



Commissive Speech Acts in the Movie “The Wall -2017-” : A Pragmatic Study

ABSTRACT

This paper examines commissive speech acts in *The Wall* (2017), exploring how characters' commitments and promises shape the narrative and thematic elements of the film. Drawing from the field of pragmatics, where commissive speech acts are those in which speakers commit to future actions, this study investigates the role of these acts in conveying themes of alienation, rebellion, and self-destruction. By employing a pragmatic analysis of selected dialogue scenes, the research identifies and categorizes various types of commissive acts, such as promises, vows, and offers, and analyzes how they reflect the psychological states of the characters, particularly the protagonist, Pink. Through this approach, the study reveals how these speech acts function not only as communicative tools but also as vehicles for emotional and thematic expression. The findings suggest that commissive acts are integral to understanding the characters' motivations and their interactions with their environment, offering a deeper insight into the emotional and ideological conflicts portrayed in the film. Ultimately, this paper contributes to the intersection of pragmatics and film studies by demonstrating how the study of speech acts can enrich our understanding of cinematic storytelling.

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الأفعال الكلامية الالتزامية في فيلم "الجدار - 2017": دراسة تداولية

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المستخلص

تتناول هذه الورقة الأفعال الكلامية الالتزامية في فيلم (2017) *The Wall*، حيث تستكشف كيف تُشكّل التزامات الشخصيات وعودها العناصر السردية والموضوعية للفيلم. تستند الدراسة إلى مجال التداولية، حيث تُعرّف الأفعال الالتزامية بأنها تلك التي يلتزم فيها المتكلمون بتنفيذ أفعال مستقبلية. وتبحث هذه الدراسة في دور هذه الأفعال في نقل موضوعات مثل الاغتراب، والتمرد، والتدمير الذاتي. ومن خلال تحليل تداولي لمشاهد حوارية مختارة، تحدد الدراسة وتُصنّف أنواعاً مختلفة من الأفعال الالتزامية مثل الوعود، والعهود، والعروض، وتحلل كيف تعكس هذه الأفعال الحالات النفسية للشخصيات، وخصوصاً شخصية "بينك (Pink)" بصفته البطل. ومن خلال هذا النهج، تكشف الدراسة أن الأفعال الالتزامية لا تعمل فقط كأدوات تواصل، بل أيضاً كوسائل للتعبير العاطفي والموضوعي. وتشير النتائج إلى أن الأفعال الالتزامية تُعدّ جوهرية لفهم دوافع الشخصيات وتفاعلها مع محيطها، مما يقدم فهماً أعمق للصراعات العاطفية والأيدولوجية المصوّرة في الفيلم. وفي النهاية، تسهم هذه الورقة في ربط التداولية بدراسات السينما، من خلال إظهار كيف يمكن لدراسة الأفعال الكلامية أن تثري فهمنا للسرد السينمائي.

الكلمات المفتاحية : الفعل الكلامي، الالتزام، التداولية

1. Introduction:

Language is not only a tool for expressing thoughts and emotions but also a vehicle for performing actions. Within the domain of pragmatics, speech acts refer to the functions performed through utterances, such as requesting, promising, apologizing, or threatening. Commissive speech acts, in particular, involve the speaker's commitment to a future course of action.

This study focuses on analyzing commissive acts in the 2017 war film *The Wall*, which presents a tense psychological standoff between two American soldiers and a hidden Iraqi sniper. The film's minimalist dialogue and confined setting offer an ideal context for examining how commissive speech acts shape meaning, build tension, and reflect the characters' psychological states.

