

**DIRECTIVE ILLOCUTIONARY ACTS USED IN “*ONWARD*”
FILM DIALOGUES BY DAN SCALON**

RESEARCH REPORT

Submitted in Partial Fulfillments of Requirements for Completing Final
Assignment Research Method in Linguistics

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ABSTRACT

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The background of this study is the application of directive speech acts in the interactions contained in the film dialogue which is a form of utilizing various speech acts in portraits social life. In every use of language, there are types of directive speech acts that have important meanings in an interaction between speaker and listener which cannot be separated from the context in it to capture the intent conveyed by the speaker.

This study aims to describe the types of directive speech acts contained in the onward film. The subject of this study is the onward film by Dan Scanlon. The object is directive speech acts in the dialogue of the main characters in the onward film with an analysis focus using the theory of Keith Allan (1986). This research method is a qualitative descriptive method to obtain an objective description of the speech of the main characters in the interactions that occur in each scene in the film. The data in this study are in the form of words, phrases, or sentences that contain directive illocutionary acts in the onward film. The data collection techniques were collected by listening, recording, and note-taking techniques in the classification data table. The data collection technique is used by researchers to obtain complete accurate data regarding the types of directive speech acts. The researcher analyzed four stages: identification, classification, interpretation, and concluding. The instrument used the researcher herself assisted by data recording devices.

The results of directive speech acts based on the analysis that has been carried out in the onward film are 51 data, and the most frequent is the question directive act. The result can be classified into (1) Advices 9 data, (2) Requirements 10 data (3) Permissions 10 data (4) Prohibitions 10 data (5) Question 17 data, and (6) Request 8 data. As the results of this study prove that any communication between speakers and listeners will be successful if the listener can understand the meaning and intentions conveyed by the speaker. The fruitfulness of the listener in capturing meaning can be understood by looking at the situation in the context of the speech. Understanding the context of the speech of the speaker and the interlocutor can reduce misinterpretation of the purpose of the speech.

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LIST OF ABBREVIATIONS

Of : Onward film

TS : The speaker

TL : The Listener

DIA : Directive Illocutionary Acts

Adv : Advisories

Rqr : Requirements

Prm : Permissives

Pro : Prohibitive

Que : Questions

Req : Requestives

Chapter I

INTRODUCTION

The writer addresses the study's introduction to this chapter. This chapter is divided into five sections. They are the context of the study, the research issue, the research goals, the importance of the research, and the research limitations. The preliminary information mentioning below,

1.1 Background Study

Language is a key part of communicating that humans have and use to interact with others around their environment. The language was created as a universal communication tool that is expected to be understood by every human being to conduct a social interaction with another human being. It is supported by Yule in Al-Farisi (2018) stated that language enables people to communicate their feelings and desires to others. This statement explains that language is a tool for a human being to describe their expression or feeling which can provide an understanding of others in their environment. In this case, the language that humans use as a means of communication with the environment is through utterances.

Language is a means of carrying out all kinds of activities, including a means of conveying information, requesting information, giving orders, making requests, making threats, delivering warnings, making bets, expressing happiness, feeling happy, giving advice, and give other purposes which cannot be conveyed by mere action. Several things can be done by using speech act according to the context. Context is something that becomes a means of clarification intent. The human will be able to understand the ongoing purpose of the utterances, by understanding the context. If someone provides an interpretation or translation of a sentence or utterance without looking at the context, that person will be doubtful to be able to grasp the information the speaker wants to convey.

Pragmatics is the study of language to express the intent of utterances. Pragmatic analysis trying to find the speaker's intent, whether conveyed orally or written. This analysis considers the context of the utterance that must be understood

by speakers and listeners. Situations of utterance are the circumstances that generate speech acts. According to Yule (1996), Pragmatics is a study in which rather than what is said, the conviction is what is conveyed. Consequently, it has more to do with interpreting what people mean by their utterances than what they could mean by the words or phrases in those utterances. To understand speakers' meaning, we need to pay attention to the context. More clearly, aspects of meaning, such as who people speak to, when, where, and under what conditions, should also be regarded by pragmatics that will decide how they say and what they want to say. Another linguist who also characterizes pragmatics is Levinson. He notes that the study of the relationship between language and context that is fundamental to language understanding is pragmatics. Based on the explanation, it can be seen that in understanding the language, individuals need to know the significance of utterance and the context of utterance (Levinson, 1983:9).

In communicating, it is not just the delivery of language through words but also seen through behavior or actions. Human actions when giving a speech are called speech acts. Speech acts embodiment of language functions. In a speech, there is a language function that controls the meaning of the utterance. The speech act itself was created in 1962 by Austin and produced in 1969 by Searle. According to Austin (Tsui, 1994: 4), speech acts are acts that relate to the actions performed by utterances created. Stating the same idea, In Al-Farisi (2018), Birner (2013) also notes that uttering something implies doing something. Here, by saying something, people can act. The speakers do not need to physically execute the operation. The statements stated that it would be necessary to carry out an operation. In short, Actions of speech are actions of communication. Speech act theories describe how the speaker used the behavior meant for expression and how the audience understood what the speaker said to be important. Speech act description is the study of how we do stuff through utterance.

In saying utterances, there are three basics: Locutionary act, illocutionary act, and Perlocutionary act (Yule; 1996: 48) and Yule divided illocutionary acts into five groups in his book Pragmatic (1996) (Yule.1996:53), they are directive,

declaration, commission, expressive and assertive. On the other hand, cited in Mey (2009) Searle's development of speech acts classified the types of speech acts into five types. The first is declarations, a kind of speech act that affects immediate changes in any current state of affairs. The second is expressive, it is a sort of act of speech that reflects the speaker's psychological mood or condition, such as excitement, sorrow, and likes or dislikes. The third is representatives, it is a kind of act of speech that commits the speaker to the validity of the statement stated and therefore carries the meaning of the fact. The fourth is commission, it is a kind of speech act that commits the speaker to some future course of action. And the last is directives, the speaker attempts to get the addressee to do something. From the clarification above, the directive speech act is a kind of speech acts utilized by humans in their daily activities in numerous viewpoints, it used to cause the hearer to do some future activity dependent on speaker utterances.

Directive illocutionary acts oftentimes utilized by the society around us, it can cause the listener to do what to the speaker's state. Mey (2009:1017) expressed that directive Illocutionary act can communicate the speaker's desire that the listener does such thing and are articulated with the assumption that the listener is undergone commitment to complete the inquiry. The listener is allowed to reach the speaker's expression. Along these lines, the listener can be dismissed or acknowledged the expression.

The definition of a film based on Merriam Webster Dictionary is a live picture play, meaning that the film is played with certain scenes, place settings, and topics of discussion. With the existence of scenes, place settings, and certain topics of conversation that are part of the context of the utterances, they can play an important role in helping understand the meaning of an utterance. Films are a form of an artificial situation whose emergence is inspired by the social life developing in the masses. Films give a lot of an overview of real-world reflections. A film has a scene that contains dialogue, characters, and context that contains pragmatic elements such as speech acts, the principle of politeness, the principle of cooperation, implicature, and the perlocution effect. The film is a mass communication tool the most dynamic at the moment. What the eye sees and hears

the ear is still faster and easier to understand than what is read-only which requires more delusion to catch it. Good movies provide not only entertainment but able to provide moral values, means of information, education, and artistic expression. Films are also able to be a bridge for messages and solutions to themes that are currently developing in society such as historical, economic, political, social, and cultural. This is what makes the film an effective medium for delivering messages and worthy of further study in speech act studies. In this study, the researcher will take a story that occurs in communication in the film's dialogue because many directive speech acts are interesting to study more deeply. With the variety of directive utterances in "*Onward*" film by Dan Scalon, it provides an opportunity for researchers to analyze it.

Onward film is an animated film that tells the story of a magical world. In the film, it is told that there are so many miracles and many people have magical abilities. But along with the times, many things have changed. Technology and transportation are getting more sophisticated and advanced, aircraft is one of its breakthroughs. Not only public matters, but this film also shows the activities of each family are also different due to the influence of the times. In Onward's film, there are a lot of pragmatic's utterances that are worthy of being the object of research. The audience must understand the context that is happening so that the audience knows the purpose of the conversation between the speaker and the listener. The following is an excerpt from the directive's speech act in the film,

Ian: *"Okay, okay! Mom. I gotta eat something before school".*

Laurel: *"Ah, we don't have much food. I still have to go to the grocery store".*

Context:

The dialogue above was uttered by Ian to his mother when Ian walked into the kitchen, and Ian requested his mother to prepare breakfast before he goes to school. But it turns out that the mother's cooking ingredients are few.

