

**SPEECH ACT ANALYSIS IN FROZEN MOVIE : A SEMANTIC STUDY ON PERLOCUTIONARY ACTS  
IN CHARACTER DIALOGUES**

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**Abstract**

This study aims to investigate the use of perlocutionary acts in the dialogues of the animated movie *Frozen* by analyzing how certain utterances affect the listener’s emotions, thoughts, or actions. The phenomenon explored focuses on the influence of language in shaping character relationships and driving the plot. Using a qualitative descriptive design, this research collected data from character dialogues in *Frozen*, with special attention to the interactions among the main characters such as Elsa, Anna, Kristoff, Hans and Olaf. The dialogues were transcribed and analyzed semantically to identify utterances that contain perlocutionary force—specifically how speech leads to psychological or behavioral responses. The findings reveal a variety of perlocutionary acts, including persuading, warning, calming, encouraging, and frightening. These acts often caused meaningful reactions in the recipient characters, which in turn influenced the direction of the storyline. For instance, Anna’s reassuring words to Elsa serve not only as emotional support but also motivate Elsa to reconsider her choices, demonstrating a powerful perlocutionary effect. In conclusion, the study highlights that perlocutionary acts are not merely linguistic expressions, but essential tools for developing emotional dynamics and character transformation in a narrative. Through semantic analysis, this research emphasizes the importance of understanding how language functions beyond literal meaning, especially in fictional media like films. The results are expected to contribute to future linguistic studies, particularly in analyzing speech acts in popular culture and their impact on audience perception.

**Keywords :** *Perlocutionary Acts, Semantic Analysis, Frozen Movie, Character Dialogues*

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**INTRODUCTION**

Semantic linguistics focuses on the study of meaning in language, not only from a lexical perspective but also in terms of how meaning is interpreted within specific social and situational contexts. Semantics examines both the denotative and implicit meanings of words, as well as the relationships among meanings and how these influence communication between speakers (Yule, 2010). One significant branch of semantic study is **Speech Act Theory**, which explores how language is used to perform actions. This theory was first introduced by J.L. Austin in his influential work *How to Do Things with Words* (1962) and was later developed by John Searle.

According to Austin (1962), when individuals produce utterances, they are not merely conveying information but also performing actions. He distinguished three types of speech acts: the locutionary act (the act of saying something), the illocutionary act (the speaker’s intention

behind the utterance), and the perlocutionary act (the effect the utterance has on the listener, such as persuading, scaring, convincing, or motivating them to act).

Searle (1969) expanded Austin's theory by categorizing illocutionary acts into five types: representatives, directives, commissives, expressives, and declarations. However, the present study focuses specifically on *perlocutionary acts*, as they highlight how utterances in film dialogues serve not only as narrative tools but also as mechanisms for influencing the emotions and behaviors of other characters.

One of the most compelling aspects to analyze in speech act theory is the concept of perlocutionary acts, which refer to the psychological or behavioral effects that an utterance has on a listener in response to what is said. Analyzing perlocutionary acts in films is particularly important because films serve as a reflection of real-life social communication. Through character dialogues, viewers can observe how certain utterances influence others emotionally or lead to specific actions.

In this context, the film *Frozen* has been selected as the object of study due to its global popularity, strong moral values, and rich emotional content conveyed through expressive and dynamic dialogues. The interactions among the main characters—Elsa, Anna, Kristoff, Hans and Olaf—serve as concrete examples of how language is used not only to convey ideas but also to influence others within the narrative. These dialogues demonstrate various perlocutionary effects that shape character relationships and drive the plot forward, making *Frozen* a valuable source for semantic and pragmatic analysis within the framework of speech act theory.

Perlocutionary acts play a significant role in influencing the social dynamics between individuals. In real-life communication, interactions are not solely dependent on what is said but also on how those utterances affect the listener emotionally, psychologically, and behaviorally. According to Searle (1969), the effects of perlocutionary acts often extend beyond the literal meaning of the utterance. This concept becomes particularly relevant in film, where character interactions utilize language not only to convey information but also to influence actions and emotional changes. In this sense, film serves as a medium that mirrors real-life communication, wherein character dialogues can influence the plot and the development of other characters. Therefore, analyzing perlocutionary acts in film offers a profound understanding of how language functions to influence behavior and emotions, making it relevant to studies in linguistics and pragmatics.

