A Study of Speech Acts in Chinese Series "都挺好 (All is well)"

Tanutchaporn Namwat
Department of Curriculum and Instruction, Faculty of Education, Ramkhamhaeng University, Thailand
E-mail: tanutchaporn.n@rumail.ru.ac.th, ORCID ID: https://orcid.org/0009-0009-0076-2690

Abstract

Background and Aim: The purposes of this research were to analyze direct and indirect speech acts in the dialogues of the character "Su Mingyu" from the Chinese series "都挺好 (All is Well)" within Chinese sociocultural contexts, applying Searle's (1969, 1979) conceptual framework. The study aims to understand how speech acts function within Chinese cultural contexts and highlight the importance of pragmatic competence in Chinese language teaching. This study fills in a big gap in the current literature by focusing on the practical problems and teaching methods that Thai students face. Thai students often have trouble because their culture has different rules about how to be direct and polite in communication.

Materials and Methods: This qualitative study collected data from dialogues in episodes 37-46 of the Chinese series "都挺好 (All is Well)", which were identified as the most popular episodes according to www.baidu.com rankings in 2019. The research employed content analysis methodology to examine the speech acts in Su Mingyu's dialogues. The data were analyzed and categorized based on Searle's speech act theory and presented using frequency and percentage calculations to identify patterns in speech act usage.

Results: The findings revealed that Su Mingyu predominantly employed direct speech acts in 321 instances (67.15%), while indirect speech acts appeared in 157 instances (32.84%). Among direct speech acts, Representatives were the most common type, followed by Directives and Expressives. In general, emotionally delicate situations or those requiring face-saving techniques call for the use of indirect speech acts. Chinese cultural values, such as a significant value on harmony and interpersonal relationships in communication, show up in these speech act patterns.

Conclusion: The research shows the significance it is to teaching Chinese in a way that assists learners in developing pragmatic competence so they can communicate correctly in different cultural settings and avoid misunderstandings when talking to people from other cultures. A study of Su Mingyu's speech patterns shows how Chinese speakers use cultural norms to decide when to be direct and when to be indirect, especially when they need to protect their faces or are feeling sensitive. By including cultural pragmatics in their teaching methods, teachers can greatly improve their Chinese language lessons by understanding these complex patterns. The paper provides teacher and curriculum designers with practical examples of how to implement these concepts in the classroom.

Keywords: Speech Acts; Direct Speech Acts; Indirect Speech Acts; Pragmatic Competence; Chinese Language Teaching

Introduction

The language is not solely a tool for grammatical and lexical communication; it is also a symbol that reflects the values, intentions, and culture of its users in each society (Dai & He, 2002). As a result, knowing the context and culture embedded in communication is essential for efficient foreign language learning (Savignon, 1983). This conclusion is consistent with the Speech Act Theory, which emphasizes the examination of intentions and hidden meanings behind language use. An understanding of speech acts is essential in the culturally nuanced context of the Chinese language (Cutting, 2008). For example, responding to compliments with humility is common in Chinese culture, contrasting with Western cultural norms. This study focuses on how specific speech act patterns in "All Is Well" can be used to improve pragmatic competence among Thai Chinese learners. Because of differences in cultural norms about being direct and polite, Thai students often face unique challenges. These difficulties can make it hard to communicate even when they have a good grasp of grammar. There has been less research on the important role of pragmatic competence and the specific problems that Thai learners have when trying to understand Chinese speech act conventions. For example, Weerasawainon and Ye (2019) looked at how mobile-