The study of directive speech acts is often conducted by some researchers with several subjects, such as a prose-like novel or short story, poem, Qur'an, song,

and also a movie. Sundari (2009), analyzed about directive illocutionary act entitled “*Directive Illocutionary Act Analyze That Applied in Archer’s Utterance in the Movie Blood Diamond*”. The researcher found seven types of the directive illocutionary utterances, those are: Requesting, there are four times with percentage 12, 90%, Forbidding, there is only one time with percentage 3, 23%, Asking, there are twelve times with percentage 38, 72%, Adjuring there are two times with percentage 6, 45%, Commanding there are six times with percentage (19, 35%), Begging; there are two times with percentage 6, 45%, and Suggesting there are four times with percentage 12, 90%. From the data taken by the researcher, it can be concluded that the dominant directive used is asking because is highest than other such as forbidding, etc.

Furthermore, previous research conducted by Reza Al-Farisi (2018) also examined “*The Directives Illocutionary Used in The English Translation of Surah Ali-Imran by Abdul Haleem*”. It can be concluded that from the results of the analysis, the researcher found 61 directives on his research. And Request (17) is the main type of directive illocutionary used in surah Ali-Imran found by researchers, and other types such as Question (13), Requirements (15), Prohibition (8), Permission (1), and Suggestion (7).

Lidya Oktoberia (2012) entitled “*Directive Speech Acts Used in Harry Potter the Deathly Hallow and Bride wars Movie Script*”. In this case, the researcher compared the directive speech of two movies, therefore the researcher used two kinds of the movie script namely Harry Potter Bride wars Movie and the Deathly Hallow. Then she compares it to both movies. Then the researcher found a commanding speech act in the fiction movie and the domination of directive speech act is commanding.

Then the next previous studies which are closely related to this study also found in the journal entitled “*Directive Speech Act Used in Frozen Movie Transcript*” by Vany Amanda and Leni Marlina (2018). This journal paper used the theory by Levinson (1983) which classifies directive into 4 subcategories, those are suggesting, asking, requesting, and stating. The method that used in this paper journal is descriptive qualitative, in which data collection is done by reading the

movie script carefully, identifying the data, classifying the data, simplifying, and make a table which contains the types of the directive act in Frozen movie. This research aims to identify the directive speech act used by *frozen* movie. The result of this study is shown that the researcher found 37 data classified in asking, 66 data classified in requesting, 6 data classified in suggesting, and 29 data classified in stating.

Some researchers have used film as the basis of their research object, according to the previous study above, as well as one researcher who used the directive theory that was applied for analysis in translation or written text. With some of the previous researchers above, the author would also have some similarities and differences. The similarities are that we are concerned about directive illocutionary action in conducting research. We will also use a qualitative approach. Meanwhile, the differences in (Al-Farisi, R. 2018) used the translation of the al-Quran as a source of research. The author also has the same object as the 3 previous researchers who investigated the Directive Illocutionary Actions of the movie. Our object and title is look similar, which are investigation of the film, but on the other hand, the writer in this study will use dialogue in the film entitled *Onward* as the subject while the previous 2 authors used the film transcript with different film titles. In this study the writer will investigate the illocutionary directive acts used in communication in the onward film dialogue and divide the directive into six types used by Keith Allan (1986: 199).

1.2 Problem of Study

The writer states the following problems to do the research, that is:

- a) What are the types of directive illocutionary acts that used in dialogue “*Onward*” film 2020 by Dan Scalon?

1.3 Significance of Study

The present research is expected to serve the obvious contribution in the field of linguistics, particularly in pragmatics. This research is expected to convey and explain to the readers about the directive illocutionary acts in the “*Onward*” film produced by Pixar Animation Studios. From the results, the researcher expects that this research can increase knowledge and lead to the invention of new findings related to the Directive Illocutionary Acts analysis as a guide for future studies. Last but not least, through this research, the researcher hopes that the readers will obtain an understanding of Illocutionary Acts phenomenon especially the types of Directive acts uttered by the main characters in “*Onward*” Film by Dan Scalon.

1.4 Scope and Limitation of Study

Based on the background of the problems above, the focus of the problems that will be discuss and examine in this study is only on the form of directive speech acts used by the main characters in the dialogue of the film "Onward" by Dan Scalon. The main characters include: Ian Lightfoot, Barley Lightfoot, Laurel Lightfoot, and Corey.

1.5 Definition of the Key Terms

Based on research entitled Directive Actions in Dialogue Film “*Onward*” by Dan Scalon and produced by Pixar Animation Studios for Walt Disney Pictures. The use of terms in this research needs to be explained, the terms that need to be explained are as following:

1. Pragmatics

Pragmatics is the study of context-bound meaning that examines a speaker's intent.

2. Speech Acts

Speech acts are actions that humans take when uttering speech.

3. Directive Actions

A directive speech act is a form of speech act intended by the speaker to make an influence to the listener doing something.

4. Film

Films are portraits of social life with scenes and topics certain that serves as an effective medium for delivering messages.

5. "Onward" film

The *Onward* film is a 2020 urban fantasy 3D computer animation film produced by Pixar Animation Studios for Walt Disney Pictures. The film was directed by Dan Scanlon.

Chapter II

REVIEW OF LITERATURE

In this chapter, the researcher presents a literature review and theoretical study. The literature review contains various research results that are relevant to the problem the author is researching, while the theoretical study contains various theories that are used as references in this study. Literature review and theoretical study are present as follows.

2.1 Pragmatics

Pragmatics is a branch of linguistics that studies language and its usage based on a particular situation or context. Mey (1994: 42) mentioned that pragmatics is the study of the condition of human language uses as these are determined by the context of society. The same thing was also expressed by Leech (1993: 8) who stated that pragmatics is the study of meaning concerning speech situations. In pragmatics, understanding the context is very important to capture the meaning contained in a speech. This is following what was expressed by Yule (1996: 3) who said that pragmatism is the study of contextual meaning. Besides, it is reaffirmed by Levinson (1983: 9) who also mentions the importance of understanding context in pragmatic studies because pragmatic is the study of those relations between language and context that are grammaticalized, or encoded in the structure of language.

Pragmatics examines the use of language in the particular communication, in which it examines the meaning contained in the utterances expressed. Parker (1986: 11) explained that pragmatics is the study of how language is used for communications and asserts that pragmatics does not examine structures internally such as grammar but externally. Richard in Sulisty (2014: 2) conveyed that pragmatics is a study of the use of language in communication, especially the relationship between sentences and contexts that are accompanied by situations in which the sentence is used.

From some of the explanations above, it can be understood that context is an important aspect of pragmatic studies. Context can be interpreted as a physical and social background that includes an utterance that makes the speaker express an utterance and which helps the listener understand the meaning of the utterance that is expressed to them. Leech defines context as a shared background knowledge by the speaker and helping the listener interpret the meaning of the utterance (Leech, 1993: 20).

From the definitions that have been previously disclosed, it can be concluded that pragmatics is a branch of linguistics that studies the meaning contained in a speech which understanding is very dependent on understanding the context that includes the speech. In pragmatics, the study carried out includes the use of language in communication, understanding the context will greatly determine the conveyance of the intent of a speech precisely according to the wishes of the speaker.

In a communication when someone says an utterance, then it does not only mean to say the utterance but also to take any action, such as when we express a speech then the listener deliberately does something according to what we are saying. In pragmatics, these are called speech acts.

2.2 Speech Acts

The speech act is a part of pragmatics, by studying it, it will be visible that when someone expresses a speech it also aims to carry out a certain action. Herman (2015) also claimed that speech acts are an analysis of how we do something by using sentences, as expressed by Searle (1969: 16) that "The unit of linguistics communications is not, as has generally been supposed, the symbol, word or sentences, or even the token of the symbol, word or sentence, but rather the production or issuance of the symbol or word sentence in the performance of the speech act." Searle's opinion can be interpreted that communication is not only a

symbol, word, or sentence, but it is more appropriate if it is called a product or result of a symbol, word, or sentence in the form of speech act behavior.

Austin (1962: 98-99) also mentions that basically when someone utters something, they also do something. This expression is in line with Searle (1969: 16) that the production or issuance of a sentence token under certain conditions is a speech act, and speech acts are the basic or minimal units of linguistic communication. Besides, Yule (2006: 82) also explained that actions displayed through speech are usually called speech acts.

