showing a strong commitment not to follow or carry out what the hearer asks.

**Table 3.** List of Commissive Speech Act of Refusal Function

No	Utterance	Meaning	Perlocutionary
1	<u>いや、俺はただの素人じゃない。ガキの頃からずっと、丈さんに教わってきたんだ。</u>	No, I'm not just a novice. I've been taught by Jo-san since I was a kid	Positive response perlocutionary
2	<u>うるさい。私に指図しないで、あなたは黙って、私を守っていれ</u>	Noisy. Don't order me around, just keep quiet and protect me obediently	Negative response perlocutionary
3	<u>風岡さん。ごめんなさい、私やっぱり帰る。</u>	Mr. Kazaoka, I'm sorry, but I think I'll go home after all	Negative response Perlocutionary

Here is one example of an analysis that can provide a clearer picture of the commissive speech act of refusal function.

#### Data (3)

秋	:俺が居なかったら、とっくにお前は殺されて
鳴宮	: <u>うるさい。私に指図しないで、あなたは黙って、私を守っていれ。</u>
秋	:何だよ、その言い方。
Shu	: <i>Ore ga inakattara, tokkuni omae wa korosa rete</i>
Narumiya	: <u>Urusai. Watashi ni sashizu shinaide, anata wa damatte, watashi o mamotte ireba ī</u>
Shu	: <i>Nanda yo, sono iikata.</i>
Shu	: If I weren't there, you would have been killed already.
Narumiya	: <u>Noisy. Don't order me around, just keep quiet and protect me obediently.</u>
Shu	: Why do you talk like that?

(*Boku no Satsui ga Koi wo Shita*, chapter 3, 08:06-08:17)

The utterance in data (3) is spoken by Narumiya. This utterance occurs when Ryusei invites Narumiya and his assistants to go camping. Shū, who knows that there is a threat to Narumiya's life, tries to warn him not to go. However, Narumiya firmly rejects the advice and tells Shu not to interfere with his decision. He emphasizes that Shū's job is only to protect him, not to determine his actions. The utterance in data (3) is a commissive speech act with the function of refusing, because Narumiya firmly rejects Shu's suggestion not to go camping. Narumiya conveys that Shu has no right to regulate

his decision and refuses to change his decision even though Shu has warned him of the danger. The speech marker that shows this commissive speech act is 指図しないで /*sashizu shinaide* (don't order me around), which is a form of direct prohibition that pragmatically indicates an explicit refusal. In this context, it shows that Narumiya is committed to his choice to go anyway and does not heed Shu's prohibition or warning.

In terms of locutionary, Narumiya directly rejects Shu's suggestion to prevent her from joining the camping activity. Narumiya asks Shu not to interfere and emphasizes that Shu's job is only to protect her, not to control her choices. This utterance is delivered in a firm and authoritative tone. In illocutionary terms, Narumiya rejects Shu's intervention, which indirectly shows that Narumiya will still go and will not change her decision even though there are threats. This rejection also marks Narumiya's commitment to her position, that Narumiya does not allow anyone to control her life, including Shu as a bodyguard. In perlocutionary terms, the commissive speech act of refusing function causes a negative response perlocution in Shu. Shu shows discomfort and is offended by Narumiya's sharp and condescending way of speaking. This can be seen from Shu's response through the utterance 何だよ、その言い方 /*nanda yo, sono ii kata* (why do you talk like that). In this case, Shu questions Narumiya's speaking style. Thus, Narumiya's refusal not only thwarts Shu's attempt to protect her but also worsens their interpersonal relationship.

### ***Commissive Speech Act of Threatening Function***

This function indicates that the speaker commits to carrying out an action that may harm, disadvantage, or pressure the hearer, often as a means of coercion or to assert dominance in a conflictual situation. In this study, 6 speech data were identified as containing the function of threatening in the drama *Boku no Satsui ga Koi wo Shita*. These utterances reflect the characters' strong intention to influence the hearer's behavior through intimidation or the implication of consequences, particularly in situations involving revenge, and confrontation.