assisted learning can help Thai people learn Chinese. This report identifies a substantial gap in the existing pedagogical research for Chinese as a Foreign Language (CFL) in Thailand. The study of speech acts through media that reflect authentic language use is highly valuable for enhancing learners' ability to use Chinese appropriately in socio-cultural contexts. Chinese dramas and films have become a significant medium for motivating and supporting Thai students in learning Chinese since 2017 (Thongkliang, 2019a. Researchers have demonstrated that the development of pragmatic competence and language skills is considerably influenced by authentic language media, such as films and dramas (Thongkliang, 2019b; Bupphachart, 2018; Taprab & Yoshida, 2023). Furthermore, in social media platforms such as Facebook, speech acts reflect language users' everyday communication patterns, particularly those emphasizing speed and eliciting rapid reactions (Sutthida Chanduang, 2024).In terms of language instruction, research by Khamsena (2024) and others (Bupphachart, 2018; Taprab & Yoshida, 2023; Komphangchan, 2021) confirms that integrating speech act theory with role-play activities can significantly enhance learners' communication confidence and effectiveness in language acquisition. Given this significant context and the identified research gap, this study aims to analyze speech acts appearing in the Chinese drama "All is Well (都挺好)" by applying Searle's (1969, 1979) framework of speech act categories and felicity conditions to the dialogues of the main character, Su Mingyu (苏明玉), in its most popular episodes. The findings are expected to make a significant contribution to the development of Chinese communication skills among Thai learners and effectively reduce misunderstandings in cross-cultural communication.

Objectives

1. To collect and categorize the speech acts that appear in the Chinese series "All is Well (都挺好)".
2. To examine the speech act strategies presented in the Chinese series "All is Well (都挺好)".
3. To explore methods for teaching Chinese speech act strategies to Thai learners of Chinese.

Literature review

This section synthesizes existing research on speech act theory, its applications in media, and the specific dynamics of pragmatics in Chinese versus Thai cultural contexts. History of Speech Act Theory: The concept of speech act has undergone significant development, beginning with Austin's (1962) proposition that speaking constitutes an action that cannot be measured merely by truth or falsehood. This concept was further developed by Searle (1969), who classified speech acts into five categories: representatives (assertive), directive, commissive, expressive, and declarations. Additionally, Searle (1975) introduced the concepts of direct and indirect speech acts to explain language use that either conforms to or deviates from normal language structures, emphasizing interpretation according to the speaker's intention (Yule, 1996). This includes analyzing speech acts across three dimensions: locutionary act, illocutionary act, and perlocutionary act, which reflect the relationship between language, meaning, and action (Pojprasat, 2021). Related research includes Mettajit (2015), who found that teachers tend to use direct speech acts when reprimanding students, while Pattanachai Patcharadech and Patcharadet & Sangkhamaen (2016) discovered that illocutionary strategies creating humor in stand-up comedy are related to the violation of conventions. He and Cheng (2019) investigated humor in the series; the present investigation extends this examination to evaluate the practicalities of Chinese social and familial ties that maintain traditional gender hierarchies (重男轻女), which are culturally significant in Thai society. Thai students can enhance their understanding of Chinese cultural values and social dynamics by studying Chinese grammar, vocabulary, and syntactic structures. This method allows Thai learners to study Chinese vocabulary, grammar, and syntactic structures while also gaining a better understanding of Chinese cultural values and social dynamics.

The present study employs Searle's speech act theory as the theoretical framework for analyzing the protagonist Su Mingyu's verbal interactions, to generate applied linguistic knowledge that will directly inform and enhance Chinese language pedagogy for Thai learners. This practical study aims to improve language teaching by fixing the teaching problems found in earlier research and helping to create methods that consider different cultures, so that learners can better connect language skills with cultural knowledge. Understanding pragmatic nuances is critical for Chinese language learners due to the language's strong cultural origins. If learners lack pragmatic competency, they may experience communication failures, despite their strong grammatical knowledge. This challenge is especially relevant for Thai students of Chinese. Thai culture is known for emphasizing social harmony and face-saving, which often leads to conflict-avoidant communication tactics that usually involve minimizing direct speech acts like criticism or refusals. When Thai learners try to use Chinese, a language that is more direct in its communicative expressions than Thai in certain contexts, this cultural bias may cause hesitation or mistakes. A thorough grasp of Chinese pragmatic norms is essential for effective cross-cultural communication, especially when compared to Thai norms. The limited research on speech acts in Chinese series within the specific context of cross-cultural communication and Chinese language teaching in Thailand further underscores the need for this study.
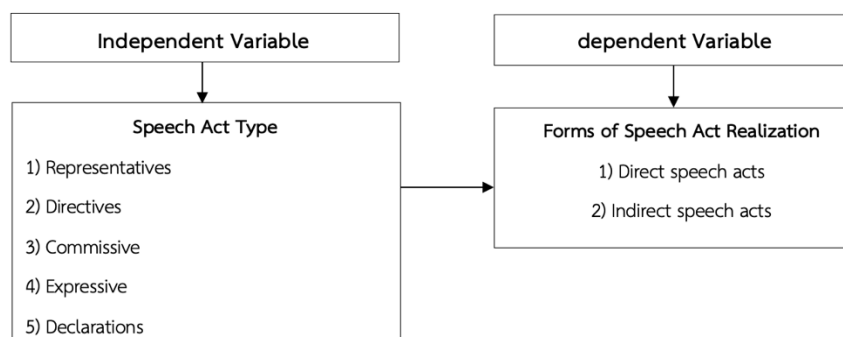
Conceptual Framework