The film *Frozen* was selected for this study due to several significant reasons. First, *Frozen* has achieved immense global popularity, reaching a wide audience across various age groups and cultural backgrounds (Jones, 2014). Second, the film carries strong moral values, such as love, courage, and sacrifice, which are conveyed through the interactions between the characters. These moral values are reflected in dialogues that are emotionally rich and deeply meaningful. For instance, the conversations between Elsa and Anna not only reveal their sibling relationship but also involve efforts to understand and support one another, impacting both characters emotionally and behaviorally (Gupta, 2017). Third, the dialogues in *Frozen* are highly expressive and often serve to influence the actions of other characters, as seen in the interactions between Elsa, who isolates herself, and Anna, who strives to connect with her. These interactions clearly demonstrate how language can be used to influence the feelings and actions of other characters, making *Frozen* an ideal example for studying perlocutionary acts in the context of film.

This study aims to analyze the forms and effects of perlocutionary acts that emerge in character dialogues in the film *Frozen*. The research problem is framed as: *How do the forms and effects of perlocutionary acts manifest in character dialogues in the film Frozen?* The purpose of this study is to identify and analyze the types of perlocutionary acts and their effects on other characters through the dialogues in *Frozen*, using a semantic approach within the framework of speech act theory.

## THEORIETICAL FRAMEWORK

Speech Act Theory, as introduced by Austin (1962) and later developed by Searle (1969), provides a comprehensive framework for understanding how language functions in communication. Austin's foundational work in *How to Do Things with Words* (1962) posited that language is not merely used to convey information but to perform actions. He identified three primary components of speech acts: *locutionary acts*, *illocutionary acts*, and *perlocutionary acts*. These elements help explain how an utterance can simultaneously convey meaning, fulfill a communicative function, and affect the listener.

1. **Locutionary Acts:** A locutionary act refers to the physical act of producing a sound or utterance, which can be broken down into three parts: phonetic act (the actual sounds produced), phatic act (the formation of words), and rhetic act (the meaning of those words). It addresses the form of the utterance and its literal meaning.
2. **Illocutionary Acts:** Illocutionary acts refer to the intention behind the utterance, or what the speaker is doing with their words. For example, when someone says, "Can you pass the salt?", they are not just asking about the ability of the listener but are making a request. The illocutionary act concerns the function of the utterance, such as questioning, requesting, commanding, or promising.
3. **Perlocutionary Acts:** Perlocutionary acts concern the effects or consequences of an utterance on the listener. They focus on how an utterance influences the listener's thoughts, emotions, or actions. For instance, if someone says something to make another person feel guilty, the perlocutionary effect is the emotional response of guilt that the listener experiences. Perlocutionary acts are thus primarily concerned with the listener's reaction to the speaker's words, which can range from agreement, anger, happiness, or even confusion (Searle, 1969).

Focus on Perlocutionary Acts. The perlocutionary act is particularly important in analyzing how films and dialogues in media can influence the viewer or characters in a profound manner. Perlocutionary acts differ from locutionary and illocutionary acts in that they are not about the utterance itself or the speaker's intention, but about its impact on the recipient. In film, perlocutionary acts are often used to show how one character's words can emotionally or psychologically affect another character, driving narrative development and character evolution. For example, in *Frozen*, Elsa's rejection of Anna's attempts to help her may evoke feelings of sadness, frustration, or confusion in Anna, demonstrating the perlocutionary impact of Elsa's words (Gupta, 2017).

The semantic analysis of utterances in the context of perlocutionary acts is essential for understanding the layered meanings in dialogues. The perlocutionary effect is not always immediately observable and may require a more in-depth interpretation of the dialogue in relation to the character's emotional and behavioral responses. The semantics of the utterances, therefore, go beyond the literal interpretation of words, encompassing the subtle shifts in meaning that arise from the listener's emotional reactions (Levinson, 1983). By examining these shifts, one can understand how the characters' language choices affect the plot, relationships, and emotional dynamics in the film.

