Exploring Apologizing Strategies in the Movie "*Captain Marvel*"

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Abstract

The study explored apologizing strategies within the movie "Captain Marvel" through the analysis of illocutionary speech acts. The research adopted a qualitative approach and utilized the framework of apologizing strategies developed by Kramer-Moore and Moore. The primary data sources were the movie and its script, with instances of apologizing transcribed verbatim, along with nonverbal cues. The analysis revealed two main types of apologies: expressive and directive. Expressive apologies, demonstrated by characters like Maria, Carol, and Coulson, conveyed genuine remorse and empathy to maintain harmonious interactions. On the other hand, Talos utilized directive apologies, combining sincerity with a plea for understanding and forgiveness. These findings contribute to a deeper understanding of communication dynamics within cinematic narratives and real-world interactions. Future research could explore cultural variations in apology strategies within different genres and the impact of cultural nuances on apology portrayal in films. Overall, this study provides valuable insights into the portrayal of apologizing strategies in the movie "Captain Marvel" and how they contribute to the dynamics of communication and character development. The identification of expressive and directive apology types showcases the complexity of human interactions and emotions within the context of a popular cinematic narrative.

Keywords: *Apologizing strategies, Communication dynamics, Directive apologies, Expressive apologies, Illocutionary speech acts*

Introduction

Humans are social beings who rely on language as their primary tool for communication, facilitating the exchange of ideas, thoughts, and emotions. In the process of communication, the sender encodes their intended message using language or other forms of expression, such as body language or visual cues. This encoded message is then transmitted through various channels, which can include spoken words, written text, gestures, facial expressions, and more. The receiver, on the other hand, decodes the message, interpreting the meaning and intent behind it based on their own linguistic and contextual understanding. Fatimayin (2018) emphasized that effective communication is not just about the transmission of information, but also about the mutual understanding and interpretation of the message between the sender and the receiver. This mutual understanding relies on the shared conventions, meanings, and symbols inherent in language. Language serves as a complex system of symbols and rules that enable humans to convey not only factual information but also abstract concepts, emotions, and nuanced ideas (Tektigul et al., 2023). Furthermore, the process of communication is influenced by various factors, including cultural backgrounds, individual perspectives, and the context in which the interaction takes place. Misinterpretations, misunderstandings, and miscommunication can occur when there is

a disconnect between the intended message of the sender and the perceived message of the receiver.

Linguistics, the systematic exploration of language and its utilization, unveils the complex intricacies of human interaction. Central to this field is the examination of how people apologize—a vital component of human communication that enables individuals to recognize their potentially injurious actions or utterances (Belfas & Musyahda, 2015). Apologizing is a fundamental aspect of human communication, as it allows individuals to acknowledge their actions or words that may have caused harm or offense to others. This act not only showcases empathy but also reflects a deep commitment to restoring trust (Nurani, 2015). By taking responsibility for their mistakes and expressing genuine remorse, individuals bridge the gap in their relationships, demonstrating their understanding of the significance of mutual respect and understanding. In essence, an apology acts as a linguistic bridge that mends and strengthens human connections, underscoring the power of words in the intricate tapestry of human relations.

To understand apologizing as a speech act, it is important to delve into the concept of speech acts introduced by J.L. Austin in 1956. Austin (as cited in Sophia et al., 2021) stated that speech acts are categorized into three types: locutionary acts, illocutionary acts, and perlocutionary acts. He also stated that illocutionary speech acts explicitly convey the speaker's intentions through language and encompass five types: assertive, directive, expressive, commissive, and declaration. stated that speech acts are categorized into three types: locutionary acts, illocutionary acts, and perlocutionary acts. He also stated that illocutionary speech acts explicitly convey the speaker's intentions through language and encompass five types: assertive, directive, expressive, commissive, and declaration. Apologizing falls under the category of expressive speech acts, where the speaker expresses remorse or regret for a mistake or offense committed.

Apologizing as an expressive speech act connects social interactions and reflects the influence of diverse backgrounds and social contexts on language use and interpretation. (Nisa & Sutrisno, 2018). Effective apologies are accompanied by politeness strategies, which involve using linguistically and culturally appropriate language to ensure understanding and forgiveness by the aggrieved party. Politeness extends beyond language use to include nonverbal cues that convey sincerity and remorse, such as tone of voice, facial expressions, and body language. Cross-cultural differences play a pivotal role in shaping the way apologies are perceived and accepted. Different cultures place varying degrees of emphasis on individual responsibility versus collective harmony, influencing the depth and formality of apologies. Consequently, the success of an apology hinges on aligning with these cultural norms and values.