2. Research Problems:

- 1- Difficulty in Identifying Commissive Speech Acts
- 2- Influence of Context on Interpretation
- 3- Implicit Commitments in Dialogue
- 4- Non-verbal Cues Affecting Interpretation
- 5- Subjectivity of Character Emotions
- 6-Cross-Cultural Differences in Speech Act Interpretation

3. Aims of the study:

1. To Identify and Classify Commissive Speech Acts in The Wall
2. To Analyze the Role of Commissive Speech Acts in Character Development
3. To Investigate the Influence of Context on the Interpretation of Commissive Acts
4. To Explore the Interaction Between Verbal and Non-Verbal Elements in Conveying Commissive Acts
5. To Examine the Thematic Significance of Commissive Speech Acts in "The Wall"
6. To Contribute to Pragmatic Film Analysis

3.1 Yule's Theory (1996)

According to Yule (1996), speech acts involve actions carried out by speaking, like apologizing, complaining, congratulating, pleading, or promising. When analyzing speech acts, it's essential to consider sentence meaning, as it's context-dependent. Yule (1996) highlights that pragmatics concerns understanding intended meanings in a specific context and how that context shapes verbal expression. Searle (1996) categorized illocutionary acts into five types: declarative, assertive, directive,

Commissive speech acts are part of Yule's classification of illocutionary acts, which refer to the intentions behind the speaker's utterance. In a commissive speech act, the speaker commits to performing an action in the future. The core feature of commissives is that they involve the speaker's promise or commitment to do something, whether it's a promise, a vow, or an offer.

Key Characteristics of Commissive Speech Acts in Yule's Theory"Commitment to a Future Action: Commissive speech acts involve an explicit commitment from the speaker to take action in the future. The speaker is not just talking about the present or past but is promising to do something moving forward."

Speaker's Responsibility: The speaker takes on the responsibility of fulfilling the action they have committed to. This distinguishes commissives from other speech acts like declaratives (which assert facts) or expressives (which convey feelings).

Examples of Commissive Speech Acts:

Promises: "I promise I will help you with that."

Offers: "I'll take care of it for you."

Vows: "I vow to never do that again."

Guarantees: "I guarantee the results will be positive."

3.1.1 Commissives in Context

According to Yule, commissive speech acts are essential for expressing a speaker's intentions and obligations in communication. When a speaker commits to a certain future action, they shape the expectations of the listener and potentially create an obligation for themselves to fulfill that commitment.

In terms of analyzing *The Wall*, you could apply Yule's framework by examining how characters' commissive acts shape the emotional tension and psychological development throughout the film.

3.1.2 Commissive Acts and Their Perlocutionary Effects

Yule also mentions the perlocutionary effect of speech acts, which refers to the listener's response or the impact of the speech act on the audience. For commissives, the perlocutionary effect can be seen in how the listener responds to the commitment. For example:

If a character offers to help someone, the listener might feel relieved or grateful.

If a character makes a vow or a promise, the audience might feel a sense of anticipation regarding whether the speaker will fulfill their commitment.

3.1.3 The Role of Commissives in Communication

Commissives serve various functions, such as:

Creating expectations: By committing to future actions, commissives set up a certain expectation that the speaker will follow through.

Establishing relationships: Offers and promises can serve to build or strengthen relationships between characters, whether they are personal, professional, or ideological. For your study of commissive speech acts in *The Wall*, Yule's theory will help you:

Identify how characters make promises or commitments and understand their illocutionary force (i.e., what the character is intending to do with their speech).

Analyze the emotional or psychological aspects behind these acts, exploring how characters' commitments shape their development or the narrative.

3.2 Thomas' theory of Meaning (1995)

In her book *Meaning in Interaction*, Jenny Thomas (1995) explains that meaning is not fixed or only found in words, but is shaped through interaction between speaker and listener. She argues that understanding meaning involves more than just the literal

definition of words—it depends on the speaker's intention and the listener's interpretation, all within a specific context.

Thomas divides meaning into three types:

Utterance Meaning – the basic, literal meaning of the words spoken.

Speaker Meaning – what the speaker actually intends to say or communicate.

Listener Meaning – how the listener understands or interprets the message.

This model highlights the idea that communication is a two-way process. A single sentence can have different meanings depending on how it's said, who says it, and the situation it's said in.

Example Applied to Commissive Speech Acts:

Let's say a character says:

"I'll take care of everything."

Utterance meaning: A statement about doing something in the future.

Speaker meaning: It could be a genuine offer, a promise, or even sarcasm.