## METHODOLOGY

This research uses a descriptive qualitative approach, which aims to describe and analyze the phenomenon of perlocutionary acts contained in the dialogue of the film *Frozen*. This research does not aim to test hypotheses or measure variables, but rather to understand and explain how the statements made by the characters in the film can affect other characters emotionally and psychologically. This approach focuses on interpreting the meaning and impact of speech in the context of communication between characters in the film, as well as how these perlocutionary acts contribute to the development of the plot and characters.

The main data source in this research is the dialogue spoken by the main character in the film Frozen. The characters that will be analyzed include Elsa, Anna, Kristoff, Hans and Olaf. The selection of these dialogues is based on the relevance and influence of these utterances on other characters in the film, which leads to perlocutionary effects, both in the form of emotional responses and real actions from the characters who hear them. The selected dialogue also reflects complex interactions between characters, which can show various nuances in verbal communication.

Data collection techniques used in this research include:

- **Note-Taking:** Researchers note down important dialogues that are considered to have the potential to analyze perlocutionary acts. These notes were taken during the process of watching the film to capture key moments that show the impact of communication on the characters.
- **Transcription:** After watching the film and noting the dialogue, the researcher will transcribe any relevant dialogue in written form to facilitate further analysis. This transcription will include all conversations between the characters selected for analysis.
- **Observation:** Researchers will observe character interactions in the film, noting facial expressions, body movements, and other non-verbal reactions that support interpretation of the effects of perlocutionary acts.

After data collection is complete, the analysis techniques used include:

- **Statement Identification:** The researcher will identify every dialog uttered by the main characters that is relevant to perlocutionary acts. The main focus is on how the statement may affect other characters' feelings or actions.
- **Perlocutionary Classification:** Statements that have been identified will be classified based on the effect or impact they have on other characters, such as emotional changes (eg guilt, sadness, confusion), changes in attitude, or other reactions that can be categorized as perlocutionary effects.
- **Interpretation of Semantic Meaning:** Next, the researcher will interpret the semantic meaning of each statement analyzed, taking into account the social, emotional and psychological context in the film. The aim is to understand how the meaning of utterances in the context of perlocutionary acts can influence the characters in the film and how this relates to themes in the film Frozen such as family, love and sacrifice.

Through this methodology, it is hoped that this research can provide a deeper understanding of how the dialogue in the film Frozen not only communicates information, but also influences the emotional reactions and behavior of the characters, and how this plays a role in the development of the story.

## RESULTS & DISCUSSION

In this section, the research will identify dialogue excerpts that contain perlocutionary acts and analyze the effects these utterances have on other characters. Each selected quote will be analyzed in the context of a specific scene to illustrate the emotional impact or behavioral change that occurs. Next, the results of the analysis will be classified in the perlocutionary acts table which includes actions such as persuading, giving orders, warning, and others.

**Table 1. Perlocutionary Acts Frozen (Elsa and Anna childhood scene Part-2)**

Time	Dialogues	Semantic Explanation	Perlocutionary Acts
00.03.47 -	Anna : "Wake up. Wake up. Wake up."	A cheerful invitation to play, showing childlike excitement.	Causes Elsa to become aware and eventually wake up, despite initial reluctance.

00.04.09	Elsa : “Anna, go back to sleep.”	A gentle refusal driven by Elsa’s fear of her powers.	Increases Anna’s curiosity and motivates her to keep persuading.
	Anna : “I just can’t. The sky’s awake, so i’m awake, so we have to play.”	A whimsical reason that reflects a child’s imagination and enthusiasm.	Emotionally touches Elsa, making her reconsider Anna’s request.
	Elsa : “Go play by yourself.”	A firm refusal out of concern for Anna’s safety.	Makes Anna feel disappointed, but she remains persistent.
	Anna : “Do you want to build a snowman?”	A soft invitation symbolizing a desire for connection and bonding.	Moves Elsa emotionally, eventually convincing her to use her powers to please Anna.