Figure 1 Conceptual Framework

This framework allows the systematic identification and analysis of speech acts within the dialogues of the selected character, studying how different types of speech acts are shown and influenced by Chinese cultural values, ultimately linking the findings to pedagogical implications for Chinese language learning for Thai learners.

Methodology

Population and Sample

The population of this study consisted of dialogues from the Chinese series "All is Well (都挺好)," which aired from March 1 to 25, 2019, comprising a total of 46 episodes. Purposive sampling was employed to select the sample group. Mainly, the focus was on the dialogues of the protagonist, Su Mingyu（苏明玉）, from the final 10 episodes (episodes 37–46). Content that generated substantial audience engagement and was likely indicative of typical communication patterns served as the foundation for the analysis. Based on Baidu Baike's viewership statistics, we chose these episodes as the most popular. The series' cultural

significance is further highlighted by the fact that it was one of the top five most-watched shows on Jiangsu and Zhejiang Television Stations during its runtime (Baidu Baike, 2024).

By focusing on simply one key character, Su Mingyu, we were able to look closely and consistently at how a unique personality communicates in various social situations, such as at family and work. Focusing on just one character might make it less useful for all Chinese speakers, but pragmatic education gets a lot out of the detailed, nuanced information it gives about how a complicated person reacts to different situations. The ethical concerns did not violate intellectual property rights or privacy, apart from for academic purposes. Beyond permissible academic use, neither intellectual property rights nor privacy were violated by the ethical considerations.

Research Instruments

1. The content analysis form, developed based on Searle's Speech Act Theory (1969, 1979), was used to categorize types of speech acts found in the dialogues.

2. The analytical framework for sentence intonation patterns, including declarative, interrogative, and imperative tones, was used to assist in distinguishing between direct and indirect speech acts.

3. The Speech Act data recording table was used to record the number, frequency, and context of speech act usage by the main character.

Data Collection

1. The sample was selected through purposive sampling from the Chinese television series 都挺好 (All is well), which aired in 2019, comprising a total of 46 episodes.

2. Only the episodes ranked with the highest number of views according to the website, www.baidu.com was selected, specifically episodes 37 to 46, totaling 10 episodes.

3. The data collection focused solely on the dialogues of the main character, Su Mingyu (苏明玉).Her spoken lines in the selected episodes were transcribed and prepared for analysis.

Data Analysis

1. The types of direct and indirect speech acts which were used by the character "Su Mingyu" were analyzed based on Searle's (1969) Speech Act Theory. The results were presented using descriptive statistics, including frequency and percentage.

2. Speech acts were classified according to sentence intonation structures based on Searle's (1979) framework to identify characteristics of direct and indirect speech acts. Descriptive statistics, frequency, and percentage were used. The researcher manually coded sentence types using the transcribed dialogues and subsequently verified the accuracy of intonation and pragmatic intent by reviewing the original audiovisual context.

3. The pragmatic strategies employed in the dialogues were analyzed in conjunction with the context of each scene and interpreted within the Chinese socio-cultural framework through qualitative interpretation. The research assistant, skilled in Chinese, checked a randomly chosen 10% of the transcribed dialogues and their initial classifications to ensure that different coders agreed with each other. The coding criteria were refined, and discrepancies were addressed to guarantee the consistent application of Searle's framework.