Listener meaning: The listener might feel reassured, confused, or doubtful—depending on tone, context, and their relationship.

4. Literature review

Several studies have examined speech acts in movies. For example, Ilie (2001) explored political speech acts in films, while Al-Qahtani (2015) analyzed speech acts in Hollywood movies, finding that commissives were often associated with moments of tension, decision-making, and resolution. This aligns well with films that depict high-stakes situations, such as war movies. Although there is limited specific research on *The Wall* in pragmatic literature, studies on similar films such as *American Sniper* or *Saving Private Ryan* have demonstrated the value of examining commissives in war movie

dialogues (e.g., Al-Shalabi & Zibin, 2018). These studies show how speech acts can be vehicles of power, resistance, and identity. This study is different from all previous studies because it **specifically focuses on commissive speech acts**, offering a **more in-depth analysis** of one particular illocutionary category. The context and setting are also different because the film, *The Wall* (2017), is set in a highly focused military and psychological survival context, involving only a few characters in a tense, life-threatening standoff. This context is ideal for commissive acts, which are critical in negotiating trust, threats, and survival strategies under pressure. For example, when a character promises safety or threatens violence, your analysis can explore the underlying motives, power play, and survival

5. Methodology :

The research utilized utterances exclusively from the characters in *The Wall*. Data collection involved documentation analysis, and the data was categorized into nine commissive speech acts following Searle (1979) classification, with the coding conducted by the researcher.

Yule module was applied on *The Wall*, a war movie written by Dwain Worrell released in 2017. The movie is about three characters; two American Sergeants Shane Mathews and Allen Isaac, and an Iraqi sniper nicknames Juba. The researchers selected and analyzed all utterances of those three characters through observation of the movie several times as well as reading the script of the movie. The qualitative approach was selected to analyze the data that was selected and classified according to two theories; Yule's Pragmatics theory (1996) for identifying commissive speech acts and Thomas's theory of meaning (1995).

6. Results and Discussion:

In *The Wall* movie the characters mainly use four types of commissive speech acts; threat, warning, promise, and refusal.

Table 1***Types of Speech Acts, utterances, and characters***

N	Types of Commissive Speech Act	Utterances	Character & Page
1	Warning	Hey, I'm serious, man...get down.	Isaac P5
Man, this ***** thing is fogging up, man.		Isaac P 7	
Something is not right		Mathew p 7	
Get the hell out of there, bro.		Isaac P7	
They see me out there (2) ¹		Mathews P8	
Take cover! They see you out there.		Isaac P8	
What are you doing man? Go, get way from me man! Go! Go! Go!		Mathews P8	
Take cover! Get down !		Mathews P8	
He hit my ***** He hit the ***** antenna, man.		Isaac P 10	
No, no, no, no, no...he'd shoot you before you even get ...sergeant Mathews, you hear me?		Isaac P 11	
Don't touch that rifle, man! The second your touch that rifle, you're dead. Hold on!		Isaac P 11	
you will still be sitting in a puddle of plasma. You're feeling fatigues, lightheaded. And you will bleed out before nightfall.		The sniper P 24	
You are not fantastic. You have no water. You're dehydrated. The sun is ...the sun is baking you. You're bleeding to death.		The sniper P 35	
Hold still, man, hold still!		Isaac p 36	
Hold still, man! Don't move!		Isaac P 37	
Slower, man. Slower, slower!		Isaac 37	
No, something's off.		Isaac 40	
No, no, no, no, no, Hey, cap', cap'!		Isaac P 41	
Oh, Don't do this.	Isaac p 41		
He's in trash!	Isaac		

