DIRECTIVE ACTS IN *ONWARD* FILM BY DAN SCANLON

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ABSTRACT

This study aims to describe the types of directive acts contained in the *Onward* film using the theory of Keith Allan (1986). The subject of this study is the main characters of the *Onward* film by Dan Scanlon. This qualitative-descriptive study collected data from the main characters' utterances of the film in the form of words, phrases, or sentences that contain directive acts in each scene of the *Onward* film. The researchers collected data by listening, recording, and note-taking to obtain complete and reliable data on various forms of directive acts. The researchers as the main instruments analyzed the data in four stages: identification, classification, interpretation, and conclusion. The results of the analysis of 51 directive acts show six kinds of directive acts, that is, advice, requirements, permissions, prohibitions, questions, and requests with questions as the most dominant ones.

Keywords: *Speech Acts, Directive Act, Film Dialogues, Onward Film*

INTRODUCTION

Language is a key part of communication that human beings have and use to interact with others around their environment. Language *is* a universal communication tool that is expected to be understood by every human being to conduct a social interaction with another human being. Yule (2000) asserted that language enables people to communicate their feelings and desires to others. This statement explains that language is a tool for human being to describe their expression or emotion which can explain to others in their environment. In this case, the language that humans use as a means of communication with the environment is utterances.

Contexts play a crucial role in the use of speech acts. Context is something that becomes a means to clarify intents. The human being will be able to understand the ongoing purpose of the utterances by understanding the context. Suppose someone provides an interpretation or translation of a sentence or utterance without looking at the context; that person will be doubtful to grasp the information the speaker wants to convey.

In any communication, a message is not just understood through the delivery of words but also seen through behavior or actions. Human actions when giving a speech are called speech acts. Yule (1996) divided the speech acts into three basic acts, they are, locutionary act, illocutionary act, and perlocutionary act. An illocutionary act is a speech act that functions to do something in addition to its function to say or inform something. The illocutionary act has been divided into five; they are, Directive, Declarative, Commissive, Expressive, and Assertive. This study focuses on the directive illocutionary act *(DIA)* in *Onward* movie.

Searle (1969) defines a directive speech act as a speech act that expresses the speaker's attitude towards the actions expected by the listener. Directive speech act can express the speaker's intent so that the speaker's utterance or attitude 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. The speaker intends this speech act so that the listener performs the activities mentioned in the utterance.

Previously, the study of directive speech acts has been conducted by a number of researchers on various data sources, for instance, a movie entitled *Frozen* (Amanda & Marlina, 2018), utterances of the Syrian President Bashar al Assad in news interviews (Chairunisa & Ariatmi, 2018), Austen's novel (Suryanovika and Julhijah, 2018), utterances of Malaysian tour guides (Rashid et al. 2021), two kinds of the movie scripts for comparison (Oktoberia, 2012), interactive videos of Indonesian language learners in senior high school (Oktavia, Siwandi & Setiawan, 2020), and the English translation of surah Ali-Imran by Abdul Haleem (Al- Farisi, 2018). It is apparent from these studies that the dominant kinds of directive acts are varied. Questions are the most dominant directive acts in Amanda and Marlina (2018) and Suryanovika and Julhijah (2018), commands are the biggest in number in Chairunnisa & Ariatmi (2018), Oktoberia (2012) and & Rashid et al. (2021), and requests are the most often apparent directives in Oktavia, Siwandi & Setiawan (2020) and Al-Farisi (2018). The different results need further research to have more confirmation whether questions will be the most dominant ones in the *Onward* movie as those in Amanda and Marlina (2018) or commands as those in Oktoberia (2012).