Searle (1996: 23-24) divides speech acts into three types, namely locutionary act, illocutionary act, and perlocutionary act. Furthermore, Kempson (1983:51) cited in Widodo (2019) also stated, “A speaker utters sentences with a particular meaning, it can be called Locutionary acts and with the particular force it can be called Illocutionary acts and to achieve a certain effect on the listener it can be called Perlocutionary acts. The following will explain the three types of speech acts.

a. Locutionary Act

Locutionary act is a speech act that is used to express something. This speech act is also known as “The Act of Saying Something” (Leech, 1993: 316). Locutionary act of action is the easiest type of speech act identified because the identification is not necessarily considered the context of the speech. As in the following example.

(1) Carolina learns to swim

The utterance above *(1)* is expressed by the speaker to the listener to provide information that Carolina is learning to swim. The utterance does not intend to carry out any other action or not to influence the listener.

b. Illocutionary Act

An illocutionary act is a speech act that functions to do something in addition to its function to say or inform something. This illocutionary act is also known as “The Act of Doing Something”. It is supported by Yule (1996: 48) explained that illocution is done through the communicative power of a speech. To identify

illocutionary acts, we must first consider who the speakers and listeners are, therefore illocutionary acts are sometimes difficult to identify. Examples of the illocutionary act can be seen in the following speech.

(2) *Roland is sick*

In utterance (2), if the utterance is spoken to a friend who is turning on the radio at high volume, then the speech is not only intended to provide information that Roland is sick but also intends to instruct the friend to turn down the volume or turn off the radio because it is feared that it would disturb Roland who was sick. Some linguists have classified some categories of illocutionary and one of the linguists is Yule. There are five basic kinds of action or illocution of utterance. Yule (1996: 53) stated that speech acts also can be divided into five types. They are Declaration, Representative, Expressive, Directive, and Commision.

c. Perlocutionary act

A perlocutionary act is a speech act that aim to influence the listener. Perlocutionary act is also known as “The Act of Affecting Someone”. It is supported by Yule (1996:47) cited in (Widodo, 2019) conveyed that perlocutionary act is the effects of an utterance use to perform a speech act. An utterance can have an influence or effect on the listeners either intentionally or unintentionally. The following is an example of a perlocution action.

(3) *Yesterday my father had an accident*

The utterance (3) is uttered by a person who cannot attend their friend's invitation, therefore the intention of the utterance is to apologize for inability to attend the invitation and the effect on the listener is that friend can tolerate the absence.

2.3 Directive Speech Acts

The directive speech act is kind of the illocutionary speech act. Based on the category of illocutionary speech acts, apart from Yule, another linguist such as

Searle (1969) classified the categories of speech acts based on their meaning and function into five types. The five types of speech acts consist of: assertive, directive, expressive, commission, and declarative.

Searle cited in (Ibrahim, 1933) defines directive speech act is a speech act that expresses the speaker's attitude towards the actions expected by the listener. Directive speech act can express the intent of the speaker so that the utterance or attitude expressed by the speaker is used as a reason for action by the listener. Directive speech acts are used by speakers to tell the listener to do something. From this explanation, it can be concluded that a directive speech act is an action aimed at the listener by expressing the speaker's intent or the speaker's desire so that the utterance or attitude expressed is used as a reason for action by the listener. This speech act is intended by the speaker so that the listener takes the actions mentioned in the utterance.

According to Vanderveken cited in (Al-Farisi: 2018) the directive illocutionary act contains: requesting, begging, asking, forbidding, commanding, adjuring, suggesting and so on. Furthermore, another linguist, Allan (1986: 99) cited from (SufilLailiyah: 2015) states that directive has six classes, they are advice, requirement, permission, prohibition, question, and request.

1. Advice: a type of directive speech act that has the intention of what is stated by the speaker thus causing the listener can believe and be influenced by what the speaker has stated. So that the utterance spoken by speakers can build the trust of the listeners to carry out an action.
2. Requirement: a type of directive speech act that intends for the listener to want to do something as what has been spoken by the speaker, in this context the rules of the speaker as a person who is considered to have a higher position than the listener.
3. Permission: an action indicating that the speaker uttered a speech to intend the listener to do an action. In other words, these speech acts

express the speaker's belief and intentions of the speaker thus, the listener believes that the utterance of the speaker contains sufficient reason for the listener to feel free to do something.

4. Prohibition: the type of directive speech act used by speakers to express a prohibition to the listener, which means giving the listener an intention not to do something.
5. Question: a type of directive speech act that aims to beg and expect the listener to be given something or become a reality as requested by the speaker.
6. Request: The type of directive speech act is an expression of the speaker's desire thus, the listener does something. By expressing these utterances, it is expected that the listeners will do what the desire of the speaker.

Table 2.3.1 table of an indicators of types and forms of the directive speech acts based on Keith Allan's theory (1986) cited in (Al-Farisi, 2018).

No.	Types of directive speech act	Indicators
1.	Advice	a) The speaker advises to the addressee to act or do something. b) It include: Advice, warn, admonish, urge, caution, propose, suggest, recommend, and counsel.
2.	Requirement	a) The speaker requires the addressee to act or do something.

		b) It include: Require, prescribe, charge, order, command, instruct, demand and dictate.
3.	Permission	a) The speaker permits the addressee to act or do something. b) It include: Permit, allow, agree, authorize, exempt, excuse, consent to, bless, dismiss, leave, license, sanction, forgive, pardon, and release.
4.	Prohibition	a) The speaker prevents the addressee from doing an act or something. b) It include: Prohibit, restrict, enjoin, proscribe, and forbid.
5.	Question	a) The speaker asks or gives question the addressee as an issue or problem. b) It include: Question, ask, query, inquire, and quiz.
6.	Request	a) The speaker requests the addressee to act or do something. b) It can include: tell, implore, beg, summon, insist, solicit, invite, pray, and plead.

2.4 “ONWARD” FILM

Onward film is a film by Dan Scanlon. The film was directed by Dan Scanlon and produced by Kori Rae. Onward is an urban fantasy 3D computer-animated film produced by Pixar Animation Studios for Walt Disney Pictures in 2020. The film began showing on March 6, 2020, in the United States and two days earlier in

Indonesia. As a result of the 2019–2020 coronavirus pandemic, this film will begin to be released in digital form on March 20, 2020, in the United States.

The Onward film is set in a modern fantasy world, this film tells the story of two brothers, Barley and Ian Lightfoot, on a mission to rediscover the remnants of magic in the world. Long ago, the world was full of magic and miracles. But over time technology began to develop until finally magic and spells began to be forgotten.

Chapter III

METHODOLOGY

In this chapter, the researcher describes the research design, data collection, research data, data sources and subject of study, data collection techniques, research instruments, data collection techniques, and data analysis. Below, the researcher describes the research methods used by researcher in this study.

3.1 Research Design

For this study, the researcher applied a descriptive-qualitative method to analyze the data and to understand the phenomena of directive speech acts in the dialogue spoken by the main characters in the film "Onward." Qualitative research methods place more emphasis on interpretation and provide consumers with a complete view of the context, environmental immersion, and deep conceptual understanding (Tewksbury, 2009: 39). It is supported by Bogdan and Taylor in (Moleong, 2001: 3) stated that qualitative research is a research procedure that produces descriptive data in the form of written or spoken words from people and observed behavior. Furthermore, Litoselliti (2010: 52) stated that qualitative research is related to structures and patterns and how things are. Meanwhile, the main reason for this research employed a descriptive approach because it was used to express the reality of the language as it is, based on facts about a variable, phenomenon, or situation. Therefore it allows the researcher to observe and describe the utterances in the dialogue of "Onward" film-related to directive speech acts, and this is used because the researcher analyzed directive utterances in the form of words, phrases, and sentences and not related to numbers.

3.2 Data Collection

3.2.1 Research Data

The research data of this study are presented in the form of oral data (utterances) containing directive speech acts which include the form of directive speech acts in the dialogue the "Onward" film by Dan Scalon.

3.2.2 Data Source and Subject of Study

The source of data was taken from Dan Scalon's film entitled "Onward". Which was downloaded by the researcher from the link: <http://149.56.24.226/onward-2020/>. This film is a film that has a duration of 103 minutes. And was released on March 4, 2020, in Indonesia. The researcher was retrieved data from the dialogue in the film "Onward". The data of this research are all utterances (words, phrases, and sentences) produced by the main character of the film "Onward" which contains a directive speech act.