Mathews says this sentence three times in page 8 ¹

2	Threat	Hold on!	p 44
		Ize. They are headshots, man.	Mathews P7
		Shall I make sure?	The sniper p17
		Shall I shoot him in the head?	Sniper P 17
		Does he have a wife? Children? Will they enjoy a closed casket, if I take his face off?	Sniper P 17
		If you don't talk...	The sniper P21
		He is your second loss...first, Dean, now Mathews.	The sniper P21
		I will shoot Matthews' face off.	The sniper p22
		I would start talking, Isaac.	The sniper p22
		I will shoot Mathews if you do not speak. I'm looking at him right now. It would be so easy to tear his face off. His family won't even recognize him. Is that what you want, Ize? You should just answer my questions	The sniper p23
		That's why I aimed at your water bottle.	The sniper p24
		And your antenna	=
		And your knee	=
		Yeah, well, I'll piss on it. That's what I think about your wall.	Isaac p25
		Isaac, when this is over, the skin will be cut from your face.	The sniper p30
		Your eyes will be gouged.	=
		Will be stapled to your chest.	=
		Let them find your body.	=
		I could've shot you. I could've easily shot you.	=
		For your bodies	He sniper p36
		"you hear me? You didn't win shit! From a place you will not see comes a sound you will not hear. Just a flash of light. Boom."	The sniper P 36
		Sergeant Mathews' head off?	The sniper p 37
		I've got eyes on him.	=
Make empty threats, Isaac. I'm going to tear his face off.	=		
You can't shoot them. You know that, right?	Isaac P43		
You shoot, you'll give away your position.	=		

		And they will find you.	=
		They will.	=
3	Refusal	I'm not sitting here	Mathews
		No way a Haji sticks around this long.	Mathews
		I'm going down there.	Mathews
		Stop...stop...	Isaac
		I can't ! you know that...	Isaac
		No, no, no, no No, no, no, No, no, no,.	Isaac
		This ain't ranger school! The shooter'll get a lock on my position.	Isaac p16
		This is stupid. This ain't protocol.	Isaac P16
		All right stop, stop, stop, stop.	Isaac P 17
		No, listen, I don't know shit about you, so why don't you go first?	Isaac P 18
		I ain't a terrorist.	Isaac p 27
		No way (3) ²	Isaac p27
		How the did I get here?	Isaac p28
		I can't ... I can't go back to that.	Isaac P29
		Nope	=
		I can't go. I can't.	=
		I can't do that.	=
		Can't go back.	=
		Just shoot me, man, and get it over with.	Isaac P30
		I might just shoot myself.	=
No. I won't.	The sniper p39		
4	Promise	I'm calling it.	Mathews p4
		Hang on, buddy, I'm coming down.	Isaac P 7
		You get to I got 22 grand man. 22 grand	Mathews P9

Isaac says this thrice each time implying a different type of refusal. In the first time he ² refuses to be called a terrorist by the sniper and the second time he refuses to believe that he is trapped by the famous professional sniper; juba the ghost hiding in the trash. The third time he refuses going back to Dean's family and facing them after being the reason for his death. (Worrell, P27 & P29)

	Hey, Shane, we're going home buddy !	Isaac p 13
	Yeah, I'll talk to you.	Isaac P 18
	He is coming for us (2)	Isaac p 36
	He's on your ass.	Isaac p 36
	With you and Mathews, everyone will know who the winner is.	The sniper P 36
	We got you. Just breathe.	Ranger p 43
	It's gonna be all right	Pilot 2 p 44

Based on the utterances mentioned above, the number of frequency and percentage of each speech act can be calculated as shown in the table below