Many researchers abovementioned have conducted the studies on directive acts using different theories as the basis of analysis. Amanda and Marlina (2018), and Chairunisa and Ariatmi (2018) researched the directive act by applying Levinson's classification of directive acts (1983), meanwhile Suryanovika and Julhijah (2018) and Rashid et al. (2021) researched the directive act utilizing Searle's classification (1981). Meanwhile, Oktoberia (2020), Oktavia, Siwandi & Setiawan (2020), analyzed the directive acts by applying Yule's categorization (1996). Al-Farisi (2018) researched the study about directive acts using the English Translation of the Quran using Allan's classification (1986). Despite the previous studies dealing with directive speech act using a number of data sources and applying different theories, to the best of our knowledge, none has been done by analyzing a movie by using

Allan's classification of directive acts. Moreover, the researchers found no previous studies that have used the dialogues in the *Onward* film as the source of data to analyze.

This research is essential to contribute knowledge about several aspects related to directive illocutionary acts to continue the previous studies using different theories and sources of data. In addition, films are considered effective for observing language use because they can directly observe the speech between speakers and listeners. This makes it easier to categorize the types of speech acts that are predominantly used by characters in a film.

Therefore, the current study focuses on the analysis of type's directive acts in the *Onward* film (2020). This 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. A film that is 103 minutes long and set in a modern fantasy world that chronicles the narrative of two brothers, Barley and Ian Lightfoot, who live with their mother named Laurel Lightfoot in a magical world after their father died. With the help of the Manticore (Corey), a magician, they set off on a mission to rediscover the magic to meet their father. There was a time when the world was full of wonders. However, technology advanced throughout time, and magic and spells were eventually forgotten. Hence, this research on directive illocutionary acts identifies directive acts and brings more examples of directive acts from the speaker's utterances in the *Onward* film.

LITERATURE REVIEW

Speech Act

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 particular action. Herman (2015) also explained that speech acts are an analysis of how we do something by using sentences. Searle (1969, p. 16) explains 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, p. 98-99) also mentions that basically, when someone utters something, they also do something. This expression is in line with Searle (1969, p. 16) that the production or issuance of a sentence token under certain conditions is a speech act, and speech acts are the primary or minimal units of linguistic communication. Besides, Yule (1996, p. 2) also explained that actions displayed through speech are usually called speech acts. Searle (1996, p. 23-24) divides speech acts into three types: locutionary, illocutionary, and perlocutionary. Furthermore, Kempson 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."

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, p. 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, *Carolina learns to swim*. This utterance 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.

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, p. 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 challenging to identify. Examples of the illocutionary act can be seen in the following speech, *Roland is sick*. This 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, p. 53) stated that speech acts also can be divided into five types. They are Declaration, Representative, Expressive, Directive, and Commisive.

A perlocutionary act is a speech act that aims to influence the listener. The perlocutionary act is also known as "The Act of Affecting Someone". It is supported by Yule (1996, p. 47) who conveyed that the 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 perlocutionary action, *Yesterday my father had an accident.* This utterance is uttered by a person who cannot attend their friend's invitation; therefore the utterance intends to apologize for the inability to attend the invitation and the effect on the listener is that friend can tolerate the absence.

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 the 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 (1990, p. 189), the directive illocutionary act contains requesting, begging, asking, forbidding, commanding, adjuring, suggesting, and so on. Furthermore, another linguist, Allan (1986, p. 99), states that directive has six classes: advice, requirement, permission, prohibition, question, and request. This study uses Keith Allan's categorization (1986, p. 99). Allan claimed that directive has six classes: advice, requirement, permission, prohibition, question, and request. The explanation can be seen in Table 1

Table 1 *An indicator of types and forms of the directive speech acts based on Keith Allan's theory* (1986)

No.	Types of directive speech act	Categories
1.	Advice	The speaker appeals the addressee to act or take action. *Advice, warn, admonish, urge, caution, propose, suggest, recommend,* and *counsel* are some examples.
2.	Requirement	The speaker prosecutes the addressee to respond or act in some way. Some examples are *require, prescribe, charge, order, command, dictate, demand,* and *instruct*.
3.	Permission	The addressee is given permission to act or do anything by the speaker. *Permit, allow, agree, authorize, exempt, excuse, consent to, bless, dismiss, leave, license, sanction, forgive, pardon,* and *release* are some examples.
4.	Prohibition	The speaker prevents the addressee from doing an act or something. *Prohibit, forbid, restrict, enjoin,* and *proscribe,* are some examples.
5.	Question	The speaker poses a question to the addressee as a problem, issue or concern. *Ask, query, inquire,* and *quiz* are some examples.
6.	Request	The speaker requests the addressee to act or do something. *Tell, implore, beg, summon, insist, solicit, invite, pray,* and *plead* are some examples.