3.2.3 Research Instrument

This study in this research was utilized a human instrument, namely the researcher herself and was assisted by a tool in the form of a data paper used to write down the data generated from listening to the dialogue in the film "Onward" by Dan Scalon and also a camera recorder to record the data. The position of the researcher as an instrument is to determine problems, find data sources, collect data, and analyze data. Aside from being assisted by a tool in the form of data papers and cam-recorder, the researcher also has made a table of indicators for directive speech acts. The purpose of creating a speech act type indicator table is to make it easier for researcher, especially when collecting, sorting, and analyzing the data.

3.2.3.1 An Illustration of the Data Recording Paper Format Table

No data	Data (utterances)	Context	Types of DIA						Annotation /Explanation
			Adv	Rqr	Prm	Pro	Qst	Req	

3.2.4 Data Collection Techniques

1. Searching the film

The researcher searched the "Onward" film 2020 by Dan Scalon from free movie download sites such as LAYARKACA21. After searching the researcher downloaded the film.

2. Watching the film

The researcher watched the film and carefully listen to the film many times and look at the English subtitles provided in the film. And the duration of the "Onward" film is around 103 minutes.

3. Record the main character's scene and dialogue.

To make it easier to obtain the data, the researcher re-recorded the film and the dialogue (utterances) spoken by the main characters in the "Onward" film with a camcorder, when the researcher found the directive speech acts from the film. After obtaining the recording results, the researcher as the main instrument in this study sees and listens carefully to the recording results of the scene and directive speech which are spoken by the main characters in the "Onward" film.

4. Transcribing the subtitles

To simplify the analysis, the researcher also transcribed the English subtitles. This activity is the transfer of oral data in written data. The transcription includes all directive speech act in the dialogue produced by the main character in the "Onward" film. And the researcher focus only on the main character's utterances of the "Onward" film.

5. Collecting the data

The researcher collected the data from the "Onward" film. The note-taking technique was used to collect data in the form of utterances containing the meaning of directive speech in the data paper. The use of this data paper allows systematic work because the data be easier to classify. On the other hand, paper data also make it easier for researchers to check the results of data collection and recording.

6. Categorizing the selected data

The researcher categorized the selected data of the directive illocutionary act contained in “*Onward*” film into 6 categories of the types of the directive illocutionary act based on Keith Allan’s theory (1986).

3.3 Data Analysis

After collecting the data, the researcher completed the next stages to analyze the data, as follows:

1. Identifying types of directive speech acts

To answer the research question, the researcher identified the selected data that contains the directive speech acts that are used in dialogue “*Onward*” film. The process of identifying the selected data focuses on the kinds of directive speech acts consisting of advising, requiring, premising, prohibiting, questioning, and requesting, based on the codes given by the writer.

2. Drawing the Conclusion

The last concerned in data analysis, the researcher concluded the result of the data analysis. After finding the types of the directive speech act of each data, the researcher drew the conclusion of the result based on data analysis.

Chapter IV

FINDING AND DISCUSSION

Based on the formulation of the problem and research objectives, in this chapter, the researcher presents the results of research and discussion of directive speech acts in the dialogue of “*Onward*” film by Dan Scanlon. The finding presents in a diagram chart then describes in tabular form which is adjusted to the problem formulation and research objectives. The description in the discussion is carried out based on the research results.

4.1 Findings

In this study, the data were taken from the dialogue of the main characters in the film “*Onward*” by Dan Scanlon. Based on the analysis, the researcher knows the types of directive speech act contained in the film “*Onward*” as many as 51 data. The types of directive speech acts can be classified into (1) Advices 9 data (2) Requirements 10 data (3) Permission 2 data (4) Prohibition 5 data (5) Question 17 data and (6) Request 8 data.

4.1.1 Kinds of Speech Acts

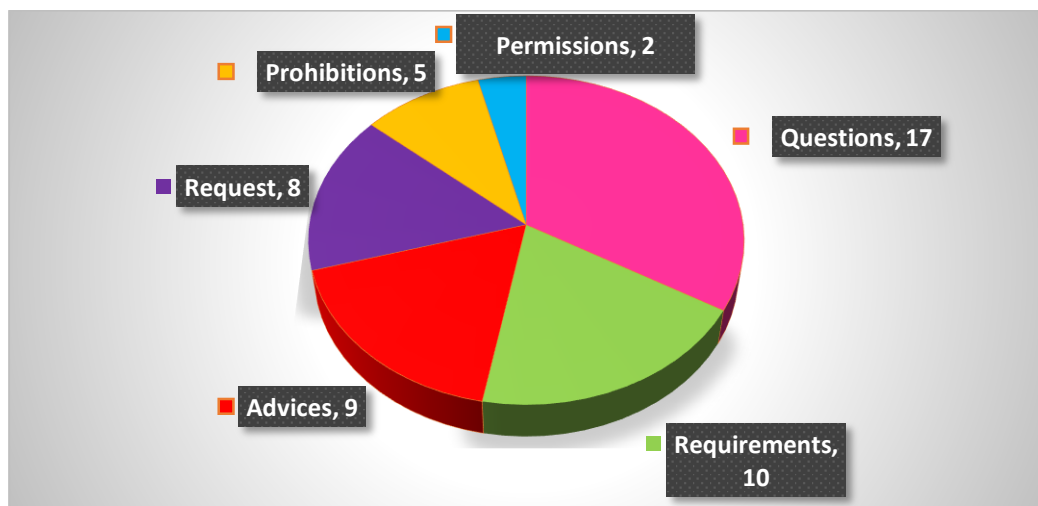


Figure 4.1.1 Frequencies Diagram of Types DIA in “Onward” film

The diagram above illustrates the frequencies of each of the types of directive speech acts contained in the dialogue of "Onward" film which focuses on using Keith Allan's theory (1986). The types of directive speech acts found in this film are advice, requirement, permission, prohibition, question, and request.

As shown in diagram 4.1.1 it can be seen that the total number of directives illocutionary acts in the onward film dialogue is 51 data. We can see that the highest frequency of the directive speech act is *Question* with a total of 17 data, followed by *Requirement* with 10 data, then the third rank is *Advice* it has 9 data, then *Request* with 8 data before *Prohibition* it has 5 data and the lowest frequency than another type in the directive speech act is *Permission* with 2 data. Classification of each type of directive speech acts based on the formulation of the problem in this study. Analysis of types these are classified based on the context and indicators applied to Keith Allan's theory because these two things are closely related and cannot be separated from one another. The following describes the types of directive speech acts in Dan Scalon's *onward* film.

4.1.1.1 Advice

Keith Allan (1986) mentioned in his theory that he classified the type of directive speech acts into 6 types. One of them is the speech act in the type of Advice. Advice speech acts are speech acts that are performed when a speaker expresses a desire for the listener to take action and believes in the belief that doing something is good for the benefit of the listener. Some of the indicators contained in the Advice speech act include Advice, warn, admonish, urge, caution, propose, suggest, recommend, and counsel. Some examples of Advice directive acts in *onward* film are presented as below,

(1) Datum 06

Laurel: ***You could invite those kids from your science class. You said they seem "pretty rockin"!***

Ian: *I'm, uh, pretty sure I didn't say it like that. And besides, I don't even know them.*

The bold typed utterance is a directive illocutionary act advice type and the form is a *proposed*. This dialogue happened when (TL) and (TS) were talking about the speaker's birthday party and (TS) proposed (TL) to invite his classmate.

(2) Datum 10

Laurel: *Barley, you stink! When was the last time you showered?*

Barley: ***If you tried a little harder, you actually could probably wiggle out of this.***

The whole utterance which bold typed is also an advice directive illocutionary act and the form is a *suggestion*. This utterance occurred when (TS) hugs (TL) very tightly and (TL) tries to get away from (TS) who turns out to be very smelly. Then (TS) suggested (TL) to push harder to escape the speaker's hug that was too strong.

(3) Datum 14

Ian: *hey, careful of dad's sweatshirt!*

Barley: *ops, sorry! I don't even remember dad wearing that sweatshirt.*

This bold typed utterance is directive illocutionary act advice type and the form is a *warning*. The utterance occurred when (TL) lunging and hugging (TS) while carrying a cup of coffee. And (TS) was worried that the coffee would spill on his father's clothes that he was wearing. Then, (TS) warned (TL) to be careful.