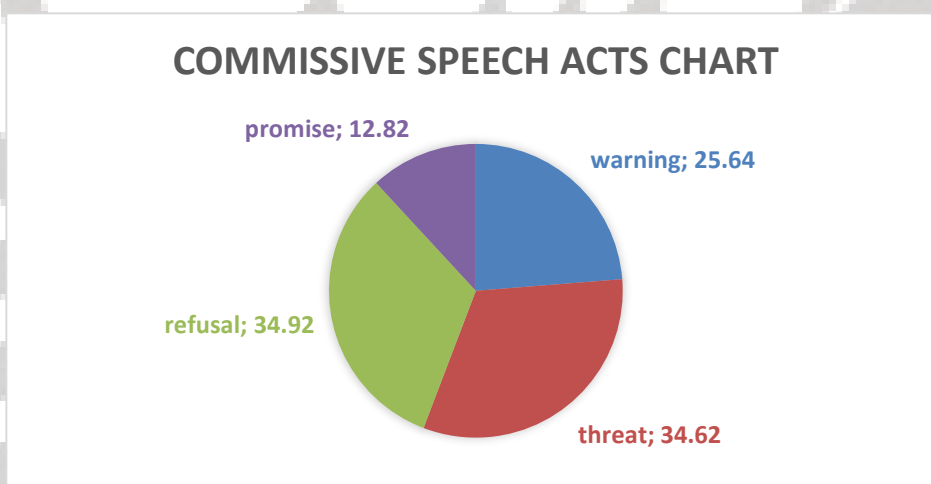
Table 2

Number of Frequency and Percentage of Commissure Speech Act Types

Types of Commissive Speech Act	Warning	Threat	Refusal	promise	Total
Number of frequency	20	27	21	10	78
Percentage s	25.64%	34.62%	26.92%	12.82%	100%

Figure 1

Commissive Speech Acts Percentage Chart



6.1 Discussion of Commissive Speech Acts in *The Wall*

In "*The Wall*" (2017), commissive speech acts play a central role in shaping the characters' psychological tension and survival strategies. As defined by Searle (1979), commissive acts involve a speaker's commitment to a future course of action. Unlike assertives, which state facts, or directives, which request actions, commissives reflect intentions such as promising, refusing, threatening, or warning.

According to Yule (1996, p. 54), these acts derive their illocutionary force from the speaker's future-oriented behavior. Thomas (1995, p. 56) emphasizes that meaning emerges from interaction, with interpretation shaped by the relationship between the speaker, listener, and the situational context.

In this war film, commissive acts are not limited to explicit speech but are sometimes conveyed through **non-verbal tension, tone of voice, and context**, aligning with Thomas's (1995) view that meaning depends heavily on pragmatic cues beyond the utterance itself.

6.2 commissive speech acts

6.2.1 Warning :

Warning can convey a message about potential dangers or situations without needing a lengthy explanation. By using these proverbs, speakers aim to alert the listener effectively and influence their actions without delving into detailed explanation. warning is a commissive act where the speaker informs the hearer of a potential negative outcome or danger, usually as a way to influence their behavior Searle (1976).

Searle (1976) identifies warnings as a type of commissive when the speaker commits to revealing possible negative consequences (p. 14).

Yule (1996) states that warnings often include conditional structures and imply that the speaker will not prevent harm if the hearer fails to act (p. 56).

Thomas (1995) highlights that warnings are often embedded in indirect speech, such as advice or parental concern, and interpretation depends on tone and social role (p. 97).

- Example from *The Wall*:

“If you don’t eat your meat, you can’t have any pudding!” — a warning of punishment disguised as a rule.

We are introduced to Isaac’s personality through his utterances that revolve around warning and refusal. We have two sergeants called for help and upon arriving they find all workers shot in the head so they camouflage for twenty hours to judge the situation. Yet Mathews getting tired of waiting, leaves his camouflage and heads to the bodies to see for himself. Isaac doesn’t agree thus immediately warns him “hey, I’m serious, man... get down.” Mathews continues ignoring Isaac’s warning but Isaac starting to make his warnings more accurate “man, this **** thing’s fogging up, man.” It was then that Mathews realized that there is a sniper and calls Isaac “Ize” pronounced like eyes. Mathews is shot and fatally injuries so he started warning Isaac “take cover!” “Get down.”

Now Mathews is down but still wants to fight back a matter that scares Isaac into shouting repeated warnings “No, no, no, no, no...he’d shoot you before you even get...” then again “don’t **** touch that rifle, man! The second you touch that ****rifle, you’re dead. Hold on!”