METHOD

For this study, the researchers 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 *Onward* movie. 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, p. 39). It is supported by Litoselliti (2010, p. 52), who 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 depicted in the *Onward* movie. All utterances (words, phrases, and sentences) produced by the main characters in the film *Onward* containing a directive act are included in this study. The data were only taken from the main characters because they are the ones who have the biggest portion of dialogues in the movie. The main characters include Ian Lightfoot, Barley Lightfoot, Laurel Lightfoot, and Corey.

To make the data ready for analysis, one of the researchers watched and listened to the film to create a reliable transcription of the dialogues in the movie. The transcript was then checked once more time for accuracy. Once the data are ready, the researchers identified the data that contain directive speech acts and assigned coding on the data selected. Afterwards, classification was made based on the codes applied by the researchers. The conclusion was drawn after all processes of data classification were finished.

FINDINGS AND DISCUSSIONS

This section presents the results of data analysis and the discussion of the important points in the findings.

FINDINGS

Based on data analysis of 51 data directive acts, the researchers found six kinds of directive acts: *Advices, Requirements, Permissions, Prohibitions, Questions*, and *Requests*. The pie chart shown in Figure 1 illustrates the frequencies of each type of directive speech act in the *Onward* film dialogue analyzed using Keith Allan's classification (1986). Furthermore, the highest frequency of the directive act is *Questions* with a total of seventeen data, followed by *Requirements* with eleven data. The third rank is *Advices* consisting of nine data, then *Request* with eight data before *Prohibitions* that has five data, and the lowest frequency than another type in the directive speech act is *Permissions* with one data.

Figure 1 Frequencies Diagram of Types Directive Illocutionary Act in *Onward* film

The following part describes types of directive acts in Dan Scanlon's *Onward* film.

Advices

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 categories contained in the Advice speech act include *advice, warn, admonish, urge, caution, propose, suggest, recommend, and counsel* (Allan, 1986). However, in this study only warnings and suggestions were found. Some examples of Advice directive acts in *Onward* film are presented as below,

DATA 1

"BARLEY: You could be a crafty rogue, or... ooh, I know! You can be a wizard.
Barley puts the pewter wizard figure on Ian's shoulder.
BARLEY: (wizard voice) I shall cast a spell on thee!!
IAN: **Hey, careful of Dad's sweatshirt***!*
BARLEY: I don't even remember Dad wearing that sweatshirt.
IAN: Well, you do only have, like, two memories of him.
BARLEY: No! I've got three. I remember his beard was scratchy, he had a goofy laugh, and I used to play—..." (00.06.21)

These bold-typed utterances are in the form of a warning, a type of directive illocutionary speech act. It is considered as a warning since the utterances indicate a possible or impending danger, problem, or other unpleasant situation. The utterances, '*Hey, careful of Dad's sweatshirt!'* are spoken when the speaker (S) and the listener (L) are at the dining table where Ian is holding a cup of coffee and wearing clothes that their deceased father left behind. Ian (S) is younger than Barley (L). Both of them are men living in the same house as brothers. When Barley (L) suddenly lunges and hugs Ian (S) strongly, Ian issues a warning so that the coffee brought by Ian does not spill on the clothes left by their father. Ian (S) uses a little high intonation and is serious in his delivery of the warning.