Furthermore, the power dynamics between the apologizer and the aggrieved party can significantly impact the effectiveness of an apology. Apologies from individuals in positions of authority might require a delicate balance between displaying remorse and maintaining dignity (Wardoyo et al., 2014). On the other hand, apologies among peers might lean more towards informal language to emphasize relatability and camaraderie (Hojjat & Moyer, 2017). In some cases, the timing of an apology plays a critical role. Swift apologies in the aftermath of an offense might be perceived as more sincere, while delays could lead to doubts about the genuineness of the remorse. This underscores the importance of recognizing the immediacy of an apology in repairing damaged relationships. An apology's effectiveness also lies in its ability to convey empathy. Acknowledging the emotions and perspective of the aggrieved party demonstrates a genuine understanding of their hurt feelings. This emotional connection

can bridge gaps in communication and foster a sense of closure, ultimately restoring trust and mutual respect.

Apologizing plays a crucial role in interpersonal communication, particularly when individuals make mistakes in various social settings. (Lewis et al., 2015). Through apologies, individuals take responsibility for their actions, show respect for others' feelings, and work towards rebuilding trust and understanding. Effective strategies for apologizing may include recognizing the impact of one's actions, offering restitution or making amends, and expressing genuine commitment to change or avoid similar mistakes in the future. These strategies are accompanied by politeness strategies, which involve using linguistically and culturally appropriate language to ensure understanding and forgiveness from the aggrieved party. Furthermore, the act of apologizing not only acknowledges the wrongdoing but also demonstrates emotional intelligence by acknowledging the hurt or harm caused. This emotional connection can foster empathy and facilitate the healing process for both parties involved. In fact, research suggests that sincere apologies can even enhance the overall quality of relationships by opening channels for honest communication and conflict resolution.

It is important to note that politeness is not symmetrical and may vary between speakers and speech partners (Nabilah & Aliah, 2016). Politeness also extends beyond language use to encompass nonverbal cues such as tone of voice, facial expressions, and body language, which convey sincerity and remorse. Cultural norms and values significantly influence what is considered polite or impolite, emphasizing the need for awareness of these cultural nuances for a well-received apology (Daulay et al., 2022). These strategies include recognizing the impact of one's actions, offering restitution or making amends, and expressing genuine commitment to change or avoid similar mistakes in the future. Additionally, politeness strategies, both in language use and nonverbal cues, are employed to ensure understanding and forgiveness from the aggrieved party. It is important to consider cultural norms and values when examining the effectiveness of these strategies.

Furthermore, the portrayal of apologizing in popular culture, such as in movies, can provide valuable insights into how apologies are conveyed and interpreted by diverse audiences. "Captain Marvel" is a superhero film released in 2019, directed by Anna Boden and Ryan Fleck (Killian, 2019). The movie follows the journey of Carol Danvers, a former U.S. Air Force pilot who becomes embroiled in an intergalactic conflict while discovering her true identity as the powerful superhero, Captain Marvel. Throughout the film, various interpersonal relationships and conflicts unfold, creating opportunities for characters to apologize or seek apologies. By examining the apologizing strategies depicted in "Captain Marvel," this research can gain insights into the dynamics of forgiveness, redemption, and personal growth within the context of a complex and action-packed narrative. Moreover, the popularity and widespread appeal of "Captain Marvel" make it an ideal source for studying how apologies are portrayed and interpreted by diverse audiences, further contributing to our understanding of the role of apologizing in popular culture.

In addition to its significance in the realm of communication and cultural analysis, popular films often serve as mirrors that reflect societal norms, values, and evolving behavioral patterns. (Gonzalez, 2015). The portrayal of apologizing in movies can serve as a barometer of changing attitudes towards interpersonal interactions and moral responsibility. As society becomes more interconnected and diverse, the dynamics of apologizing might also evolve, influenced by the shifts in collective consciousness and social dynamics. Therefore, analyzing the strategies characters use to

apologize in "Captain Marvel" provides a lens through which we can examine the current state of interpersonal communication within the context of modern culture.