Results

Results of Speech Act Collection and Classification

From the analysis of speech acts in the Chinese television series " 都挺好 (All is well)", it was found that the utterances reflecting the speech acts of the main character, Su Mingyu 苏明玉, in episodes 37 to 46 (10 episodes in total), amounted to 478 utterances. Based on the analysis of these 478 utterances, It demonstrated that direct speech acts were used in 321 instances (67.15%), while indirect speech acts appeared in 157 instances (32.84%). The examples are as follows:

Table 1 Comparison of Examples of Direct and Indirect Speech Acts

Type of Speech Act	The Example of Direct Speech Act	The Example of Indirect Speech Act
Expressing Gratitude	太感谢您了。 Thank you very much (Sincerely expressing gratitude)	魅力的女主管 /见本人，我觉得他一点没夸张啊。 Praising the interlocutor before getting to the main point
Expressing Regret or Pity		真好看，可惜用不上了，扔了吧! It's nice, but it's a pity that it can't be used. Just throw it away! Using sarcasm with a subtle expression of disappointment and regret

As observed in Table 1, Direct speech acts reflect Su Mingyu's honesty and straightforward personality by employing expressive language. For example, when she acknowledges the police for assisting her father, she demonstrates a straightforward and real desire for dialogue. This corroborates Searle's (1969) position that language directly communicates speaker intentions. Although less common, indirect verbal acts are critical for maintaining social relationships. For instance, when she demands something from Manager Zhou through praise, she successfully sets the stage for negotiation, calms any potential tension, and creates a positive atmosphere (魅力的女主管 /见本人，我觉得他一点没夸张啊。) This situation is an example of a communication style that puts harmony first, by Leech's (1983) politeness principle. Furthermore, the delicate use of sarcasm—for example, expressing regret for not being able to give the male lead a gift—showcases complex feelings in a delicate relationship. In social and cultural contexts, speakers intentionally employ speech acts to rationally accomplish their communication objectives. For example, speakers typically begin interactions by promoting relational harmony before addressing the primary issue in requests. Speaking politely is intended to avoid upsetting or endangering the other person. These conversational approaches lessen stress and encourage teamwork. Indirect speech acts, especially the idea of "face" or "mianzi" (面子), are critical in Chinese culture. As crucial as preserving one's dignity is preserving the group's honor, respect, and cohesion. In Chinese culture, saving face serves as a way to show one's place in a hierarchical and interdependent social structure, in addition to serving as a means of self-defense. A helpful linguistic tool, indirect speech encourages cultural values like respect, social adaptation, and humility while allowing people to talk about delicate subjects. Different speech acts and the culturally ingrained ways people use to maintain peace and balance their intentions are strongly linked. Language learners need to understand these strategies to reach pragmatic linguistic competence, especially in a culture with a lot of context, like China. A situation where how people talk to each other often depends on how sensitive their relationships are, instead of what they mean.

Results of the Study on Speech Act Strategies

This section is divided into two parts: the strategies of speech acts in terms of sentence structure and the types of speech acts that appear in the character's dialogue, as follows:

1. Speech Act Strategies

The researcher found that the main character, Su Mingyu, produced 478 utterances that functioned as speech acts. Among these, 321 were direct speech acts, while 157 were indirect speech acts. Both types were further categorized into 4 sentence structures: interrogative, declarative, imperative, and exclamatory sentences. Examples of each are provided below.

Table 2 Comparison of the Use of Direct and Indirect Speech Acts by the Character Su Mingyu

Comparison Aspect	Direct Speech Acts	Indirect Speech Acts
Proportion of Use	321 utterances (67.15%)	157 utterances (32.84%)
Most Frequently Used Sentence Type	Declarative sentence (55.14%)	Declarative sentence (66.87%)
Key Example	我要瓶可乐，谢谢 (I would like a bottle of Coke. Thank you.)	别闹了，听话！ (Don't be naughty. Be obedient.)
Communication Style	Conveying intention clearly and directly	Reducing tension and maintaining harmony in interaction
Relation to Chinese Culture	Reflecting sincerity and straightforwardness	Reflecting politeness (谦虚) and indirectness