DATA 2

"Laurel smacks Ian's hand as he reaches for something.
LAUREL: Hands off, Mister! Those are for your party tonight.
Ian takes the milk from the fridge and closes the door.
IAN: It's not a party Mom, it just us.
Ian empties the last of a box of cereal into a bowl.
*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."... (00.03.57)

These bold-typed utterances in Data 2 above are in the form of a suggestion, a type of directive illocutionary speech act. It is considered as a suggestion since the utterances indicate an expression to give ideas, plans, or counsels. The utterances are spoken when the speaker (S) and the listener

(L) are discussing Ian's birthday party in the kitchen. Laurel (S) is the mother of Ian (L). When Ian (L) takes the milk from the fridge and closes the door, Laurel (S) provides a suggestion or an idea to invite his friends to celebrate a birthday party together. Nevertheless, because Ian (L) does not have many friends, Ian is still considering his mother's idea. Laurel (S) uses a low intonation and is relaxed in her suggestion delivery.

DATA 3

> *"Barley puts Laurel in the same chokehold as she laughs.*
> *BARLEY: Oh! That's good! Keepin' your head down.*
> *LAUREL: (laughing) Barley, you stink! When was the last time you showered?*
> *Blazey roars and leaps around. Amidst the chaos, Ian picks up his bowl from the floor and retreats to the kitchen counter.*
> *BARLEY: **If you tried a little harder, you actually could probably wiggle out of this—***
> *Suddenly, Laurel flips Barley onto his back with a CRASH."... (00.04.52)*

Another directive illocutionary act of Advice in the form of a suggestion is also found in the entire speech in bold typeface above. It is regarded as a suggestion because the utterances convey an expression to make ideas, thoughts, or plans marked by the word *'Could'*. The utterances are spoken when the speaker (S) and the listener (L) are in the family room, chatting casually and throwing jokes at each other. Barley (S) is the child of Laurel (L). Barley (S) is described as someone who likes to hug and makes Laurel (L) uncomfortable because she smells unpleasant odors from him. To break free from Barley's firm grip, Barley (S) gives the way for Laurel to do it. In delivering the suggestion, Barley uses low and relaxed intonation.

Requirements

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. *Requiring, prescribe, charge, order, command, instruct, demand, and dictate are* some of the categories contained in the Requirement speech act. However, only commands and instructions were discovered in this research. Some examples of Requirement directive acts in *Onward* film are presented as below,

DATA 4

> *"BARLEY: If you tried a little harder, you actually could probably wiggle out of this—*
> *Suddenly, Laurel flips Barley onto his back with a CRASH.*
> *BARLEY: See? Mom knows how to let out her inner warrior.*
> *Barley reaches up to high-five Laurel.*
> *LAUREL: Thank you. **Now take out the trash!***
> *EXT. LIGHTFOOT HOME - CONTINUOUS As Barley opens the back door, trash in hand, we hear a police radio."... (00.05.00)*

These bold-typed utterances are in the form of a command which is a type of directive illocutionary speech act. It is considered commanding since

the utterances contain an order or control over someone who is already familiar, such as, family, friends, younger people, or subordinates. A command is frequently followed by an exclamation point (!) to imply a firm, compelling, and undeniable order. Laurel (S) is the mother of Barley (L). This utterance occurs when Laurel (S) successfully pushes and drops Barley (L), then orders Barley (L) to put out the trash. Because their waste has begun to pile up and is becoming unsightly, Laurel (S) uses a slightly firm and serious intonation in conveying command so that Barley immediately obeys his mother's orders.

DATA 5

> *"GRECKLIN: Hey! You can't do this!*
> *MANTICORE (Corey): Well, I just did. Laurel considers this for a moment.*
> *LAUREL:* **Grab the sword!**
> *GRECKLIN: Don't you touch that!*
> *The Manticore grabs the Curse Crusher from the counter. Laurel delicately puts some cash on the counter.*
> *LAUREL: (nervous/polite) Here you go. And a little something extra for your trouble."... (00.56.40)*

Another directive illocutionary act of requirement in the form of the command is also found in the entire speech in bold typeface in Data 5 above. It is viewed as a command because the utterances indicate a control over someone expressed firmly and followed by an exclamation sign (!). This utterance occurs when Laurel (S) and Cory (L) find Corey's magic sword at a pawnshop; however, the pawnbroker does not immediately hand it up to them. Laurel (S) commands Corey (L) to quickly take the magical sword from the storefront and go right away to find Barley and Ian. Laurel (S) is older than Corey (L), and in conveying the command, Laurel (S) uses a high and firm intonation.