Furthermore, "Captain Marvel" is part of the Marvel Cinematic Universe (MCU), a highly successful and influential franchise that spans multiple interconnected films and television series. (Roederer et al., 2019). This global appeal offers a unique opportunity to explore how cultural variations and linguistic nuances intersect with the universality of human emotions like remorse and forgiveness. By scrutinizing the apologizing strategies within "Captain Marvel," this study aims to shed light on how these strategies resonate across cultures while also identifying potential variations based on cultural and linguistic factors.

Despite the existing studies on speech acts and cinematic discourse, the intersection of speech act analysis and cinematic communication remains relatively unexplored. Most studies primarily focus on verbal communication, often overlooking the significance of nonverbal cues in apologies (Purnamasari, 2013; Sari, 2015). By analyzing the apologizing strategies within a multimodal context like "Captain Marvel," this research bridges the gap between linguistic analysis and visual communication studies, providing a more comprehensive understanding of apologizing as a complex speech act.

In line with the aforementioned considerations, this study aims to explore the illocutionary speech acts of apologizing depicted in "Captain Marvel." By scrutinizing the nuanced strategies characters employ to express remorse and seek forgiveness, this research seeks to contribute to linguistics, cultural studs, and cinematic analysis. The following sections will elaborate on the research objectives, questions, and methodology employed to achieve these goals.

To contextualize the research problem further, it is essential to acknowledge the significance of cinematic analysis and speech act studies. Previous research has explored various aspects of apologizing in different contexts, including literature and movies (Hawa & Sukmaningrum, 2017; Ratnasari, 2017; Sitio & Nugroho, 2023; Suseno et al., 2023). However, the focus on the portrayal of apologizing in "Captain Marvel," situated within the Marvel Cinematic Universe, offers a unique opportunity to examine how cultural variations, linguistic nuances, and multimodal communication intersect within the context of popular culture. As society becomes more diverse and interconnected, understanding the changing dynamics of apologizing in a global context gains importance.

In light of this, the research question that guides this study is: What types of illocutionary speech acts of apologizing are depicted in the film "Captain Marvel"?

This question serves as a catalyst for delving into the intricate realm of apologies as depicted in the cinematic medium, specifically within the narrative of "Captain Marvel." By analyzing the illocutionary speech acts of apologizing portrayed in the movie, the researcher aims to identify and categorize the different types of apologies used by the characters. This exploration of apologies in "Captain Marvel" is significant for several reasons. Firstly, understanding the various strategies and forms of apologizing depicted in a popular film like "Captain Marvel" can provide valuable insights into how apologies are conveyed and interpreted in a cultural context. Secondly, "Captain Marvel" has a wide-reaching audience encompassing diverse demographics and cultural backgrounds, making it an ideal source to explore how apologies are perceived by different viewers. Lastly, studying the speech act of apologizing in "Captain Marvel" allows for a critical analysis of interpersonal relationships and character development within the film. By focusing on the speech act of apologizing, this study

aims to uncover the nuances and variations in the portrayal and reception of apologies in the film "Captain Marvel."

Therefore, the purpose of this study is to identify the types of illocutionary speech acts of apologizing that are depicted in the film "Captain Marvel." Through this examination, the research seeks to contribute to the broader understanding of how apologies function in the context of contemporary visual storytelling and to shed light on the cultural and linguistic dimensions that shape these communicative acts within the realm of popular culture.

Method

The research utilized a qualitative research approach to examine the illocutionary speech acts of apologizing presented in the movie "Captain Marvel." A qualitative research design is chosen as it allows for an in-depth understanding of the strategies and forms of apologizing within the context of the film (Creswell & Creswell, 2018). The primary data source for the study consisted of the "Captain Marvel" movie and its script, which were analyzed to investigate the apologies depicted in the film.

Data collection involved multiple viewings of the movie and careful reading of the transcript. Instances of apologizing were transcribed verbatim, capturing both the exact wording and the situational context of each apology. Nonverbal cues, including tone of voice, facial expressions, and body language accompanying the apologies, were also closely observed to enhance the understanding of characters' expressions of remorse.

Upon the completion of data collection, a descriptive qualitative approach was adopted for analysis. The researcher employed descriptive methods to analyze the gathered data, focusing on the diverse forms and strategies of apologizing portrayed in "Captain Marvel." Analysis was guided by the categorization and framework developed by Daniela Kramer-Moore and Michael Moore (as cited in Yetriannisyah, 2021) which identified and classified distinct types of apologetic acts.