**Table 4.** List of Commissive Speech Act of Threatening Function

No	Utterance	Meaning	Perlocutionary
1	<u>嫌なら、あなたの亡くなったお父東堂茂信、茂野が過去にやってきた数々の悪事を公に。</u>	If you don't want to, I will publish all the crimes committed by your late father, Tōdō Shigenobu, in the past.	Positive response perlocutionary
2	<u>次はないから。私に背くことは許されない。やるのよ。あなたの一族を守りたければ。</u>	There is no next time. I will not allow anyone to disobey my orders. You must do it. If you still want to protect your family.	Positive response perlocutionary

3	今ここで、鳴宮美月にメッセージを送って。品川マリンホテル跡地に閉じ込められてるって早くしなさい。	Now, send a message to Narumiya Mitsuki. Tell him that you are locked up in the former Shinagawa Marine Hotel. Do it quickly.	Positive response perlocutionary
4	お前の思い通りにはさせない。	I won't let you do as you please.	Negative response perlocutionary
5	邪魔するな。お前が殺す前に、俺が殺す。	<u>Don't get in my way. I will kill him before you kill him.</u>	Negative response perlocutionary
6	一日だけ時間を読む。俺と本気でやりあうのか。	I'll give you one day. Do you want to fight back by force or take the initiative to confess everything?	Non-response perlocutionary

Here are two examples of an analysis that can provide a clearer picture of the commissive speech act of threatening function.

#### Data (4)

秋 : 彼女は俺のターゲットだ。邪魔するな。お前が殺す前に、俺が殺す。  
流星 : 面白い、どちらが先に彼女を殺せるか  
Shu : *Kanojo wa ore no tāgetto da. Jama suru na. Omae ga korosu mae ni, ore ga korosu.*  
Ryusei : *Omoshiroi, dochira ga sakini kanojo o koroseru ka*  
Shu : She is my target. Don't get in my way. I will kill him before you kill him.  
Ryusei : Interesting, who can kill him first?  
(Boku no Satsui ga Koi Wo Shita, chapter 2, 11:56-12:15)

The utterance in data (4) is spoken by Shu. This utterance occurs when Shu begins to realize that Ryusei is targeting Narumiya. When Ryusei is about to attack from behind with an arrow, Shu catches the arrow before it can hurt him. In the tension, Shu confirms to Ryusei that Narumiya is his target and warns Ryusei not to interfere. Shu also states that he will kill Narumiya before Ryusei has a chance to do so. The utterance in data (4) is a commissive speech act with a threatening function because it is delivered to put pressure on him not to act. In this context, Shu states his commitment to kill Narumiya first if Ryusei tries to do so first. Verb 殺す/*korosu* (to kill) is used in the form of an emphatic predicate without any expression of modality or politeness.

In terms of locutionary, Shu reveals that Narumiya is his target and tells Ryusei not to get in his way. He then adds that before Ryusei kills Narumiya, he will do it first. This utterance contains a statement of ownership of the target, a prohibition on others, and a threat of extreme action if boundaries are crossed. In terms of illocution, the meaning of the utterance is a threat to take action that is detrimental to another party if

certain conditions are met. In this case, Shu threatens Ryusei not to interfere with him in acting first to kill the target. The meaning of this illocution is aggressive, as a form of dominance in a competitive situation between killers. In perlocution, the commissive speech act of threatening function by Shu causes a negative perlocutionary response from Ryusei. Instead of feeling afraid or backing down, Ryusei responds with a challenging attitude, through the utterance 面白い、どちらが先に彼女を殺せるか/*omoshiroi, dochira ga sakini kanojo o koroseru ka* (interesting, who can kill him first). This shows that Shu's threat failed to produce an effect of compliance, and instead triggered resistance. This perlocutionary effect is by Kartika's explanation (2014:109), that Commissive Speech Act that function as threats often do not produce compliance, but rather an opposite reaction in the form of a challenge or resistance.