DATA 6

> *"Ian gets an idea. He lifts the staff.*
> *IAN: Okay, I got this. Aloft Elevar!*
> *Magic shoots from the staff, but peters out halfway across.*
> *BARLEY: You can't cast a levitation spell on something that far away! It only has like a 15-meter enchanting radius. (nerdy laugh) Dad, can you believe this guy? (beat) 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...*
> *Ian walks to the lip of the chasm and holds out his staff.*
> *IAN: Bridgrigar Invisia!"... (00.59.15)*

These bold-typed utterances are in the form of an instruction which is a type of directive illocutionary speech act. It is considered as an instruction since the utterances imply teaching someone to do something or it can be marked by giving clue or instruction to someone to do something. This utterance occurs when Ian (L) tries to find an invisible magic bridge by using some spells he has memorized. However, the magic bridge still did not appear with some of the spells Ian (L) mentioned. Then Barley (S) as the big

brother gives the clue to Ian (L) to cast another spell to find the magic bridge and immediately continue the mission. Barley (S) uses a low intonation and is relaxad in his delivery of the instruction.

Permissions

The next type of directive speech act 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 categories contained in the Permission speech act include *permit, allow, agree, authorize, exempt, excuse, consent to, bless, dismiss, leave, license, sanction, forgive, pardon,* and *release*. Nevertheless, only *allow* was found in this research. An example of permission directive act in the *Onward* film are presented as below,

DATA 7

"As construction workers pull him away, Barley falls into the water with a SPLASH.
LAUREL: Barley!
BARLEY: They're destroying the town's past!
COLT: And last night, someone destroyed their bulldozer.
*LAUREL: **Ugh, well come on in, rest your haunches for a minute.***
COLT: Thank you, hon.
Laurel and Colt kiss. Ian and Barley shudder in disgust."... (00.05.31)

The directive illocutionary act found in this type of permission is *allow*. The bold-typed utterances are considered as *allowance* since the utterance indicates giving permission to someone to do something or to prevent something from happening. The utterance occurs when Laurel (S) and officer Bronco (L) are chatting in front of the house in the afternoon. Laurel (S) and officer Bronco (L) are lovers. Laurel (S) is a resident of the house being visited by officer Bronco (L) after coming home from work. Because officer Bronco (L) looks tired, Laurel (S) permits officer Bronco (TL) to enter her house so that he can rest for a while before returning home. The utterance is spoken by (TS) with a low voice intonation and in a relaxed atmosphere.

Prohibitions

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 categories contained in the Prohibition speech act include *prohibit, forbid, restrict, enjoin, and proscribe.* However, only prohibitions were discovered in this research. Some examples of prohibitions directive act in the *Onward* film are presented as below,

DATA 8

"LAUREL: Happy Birthday, mister adult man!
IAN: (struggling/laughing) Ugh, no, Mom! Ah! gross.
*LAUREL: **Hey,buddy, don't wipe off my kisses!***
Laurel looks at Ian, touched.
IAN: What?

LAUREL: You're wearing your Dad's sweatshirt."... (00.03.32)

These bold-typed statements are a type of directive illocutionary speech act in the form of a prohibition. It is classified as a prohibition since the utterances indicate that they are intended to impede, deny, or render impossible the execution of a specified plan of action. This dialogue takes place on Ian's birthday. Laurel (S) as the mother kisses Ian (L) briefly because she believes his son has evolved into a grown man. Feeling uncomfortable, Ian (L) quickly removes the kiss mark from Laurel (S). Laurel (S) forbids Ian from doing so by using a high intonation and unpleasant mood.