Table to the study found that the character "Su Mingyu" used 478 speech acts in all, 321 of which were direct speech acts (67.15%) and 157 of which were indirect speech acts (32.84%). There were both types of sentences: interrogative, declarative, imperative, and exclamatory. Both direct speech acts (55.14%) and indirect speech acts (66.87%) predominantly employed declarative sentences. Su Mingyu's open and honest personality comes through in the way he uses direct speech acts. For instance, the sentence "我要瓶可乐，谢谢" (I want a bottle of Coke) is an example of a declarative sentence. Thank you. This is a clear request. The question, "你喝果汁还是粥啊?" is the same. (Would you like juice or porridge?) offers choices to meet the listener's needs. This use of language aligns with Searle's (1969) concept of Direct Speech Acts. These examples emphasize her decisiveness, especially in her professional and familial leadership positions, as further clarified in the Discussion section. In contrast, the use of indirect speech acts reflects the character's strategies for handling sensitive situations. For instance, the indirect imperative sentence "别闹了，听话" (Don't be naughty. Be obedient.) is used to divert the attention of her father, who suffers from Alzheimer's, without the real intention of issuing a strict command. This is a "softened" order, and it has been marked by a complex rhetorical strategy that is used to handle a sensitive situation with care and understanding. The exclamatory sentence "行了你啊!" (Alright, you!) is also used to ease embarrassment and avoid directly responding to a compliment. Searle (1969) and Austin (1962) both addressed the subtly employed illocutionary force. Su Mingyu uses indirect speech acts to keep the peace or control her emotions in delicate situations and direct speech acts to convey honesty and openness. This pattern makes sense because politeness（谦虚）and face-saving are valued in Chinese culture.

2. Types of Speech Acts

The study found that the character Su Mingyu used a total of 478 speech acts, comprising 321 direct speech acts and 157 indirect speech acts. These encompassed 4 types of speech acts: representatives, directive, expressive, and commissive. No declarative speech acts were found.

Table 3 Comparison of the Types of Direct and Indirect Speech Acts Used by the Character Su Mingyu

Type of Speech Act	Direct Speech Act (Frequency/ Percentage)	Indirect Speech Act (Frequency/ Percentage)	Key Example	Usage Characteristics
Representatives	208 / 64.80%	94 / 59.87%	师父，您误会了是小蒙主动要求去，他说想下基层历练一下自己。 (Confirming facts with the chairperson)	To convey information or factual content
Directives	50 / 15.57%	24 / 15.30%	大哥，这钱你拿着吧，落爸手上回头有得出事，听话啊！ (Advising the elder brother to keep the ATM card)	To persuade or request someone to perform an action
Expressive	47 / 14.64%	28 / 17.83%	大哥，你永远都是苏家的骄傲也永远都是我的大哥。 (Expressing pride in her elder brother)	To express emotion or feeling
Commissive	16 / 4.98%	11 / 7.00%	不管咱们到了什么岁数。出现任何情况，我都会听你的话。(Promising to obey her elder brother)	To express a commitment or intention

Su Mingyu's direct speech acts emphasized straightforward communication. These included representatives (64.80%), such as confirming that Xiaomeng's decision was made voluntarily. This highlights her preference for clear, factual communication.; directives (15.75%), such as advising her elder brother to keep his ATM card for safety. This demonstrates her authoritative yet caring approach.; expressive (14.64%), such as expressing pride in her eldest brother; and commissive (4.98%), such as promising to always obey her brother. The use of these direct speech acts reflected the character's candid, determined, and sincere personality.

Su Mingyu's indirect speech acts were used to manage relationships and reduce tension in delicate situations. These included representatives (59.87%). In order to facilitate her father's acceptance of his son's decision, she implemented rhetorical strategies, including covert persuasion. This approach prevented direct conflict. This demonstrates how statements that appear to be factual can have an indirect persuasive effect on protecting family harmony; expressive (17.83%), such as indirectly asking questions to show concern for her brother. She demonstrated her concern for her sibling by indirectly asking questions, rather than making direct declarations of her emotions.; directives (15.30%), Utilized sarcasm to subtly raise awareness of transgression, a common indirect rhetorical device in Chinese culture that allows for criticism without explicit accusation.; and commissive (7.00%), She used indirect promises to convince her boss, suggesting future actions instead of making explicit commitments. Importantly, not having declarations (as Searle defines them) fits well with a family drama that focuses on personal communication instead of the formal language usually linked to declarations.