Throughout the data analysis phase, transcribed dialogues were meticulously examined, paying particular attention to the precise language and phrasing employed in the apologies. The surrounding context of each apology was also considered, taking into account factors such as character relationships, the severity of the offense, and the ramifications of the apology on the narrative progression. Apart from verbal exchanges, an analysis of nonverbal cues displayed by characters during their apologies was conducted. This analysis involved scrutinizing tone of voice, facial expressions, and body language to attain a holistic understanding of how remorse was conveyed in the film. Throughout the analysis, the researcher remained aware of the potential subjective interpretation of apologetic acts, with a focus on the underlying meanings and intentions of characters' apologies. By considering both verbal and nonverbal elements, the analysis aimed to offer a nuanced comprehension of the strategies and forms of apologizing in "Captain Marvel."

The findings were interpreted, and conclusions were drawn based on the data analysis. These conclusions addressed the research objectives and provided insights into the role of apologizing within the context of interpersonal relationships as portrayed in "Captain Marvel." The research outcomes also contributed to understanding the depiction of apologies within the superhero genre and added to the broader comprehension of communication and reconciliation within fictional narratives.

Results

In analyzing the film "Captain Marvel" to answer the research question regarding types of illocutionary speech acts of apologizing, the study revealed instances of both expressive and directive types. Expressive acts were observed when characters such as Maria and Carol expressed genuine regret and empathy through their words, tones, facial expressions, and body language while apologizing for their actions or lack of knowledge. On the other hand, directive acts were identified when characters like Talos acknowledged their past actions, admitted fault, and sought forgiveness or understanding, aiming to mend strained relationships and promote cooperation. These findings provide insights into the multifaceted ways in which apologies are communicated within the film's narrative, shedding light on the characters' emotional complexities and the dynamics of their interactions.

Finding 1

The researcher found the first finding pertaining to the illocutionary act of apologizing as depicted in the film "Captain Marvel." This discovery sheds light on the presence of the first instance of the illocutionary act of apologizing within the film's dialogue and scene. Specifically, this act falls under the expressive type of illocutionary acts. The finding is substantiated through a dialogue excerpt and scene analysis from the movie as follows:

1) Dialog Excerpt for finding 1:
   (Source: https://movies.fandom.com/wiki/Captain_Marvel/Transcript)

   Maria : Hey Tom. This is my friend Carol.
   Tom : Pleased to meet you. Yow! Static electricity out here's no joke. I noted that peculiar bird you got parked by the road, and I was just wondering if you'd mind if I bring the boys over to get a closer looksie?
   Vers : A closer looksie?
   Tom : Yeah.
   Vers : To see the bird parked out by the road. You're really working overtime to sell this one, aren't you Talos?
   Maria : I'm sorry. Tom, this isn't really a good time. I'll come by tomorrow? Okay?

   In this dialogue excerpt, Tom approached Maria's house and struck up a conversation with Vers (Carol Danvers). When Tom expressed his interest in the unusual aircraft parked outside, Vers responded with suspicion and skepticism, addressing him as "Talos," revealing her knowledge of his true identity as a Skrull shapeshifter. Maria intervened and apologized, explaining that it wasn't a good time for a visit and suggesting Tom to come by the next day. The tension in the scene was palpable, with Vers's confrontational tone and Maria's attempt to defuse the situation.

2) Scene for finding 1
   (Source: https://www.hotstar.com)

Picture 1. Scene 1

In the given scene from the Captain Marvel movie, when Maria stepped in, her voice carried a note of regret as she directed her words towards Tom. Evidently uncomfortable, her gaze momentarily shifted away, and her eyebrows knit in a display of genuine contrition for her inability to fulfill his request. A faint, rueful smile curved her lips, seeking to temper the impact of her refusal. A subtle, apologetic nod accompanied her words, demonstrating empathy for any inconvenience caused. Throughout, she maintained an air of sincerity, navigating the conversation with a blend of politeness and remorse in her quest to preserve a harmonious dynamic, despite her present inability to accommodate Tom's wishes.

The researcher found the second finding regarding the illocutionary act of apologizing depicted in the film. This discovery sheds light on a specific type of apology known as the directive type, which Talos's apology aligns with. The directive type of apology encompasses not only expressing remorse for a particular action or situation but also conveying a plea for forgiveness or understanding. In the context of the film's dialogue and scenes, it becomes evident that Talos's apology follows this directive pattern.