When Isaac is faced with the sniper the latter takes all the warning utterances yet they are tempered with threat. The sniper wants to show Isaac how professional he is so after telling him that he accurately shot his water bottle, antenna and aimed at his leg he warned him that “you will still be sitting in a puddle of plasma. You’re feeling fatigues, lightheaded. And you will bleed out before nightfall.” (24) The second time the sniper warns Isaac after showing him how educated he is in English poetry and suspects that Isaac is helping Mathews to find his hiding place “You are not fantastic. You have no water. You’re dehydrated. The sun is ...the sun is baking you. You’re bleeding to death.”(35) After which the sniper realizes Mathews attempts thus shoots him in the head killing him on the spot.

The movie ends again with Isaac warning Captain Albright not to listen to the man on the radio that is the sniper just shouting hopelessly for eight times:

- No, no, no, no, no

- No, no, no

Too late, the sniper started shooting them one after the other till one of the pilots warned "he is in the **** trash!" again like all warnings in this movie, they were all killed by the sniper.

Warning in *The Wall* movie did not help any of the characters because none of them took the warning seriously or unfortunately was unable to hear it.

6.2.2 Threat faced with Refusal

A threat is essentially an expression of intent to cause harm or impose punishment on others. It involves intimidation, often driven by animosity or a belief in one's superiority or power over the listener. For instance, saying "I will fire you" is a classic example of a threat in speech, while refusal involves rejecting invitations or offers. It's typically communicated through explicit negation, such as saying "no" or expressing rejection like "I do not accept it."

threat is a speech act in which the speaker commits to a future action that is harmful or negative to the hearer.

- **Searle (1976)** describes threats as commissive acts where "the speaker intends to do something unpleasant to the hearer" (p. 13).
- **Yule (1996)** includes threats under commissives, noting that they are **actions the speaker intends to perform that are not in the hearer's interest** (p. 55).
- According to **Thomas (1995)**, threats can be conveyed **implicitly or symbolically**, and interpretation is often shaped by power dynamics or emotional tone (p. 94).

6.2.2.1 Example from The Wall:

"You better run all day and run all night." — a direct threat symbolizing Pink's descent into aggression and control.

While refusal is a commissive act where the speaker explicitly or implicitly rejects or declines an offer, request, invitation, or social connection.

- **Searle (1976)** notes that refusals fall under commissives when they involve the **speaker's commitment not to act** in a way requested or expected (p. 12).
- **Yule (1996)** considers refusal as a form of **negative commitment**, where the speaker intends **not** to take a particular action (p. 55).
- **Thomas (1995)** points out that **non-verbal** refusals (e.g., silence or physical gestures) also count as meaningful speech acts depending on **context and intention** (p. 91).

6.2.2.2 Example from The Wall:

"I don't need no arms around me..." — Pink refuses emotional support and intimacy.

Most of the refusal utterances are Isaac's. When Isaac discovered that the sniper that is trapping them at the wall is talking to him on the radio, Isaac stopped talking. The sniper forced Isaac into conversation by threatening him to kill his friend, Mathews. The sniper wants Isaac to talk to him so he asks him "I've got a question for you. Your friend is he dead?" yet Isaac did not respond so the sniper pressed on "shall I make sure?" again Isaac continued to ignore the sniper. The sniper was present to converse so he continued threatening Isaac "shall I shoot him in the head?" Isaac did not respond making the sniper's threat more detailed and graphic "does he have a wife? Children? Will he enjoy a closed casket, if I take his face off?" this aggressive threat forced Isaac into conversation "all right, all right, shut the*** up man. All right stop, stop, stop, stop." (p 17)

With Isaac's first response to the sniper's threat, he lost his ability to stop talking because the sniper knew exactly Isaac's weak point thus he was able to push him to breaking point. The sniper claimed that he wanted to get to know Isaac thus he asked more than 14 questions and with each question Isaac refuses to answer the sniper respond with a threat till Isaac answers:

Sniper : Tell me where you're from. Where's your family?

Isaac : I'm not talking about *** family. Oh, god!

Sniper : okay, then tell about your brothers and sisters at arms.