**Table 2. Perlocutionary Acts Frozen (Elsa and Anna childhood scene Part-2)**

Time	Dialogues	Semantic Explanation	Perlocutionary Acts
00.04.10 - 00.05.39	Anna : “Do the magic! Do the magic!”	A repeated enthusiastic request for snow play, showing excitement and trust.	Encourages Elsa to use her magical powers.
	Elsa : “Ready..?”	A cautious confirmation question before performing magic.	Builds anticipation and excitement in Anna.
	Anna : “This is amazing!”	A spontaneous expression of amazement and joy.	Validates Elsa’s effort and motivates her emotionally.
	Elsa : “Watch this!”	An enthusiastic phrase to grab attention and show off.	Engages Anna further and excites her.
	Elsa : “ Hi, I’m Olaf and I like warm hugs.”	A creative, playful sentence introducing a magical snowman.	Touches Anna emotionally and creates a sense of affection.
	Anna : “I love you, Olaf.”	A direct expression of love towards Olaf.	Strengthens emotional connection between characters.
	Elsa : “Alright. Catch Me! Gotcha!”	Invitation to continue playing, with playful chasing.	Increases Anna’s joy and raises the pace of interaction.
	Anna : “Again!”	A cheerful request to repeat the activity.	Stimulates Elsa to keep playing and using magic.

	Elsa : “Wait! Slow down! ANNA!!” Elsa : “Anna? Mama! Papa!” Elsa : “You ok, anna. I got you.”	A sudden warning expressing panic. Cry for help after Anna is hurt.  A comforting reassurance to her sister.	Signals danger and evokes tension. Triggers immediate concern and draws adult attention. Provides emotional relief and shows protective care.
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**Table 3. Perlocutionary Acts Frozen (Elsa and Anna childhood scene Part-3)**

Time	Dialogues	Semantic Explanation	Perlocutionary Acts
00.08.21	Anna : “Elsa? Do you want to build a snowman? Come on let’s go and play.”	Anna is trying to reach out, expressing a desire for connection and play.	Attempts to persuade Elsa to reconnect; evokes guilt or emotional hesitation in Elsa.
00.09.46	Anna : “I never see you anymore. Come aut the door. It’s like you’ve gone away.”	Expresses sadness and a sense of abandonment.	Causes emotional tension; intended to make Elsa reflect or feel sympathy.
	Anna : “We used to be best buddies. And now we’re not. I wish you would tell me why.”	Highlights a broken relationship and confusion.	Intended to provoke emotional response; possibly guilt or reflection from Elsa.
	Anna : “Do you want to build a snowman? It doesn’t have to be a snowman.”	Offers flexibility and compromise, showing persistence and care.	Shows continued effort to reconnect; can increase emotional conflict in Elsa.
	Elsa : “Go away, Anna.”	A cold and direct rejection.	Hurts Anna emotionally, increases feelings of rejection and sadness.
	Anna : “Okay bye..”	A reluctant acceptance of rejection, expressing sadness.	Demonstrates emotional resignation and reinforces Elsa’s emotional barrier.

**Table 4. Perlocutionary Acts Frozen (Scan of Elsa and Anna after the queen’s coronation)**

Time	Dialogues	Semantic Explanation	Perlocutionary Acts
	Elsa : “Hai.”	A simple, polite greeting initiating reconnection.	Elicits a surprised but positive reaction from Anna.
	Anna : “Hi me..? Oh. Um. Hi.”	Reflects her internal emotional state and desire to reconnect.	Shows Anna’s nervous excitement and awkwardness.