Su Mingyu's use of speech acts showed that she was both direct and aware of how language works. She changed how she spoke to fit different situations. This plan fits with modern Chinese cultural values that put a high value on keeping relationships, being polite, and avoiding conflict on purpose in places where harmony is sought. This way of doing things fits with modern Chinese cultural values that stress keeping relationships strong, being polite, and avoiding direct conflict. For people learning Chinese as a second language, understanding her choices of speech acts is important because it helps them become more pragmatic and lets them communicate correctly in culturally rich and different situations.

Teaching Methods for Chinese Pragmatic Strategies for Thai Learners of Chinese

Pragmatic pedagogy is a multifaceted instructional framework that is intended to develop learners' cross-cultural communicative competence in addition to their grammatical accuracy. It has four main parts: contextual awareness, understanding social norms, understanding implicature, and judging appropriateness. When put together, these parts help learners make decisions that are culturally and linguistically appropriate in real-life situations. Authentic scenario simulations (e.g., role-plays), corpus-based discourse analysis, and explicit instruction are employed in the classroom to educate learners on culturally embedded speech act strategies, including requests, apologies, and suggestions. Emphasizing metapragmatic reflection, assessment, and feedback mechanisms facilitates learners' pragmatic development and direct corrective instruction. Increasing both confidence and fluency, the framework improves learners' capacity to navigate intercultural contexts with appropriateness. The integration of cultural knowledge with linguistic abilities is facilitated, thereby promoting adaptability in a variety of communicative contexts. In the interpretation of speech acts, the dynamic function of social roles, power relations, and situational importance is illustrated by visual models, such as intensity-based response classifications and context-dependent evaluations. These emphasize the importance of teaching pragmatics as a culturally grounded communicative competence, in addition to a linguistic skill.

To use a foreign language well in a variety of social and cultural situations, learners need to have pragmatic competence. This skill is essential for Chinese, a language with a long history of culture. Yogyanti et al. (2024) and Altakhaineh et al. (2024) both said that learners who don't have excellent pragmatic skills may still have trouble communicating even if they know a lot about grammar. To get better at this skill, you need to combine what you learned about speech acts from Austin (1962) and Searle (1969) with how to use that knowledge in real life. Furthermore, as described in Brown and Levinson's (1987) theory, sociocultural factors such as the extent of imposition, social distance, and power distance must be considered. Furthermore, as described in Brown and Levinson's (1987) theory, sociocultural factors such as the extent of imposition, social distance, and power distance must be considered.

The basis for teaching foreign languages should be Task-Based Language Teaching (TBLT) and Communicative Language Teaching (CLT). While CLT emphasizes using language to communicate in authentic contexts, TBLT emphasizes learning through meaningful tasks. These strategies get students to do purposeful communication activities, which is a big help in building their pragmatic competence. Byram's (1997) Intercultural Communicative Competence (ICC) and Blum-Kulka's (1991) Intercultural Pragmatics are also important for teaching students how to use language well in cross-cultural situations, especially when it comes to understanding and using communication techniques that are appropriate for different cultures. Hymes' (1972) theory of communicative competence says that being able to choose the right language for the social and cultural context is just as important as being grammatically correct. This is in direct alignment to foster pragmatic competence in Thai Chinese learners. More specifically, Thai language learners tend to use conflict-avoidant communication techniques when they speak a foreign language. Thai students often stress social peace and stay away from direct speech acts like refusals or criticism because of cultural beliefs that value saving face and keeping relationships with others. Because of this, using speech acts in Chinese may make people hesitate or make mistakes. This is because Chinese communication is more direct in some situations than Thai culture. Therefore, creating a safe learning environment where students can experiment and adjust their use of Chinese speech acts should be a top priority in language instruction.

Looking at the speech acts in "All is Well" and relevant teaching theories, the following teaching methods are recommended to help Thai Chinese learners improve their practical language skills:

1) Presentation: The teacher presents video clips from the Chinese television series "All is Well" during the presentation stage. The basis for foreign language instruction. These passages demonstrate the usefulness of several speech act categories, such as polite declinations, solicitations, and expressions of displeasure. We offer in-depth examinations of the communication techniques underlying the carefully chosen scenarios, emphasizing the unspoken cultural norms that govern social interactions. By using real language examples and a careful look at how language works, this teaching method helps students understand how cultural values show up in specific ways people talk in real conversations. Using the chosen excerpts as examples helps students better understand the importance of culture and language structure by connecting theoretical ideas with how they are actually used in everyday Chinese conversations.