(4) Datum 24

Barley: *Come on! Guinevere.*

Ian: ***Uh, maybe we should just take the bus.***

The utterance which bold typed above is also advice directive illocutionary act and the form is a *suggestion*. This dialogue occurred when (TS) and (TL) are getting ready to leave but the listener's van doesn't turn on quickly, (TS) suggests to (TL) that they better take the bus to save time.

4.1.1.2 Requirement

The second type of directive speech act based on Keith Allan's theory is Requirement. The requirement speech act is a directive speech act which is an

expression of a speaker who has higher authority than the listener, so it requires the listener to do what the speaker instructs. Some of the indicators contained in the Requirement speech act include require, prescribe, charge, order, command, instruct, demand, and dictate. Some examples of Requirement directive acts in *onward* film are presented as below,

(1) Datum 05

Laurel: Ah! ***Hands off, mister!*** *Those are for your party tonight.*

Ian: *It's not a party Mom, it's just us.*

The bold typed utterance is a directive illocutionary act requirement type and the form is a *command*. This utterance occurred when (TL) was about to take some cakes in the refrigerator and (TS) commands (TS) not to touch Ian's birthday cake.

(2) Datum 08

Laurel: ***Let him go!***

Barley: *Okay! But I know you're stronger than that. There's a mighty warrior inside of you, you just have to let him out.*

The whole utterance which bold type is also a requirement directive illocutionary act and the form is a *command*. This utterance occurred when (TS) sees (TL) hugging Ian tightly, and (TS) commands (TL) to release his hug from Ian.

(3) Datum 11

Barley: *see? Mom knows how to let out her inner warrior.*

Laurel: *Thank you. Now, **take out the trash!***

This bold typed utterance is a directive illocutionary act requirement type and the form is a *command*. This dialogue happened when (TS) manages to push and drop (TL) and after that (TS) commands (TL) to throw out the trash.

(4) Datum 35

Cory: *Well, I just did*

Laurel: ***Grab the sword!***

Cory: *Here you go.*

The utterance which bold typed above is also requirement directive illocutionary act and the form is a *command*. This utterance occurred when (TL) and (TS) have found the listener's magic sword in the pawnshop and (TS) commands (TL) to immediately take the sword and immediately leave there to catch up with Barley and Ian.

(5) Datum 37

Barley: *What we need is a Trust Bridge. It's a spell that creates a magical bridge*
You can walk on. Just say "Bridgrigar Invisia."

Ian: *Okay. Bridgrigar Invisia, Bridgrigar Invisia!*

The bold typed utterance is a directive illocutionary act requirement type and the form is an *instruction*. This dialogue occurred when (TS) gives instructions to (TL) when they must find a magic bridge in their next mission.

4.1.1.3 Permission

The next type of directive speech acts is Permission. Permission Speech Act is a directive speech in the type of granting permission. This type expresses the speaker's trust in the listener to do something so that the listener is free to do certain things. Some of the indicators contained in the Permission speech act include Permit, allow, agree, authorize, exempt, excuse, consent to, bless, dismiss, leave, license, sanction, forgive, pardon, and release. Some examples of permission directive act in *the onward* film are presented as below,

(1) Datum 12

Laurel: *ugh well, come on in! Rest your haunches for a minute.*

Officer Bronco: *oh thank you hon!*

This bold typed utterance is a directive illocutionary act permission type and the form is an *allowing*. This utterance occurred when (TL) visited the Lightfoot family's home and (TS) allows (TL) to enter her house to rest for a few minutes.

(2) Datum 45

Ian: *Mom!*

Laurel: ***Go! See your father!***

The bold typed utterance is a directive illocutionary act permission type and the form is an *allowing*. This utterance occurred when (TL) will help (TS) kill monsters but because the time is running out (TS) prefers to allow (TL) and Barley to meet their father before sunset and their father disappears.

4.1.1.4 Prohibition

Keith Allan (1986) states that the prohibition speech act is a directive act that aims to prevent the listener from doing something or prohibited. Some of the indicators contained in the Prohibition speech act include prohibiting, restrict, enjoin, proscribe, and forbid. Some examples of prohibition directive act in *the onward* film are presented as below,

(1) Datum 03

Laurel: ***Hey buddy, don't wipe off my kisses!***

The bold typed utterance is a directive illocutionary act prohibition type and the form is a *forbid*. This utterance occurred when (TS) kisses Ian for a moment. And Ian looks like he will remove the kiss mark from (TS), but (TS) forbids Ian to remove it.

(2) Datum 15

Barley: *all right, well, I'll pick you up later. We'll perform the ceremony at school.*

Ian: *Oh, no no no no! **Don't do that, don't do that, bye!***

The whole utterance which bold type is also a prohibition directive illocutionary act and the form is a *forbid*. The dialogue occurred when (TS) was in a hurry to go to the restaurant to buy breakfast before going to school so as not to be disturbed again by (TL). (TL) then offered to pick up (TS) to go to school and perform the ceremony together but (TS) immediately refused and forbade him from picking up.

(3) Datum 28

Ian: *It's our dad. And we have a chance to meet him, but...*

Barley: *But we can't do that without a Phoenix Gem.*

Corey: *No! **My days of sending people on dangerous quests are over.** So, I'm sorry, but you are not getting this map.*

This bold typed utterance is a directive illocutionary act prohibition type and the form is a *prohibition*. This dialogue occurred when both (TL) are going to take the original phoenix gem map but (TS) prevents and bans them, because it will endanger Ian and Barley (TL).

(4) Datum 44

Barley: *Whew! **Don't step on that!***

Ian: *I didn't touch it.*

The utterance which bold typed above is also prohibition directive illocutionary act and the form is a *forbid*. This utterance occurred when (TL) and (TS) enter the cave and (TS) forbids (TL) from touching or stepping on any object in the cave so that no danger can come to them.

4.1.1.5 Question

The Question directive act is a speech act that is expressed by the speaker for the listeners to answer a something by responding information or an explanation of something. Some of the indicators contained in Question speech act include question, ask, query, inquire, and quiz. Some examples of question directive acts in *onward* film are presented as below,

(1) Datum 09

Laurel: *Barley, you stink! **When was the last time you showered?***

The bold typed utterance is a directive illocutionary act question type and the form is *an asking*. This dialogue occurred when Barley (TL) hugs (TS) very tightly and (TS) tries to get away from (TL) who is very smelly. (TS) Was surprised and asks (TL) when was the last time (TS) took a shower because he smelled so bad.

(2) Datum 13

Barley: ***Did you know, in the old days Centaurs could run 70 miles an hour?***

Officer Branco: *mmm, don't know, I own vehicle. Don't need to run.*

The bold typed utterance is a directive illocutionary act question type and the form is a *quiz*. This utterance occurred when (TL) argued with (TS) not to play 'quest of yore' again because it was a waste of time. But (TS) remained steadfast in his stance that the game was not an ordinary game but full of history. Then (TS) gives a quiz for (TL) about the game's history.

(3) Datum 19

Ian: ***What was Dad like when he was my age? Was he always super confident?***

Laurel: *Oh, no. It took him a while to find out who he was.*

Ian: *I wish I'd met him.*

The utterance which bold typed above is also question directive illocutionary act and the form is an *asking*. The utterance happened when (TL) and (TS) were chatting together in the living room, then suddenly (TS) asks about his father who had died to his mother, (TL).

(4) Datum 20

Barley: ***What do you mean, it's from Dad?***

Ian: *I don't know. Mom said it was for both of us.*

The whole utterance which bold typed is also a question directive illocutionary act and the form is an *asking*. In this dialogue, (TL) asks what (TS) meant when (TS) says if their mother told him that they had a gift from their deceased father.

(5) Datum 23

Ian: *Barley, this is for a game.*

Barley: *Based on real life.*

Ian: ***How do we know this tavern is still there?***

Barley: *It's there. Look, my years of training have prepared me for this very moment.*

The whole utterance which bold typed above is also a question directive illocutionary act and the form is an *asking*. This dialogue occurred when (TS) and (TL) are planning to go looking for a phoenix gem, and (TS) asks about their destination to (TL).

4.1.1.6 Request

The Directive speech act request is an expression of the speaker to the listener to do an action or something. Some of the indicators contained in the request speech act include tell, implore, beg, summon, insist, solicit, invite, pray, and plead. Some examples of request directive acts in the *onward* film are presented as below,

(1) Datum 07

Barley: *You know, Ian, in the days of old, a boy of 16 would have his strength tested in the Swamps of Despair.*

Ian: *I'm not testing anything, **just let me go!***

The bold typed utterance is a directive illocutionary act request type and the form is a *request*. This utterance occurred when (TL) hugging (TS) very tightly and (TS) tries to escape from the listener's embrace. Then (TS) requesting that (TL) immediately release his very tight embrace.