1) Dialog Excerpt for finding 2:
   (Source: https://movies.fandom.com/wiki/Captain_Marvel/Transcript)

Talos   : No one's gonna hurt the girl. Just, don't kill me. That would really complicate the situation.
Fury   : I'm about five seconds from complicating that wall with some ugly-ass Skrull brains.
Talos   : I'm sorry I simmed your boss. But now I stand before you as my true self. Without deception.
Vers   : And who is that, out there?
Talos   : Okay, that's a fair point. But I'm sure that you understand, I had to take some precautions. I saw you crush 20 of my best men with your hands bound. I just wanna talk.

In this excerpt, Talos, a Skrull who initially posed as a S.H.I.E.L.D. agent, expressed concern about the girl's safety, emphasizing his desire to avoid being killed due to

the complexity it would bring to the situation. Fury's patience was wearing thin, and he threatened to harm the Skrull by suggesting he would cause damage to the wall with the Skrull's brains. Talos acknowledged his role in deceiving them by impersonating someone else and apologized for simulating their boss. He revealed his true identity and intentions. Vers questioned his credibility, referencing someone outside. Talos admitted the validity of the point but justified his precautions. He referred to the incident where Vers had defeated 20 of his best men even with her hands tied, and he expressed his wish to engage in a conversation with her.

2) Scene for finding 2:
   (Source: https://www.hotstar.com)

Picture 2. Scene 2

In the given scene from the Captain Marvel movie, Talos's apologies were accompanied by a mix of sincerity and cautiousness in his tone of voice, facial expressions, and body language. When he said, "I'm sorry I simmed your boss," his tone carried a noticeable sense of regret, and his eyebrows might furrow slightly, conveying his genuine remorse. His facial expression softened, attempting to convey his genuine regret for his previous actions. His body language could include a slight lean forward, a small nod, or a posture that suggests he's open to making amends.

The researcher found the third finding pertaining to the act of apologizing portrayed within the film. This discovery sheds light on the specific type of illocutionary act, namely the "expressive" type, that characterizes Carol's apology in the movie. Through careful analysis of dialogues and scenes, it becomes evident that Carol's apology aligns with the expressive illocutionary act. This particular illocutionary act focuses on the expression of personal emotions, such as regret and remorse. The followings are the dialogue and scene from the film to illustrate this finding:

1) Dialogue excerpt for finding 3:
   (Source: https://movies.fandom.com/wiki/Captain_Marvel/Transcript)

[Once Soren noticed that Carol, Maria, and Fury are standing in the room, she tries to back away but Talos stops her]
Talos   : It's okay, it's okay. She's alright. She's a friend.
Carol   : I'm not gonna hurt you.
Talos   : She led me to you.
Carol   : I'm so sorry. I didn't know.
Talos   : Carol, this is war. My hands are filthy from it too. But we're here now. You found my family. This is just the beginning. There's thousands of us separated from each other... scattered throughout the galaxy.

In this excerpt, Soren noticed that Carol, Maria, and Fury were standing in the room, and she tried to back away, but Talos stopped her. He reassured her, saying it's okay and that Carol is a friend. Carol herself spoke up, reassuring Soren that she wouldn't hurt her. Talos intervened again, explaining that Soren had led him to Carol. Carol expressed regret, apologizing for not knowing something earlier. Talos comforted Carol, acknowledging the nature of the ongoing war and the fact that both of them had become involved, their hands metaphorically "filthy" from the conflict. Talos emphasized that they were present as a family now, with Carol having found his family, hinting that their connection was just the start.

2) Scene 3 for finding 3
   (Source: https://www.hotstar.com)

Picture 3. Scene 3

In the given scene from the Captain Marvel movie, when Carol expressed her apology, her tone of voice held a touch of sincerity, laced with a tinge of regret. Her voice carried a softness that conveyed her genuine remorse for not knowing something earlier. Her facial expression mirrored her words, displaying a blend of empathy and sorrow. Her brows furrowed slightly, and her eyes held a gentle warmth, revealing her earnest desire to convey her regret and make amends. As she spoke, her lips curved slightly downward at the corners, further accentuating her remorseful expression. Carol's body language aligned with her apologetic words and facial expression. Her posture remained open and approachable, as she stood slightly leaning forward. Her shoulders were relaxed, and her arms hung loosely by her sides. Her hand gestures were subtle yet intentional, emphasizing her desire to communicate her sincerity. She might have extended her hand slightly towards Soren, signifying a gesture of friendship and connection.