DATA 9

*Ian and Barley slide under the closing door, then notice Dad
is still on the other side. Ian grabs his leash and tugs him
under the door just as it closes. Ian stands and starts to move forward, but
Barley stops him.
BARLEY: Whoa whoa whoa!
Barley points at the floor. There's a star-shaped tile on the
floor, similar to the ones in the gauntlet. **Don't step on that**.
There's a clanging noise, slow and deep. Suddenly water
RUSHES into the silo from holes at the bottom. It quickly
lifts them off their feet, toward the ceiling.
IAN: I didn't touch it!
Barley holds onto Dad, trying to keep him above water with
them. Ian aims the staff at a hole at the top of the silo.
IAN: Voltar Thundasir!"... (01.14.28)*

Another directive illocutionary act of prohibitions is also found in the speech in bold typeface above. It is regarded as a prohibition because the utterances prevent a particular plan of action marked by the word *'Don't'*. The utterances are spoken when the speaker (S) and the listener (L) enter a magical cave to finish the mission. Barley (S) is older than Ian (L). In order to avoid unwanted harm, Barley (S) forbids Ian (L) not to touch, nudge and even step on any object that is in the magic cave. In delivering the prohibition, Barley (S) uses a low but forceful intonation and a solemn expression on the face.

Questions

The *Question* directive act is a speech act that is expressed by the speaker for the listeners to answer something by responding to information or an explanation of something. Some of the categories contained in the Question speech act include *asking, query, inquire,* and *quiz.* However, only asking and giving a quiz were discovered in this research. Some examples of question directive acts in *Onward* film are presented as below,

DATA 10

*"Barley puts Laurel in the same chokehold as she laughs.
BARLEY: Oh! That's good! Keepin' your head down.
LAUREL: (laughing) Barley, you stink! **When was the last time you
showered?***

Blazey roars and leaps around. Amidst the chaos, Ian picks up his bowl from the floor and retreats to the kitchen counter."... (00.04.50)

These bold-typed utterances are in the form of asking which type of the directive illocutionary speech act is. It is considered as asking since the utterances indicate as a question to ask someone for information and often end with a question mark *(?)*. The utterances are spoken when the speaker (S) and the listener (L) are in the family room, chatting casually and throwing jokes at each other. Laurel (S) is the mother of Barley (L). Barley (L) hugs Laurel strongly that she could feel the bad smell and wondered when the last time Barley took a bath. Laurel (S) uses a little high intonation to show a wondering expression in her delivery of the question.

DATA 11

"Colt awkwardly plops his hindquarters into a chair at the table, toppling Quests of Yore pieces. Barley hustles over to set the pieces straight.
BARLEY : Uh, Quests of Yore isn't just a board game, it's an historically based role playing scenario. ***Did you know why in the old days centaurs could run seventy miles an hour?***
COLT: I own a vehicle, don't need to run.
BARLEY: Well, Ian, you could definitely learn a lot from Quests of Yore"....
(00.06.04)

Another directive illocutionary act of questions in the form of a quiz is also found in the entire speech in bold typeface above. It is considered as a quiz because the utterances contain the activity of taking part in a quizz in which participants answer the questions. The utterances are spoken when the speaker (S) and listener (L) gather in the family room and play a game called *Quest of Yore*. Barley (S) is younger than Bronco (L). In the game, Barley (S) gives a quiz about the *Quest of Yore* to officer Bronco. In delivering the quiz, Barley (S) uses a low and relaxed intonation.

Requests

The Directive speech act *request* is an expression of the speaker to the listener to do an action or something. Some of the categories contained in the request speech act include *tell, implore, beg, summon, insist, solicit, invite, pray,* and *plead.* However, only requesting, inviting and begging were found in this research. Some examples of request directive acts in the *Onward* film are presented as below,

DATA 12

"Ian walks into his classroom.
TEACHER: Okay, class, sit down. We're starting roll.
GORGAMON, a slobby, flip-flop-wearing troll, has his feet on Ian's chair.
IAN: Hey, uh, Gorgamon... um, ***would you mind not putting your feet on my chair today?***
GORGAMON: Sorry dude, gotta keep 'em elevated. Gets the blood flowing to my brain.
IAN: It just makes it a little hard for me to fit in there—
GORGAMON: Well if I don't have good blood flow, I can't concentrate on my school work. You don't want me to do bad school, do you?