(2) Datum 16

Ian: *Hey, uh, Gorgamon! Um... Would you mind not putting your feet on my chair today?*

Gorgamon: *Sorry, dude. Got to keep them elevated. Gets the blood flowing to my brain?*

Ian: *It just makes it a little hard for me to fit in there.*

The whole utterance which bold type is also a request directive illocutionary act and the form is a *request*. This dialogue occurred when (TS) walks into the classroom and sees his schoolmate's feet resting on his chair. (TS) Requesting (TL) to lifting his feet from Ian's chair/ the speaker's chair.

(3) Datum 17

Barley: *Hey, did those kids write on your face. Here I'll get it.*

Ian: *Can we please just go home?*

Barley: *Okay, well, we'll perform your birthday ceremony later. Then you'll be ready for adulthood and its gauntlet of challenges.*

This bold typed utterance is a directive illocutionary act request type and the form is a *beg*. The dialogue occurred when (TL) picks up (TS) at school and (TL) finds out some of the scribbles on Ian's face (TS), then (TL) intends to clean the scribbles from Ian's face (TS). But (TS) begging to hurry home.

(4) Datum 22

Laurel: *Hey, wanna come with me to pick up your cake?*

Ian: *That's okay. Thanks, Mom.*

The utterance which bold typed above is also a request directive illocutionary act and the form is an *invitation*. This utterance occurred when (TS) was sad when he remembered that his father had left him forever. (TL) tries to comfort (TS) and invites (TS) to take the cake so that (TS) won't be sad anymore.

(5) Datum 29

Ian: ***Please, we need that map!***

Corey: *No, I am not giving you the map. That's it! I am done talking.*

The bold typed utterance is a directive illocutionary act request type and the form is a *begging*. This utterance happened because (TL) did not immediately provide the phoenix gam's map that (TS) needed, so (TS) begging (TL) to hand over the map so he and his brother could quickly meet their father.

4.2 Discussion

The study entitled Directive Illocutionary Acts Used in “*Onward*” Film Dialogues by Dan Scalon aims to describe the types of directive speech acts and the pragmatic context of the types of directive speech acts. In conducting the research, the researcher used pragmatic theory references, context, speech acts, and directive speech acts that were focused on using Keith Allan's theory. The target of this research is the utterances of the main characters in the *onward* film when interacting with each other during the scene.

Based on the problem of this study on the classification of directive speech acts in the dialogues of the main characters in *the onward* film, the researcher found several types of directive speech acts based on Keith Allan's theory, including 'Advice, Requirements, Permission, Prohibitions, Questions, and Request'. However, the dominant directive speech act found in *onward* films is the type of 'Question' it has 17 data. The researcher also found various forms of each type of directive speech act in the *onward* film. And each type of directive speech act is divided into several more specific forms. The researcher found several forms of the 'Request' directive speech acts, including; *requesting*, *begging*, and *inviting* which are included in the form of a request directive speech act based on Keith Allan's theory. Then the researcher also found several forms in the 'Advice' directive illocutionary act such as *propose*, *suggest*, and *warn*. And two forms have been found for 'Requirement' directive illocutionary act such as *instruction* and *command*. The researcher also found two

forms only in the '*Question*' directive speech act, include *quizzes* and *asking*. Furthermore, for the '*Prohibition*' directive illocutionary act, the researcher has found forbid and prohibition form in this study. And for the lowest directive type of speech act, namely '*Permission*', it has only one form namely, *allow*.

Based on the findings above, researchers tend to compare existing works with some previous research. Namely, a study from Lidya Oktoberia (2012) entitled '*Directive Speech Acts Used in Harry Potter the Deathly Hallow and Bride wars Movie Script*' (2012), and '*Directive Speech Act Used in Frozen Movie Transcript*' a study by Vany Amanda and, Leni Marlina (2018). In their research, they also analyzed the directive speech acts contained in a film. However, both object of their research is a film script. Other than that in their research, they only focused applied Levinson's theory to classify directive speech acts contained in a film script. Hence, this study presents new insight, taking into account the two previous studies. The findings of this analysis are evidence of this. The role of the characteristics of directive speech acts that occur in the film was not similarly studied in any of the previous studies. The researcher hopes that this research and research analysis of results will contribute greatly to the end of this section of this discussion.

Chapter V

CONCLUSION AND SUGGESTION

This chapter contains conclusions and suggestions. The conclusion contains a solid answer to the formulation of the problem under study, while the suggestions contain input from the author to those who can take advantage of the results of this study.

5.1 Conclusion

Based on the research problem, the types of directive speech act used in the dialogue of "*Onward*" film by Dan Scalon, it can be concluded that the type of directive speech acts in Dan Scalon's film dialogue entitled "*Onward*" is divided into six, namely advice, requirements, permission, prohibitions, question also requests which are following Allan's theory. The research result of the directive speech act in Dan Scalon's film shows that the type of directive speech act that is most frequently spoken by main characters in the form of the question directive act which amounted to 17 data and the lowest type is the permission directive act with 2 data only. And the form of each type of directive speech act according to Allan's theory in the dialogue of the "*Onward*" film by Dan Scalon is quite varied. Several forms of advice directive act that used in the onward film namely propose, warn, and suggest with the total number of found is 9 data. Then for the requirement type, the researcher found 10 data which consisted of instruction and command form. Furthermore, 8 directive speech acts in the type of requests have been found which are in the form of quizzes, ask and, questions. And the prohibition directive act is the second-lowest directive that has been found in the onward film which consisted of prohibition and forbids form with a total of 5 data.

5.2 Suggestion

This part presents suggestions on how to speak to prospective researchers, particularly in the usage of directive illocutionary acts of the studies. The first one

a researcher's suggestion is to talk about everyday life surrounding us as the object of another research. This will make an exception to one of the most efficient uses of the object of film or novel research to analyze the acts of directive speech. The second is that potential future researchers will be able to compare the directive speech act theory of Allan with other experts. It will be an interesting study as experts have different components of the speech acts of the Directive illocutionary act. By comparing the opinion of the expert, it can show and compare the differences and similarities between them that are part of the Directive speech acts. The researcher therefore really expects, by this suggestion, that this current study for linguistics students, can be a reference greatly and inspire them to conduct further analysis.

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APPENDICES

Classified table of *DIA* used in 'onward' film

By Dan Scalon

NO. DATA	DURATION	DATA (utterances)	CONTEXT	TYPES of <i>DIA</i>						Annotation/ Explanation
				<i>Adv</i>	<i>Rqr</i>	<i>Prm</i>	<i>Pro</i>	<i>Qst</i>	<i>Req</i>	
01	03.22	Laurel: <i>I'm a mighty warrior!</i> Ian: <i>Morning, Mom!</i> Laurel: <i>Oh, Blazey! Down! Bad dragon, go back to your lair!</i>	This utterance occurred when their pet named Blazey suddenly crawled onto Ian's shoulder. And Laurel reigned Blazey to get away from Ian		✓					Command
02	03.31	Laurel: <i>Happy birthday, Mr. Adult Man!</i> Ian: No, Mom!	This utterance happened when Ian refused and forbade Laurel from kissing him on his birthday.				✓			Forbid
03	03.32	Laurel: <i>Hey buddy, don't wipe off my kisses!</i>	This utterance occurred when Laurel kisses Ian for a moment. And Ian looks like he will remove the kiss mark from Laurel, but Laurel forbids Ian to remove it.				✓			Forbid
04	03.45	Ian: <i>"Okay, okay! Mom. I gotta eat something before school".</i>	This dialogue was uttered by Ian to his mother when Ian walked into the kitchen, and Ian requested his mother to prepare breakfast before he goes to school. But it turns out that the						✓	Request