Isaac: that's a negative, too, bro. p21

Here the sniper snaps and threatens Isaac “if you don’t talk... he is your second loss...first, Dean, now Mathews.”(p21) this response although is a direct threat, it drew Isaac to the sniper’s trap for he became extremely curious to know how the sniper knew about Dean. At this point of the conversation, Isaac is asking and the sniper is refusing to answer by asking another question like “how old are you?”

When Isaac do answer the sniper’s questions, the latter plant tricky questions to scare him and disturb him mentally and emotionally “what about sergeant Mathews, did he get baked? Did Dean?” to which Isaac furiously refuses to respond “I aint talking about *** Dean with you. You dirty *** Haji.” The sniper matches Isaac’s furious utterances by increasing the intensity and severity of his threats ““I will shoot Mathews if you don’t speak. I’m looking at him right now. It would be so easy to tear his face off. His family won’t even recognize him. Is that what you want, Ize? You should just answer my questions” (p 23)

The game keeps on going between the two; the sniper asks a question, Isaac refuses to answer so the sniper returns the refusal with a threat so on and so forth till he completely breaks Isaac’s will.

Actually the only time that Isaac ever used threat utterances is when he heard the voice of Captain Albright on the radio and saw Mathews moving to shoot the sniper. Having those men on his side gave him the power to threaten the sniper “you hear me, mother***? You didn’t win shit! From a place you will not see comes a sound you will not hear. Just a flash of *** light. Boom.” (p 36) The sniper was able to see through his threats thus immediately shot Mathews killing him on the spot and took the radio talking to captain making him believe that he is Isaac.

Sniper : Isaac, when this is over, the skin will be cut from your face. Your eyes will be gouged” to which Isaac hopelessly respond “just *** shoot me, man, and get it over with.” Yet the sniper do not leave him at this point, he is a sniper after all thus he is aiming to destroy him. Isaac finally surrenders saying “I might just shoot myself.” (p 30)

6.2.3 Promise:

a promise is a declaration wherein the speaker commits to either undertake or refrain from a specific action in the future. It's a verbal assurance made by one person to another, like saying "I promise to visit you." *promise* is a speech act in which the speaker commits to doing something beneficial or desirable for the hearer in the future.

- **Searle (1976)** defines a promise as a **commissive illocutionary act** in which “the speaker commits himself to the **Yule (1996)** emphasizes that promises are **forward-looking** and express the **speaker's intention** to do something beneficial (p. 54).
- future performance of an action” (p. 11).
- According to **Thomas (1995)**, the meaning of a promise can depend on tone and context; not all promises need to be direct, and listener interpretation plays a role in identifying it (p. 76).

6.2.3.1 Example from *The Wall*:

“Together we stand, divided we fall.” — an implied promise of unity and mutual support.

This type of speech act came last simply because the characters could not keep their promises from the simplest promise moving the most complicated ones.

Mathews promises to call it in other words to stop the camouflage and walk away believing that there is no real threat unfortunately the moment he started to act his promise he got shot. Accordingly, Isaac promises to come and help him “hang on, buddy, I’m coming down.” A promise that he couldn’t keep because the sniper started to shoot at him forcing him to hide behind a wall. Mathews realizing he is not going to survive this he wanted to make Isaac promise to tell RJ about the money he saved. Isaac refused to commit to that promise shouting “stop...stop...stop talking, bro.” (9) simply because he did not want to lose another friend. Mistaking the sniper for help, Isaac promises Mathews that they will go home “hey, Shane, we’re going home, buddy!” they did go home yet in caskets.

The sniper attempted to engage Isaac in dialogue to extract his location as well as to take information that will help him further deceive other soldiers. Isaac refused to talk until he promised to talk to distract the sniper from Mathews attempt at shooting him. Isaac promised the sniper that Captain Albright will come for them and that he will revenge for them but the sniper promised “everyone will know who the winner is.” A promise well – kept by the sniper because despite all the promises made by Captain Albright rangers and pilots like “We got you. Just breathe.” and “it’s going to be all right.” The sniper wan that fight of promises.