2) Analysis: Learners thoroughly study the practical parts of the conversation, such as how direct or indirect it is, the tone of voice used, the level of formality, and the cultural factors that influence these communication choices. Learners can identify and sort these pragmatic features while having important discussions about their effects across different cultures by sharing organized dialogue examples for group analysis. This phase focuses on developing metalinguistic awareness through guided discovery processes, where students look at how cultural expectations affect language choices. By encouraging students to think about how context, power, and social relationships affect how people talk, the analytical framework helps them understand how language and cultural identity are connected in Chinese communication.

3) Practice: Learners engage in structured role-play exercises that are based on situational contexts from the television series or analogous authentic social encounters. These include politely turning down social invitations or assisting family members in resolving disputes. Students can practice saying no or disagreeing in Chinese in a courteous and culturally relevant manner through the role-playing games. By practicing speech acts in culturally relevant contexts, students can gradually enhance their pragmatic skills as these interactive exercises get harder. The simulation exercises focus on both the accuracy of the language and whether or not sociodramas are appropriate. Students not only learn the small differences in how people talk to each other in Chinese, but they also gain confidence in handling tricky social situations where they have to find the right balance between speaking their mind and saving face.

4) Assessment and Feedback: Students' use of speech acts is systematically evaluated and assessed by peers and teachers, with a focus on sociopragmatic competence and morphosyntactic accuracy. Structured instruments, such as detailed rubrics and peer review forms, help students think about their work and figure out how to correct their mistakes. This assessment phase uses a variety of feedback channels and both formative and summative assessment techniques to provide a thorough grasp of learners' pragmatic development. The assessment framework uses standards to decide how well something communicates, how well it fits the situation, and how culturally sensitive it is. Peer-mediated feedback systems also contribute to creating learning environments in which individuals collaborate and thoughtfully consider their choices. This feedback system with many levels helps students understand how their practical skills are improving and how to keep getting better at communicating with people from other cultures.

5) Cultural Knowledge Integration: The instructor provides a thorough explanation of the fundamental Chinese cultural principles that influence the selection of speech acts. The conversation includes whether direct communication strategies are appropriate in certain professional hierarchies or close personal relationships. Also, the teacher discusses the distinctions between these regulations and Thai cultural norms to facilitate students' comprehension of other cultures. This way of education helps pupils understand more about other cultures and makes it simpler for them to get along with each other and cross cultural boundaries. The approach to teaching is based on carefully looking at the cultural values that shape how people talk to each other. The method helps students learn how social norms shape the language choices people make in different cultures. Students learn more than simply language when they compare civilizations. They also learn about the beliefs that influence how people from different cultures communicate with each other. This is why the strategy helps people learn more about and comprehend other cultures.

These activities should emphasize active learner participation and be closely tied to real-life contexts, enabling students to effectively and appropriately develop their Chinese language skills for authentic communicative situations.

Discussion

The study found that the character "Su Mingyu" in the Chinese TV series All is Well (都挺好) used direct speech acts in 67.15% of instances and indirect speech acts in 32.84%. This pattern of speech act usage reflects a personality characterized by confidence, decisiveness, and a willingness to confront problems. It also aligns with the character's social roles, as a family leader and a person in a position of authority at work. This observation is consistent with the insights of He and Cheng (2019 and Liu (2021), who also investigated the complex power relationships and conflict that speech acts in the series reflect. But they didn't talk about what cross-cultural training may mean. People frequently used indirect speech acts to maintain peace or maintain their reputation. This illustrates the significance of relationships (关系, guānxì) and social etiquette (礼仪, lǐyí) in Chinese society. When people use indirectness deliberately, even when things are tough in their family, to avoid conflict, protect their dignity, and improve their connections with others. Leech's (1983) "politeness principle" and the broader concept of "face" in Chinese communication are in alignment with this perspective, which is crucial for the development of benevolence.