IAN: Uh... no."... (00.09.10)

These bold-typed utterances are a type of directive illocutionary speech act in the form of a request. It is classified as a request since the utterances contain the expression of requesting something or asking for something politely, and often begin with a modal such as *'Can/Could, Shall/Should, Will/Would'*. This utterance occurs when Ian (S) walks into the classroom and sees his schoolmate's feet resting on his chair. Ian (S) asks Gorgamon (L) to lift his feet from his chair. Ian (S) feels that Gorgemon's legs will be limiting his range of motion when he wants to focus on studying. In delivering the request, Ian (S) uses a low intonation and calm expression on the face.

DATA 13

"BARLEY: Hey! Did those kids write on your face?
Barley licks his thumb and starts to rub Ian's forehead.
BARLEY: Here, I'll get it.
Ian pushes Barley's hand away.
*IAN: **Can we please just go home?***
BARLEY: Okay, we'll perform your birthday ceremony later. Then you'll be ready for adulthood and it's gauntlet of challenges! You know in ancient times, you celebrated your day of birth with a solemn quest."... (00.12.27)

The whole utterance in a bold typeface is a directive illocutionary act in the form of begging. It is considered begging because the speech contains a very strong and urgent request and is usually marked by word *'please'*. The utterances occur when Barley (L) picks up Ian (S) at school. Barley (L) finds out some of the scribbles on Ian's face (S), then Barley (L) intends to clean the scribbles from Ian's face (TS) first. But, with a pitiful intonation, Ian (S) begging to hurry home because he feels exhausted.

DATA 14

"Laurel puts her hand on Barley's shoulder. All three of them are heartbroken.
LAUREL: I'm sorry you guys don't have your Dad here, but this shows just how much he wanted to see you both. So much that he'd try anything. That's still a pretty special gift.
IAN: Yeah.
Barley leaves.
*LAUREL: (to Ian) **Hey, want to come with me to pick up your cake***
IAN: That's okay. Thanks, Mom."... (00.18.58)

These bold-typed utterances are in the form of invitation which is a type of directive illocutionary speech act. It is classified as an invitation since the utterances showing a request for someone to go to an event. The utterances happen when Ian (L) has a birthday and feels sad because his father had died. Laurel (S) as a mother tries to entertain by inviting Ian (L) to take the birthday cake and celebrate his birthday together so that Ian (L) would not be sad anymore. Laurel (S) conveyed the invitation in an enthusiast intonation.

DISCUSSIONS

The aforementioned results of data analysis show that the dominant directive speech act found in the *Onward* films is 'Questions' as many as 17 data. This might be understood from the fact that the *Onward* movie is mystery and fantasy movie. Mysteries often absorb the movie-goers in their tricky plot, engage their audience with their puzzling stories and challenge human's intellect through clues as well as questions. Puzzles, plot twists, unpredictable smart surprises and guess are key to create successful mystery movies. Directive acts in the form of questions will make the mistery more perfect in involving the audience in the plot.

Similar findings where questions are the most apparent directive acts are also discovered in the findings of Amanda and Marlina (2018) who analyzed *Frozen* movie and of Suryanovika and Julhijah (2018) who examined Austen's novel. The *Frozen* movie and the six Austen's novels (*Sense and Sensibility, Pride and Prejudice, Mansfield Park, Emma, Northanger Abbey, and Persuasion*) share a characteristic, that is, all of them are created by an author/a writer. In creating a character or characters in movies and novels, the script or novel writer must have an expectation of the profiles of the characters. By assigning questions as the biggest number in the characters' directive acts, it is apparent that writers prefer to have indirect ways of giving directions. Regarding Suryanovika and Julhijah's (2018) research, it can be understood more easily, since the analysis focused on the female characters in the six Austen's novels and a number of studies related to language and gender show that women ask more questions than men (Fishman, 1983; Lakoff, 1975). However, since the analysis of *Frozen* movie, and, currently, the *Onward* movie involve both male and female characters, the tentative conclusion that the use of questions in the directive acts is due to gender differences should be revisited by further research. An experimental study using a role-play or a DCT to elicit responses in the form of directive acts might be conducted for future research.