#### Data (5)

丈一郎：一日だけ時間を読む。俺と本気でやりあうのか。それとも全てを白状するか決めるのか。

Jo Ichiro: *Ichī Nichi dake jikan o yomu. Ore to honki de yariau no ka? Soretomo subete o hakujiō suru ka kimeru no ka.*

Jo Ichiro: I'll give you one day. Do you want to fight back by force or take the initiative to confess everything? You decide for yourself.

(*Boku no Satsui ga Koi wo Shita*, chapter 8, 01:19-01:26)

The utterance in data (5) is spoken by Jo Ichiro. This speech occurs after Shiori's plan to kill Aoi fails. Aoi is shot, and in the chaotic situation, Jo Ichiro, who was previously thought to be dead, suddenly appears and confronts Shiori. With a face full of pressure and a firm voice, Jo Ichiro gives Shiori a choice: to confess or fight. The speech takes place in a tense and critical atmosphere. Jo Ichiro, as the speaker, has higher moral and psychological strength than Shiori, because of his position as someone who knows the truth and is ready to act. The interlocutor, Shiori, is on the defensive because her identity and plans are starting to be revealed. Jo Ichiro delivers the speech with a firm intonation and a serious expression, showing his firmness and readiness to face the consequences of Shiori's choice.

The utterance in data (5) is a commissive speech act with a threatening function. Jo Ichiro shows the speaker's commitment to an action in the future, namely acting firmly if Shiori does not choose to admit everything (Yule, 1996:54). The commissive function in this utterance is threatening, because Jo implicitly states that there will be serious consequences if Shiori chooses to fight or remain silent. Although packaged as giving time and choice, this utterance is a form of pressure on Shiori to submit to Jo Ichiro's will. The commissive speech marker appears in the sentence 一日だけ時間をやる/*ichinichi dake jikan o yaru* (I give you one day), which indicates a time limit as well as pressure on the interlocutor. Jo Ichiro states a veiled threat packaged in the form of giving time but still has an element of coercion against Shiori to take action according to Jo Ichiro's wishes. Jo Ichiro gives an ultimatum in the form of unequal choices, both fighting and admitting will end in confrontation or punishment. Jo Ichiro states a commitment to act if Shiori does not decide according to his wishes.

In terms of the locutionary, the speaker states that he gives the interlocutor one day to choose between two options, namely fighting or admitting. Both options have serious consequences, and the speaker emphasizes that a decision must be made

immediately. In terms of illocution, the meaning of the utterance is that Jo Ichiro puts psychological pressure on Shiori to decide immediately, by implying that if Shiori does not obey or refuse, then Jo will not hesitate to take harsh action. Although conveyed in the form of a choice, the meaning that is intended to be conveyed is that the speaker demands immediate action from Shiori, and if not, the consequences will be serious. This shows a form of dominance over the communication situation, where the speaker imposes his will by indirectly threatening. In terms of perlocution, the commissive speech act with a threatening function by Jo Ichiro causes a non-response perlocution from Shiori. Shiori is silent because she is shocked to find out that Jo Ichiro is still alive and realizes that all her actions have been exposed. Shiori's silence shows psychological pressure due to the threat. In other words, this speech act does not produce a direct answer, but it succeeds in suppressing the position of the interlocutor.

### ***Commissive Speech Act of Offering Function***

This function reflects the speaker's commitment to voluntarily provide something beneficial or desirable to the hearer, often as a gesture of goodwill or support. In this study, 2 speech data were identified as containing the offering function in the drama *Boku no Satsui ga Koi wo Shita*. These utterances indicate the speaker's intention to meet the hearer's needs or comfort, and were generally received positively, suggesting that relevant and timely offers tend to be interpreted as sincere forms of verbal commitment.

**Table 5.** List of Commissive Speech Act of Offering Function

No	Utterance	Meaning	Perlocutionary
1	<u>よかったら、会場まで送りますよ</u>	If you'd like. Shall I give you a ride to the venue?	Positive response perlocutionary
2	<u>これよかったら、僕も使ってるブルタン酸のアロマキャンドルです。お疲れでしょう</u>	If you don't mind, this is the blue tansy aroma candle that I also use. You must be tired.	Positive response perlocutionary

Here is one example of an analysis that can provide a clearer picture of the commissive speech act of offering function.