These findings emphasize the need to teach Chinese as a foreign language in a way that makes students more valuable, particularly Thai students. Chinese students are more prone to communicate directly than Thai students, who prefer to avoid conflict by being indirect. If this distinction is not made obvious in the classroom, it may lead to real-world issues and cultural misunderstandings. Yogyanti et al. (2024) and Altakhaineh et al. (2024) both stated that the failure to use appropriate speech acts significantly contributed to misunderstandings among people, including those students who were very proficient in grammar. This conclusion fits with what they found. The results also support Phengpanich's (2022) claim that speech acts serve as a bridge between language and action in real-life situations. They also agree with what Intachakra (2012), Srinarawat & Bamroongraks (2015), and Pojprasat (2021) said about how important it is to understand what people mean based on the situation in which they speak.

Using these research findings, construct instructional activities that emphasize language use in authentic cultural situations to improve pragmatics. Thai learners can improve intercultural communication and reduce misunderstandings with native speakers by studying appropriate Chinese direct and indirect speech acts and cultural reasons. Teachers may, for instance, contrast the rhetorical strategies in the series (e.g., Su Mingyu's direct directives) with their prevalent Thai equivalents and engage in a discussion regarding the impact of cultural values on these distinctions. Teachers can, for example, compare the rhetorical strategies in the series (e.g., Su Mingyu's direct directives) with their prevalent Thai equivalents and discuss how cultural values influence these distinctions. This study is limited by one TV character. While it provides a thorough comprehension of Su Mingyu's pragmatic strategies, it may not accurately represent the full spectrum of speech act usage in contemporary Chinese. Expanding the purview of characters and media genres in future research will enhance the generalizability of the findings.

Conclusion

The purpose of this study is to use Searle's (1969, 1979) conceptual framework to examine direct and indirect speech in the dialogue of the main character "Su Mingyu" from the Chinese television series "Everything is Alright." The study gathered data from conversations in episodes 37-46, which are the most popular episodes according to data from the website www.baidu.com. The research findings revealed that the character "Su Mingyu" utilized more direct speech than indirect speech, accounting for 67.15% and 32.84%, respectively. The most common type of direct communication is representational speech, followed by directions and expressive speech. When there is emotional sensitivity or the interlocutor wishes to maintain their dignity, indirect speech is commonly employed. Harmony and getting along with others are highly valued in Chinese culture. These findings illustrate the importance of teaching Thai students practical Chinese language skills. The efficiency of second language learning and the success of communication in daily life can be substantially improved by comprehending the pragmatic tendencies of native speakers, particularly the subtle interplay of directness and indirectness, which can be achieved through language education. The study suggests a five-step teaching method (presentation, analysis, practice, assessment, and feedback, and cultural knowledge integration) to plan learning activities that combine language, culture, and multimedia, using examples from the series as extra materials in listening and speaking classes to help students use the language correctly and appropriately. Overall, this contribution offers useful information for developing curricula and teaching in the classroom.

Recommendation

Practical Recommendations for Teachers and Curriculum Designers:

1. Use Real Media: Use specific speech acts from Chinese TV shows like "All is Well" as extra materials in classes for listening and speaking. These real-world situations can help students learn how to use language in a practical and correct way.

2. Create Culturally Informed Activities: Create instructional activities that include language, culture, and multimedia using this study's findings. A "Speech Act Teaching Toolkit" with structured activities and scenarios based on Chinese pragmatic patterns from the series may be created.

3. Stress practical awareness: Comparing Thai cultural norms to Chinese communication, execute instructional strategies that promote explicit discussion and analysis of directness, indirectness, and face-saving.

Research Suggestions for Future Studies

1. Further research should analyze speech acts in historical dramas, youth-oriented programs, and business-themed Chinese television series to compare linguistic and cultural differences. Comparative analysis would illuminate pragmatic variety in Chinese media discourse.

2. As a result of the integration of identified speech act patterns into Chinese language instruction, future research should empirically assess student engagement and performance. Such assessments could provide evidence-based insights into the pedagogical efficacy of the taught methods that are recommended.

3. Further investigations could include speech act analysis from multi-character dialogues or alternative media formats, such as films, online platforms, or podcasts. Additionally, collecting learner perspectives through surveys or interviews could reveal pragmatic difficulties from the learner's point of view, enriching the instructional design process.

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