00.20.34	Elsa : “You look beautiful..”	Positive lexical choice that promotes warmth and connection.	Makes Anna feel appreciated and flattered.
00.21.04	Anna : “Thank you. You look beautifuler. I mean, not fuller. You don’t look fuller, but more beautiful.	“Beautifuler” (nonstandard) expresses sincere admiration awkwardly.	Shows mutual admiration but also Anna’s nervousness.
	Elsa : “Thank you. So, this is what a party looks like?”	Signals Elsa’s unfamiliarity with social events; seeks shared experience.	Initiates small talk, encourages further interaction.
	Anna : “It’s warmer than I thought.	Adds emotional warmth, symbolic of rekindled sisterhood.	Promotes comfort, agreement.
	Elsa : “And what is that amazing smell?”	Uses evaluative adjective <i>amazing</i> to create a positive, emotive context.	Triggers shared enthusiasm and a bonding response from Anna.
	Anna and Elsa : “Chocolate.”	Symbolic convergence of interest; food as connector.	Bonding moment, shared joy.

**Table 5. Perlocutionary Acts Frozen (Scan of Anna Meets Hans)**

Time	Dialogues	Semantic Explanation	Perlocutionary Acts
00.23.45	Anna : “Okay, can i just say something crazy?”	Anna wants to ask permission to say something unexpected.	Provokes curiosity and shows spontaneity.
	Hans : “I love crazy	Hans expresses fondness for unpredictable behavior.	Creates bonding; signals agreement and mutual interest.
00.25.33	Hans : “Can I say something crazy..? Will you marry me?”	Hans is asking for Anna’s hand in marriage in an unexpected manner.	Shocks and flatters Anna; triggers emotional excitement.
	Anna : “Can I just say something even crazier? Yes.”	Anna responds affirmatively in a playful tone.	Indicates impulsive joy and agreement; heightens emotion.

**Table 6. Perlocutionary Acts Frozen (Scan Anna introduces Hans to Elsa)**

Time	Dialogues	Semantic Explanation	Perlocutionary Acts
	Anna : “Elsa! I mean.. Queen.. Mea gain. May I present, Prince	Use of formal titles like “Queen” and “Prince” conveys	Establishes a respectful and serious tone before

00.25.48	Hans of the Southern Isles.”	politeness and intention to be taken seriously.	delivering important news.
	Hans : “Your Majesty.	The term “ <i>Your Majesty</i> ” denotes social decorum and respect for Elsa’s royal status.	Reinforces politeness and hierarchy, aiming to gain Elsa’s favor.
	Anna dan Hans : “We would like.. your blessing.. of.. our marriage!”	The phrase “ <i>your blessing</i> ” suggests a desire for acceptance and legitimization.	Causes immediate confusion and emotional dissonance in Elsa.
	Elsa : “Marrige..?”	The single-word question emphasizes Elsa’s shock and prompts reevaluation of the situation.	Triggers awkwardness and tension; makes Anna justify impulsive decision.
	Anna : “Yes!”	Simple affirmation loaded with excitement, reinforcing Anna’s emotional commitment.	Increases Elsa’s discomfort, pushing her to question the situation further.
	Elsa : “I’m sorry, I’m confused.”	Indicates a breakdown in mutual understanding, inviting clarification.	Pushes Anna to over-explain and reflect on the situation herself.
	Anna : “Well, We haven’t worked out all the details ourselves..”	Semantic contradiction: marriage as serious event vs. Anna’s casual tone.	Highlights Anna’s lack of preparation, leading to Elsa’s concern.
	Anna : “We’ll need a few days to plan the ceremony... soup, roast, ice cream...”	Food terms trivialize the gravity of marriage, showing semantic mismatch.	Deepens Elsa’s worry due to trivialization of marriage.
	Anna : “Wait. Would we live here?”	Sudden realization showcases semantic irony—commitment without consideration.	Reveals unplanned nature of the relationship, confirming Elsa’s suspicion.

**Table 7. Perlocutionary Acts Frozen (Scan Elsa Rejects Anna’s Marriage Decision)**

Time	Dialogues	Semantic Explanation	Perlocutionary Acts
	Elsa : “May I talk to you, please. Alone.	Use of “ <i>may</i> ” shows politeness but also urgency, indicating sensitive content.	Signals discomfort and desire for privacy, causing tension.