The researcher found the fourth finding regarding the illocutionary act of apologizing portrayed in the film. This newfound insight sheds light on the expressive nature of apologies within the context of the movie. Through specific dialogues and scenes, the film exemplifies instances of characters engaging in the act of expressing regret and acknowledging a given situation, aligning with the expressive type of illocutionary act. The followings are the dialogue and scene from the film to illustrate this finding:
1) Dialogue Excerpt 4:
   (Source: https://movies.fandom.com/wiki/Captain_Marvel/Transcript)

   Coulson   : Glad to have you back, sir. This came for you.
   [Fury opens the suitcase to reveal lots of prosthetic eyes of different colors.]

Coulson : So, is it true? That the Kree burned your eye out because you refused to give them the Tesseract?
Fury   : I'll neither confirm nor deny the facts of that story.
Coulson : Understood. I'm sorry to report that we still haven't found the Tesseract.
Fury   : I'm sure it will turn up somewhere.

In this dialogue excerpt from the movie "Captain Marvel," Agent Coulson expressed his relief at Captain Marvel's return, presenting a suitcase containing multiple prosthetic eyes of different colors to Nick Fury, the director of S.H.I.E.L.D. This playful gesture indicated that Fury's eye patch, which he wore due to losing his eye, was a significant part of his identity. Coulson then inquired about a popular story circulating about Fury's missing eye. He asked if it was true that Fury lost his eye because he had refused to give the Kree, an alien race, the Tesseract, a powerful energy source. Fury responded cryptically, neither confirming nor denying the accuracy of the story. This enigmatic reply reflected Fury's secretive and strategic nature. Following this conversation, Coulson shifted the topic and apologized for not having yet located the Tesseract. Fury responded with his trademark calm and confident demeanor, expressing his belief that the Tesseract would eventually resurface.

2) Scene for finding 4:
(Source: https://www.hotstar.com)

Picture 4. Scene 4

In the given scene from the "Captain Marvel" movie, Coulson's tone of voice was respectful and slightly subdued, a mixture of regret and professionalism evident in his words. His facial expressions conveyed sincerity, his brows slightly furrowing as he looked at Fury, understanding the weight of the situation. As he apologized, Coulson's body language exhibited a subtle sense of responsibility; his shoulders were relaxed but his posture maintained a degree of attentiveness. His hands held the suitcase with the prosthetic eyes delicately, a gesture that displayed his sensitivity towards the gravity of their conversation.

Discussion

The analysis of illocutionary speech acts of apologizing in the film "Captain Marvel" has revealed two distinct types: directive and expressive apologies, which contribute to a richer understanding of the characters' interpersonal dynamics and their

communication strategies. These findings shed light on the complexity of apologies within the cinematic context and align with established theories of communication and linguistic pragmatics.

In Finding 1, Maria's apology to Tom showcases an instance of an expressive apology. Her choice of words, regretful tone, and nonverbal cues all work together to convey her genuine remorse and empathy for not being able to fulfill Tom's request. Her subtle smile and nod soften the impact of her refusal, maintaining a positive atmosphere despite the situation. This example highlights how an expressive apology can be employed to navigate minor interpersonal tensions and preserve harmonious interactions.

Conversely, Finding 2 provides an example of a directive apology through Talos's acknowledgment of his past deception. His apology is accompanied by a mix of sincerity and caution in his tone, facial expressions, and body language. This "Directive Apology" not only expresses regret for the action but also communicates a request for forgiveness and understanding. In this case, Talos seeks to mend the tense atmosphere and build trust by admitting fault and indicating his willingness to move forward positively.

Moving on to Finding 3, Carol's apology to Soren demonstrates an instance of expressive apology. Her tone of voice and facial expressions convey her sincere regret for causing fear and misunderstanding. Her nonverbal cues, such as her soft expression and open posture, work harmoniously with her words to create a sense of understanding and connection. This example exemplifies how an expressive apology can be a catalyst for reconciliation and communication in situations where trust has been strained.

Lastly, in Finding 4, Coulson's apology for not having found the Tesseract is another instance of an expressive apology. His respectful tone, subdued demeanor, and careful handling of the prosthetic eyes all contribute to the sincerity of his regret. This type of apology showcases how characters can express remorse and acknowledge their responsibilities even in professional settings.