		Laurel: <i>"Ah, we don't have much food. I still have to go to the grocery store".</i>	mother's cooking ingredients are few.							
05	03.51	Laurel: <i>Ah! Hands off, mister! Those are for your party tonight.</i> Ian: <i>It's not a party Mom, it's just us.</i>	This utterance occurred when Ian was about to take some cakes in the refrigerator and Laurel commanded Ian not to touch Ian's birthday cake.		✓					Command
06	03.57	Laurel: <i>You could invite those kids from your science class. You said they seem "pretty rockin"!</i> Ian: <i>I'm, uh, pretty sure I didn't say it like that. And besides, I don't even know them.</i>	This dialogue happened when Ian and Laurel were talking about Ian's birthday party and Laurel proposed Ian to invite his classmate.	✓						Propose
07	04.32	Barley: <i>You know, Ian, in the days of old, a boy of 16 would have his strength tested in the Swamps of Despair.</i> Ian: <i>I'm not testing anything, just let me go!</i>	This utterance occurred when Barley hugging Ian very tightly and Ian tries to escape from Barley's embrace. Ian requesting that Barley immediately release his very tight embrace.						✓	Request
08	04.38	Laurel: <i>Let him go!</i> Barley: <i>Okay! But I know you're stronger than that. There's a mighty warrior inside of you, you just have to let him out.</i>	This utterance occurred when Laurel sees Barley hugging Ian tightly, and Laurel commands Barley to release his hug from Ian.		✓					Command
09	04.50	Laurel: <i>Barley, you stink! When was the last time you showered?</i> Barley: <i>If you tried a little harder, you actually could probably wiggle out of this.</i>	This dialogue occurred when Barley hugs his mother very tightly and Laurel tries to get away from Barley who is very smelly. Laurel was surprised and asked Barley when was the					✓		Ask

			last time Barley took a shower because he smelled so bad.						
10	04.52	Laurel: <i>Barley, you stink! When was the last time you showered?</i> Barley: <i>If you tried a little harder, you actually could probably wiggle out of this.</i>	This utterance occurred when Barley hugs his mother very tightly and Laurel tries to get away from Barley who turns out to be very smelly. Barley suggested Laurel to push harder to escape Barley's hug that was too strong.	✓					Suggest
11	05.00	Barley: <i>see? Mom knows how to let out her inner warrior.</i> Laurel: <i>Thank you. Now, take out the trash.</i>	This dialogue occurred when Laurel managed to push and drop Barley and after that Laurel command Barley to throw out the trash		✓				Command
12	05.31	Laurel: <i>ugh well, come on in! Rest your haunches for a minute.</i> Officer Bronco: <i>oh thank you hon!.</i>	This utterance occurred when officer Bronco visited the Lightfoot family's home and Laurel allows officer Bronco to enter her house to rest for a few minutes.			✓			Allow
13	06.04	Barley: <i>Did you know, in the old days Centaurs could run 70 miles an hour?</i> Officer Branco: <i>mmm, dunno, I own vehicle. Don't need to run.</i>	This utterance occurred when officer Bronco argued with Barley not to play 'quest of yore' again because it was a waste of time. But Barley remained steadfast in his stance that the game was not an ordinary game but full of history. Then Barley quizzed about the uniqueness of history in the game.					✓	Quiz
14	06.21	Ian: <i>hey, careful of dad's sweatshirt!</i>	The utterance occurred when Barley lunging and hugging Ian while carrying a cup of coffee.	✓					Warn

		<p><i>Barley: ops, sorry! I don't even remember dad wearing that sweatshirt.</i></p> <p><i>Ian: well, you do only have, like two memories of him.</i></p>	And Ian was worried that the coffee would spill on his father's clothes that he was wearing. Ian warned Barley to be careful.							
15	06.57	<p><i>Barley: all right, well, I'll pick you up later. We'll perform the ceremony at school.</i></p> <p><i>Ian: Oh, no no no no! Don't do that, don't do that, bye!</i></p>	The dialogue occurred when Ian was in a hurry to go to the restaurant to buy breakfast before going to school so as not to be disturbed again by Barley. Barley then offered to pick up Ian to go to school and perform the ceremony together but Ian immediately refused and forbade him from picking him up.				✓			Forbid
16	09.10	<p><i>Ian: Hey, uh, Gorgamon. Um... Would you mind not putting your feet on my chair today?</i></p> <p><i>Gorgamon: Sorry, dude. Got to keep them elevated. Gets the blood flowing to my brain.</i></p> <p><i>Ian: It just makes it a little hard for me to fit in there.</i></p> <p><i>Gorgemon: Well, if I don't have good blood flow, I can't concentrate on my schoolwork.</i></p>	This dialogue occurred when Ian walks into the classroom and sees his schoolmate's feet resting on his chair. Ian requesting Gorgamon to lift his feet from Ian's chair						✓	Request
17	12.27	<p><i>Barley: Hey, did those kids write on your face. Here. I'll get it.</i></p>	The dialogue occurred when Barley picks up Ian at school and Barley finds out some of the						✓	Beg

		<p>Ian: <i>Can we please just go home?</i></p> <p>Barley: <i>Okay, well, we'll perform your birthday ceremony later. Then you'll be ready for adulthood and its gauntlet of challenges.</i></p>	scribbles on Ian's face, then Barley intends to clean the scribbles from Ian's face. But Ian begged to hurry home.							
18	14.55	<p>Laurel: <i>Oh, my... Barley, keep your soldiers off my land or our kingdoms will go to war!</i></p> <p>Barley: <i>Sorry, Mom!</i></p> <p>Laurel: <i>Oh, this is the world's longest gap year.</i></p>	This utterance occurred when Laurel would go into the living room and when in front of Barley's room, Laurel stepped on some scattered Barley's toys. Then Laurel commands Barley to quickly tidy up his messy toy.		✓					Command
19	15.21	<p>Ian: <i>What was Dad like when he was my age? Was he always super confident?</i></p> <p>Laurel: <i>Oh, no. It took him a while to find out who he was.</i></p> <p>Ian: <i>I wish I'd met him.</i></p>	The utterance happened when Laurel and Ian were chatting together in the living room, then suddenly Ian asked about his father who had died to his mother, Laurel.					✓		Ask
20	16.07	<p>Barley: <i>What do you mean, it's from Dad?</i></p> <p>Ian: <i>I don't know. Mom said it was for both of us.</i></p>	In this utterance, Barley asks what Ian meant when Ian says if their mother told them that they had a gift from their deceased father.					✓		Ask
21	17.41	<p>Barley: <i>Now, a spell this powerful needs an assist element. And, I mean, for this to work, Dad would've had to find... mmm, a Phoenix Gem!</i></p> <p>Ian: <i>Wow..</i></p>	This utterance occurred when Barley and Ian get a magic wand and phoenix stone from their late father. Before use, Laurel wanted to make sure and asked whether the two objects are safe.					✓		Ask

		Barley: <i>There's only a few of these left.</i> Laurel: <i>Hold on! Is this dangerous?</i> Barley: <i>We're about to find out.</i>								
22	18.58	Laurel: <i>Hey, wanna come with me to pick up your cake?</i> Ian: <i>That's okay. Thanks, Mom.</i>	This utterance occurred when Ian was sad when he remembered that his father had left him forever. Laurel tries to comfort Ian and invites Ian to take the cake so that Ian won't be sad anymore						✓	Invite
23	23.20	Ian: <i>Barley, this is for a game.</i> Barley: <i>Based on real life.</i> Ian: <i>How do we know this tavern is still there?</i> Barley: <i>It's there. Look, my years of training have prepared me for this very moment.</i>	This utterance occurred when Ian and Barley are planning to go looking for a phoenix gem, and Ian asks about their destination.					✓		Ask
24	23.52	Barley: <i>Come on, Guinevere.</i> Ian: <i>Uh, maybe we should just take the bus.</i> Barley: <i>She's fine.</i>	This dialogue occurred when Ian and Barley are getting ready to leave but Barley's van doesn't turn on quickly, Ian suggests they take the bus to save time.	✓						Suggest
25	24.27	Barley: <i>Hey, uh, what are you two Chatty Charlies up to back there?</i> Ian: <i>You know, I felt weird talking to Dad without a top half, so... ta-da!</i>	Barley and Ian took half of their father's body to go somewhere by Barley's van, then Barley asked Ian what they were doing					✓		Ask