The researchers also found various forms in each type of directive speech act in the *Onward* film. The researchers found several forms of the 'Request' directive acts, including; requesting, begging, and inviting which are included in the form of a request directive act. Then the researchers also noticed several forms in the 'Advice' directive illocutionary act such as propose, suggest, and warn. And two forms have been discovered for 'Requirement' directive act, such as, instruction and command. The researchers also found two forms in the 'Question' directive speech act, including quizzes and asking a question. Furthermore, for the 'Prohibition' directive act, the researchers have found only prohibition form in this study. And for the lowest directive type of speech act, namely 'Permission', it has only one form namely, allowing. Compared to Keith Allan's (1986) categorization, the findings of the current research are lesser in terms of examples of each subtype of the directive acts. This shows that the theory proposed by Allan (1986) cannot be realized in a single study. In other words, Allan's (1986) proposed theory is too ideal to be found in a single

study. Combination of several studies using Allan's classification in their data analysis, like Al-Farisi's (2018) study and other studies, including the current study, might realize Allan's (1986) full examples of directive acts.

Moreover, if we compare between the current study with another study that also applied Allan's (1968) classification in the data analysis, an obvious difference can be found easily. The research conducted byAl-Farisi (2018) entitled *"The Directives illocutionary Used in the English translation of Surah Ali-Imran by Abdul Haleem"* discovered 61 directive acts, and the main type of directive acts apparent in *Surah* Ali-Imran is Requirement, which has a total of (18) data. This could happen because the Qur'an, as the Islamic religion's guidebook, provides numerous stories, regulations, and knowledge that people want to know about Islam, particularly in the *Surah* Ali Imran, which the writer has analyzed. Different from this study, the current research found 51 directive acts data in the *Onward* film, and the most common directive act is Questions, which have 17 data. This may occur because the film itself is a representation of daily life in this universe, and it is represented in the scenes in the film. People use directives a lot in everyday discourse, especially, when questioning something. Hence, the current research findings also enrich the previous study done by Al-Farisi (2018) which also analyzed the directive act using Keith Allan's (1968) classification of directive acts. While Al Farisi's (2018) found commands as the most common directive acts, the current study discovered questions as the most favourite ones.

CONCLUSION

Based on the data analysis, it can be concluded that the type of directive speech acts in Dan Scanlon's film dialogue entitled *Onward* consists of six, namely advice, requirements, permissions, prohibitions, questions, and requests which are following Allan's classification. The research result of the directive speech act in Dan Scanlon's film shows that the type of directive speech act most frequently spoken by the main characters is questions, as many as 17 data, which are in the form of questions and quizzes. Then, the lowest type is permission with only 1 data. The forms of each type of directive speech act following Allan's theory in the dialogues of the *Onward* film by Dan Scanlon are quite varied. Several forms of advice in the directive act performed in the *Onward* film are warning and suggest with the total number of 9 data. Then for the requirement type, the researchers found 11 data consisting of instruction and command form. Furthermore, eight directive speech acts in the type of request have been found in the form of request, beg, and invitation. And the prohibition is the second-lowest directive act found in the *Onward* film, consisting of a prohibition form with a total of 5 data.

This research only focuses on the directive speech act apparent in the utterances of the main characters in the *Onward* film. Hopefully, the future researchers are able to broaden the classification of the directive speech act utilizing a different data source. The first suggestion is to analyze everyday life surrounding us as data source to further research whether the directive acts in daily life is similar to those in the movie. This will make an exception

to one of the most efficient uses of the film or novel research to analyze directive speech acts. The second is that potential future researchers may compare the directive speech act using Allan's and others' theories or research findings. By comparing the opinions or findings of different people, future researchers may identify the differences and similarities of directive speech acts in various data sources.

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