The discussion of these findings underscores the resonance of Austin's Speech Act Theory (1956) with the instances of apologies identified in the film. Austin's framework (1956) illuminates the intricate layers of illocutionary speech acts, particularly in the context of apologizing. The expressive apologies that emerge within the film closely align with Austin's conception of expressive speech acts (1956), which delve into the speaker's intention to convey not just information but also emotional nuances and attitudes. These instances mirror Austin's concept of performatives, wherein the very act of uttering the apologetic words becomes an action in itself, carrying the weight of the speaker's sincere remorse and empathy. By tracing the characters' use of apologetic language through Austin's theoretical lens, this analysis contributes a valuable dimension to the discourse on speech act theory, enriching our understanding of how characters employ language to navigate intricate emotional landscapes in the cinematic realm.

These findings resonate with previous studies focused on analyzing apologetic strategies in various forms of media. Similar to Sari's study (2015) on the characters' apology strategies in " Princess Diaries 2," the characters in "Captain Marvel" also employ a variety of apology techniques to address different situations and offenses. Moreover, Safitri's work (2023) on apologizing utterances emphasizes the diversity of apology strategies and the underlying purposes for uttering apologies. This aligns with the findings from "Captain Marvel," where the characters' apologies are driven by various motives such as reconciliation, explanation, and empathy.

In summary, the analysis of illocutionary speech acts of apologizing within the context of the movie "Captain Marvel" has revealed a variety of apology strategies employed by the characters. These strategies can be categorized into directive and expressive apologies, each serving different purposes in the film's narrative. The findings align with theories of communication, linguistic pragmatics, and speech act theory, showcasing how language is used to convey emotions, build relationships, and navigate complex social dynamics.

The discussion of the findings further contextualizes these apology strategies within the cinematic universe of "Captain Marvel." The characters' apologies mirror real-world communication dynamics while also adhering to the demands of the superhero genre. The diverse scenarios presented in the film demonstrate how characters use apologies not only to express regret but also to achieve reconciliation, understanding, and cooperation.

This analysis contributes to the broader understanding of how language is used in film narratives to convey emotions, intentions, and interpersonal dynamics. By examining the ways in which characters apologize in "Captain Marvel," we gain insights into their motivations, relationships, and the underlying themes of the movie. Additionally, this study highlights the potential for further research into the cultural, genre-specific, and contextual variations of apology strategies in different forms of media.

Conclusion

In conclusion, the analysis of illocutionary speech acts of apologizing within the film "Captain Marvel" has revealed intriguing insights into the complex dynamics of communication, emotional expression, and conflict resolution in cinematic narratives. Through a careful examination of dialogue excerpts and corresponding scenes, this study identified two primary types of apologies: expressive and directive. Expressive apologies were used by characters like Maria, Carol, and Coulson to convey genuine remorse, empathy, and a desire to maintain harmonious interactions. On the other hand, Talos's directive apology showcased a strategic approach, combining sincerity with a plea for understanding and forgiveness. These apology strategies align with established linguistic theories, providing a nuanced understanding of how apologies are utilized within interpersonal contexts.

The findings of this research carry significant implications for the fields of linguistics, cultural studies, and cinematic analysis. The identified apology strategies reflect the intricacies of human communication, shedding light on how language is employed to manage emotions, build relationships, and navigate conflicts. These insights can contribute to a deeper understanding of communication dynamics not only within cinematic narratives but also within real-world interactions. Moreover, the classification of apology types, expressive and directive, offers a framework for analyzing apologies in various contexts beyond cinema, including everyday conversations, literature, and even cross-cultural communication.

To build upon this study, future research could explore the cultural variations in apology strategies within different cinematic genres. Analyzing how apologies are portrayed in superhero movies compared to other film categories could yield insights into genre-specific communication dynamics. Additionally, examining the impact of cultural nuances on apology strategies within films could provide a cross-cultural perspective on communication and emotional expression. Furthermore, investigating

how apology strategies vary in different forms of media, such as television shows or literature, could offer a comprehensive understanding of how apologies are used for narrative and character development. Lastly, exploring the role of apologies in different stages of character relationships and plot progression within cinematic narratives could provide a deeper understanding of how apologies contribute to storytelling and character arcs. In essence, the exploration of apology strategies in the film "Captain Marvel" not only contributes to the study of linguistics, cultural dynamics, and cinematic analysis but also highlights the intricate ways in which apologies are woven into the fabric of human communication and storytelling.

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