00.26.29 - 00.26.55	Anna : “No. Whatever you have to say, you.. you can say to both of us.	Repetition of “you” reflects emotional tension and defensive stance.	Publicly challenges Elsa’s authority; creates confrontation.
	Elsa : “Fine. You can’t marry a man you just met.”	Absolute structure “you can’t” asserts control and dismisses Anna’s emotions.	Shock and defensiveness from Anna; conflict intensifies.
	Anna : “You can if it’s true love.”	Phrase “true love” holds deep romantic connotation, emotionally loaded term.	Escalates disagreement; reveals Anna’s naivety and idealism.
	Elsa : “Anna, what do you know about true love?”	“What do you know” implies judgment and dismissal of Anna’s experience.	Undermines Anna’s belief and triggers emotional response.
	Anna : “More than you. All you know is how to shut people out.	“Shut people out” is metaphorical and emotionally charged, invoking Elsa’s isolation.	Hurts Elsa; leads to emotional distance and loss of control.
	Elsa : “You asked for my blessing, but my answer is no.”	Formal structure contrasts with emotional tension, making it firm and authoritative.	Finality in decision; causes emotional fallout and narrative turning point.

**Table 8. Perlocutionary Acts Frozen (Scan Anna Confronts Elsa at the Coronation Party)**

Time	Dialogues	Semantic Explanation	Perlocutionary Acts
00.27.00 - 00.27.46	Anna : “Elsa, no. No, wait!”	Repetition of “no” and use of “wait” emphasize Anna’s panic and emotional intensity.	Urges Elsa to stop leaving; creates urgency and desperation.
	Elsa : “Give me my glove!”	The word “my” signals possessiveness; “give me” is imperative, reflecting loss of control.	Shows Elsa’s anxiety and desire to hide her powers; intimidates Anna.
	Anna : “Elsa, please. Please. I can’t live like this anymore.”	“Can’t live like this” is a dramatic expression of emotional suffering.	Evokes sympathy; tries to appeal to Elsa’s emotional side.
	Elsa : “Then leave.”	Shocks Anna; creates emotional distance and rejection.	Short, blunt sentence showing emotional suppression and defensiveness.

	Anna : “What did I ever do to you?!”	Rhetorical question expressing deep emotional wound and betrayal.	Increases emotional tension; expresses confusion and hurt.
	Elsa : “Enough, Anna.”	“Enough” is emotionally charged, indicating Elsa’s breaking point.	Attempts to shut down the conversation; intensifies conflict.
	Anna : “No. Why? Why do you shut me out?! Why do you shut the world out?! What are you so afraid of?!”	Repetition of “why” and the phrase “shut me out” reflect abandonment and isolation.	Forces Elsa into a corner emotionally; provokes strong emotional reaction.
	Elsa : “I said, enough!”	Use of past tense “I said” adds finality and authority to her tone.	Verbal explosion that reveals Elsa’s inner turmoil; frightens Anna.
	Anna : “Elsa...?”	The pause and ellipsis signal shock and emotional disorientation.	Expresses fear and confusion after Elsa’s outburst; emotional rupture.

**Table 9. Perlocutionary Acts Frozen (Scan Elsa Embraces Her Power - “Let It Go” Scene)**

Time	Dialogues	Semantic Explanation	Perlocutionary Acts
00.30.00 - 00.34.44	Elsa : “Let it go, let it go! Can’t hold it back anymore.”	Repetition of “let it go” emphasizes release. “Can’t hold it back” shows her inability to repress her identity any longer.	Releasing emotions, Expressing freedom.
	Elsa : “Let it go, let it go! Turn away and slam the door.”	“Turn away and slam the door” is a strong metaphor for shutting out former constraints and expectations.	Defiance, Breaking free.
	Elsa : “I don’t care what they’re going to say. Let the storm rage on. The cold never bothered me anyway.”	“I don’t care” marks indifference. “Let the storm rage on” is symbolic of embracing internal chaos. “The cold never bothered me anyway” implies self-acceptance of her powers and identity.	Rejection of judgment, Embracing self-empowerment.