7. Conclusions :

Commissive speech act is vital in understating the depth of any great work. Taking *The Wall* movie as an example after following both Yule’s and Thomas’ theories the deeper meaning of the work can be statistically appreciated. Being a war movie, it is predictable to find threat and warning speech acts. The significance lies in using the wall; that collapsed structure, as a metaphor for words. Both Isaac and The sniper hide behind walls of words each trying to use their words for a different goal; the sniper uses his words to threaten his invaders who destroyed his school and his country. He manifests his education using fancy words ironically from the soldiers’ literature quoting Edgar Allan Poe’s *Tell – Tale Heart*, reciting “The Raven” then moving to Robert Forest. Isaac responded to all these great literary allusions with slang “You say a lot of *** fancy words. What are you, Haji Shakespeare or some shit?” Isaac is hiding behind that wall and hiding in his words his fear of going back home to face his dead friends’ families.

This study has investigated the use of **commissive speech acts**—specifically **promises, threats, refusals, and warnings**—in *Pink Floyd’s The Wall* (1982), using the pragmatic frameworks of **Yule (1996)** and **Thomas (1995)**. The analysis aimed to identify the types of commissive acts used in the film, interpret their pragmatic meaning, and explore how they contribute to the construction of the main character's psychological state and the film's broader social themes.

Through detailed analysis, the study has successfully addressed the **research problems**, including:

1. Identifying the dominant types of commissive speech acts in the film.
2. Interpreting how these acts function within their context—both linguistically and visually.
3. Revealing the impact of these speech acts on the film's narrative, character development, and emotional depth.

The findings show that **refusals and threats** are the most frequent commissive acts in *The Wall*, reflecting the protagonist's isolation, emotional instability, and internal conflict. **Warnings**, often delivered by authority figures like the mother and teacher, highlight the role of social control and psychological conditioning. Meanwhile, **promises**, though rare, serve as powerful symbols of hope, healing, and transformation—culminating in the film's closing call to “tear down the wall.”

The use of **commissive acts in this film is not limited to verbal expressions**. Many are conveyed through **music, visual metaphor, and physical behavior**, demonstrating that pragmatic meaning in film can be multimodal. This supports **Thomas's (1995)** view that meaning is derived not just from language, but from interaction and context.

In conclusion, this research confirms that **commissive speech acts in *The Wall*** are crucial in expressing psychological and social themes. They reflect personal trauma, power struggles, and ultimately, the possibility of redemption. These acts deepen the viewer's understanding of the protagonist and reveal how language—whether spoken, sung, or shown—functions as a tool for both constructing and dismantling emotional barriers.

8. **Solutions to the Research Problems**

1. **Problem 1:** *Lack of identification and classification of commissive speech acts in film dialogue.*

- **Solution:** The study successfully classified commissive acts in *The Wall* based on Searle's and Yule's typologies (e.g., threats, refusals, promises, warnings). These were extracted, analyzed, and categorized from specific film scenes and songs, creating a clear framework for identifying commissives in multimodal texts.

2. **Problem 2:** *Unclear pragmatic function of commissive speech acts in visual narratives.*

- **Solution:** Through contextual and pragmatic analysis, the research interpreted the functions of each commissive act based on Yule's (1996) concept of illocutionary force and Thomas's (1995) theory of meaning in interaction. This clarified how commissives express intention, emotion, and psychological state—even when delivered indirectly or non-verbally.

3. **Problem 3:** *Insufficient understanding of how commissive speech acts contribute to character and theme development.*

- **Solution:** The research showed how commissive speech acts shape the character of Pink, reflecting his descent into isolation and eventual confrontation with self. The transition from threat and refusal to symbolic promise (e.g., "tear down the wall") reveals the narrative arc and emotional transformation of the character.

9. Limitations

- The study is limited to one film with a minimalist cast and may not generalize to dialogue-rich movies.
- Non-verbal cues were interpreted without access to behind-the-scenes context or actor intention.

10. Recommendations

- Future research may compare commissive acts across different genres (e.g., political vs. war films).
- A comparative study between *The Wall (2017)* and *The Wall (1982)* may offer insights into stylistic and ideological shifts in speech act use.

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