		Barley: <i>Oh, that's great!</i>	in the back because it sounded so noisy.							
26	24.55	<p>Ian: <i>I'm just working on a list of things. I wanted to do with Dad. You know, play catch, take a walk, driving lesson, share my whole life story with him, share my whole life story with him.</i></p> <p>Barley: <i>That's cool. Oh. But before you cast Dad's spell again, you're gonna have to practice your magic.</i></p> <p>Ian: <i>This book is for a game.</i></p> <p>Barley: <i>I told you, everything in Quests of Yore is historically accurate.</i></p>	Barley and Ian in the van are chatting about what Ian will do when they reunite with his father. But before that Barley suggested Ian to train his magic power first.	✓						Suggest
27	29.19	<p>Corey: <i>The great Manticore sends you on your adventure with a hero's blessing. And here's some crayons.</i></p> <p>Barley: <i>That's very amusing, your dominance, but might you have the real map?</i></p> <p>Corey: <i>Uh, yeah. It's, uh, over there.</i></p> <p>Ian: <i>That's it</i></p>	This dialogue occurred when Barley and Ian go to Corey's stall to look for a phoenix gem's map, but at that time Corey only provides a replica of the phoenix gem map so Barley asks Corey if he has the original map.					✓		Ask
28	29.44	<p>Ian: <i>It's our dad. And we have a chance to meet him, but...</i></p> <p>Barley: <i>But we can't do that without a Phoenix Gem.</i></p>	This dialogue occurred when Barley and Ian are going to take the original phoenix gem map but Cory prevents and bans				✓			Prohibit

		Corey: No! My days of sending people on dangerous quests are over. So, I'm sorry, but you are not getting this map.	them because it will endanger Ian and Barley.							
29	30.36	Ian: Please, we need that map. Corey: No, I am not giving you the map. That's it! I am done talking.	This utterance happened because Corey did not immediately provide the phoenix gam's map that Barley and Ian needed, so Ian begging Corey to hand over the map so he and his brother could quickly meet their father.						✓	Beg
30	34.07	Ian: I know you want this to be like one of your adventure games, but all that matters is that we get to spend as much time as possible with Dad. So, we should just take the expressway, right? Barley: Yeah, you're right. But if you end up inside a gelatinous cube, you are on your own.	This dialogue occurred when Barley and Ian argued with each other to determine which road they should choose, but Ian suggested Barley just choose the toll road because he thought it was the fastest road.	✓						Suggest
31	45.42	Barley: Okay, you're gonna have to merge. Speed up! Ian: I can't do this. Barley: Yes, you can	This utterance occurred when Ian and Barley run away from the hordes of thugs who are chasing their van, and Barley commands Ian to hurry up and speed up their van.		✓					Command
32	54.48	Ian: You really think this Path of Peril is the best way to go to the mountain? Barley: yeach	This utterance is a question from Ian for Barley regarding which road they will follow					✓		Ask

		Ian: <i>okay</i>								
33	55.15	Laurel: <i>Uh... So, where is your magic sword?</i> Corie: <i>It lies beyond those gates.</i>	This utterance occurred when Laurel and Corie are on their way following Barley and Ian, and Laurel asks about Corie's magic sword.					✓		Ask
34	56.08	Bronco: <i>Hey, I talked to some other officers, and they said the boys were last seen going north.</i> Laurel: <i>Are they okay?</i> Bronco: <i>They're fine.</i>	This utterance was Laurel's question to officer Branco when officer Branco called Laurel and told her that her two sons had been found.					✓		Ask
35	56.40	Cory: <i>Well, I just did</i> Laurel: <i>Grab the sword!</i> Cory: <i>Here you go.</i>	This utterance occurred when Cory and Laurel have found Cory's magic sword in the pawnshop and Laurel commands Cory to immediately take the sword and immediately leave there to catch up with Barley and Ian.		✓					Command
36	57.58	Barley: <i>Welcome to the Path of Peril.</i> Ian: <i>It's not much of a path.</i> Barley: <i>Well, you know, they never really developed around here. So, heads up, we could run into anything. A centicore, wolf dragon, gelatinous cube.</i> Ian: <i>ah okay</i>	This utterance occurred when Ian and Barley have arrived in the creepy forest and Barley warns Ian to be more vigilant	✓						Warn

37	59.15	<p>Barley: <i>What we need is a Trust Bridge. It's a spell that creates a magical bridge</i> <i>You can walk on. Just say "Bridgrigar Invisia."</i></p> <p>Ian: <i>Okay. Bridgrigar Invisia. Bridgrigar Invisia!</i></p>	This dialogue occurred when Barley gives instructions to Ian when they must find a magic bridge in their next mission.		✓						Instruction
38	01.02.09	<p>Ian: <i>How long was the rope gone?</i></p> <p>Barley: <i>Oh, just, like, the second half of it.</i></p> <p>Ian: <i>I needed that rope.</i></p>	This question happened when Ian and Barley cross the magic bridge but the rope Ian used was lost. Then when he was at the end of the bridge Ian asked Barley about the missing rope.					✓			Ask
39	01.05.03	<p>Ian: <i>You said that's the hardest spell.</i></p> <p>Barley: <i>You are ready. "To make lightning strike with ease, "one must follow all decrees." You have to do everything. Speak from your heart's fire, trust yourself, focus, all of it.</i></p>	This utterance occurs when Ian is given instructions by Barley to say a spell to save them from being chased by the police		✓						Instruction
40	01.09.25	<p>Ian: <i>This water could go on for miles. We don't have that kinda time.</i></p> <p>Barley: <i>If we had something to float on, we could cast a velocity spell on it, fly down the tunnel like a magic jet ski.</i></p> <p>Ian: <i>Well, there's not much to float on.</i></p>	This dialogue occurred when Ian and Barley are about to cross a river and to save time, Barley explicitly instructs Ian to cast a spell to make a magic jet ski.		✓						Instruction

		Barley: <i>Remember, on a quest, you have to use what you've got.</i> Ian: <i>ah okay, I'll say it. Magnora Gantuan!</i>								
41	01.09.57	Ian: <i>This is actually kinda cool. So, what other spells do you know?</i> Barley: <i>Brace yourself, young mage. I know all there is to know of magic.</i>	This dialogue occurs when Barley and Ian cross a river in a cave and Ian asks what spells Barley knows.					✓		Ask
42	01.12.02	Ian: <i>Barley, do you have another memory of Dad you haven't told me?</i> Barley: <i>No, it's just not my favorite.</i>	This utterance occurred when Ian and Barley are crossing a river and they talk about memories with their father, Ian asks Barley what memories he still remembers with their father.					✓		Ask
43	01.13.19	Barley: <i>The Phoenix Gem is just on the other side. Careful, there could be booby traps.</i> Ian: <i>This place is, like, 1,000 years old. There's no way there could be...</i>	This utterance occurs when Ian and Barley enter the cave and Barley warns Ian to beware of traps.	✓						Warn
44	01.14.28	Barley: <i>Whew! Don't step on that!</i> Ian: <i>I didn't touch it.</i>	This utterance occurred when Ian and Barley enter the cave and Barley forbids Ian from touching or stepping on any object in the cave so that no danger can come to them.				✓			Forbid
45	01.22.50	Ian: <i>Mom!</i> Laurel: <i>Go see your father!</i>	This utterance occurred when Ian will help his mother kill monsters but because the time is running out Laurel prefers to			✓				Allow

			allow Barley and Ian to meet their father before sunset and their father disappears.						
46	01.23.01	Barley: <i>Come on!</i>	This story occurred when Barley invited Ian to immediately meet their father					✓	Invite
47	01.25.07	Barley: <i>I'll go distract it.</i> Ian: <i>What? No! If you do that, you'll miss Dad.</i> Barley: <i>It's okay. Say hi to Dad for me.</i>	This dialogue occurs when a monster will mess up Ian and Barley's plans to meet their father, but for the sake of the younger brother Barley is ready to make sacrifices to prevent the monster from disturbing his brother and father's meeting, but Ian warns Barley not to do that because Ian knows if Barley was also eager to meet their father	✓					Warn
48	01.25.15	Ian: <i>No. You go and say goodbye.</i> Barley: <i>what do you mean?</i>	This dialogue occurred when Ian persisted in requesting Barley to go and see their father					✓	Request
49	01.29.03	Ian: <i>What did he say?</i> Barley: <i>He said he always thought his wizard name would be Wilden the Whimsical.</i> Ian: <i>Wow. That's really terrible.</i> Barley: <i>I know.</i>	This utterance occurred when Ian asked Barley what their father had said				✓		Ask
50	01.31.14	Laurel: <i>So, how was school?</i> Ian: <i>It was really good.</i>	This utterance occurred when Ian came home from school and Laurel greeted him at the door				✓		Ask

		<i>Laurel: Well, all right</i>	and then asked about his day at school							
51	01.31.47	Ian: <i>Ah, So, how's the new van?</i> Barley: <i>Oh. Guinevere the Second is great. I've almost got enough saved up for a sweet paint job.</i>	This dialogue occurred when Barley is chitchat with Ian and Ian ask about Barley's new van					✓		Ask
TOTAL				9	10	2	5	17	8	51