**Table 10. Perlocutionary Acts Frozen (Scan Olaf's Introduction - "Hi, I'm Olaf!" Scene)**

Time	Dialogues	Semantic Explanation	Perlocutionary Acts
00.46.16 - 00.46.49	Anna : "Oh! Too hard. I'm sorry! I was just.. Head Rush! Are you okay?"	The term "head rush" refers to a sudden dizziness. It shows Anna's quick reflexive empathy towards Olaf, expressing worry.	Apologizing, Seeking reassurance.
	Olaf : "Are you kidding me? I am wonderful! I've always wanted a nose. So cute. It's like a little baby unicorn."	Olaf uses humor and exaggerated joy to emphasize his excitement about his new snowman nose, which reflects his childlike innocence and optimism.	Reassuring, Expressing joy.
	Olaf : "What? Hey! Whoa. Oh, I love it even more! Hah... All right, let's start this thing over."	Olaf's reaction indicates his extreme enthusiasm and shows how his carefree nature impacts the mood around him, lifting the tension.	Excitement, Re-engagement.
	Olaf : "Hi everyone. I'm Olaf. And I like warm hugs."	Olaf's friendly introduction is meant to create an immediate bond, emphasizing his need for affection and a desire for warmth, which is central to his character.	Introduction, Seeking connection.
	Anna : "Olaf? That's right, Olaf."	The confirmation helps establish Olaf's identity and solidify his role in the group, reflecting Anna's growing comfort with him.	Acknowledging, Confirming.
	Olaf : "And you are?"	Olaf's question shows his curiosity about others and his desire to form connections, which is central to his role as a friendly character.	Curiosity, Seeking connection.
	Anna : "Oh, um.. I,m Anna."	Anna's introduction to Olaf signals her acceptance and readiness to interact with him, indicating mutual respect and willingness to engage.	Introduction, Establishing identity.

**Table 11. Perlocutionary Acts Frozen (Scan Kristoff and Anna's Mountain Conversation)**

Time	Dialogues	Semantic Explanation	Perlocutionary Acts
00.51.35 - 00.52.36	Kristoff : "What are you doing?"	Kristoff's question emphasizes his protective nature toward Anna's safety.	Inquiry, Concern.
	Anna : "I'm going to see my sister."	Semantic focus on the purpose of Anna's journey and her determination to find Elsa.	Assertion, Determination.
	Kristoff : "You're going to kill yourselg. I wouldn't put my foot there/"	Warning about physical danger, showing Kristoff's protective instincts toward Anna.	Warning, Concern.
	Anna : "You're distracting me..."	Semantic focus on Anna's determination and need to concentrate despite distractions.	Frustration, Focus.
	Kristoff : "Or there. How do you know Elsa even wants to see you?"	Expression of doubt, challenging Anna's assumptions about Elsa's feelings.	Skepticism, Doubt.
	Anna : "I'm just blocking you out 'cause I gotta concentrate here.	Semantic focus on Anna's need to concentrate and her decision to ignore distractions.	Rejection, Focus.
	Kristoff : "You know, most people who disapper into the mountains want to bea lone."	Kristoff suggests that Elsa might want isolation, showing his perspective on human behavior.	Observation, Insight.
	Anna : "Nobody wants to be alone. Except maybe you..."	Semantic exploration of isolation vs. connection, with Anna suggesting Kristoff might be alone.	Deflection, Challenge.
	Kristoff : "I'm not alone.. I have friends, remember?"	Kristoff deflects Anna's remark by reaffirming his own social network, implying he is not isolated.	Assertion, Affirmation.
	Anna : "You mean the love experts?"	The term "love experts" humorously refers to Kristoff's friends, showing Anna's playful tone.	Teasing, Humor.
	Kristoff : "Yes, the love experts!"	Kristoff embraces the playful nature of the conversation,	Affirmation, Humor.

		reinforcing the humorous aspect.	
	Anna : “Please tell me I’m almost there. Does the air seem a bit thin to you up here?”	Semantic focus on Anna’s physical discomfort due to the altitude, reinforcing her struggle.	Request, Frustration.