#### **Data (6)**

流星 : よかったら、会場まで送りますよ。  
鳴宮 : 本当に  
Ryusei : Yokattara, kaijō made okurimashouka.  
Narumiya : Hontōni  
Ryusei : If you'd like. Shall I give you a ride to the venue?  
Narumiya : Really?

(*Boku no Satsui ga Koi wo Shita*, chapter 2, 35:35-35:48)

The utterance in data (6) is spoken by Ryusei. The utterance occurs during the journey to the fireworks festival, Narumiya and Shu are stuck in a severe traffic jam that makes them unable to pass through the main route. Shu tries to take a shortcut to make

up for the time, but the attempt fails because the road is under repair. When both of them start to despair because time is running out and the festival is almost starting, Ryusei suddenly appears on a motorbike from the side of their car. Knowing their situation through tracking their previous location, Ryusei offers Narumiya to take him to the festival location before the event ends. The utterance in data (6) is a commissive speech act with an offering function. Ryusei offers to take Narumiya to the festival location. The speech marker that shows the commissive speech act is the phrase よかったら/*yokattara* (if you'd like), which is a form of indirect offer delivered politely. This utterance uses a conditional form *th* (at indicates good intentions and gives the interlocutor the freedom to accept or reject the offer. (Makino and Tsutsui, 1986:452). In this case, Ryusei explicitly offers help to Narumiya to take him to the fireworks festival voluntarily to Narumiya. This utterance shows that Ryusei states his willingness to help Narumiya, which is a form of commissive speech act because it involves a commitment or promise to do something.

In terms of locutionary form of this utterance is an offer to take Narumiya to her destination. Ryusei expresses his willingness to assist by taking Narumiya to the festival location as a response to the traffic jam problem experienced by Narumiya. From the illocutionary side, the meaning of the utterance is an offer of assistance. Through this sentence, Ryusei conveys that he is ready to do something, namely, take Narumiya, to provide a solution to the existing problem. The speaker offers a choice to the interlocutor, in this case Narumiya, to accept or reject the offer. The perlocutionary effect of Ryusei's commissive speech act of offering to Narumiya causes a positive perlocutionary response. After hearing Ryusei's offer, Narumiya gives a reaction that shows surprise and interest through the sentence 本当に/*hontōni* (really), which indicates that Narumiya did not expect the offer. Narumiya then accepted Ryusei's offer and decided to ride a motorcycle with Ryusei.

## CONCLUSION

Through this study, 17 instances of commissive illocutionary speech acts were identified in the drama *Boku no Satsui ga Koi wo Shita*, encompassing the functions of promising (6 instances), refusing (3 instances), threatening (6 instances), and offering (2 instances). These four functions represent forms of verbal commitment expressed by the characters in various communicative situations. Among them, the functions of promising and threatening were the most frequently observed. This indicates that verbal commitment in the drama is predominantly conveyed either through promises, which serve to build trust, or through threats, which reflect assertiveness and intensity within conflict-driven contexts.

The analysis also revealed a variety of perlocutionary effects on interlocutors: positive responses (6 instances), negative responses (4 instances), and one instance of no response. The promising function most frequently elicited positive perlocutionary responses, suggesting that promises are often perceived as expressions of commitment that foster hope. Interestingly, although threats are typically associated with negative connotations, in this context they often result in positive responses. This suggests that within emotionally charged conflict situations, threats can be interpreted as displays of seriousness and courage. In contrast, refusals consistently triggered negative responses, indicating that refusals, as a form of commitment, are not always well-received by

interlocutors due to their potential to offend or disappoint. Meanwhile, although the offering function appeared only twice, both instances generated positive responses, suggesting that offers that align with the interlocutor's needs are more readily accepted. Suggestions for further research are to analyze the commissive speech act based on social factors such as social status, age, or gender of the speaker and interlocutor, to determine the influence of these factors on the form and tendency of the commissive function used.

## CONFLICT OF INTEREST

There is no conflict of interest to declare in this article.

## ETHICAL CLEARANCE

This study was approved by the institution.

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