**Table 12. Perlocutionary Acts Frozen (Scan Anna Confronts Elsa - ‘We’re Not Safe’)**

Time	Dialogues	Semantic Explanation	Perlocutionary Acts
00.53.17 - 00.56.53	Elsa : “No, we cant’t. Goodbye, Anna..”	Kristoff’s question emphasizes his protective nature toward Anna’s safety.	Rejection, Protectiveness.
	Anna : “Elsa, wait...”	Anna’s plea emphasizes her desire to understand Elsa and mend their relationship.	Plea, Urgency.
	Elsa : “NO. I’m just trying to protect you.”	The justification reveals Elsa’s internal conflict—wanting to protect but also keeping distance.	Justification, Emotional Distance.
	Anna : “You don’t have to protect me. I’m not afraid.”	Anna’s statement highlights her own strength and determination to face challenges.	Rejection, Assertion.
	Anna : “Please don’t shut me out again. Please don’t slam the door.”	The repeated pleas show Anna’s emotional vulnerability and desire for closeness.	Plea, Emotional Appeal.
	Anna : “You don’t have to keep your distance anymore.”	Anna emphasizes that their relationship can change, suggesting emotional connection.	Reassurance, Offer of Closeness.
	Anna : “ ‘Cause for the first time in forever, I finally understand...”	The emotional expression highlights Anna’s breakthrough in understanding Elsa’s fears and motivations.	Realization, Emotional Expression.
	Anna : “For the firts time in forever, We can fix this hand in hand. We can hand down this mountain Together.”	Anna’s words emphasize togetherness and mutual support, reinforcing the idea of teamwork.	Offer of Unity, Empathy.

	Anna : “You don’t have to live in fear. ‘Cause for the first time in forever, I will be right here.”	Semantic emphasis on Anna’s promise of constant support and emotional presence.	Reassurance, Emotional Support.
	Elsa : “Anna, Please go back home. Your life awaits. Go enjoy the sun And open up the gates.”	Elsa’s words show her continued desire to protect Anna by pushing her away.	Request, Protection.
	Elsa : “I know! You mean well, But leave me be. Yes, I’m alone. But I’m alone and Free.”	Semantic contrast between loneliness and freedom, revealing Elsa’s inner conflict.	Admission, Isolation.
	Elsa : “Just stay away and you’ll be safe from me.”	Elsa’s warning shows her self-awareness of the danger she poses and her desire to protect Anna.	Warning, Distance.
	Anna : “Actually, We’re not.”	Semantic shift to Anna's determination to confront the problem, revealing her resolve.	Assertion, Challenge.
	Elsa : “What do you mean You’re not?”	Semantic confusion shows Elsa's disbelief, highlighting her emotional detachment and lack of understanding.	Confusion, Inquiry.
	Anna : “I get the feeling you don’t know?”	Anna’s questioning tone emphasizes Elsa’s ignorance of the external consequences of her actions.	Tease, Challenge.
	Elsa : “What do I not know?”	Semantic confusion, showing Elsa's emotional disconnect from the unfolding reality.	Inquiry, Confusion.
	Anna : “Arendelle’s in deep deep deep snow.”	The revelation highlights the consequence of Elsa’s powers, emphasizing urgency.	Revelation, Urgency.

## CONCLUSION

In the analysis of the *Frozen* dialogue, we can see how perlocutionary acts and semantics play a crucial role in shaping the emotional relationship between Anna and Elsa. The effect of each utterance made by these characters influences their emotions and subsequent actions. Anna attempts to bridge the emotional gap created by Elsa’s efforts to protect her. The words

used highlight the deep perspective differences, where Elsa feels that distancing herself from Anna is a form of protection, while Anna feels alienated and seeks to mend their relationship. Understanding the effects of speech in communication, both in film and real life, is essential because our words not only convey information but also shape relationships and influence others' feelings. Communication that is aware of its impact can foster stronger, more empathetic connections and prevent conflicts, leading to more effective and harmonious interactions.

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