



Directive Speech Acts In The Film "The Addams Family (2019)"

Tindak Tutur Direktif Dalam Film "The Addams Family (2019)"

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Abstrak

Penelitian ini menyelidiki berbagai jenis dan tujuan komunikatif dari tindak tutur direktif yang diartikulasikan oleh para tokoh dalam film animasi The Addams Family (2019). Seperti yang didefinisikan oleh John Searle (1979), tindak tutur direktif adalah ujaran yang digunakan oleh penutur untuk mempengaruhi tindakan pendengar, yang meliputi perintah, permintaan, saran, dan larangan klasifikasi tindak tutur direktif yang diusulkan oleh Safitri dkk. (2021). Dengan menggunakan metodologi deskriptif kualitatif, penelitian ini secara sistematis mengumpulkan dan mengkategorikan kutipan dialog yang relevan dari film. Hasil analisis menunjukkan bahwa bentuk perintah merupakan bentuk yang paling sering digunakan, yang mencerminkan sifat-sifat unik karakter dan tuntutan kontekstual alur cerita. Selain bentuk-bentuk dominan ini, tindak direktif lainnya-seperti larangan, permintaan, dan saran juga memberikan kontribusi yang berarti bagi interaksi para karakter. Temuan penelitian ini memperkaya keilmuan pragmatik dengan mengilustrasikan bagaimana bahasa direktif beroperasi dalam latar sinematik fiksi, sehingga memberikan wawasan yang berharga tentang penggunaan bahasa yang strategis dalam wacana media.

Kata Kunci : Tindak Tutur Direktif, Analisis Pragmatik, Keluarga Addams (2019).

Abstract

This study investigates the different types and communicative purposes of directive speech acts articulated by the characters in the animated film The Addams Family (2019). As defined by John Searle (1979), directive speech acts are utterances used by speakers to influence listeners' actions, which include commands, requests, suggestions, and prohibitions the directive speech act classification proposed by Safitri et al. (2021). Using a qualitative descriptive methodology, this study systematically collected and categorized relevant dialogue excerpts from the film. The analysis shows that commands directives are the most frequently used forms, reflecting the unique traits of the characters and the contextual demands of the storyline. In addition to these dominant forms, other directive acts-such as prohibitions, requests, and suggestions also contribute meaningfully to the characters' interactions. The findings of this study enrich the scholarship of pragmatics by illustrating how directive language operates in fictional cinematic settings, thus providing valuable insights into the strategic use of language in media discourse.

Keywords : Directive Speech Acts, Pragmatics Analysis, The Addams Family (2019).



INTRODUCTION

Language is a means of carrying out social tasks, expressing oneself, and influencing other people in addition to being a tool for communication. Pragmatics is the area of linguistics that focuses on the construction and interpretation of meaning in context. Pragmatics discusses how speakers intend their utterances and how listeners perceive them based on a variety of environmental, social, and cultural aspects rather than just the literal meaning of words (Yule, 2017). Among its fundamental elements, speech act theory provides insightful information on how language is employed to carry out tasks commanding, requesting, suggesting, or prohibiting (Austin, 1962).

Directive speech acts are among the most common types of speech acts, where the speaker wants the listener to take action. These behaviors demonstrate power dynamics, interpersonal interactions, and the use of language strategically (Searle, 1979). Implicit directives can be given by courteous pleas and suggestions, or explicit directives can be given through imperatives. Safitri, Mulyani, and Farikah (2021) divide directive speech acts into four primary categories: commands, requests, suggestions, and prohibitions. Researchers can investigate how language acts as action in a range of circumstances, such as casual conversation, institutional discourse, and fictional dialogue, by comprehending how different forms function (Gee, 2014).

Cinematic discourse is one setting in which directive speech acts are extensively displayed. Films are a useful tool for pragmatic analysis because they provide a dramatic yet perceptive portrayal of real-life communication. The 2019 animated movie *The Addams Family* is especially well-suited for this kind of research because of its dramatic and emotive language, which reflects intricate character interactions and social positions. Through various verbal techniques, the characters regularly give orders, voice worries, and impose restrictions on behavior. Furthermore, the film's fusion of gothic humor, familial relationships, and cultural satire offers a compelling framework for analyzing how directed speech actions serve to shape identity, propel narrative development, and affect action. By concentrating on one movie, the research aims to further media-based pragmatics by showing how the use of language in fiction mirrors more general communication patterns (Gee, 2014).

This study concentrates on examining the forms and pragmatic functions of directive speech acts as portrayed by characters in *The Addams Family* (2019). The study aims to identify, classify, and analyze utterances that belong to directive categories, including commands, requests, suggestions, and prohibitions, as outlined from directive speech act classification proposed by Safitri et al. (2021) framework. Rather than merely categorizing speech acts, the focus lies on exploring their communicative roles and determining which specific type appears most frequently throughout the film's dialogue. Through this focused analysis, the study seeks to reveal how these linguistic choices shape character behavior and support the storyline's progression.

Research Questions: 1) What categories of directive speech acts are utilized by characters in *The Addams Family* (2019)? 2) Which specific types of directive speech acts are most predominantly employed throughout the film? 3) In what ways do directive speech acts contribute



to character development and narrative structure within the film? Research Objectives: 1) To systematically identify the various types of directive speech acts articulated by the characters in *The Addams Family* (2019). 2) To determine the most recurrent or dominant directive speech act types present in the film's dialogue. 3) To examine how the application of directive speech acts supports the construction of character identity and advances the storyline.

This study is expected to provide several contributions, including: 1) Theoretical Significance "The study enriches the body of knowledge in pragmatic studies, particularly concerning directive speech acts, by illustrating their practical implementation in cinematic dialogue and emphasizing their relevance within fictional communicative contexts." 2) Practical Significance "The analysis presented in this study may serve as a valuable reference for students, educators, and researchers who are interested in exploring speech act phenomena, especially those occurring in literary and audiovisual media, including animated films." Pedagogical Significance "The findings of this research can be effectively integrated into language education, especially in facilitating students' comprehension of speech act theory and its real-world application. This enhances their pragmatic competence through exposure to authentic and contextualized language use in media."

Several previous studies related to directive speech acts and pragmatic analysis have been conducted, including:

1. Suryandani (2021) conducted a study titled "*An Analysis of Directive Speech Acts Produced by Teachers in EFL Classroom*," which examined the forms and functions of directive speech acts used by educators in English as a Foreign Language environments. The study concluded that commands and requests were the most dominant types, emphasizing their crucial role in maintaining instructional clarity and classroom management.
2. Wiliastini et al. (2021) in their study "*Directive Illocutionary Act in Moana Movie*," investigated directive speech acts within the animated film *Moana*. They identified that commands, requests, and suggestions were frequently employed by characters, revealing insights into social interaction and communicative intent within the film's narrative.
3. Sartika and Irawan (2021) conducted a pragmatic investigation titled "*Directive Speech Acts of Harry Potter, Ronald Weasley, and Hermione Granger in 'Harry Potter and The Philosopher's Stone' Movie Script*." This study focused on the types and contextual functions of directive speech acts expressed by the three protagonists. The researchers noted that the use of such acts was largely determined by situational context rather than the characters' inherent personalities.
4. Pratiwi (2021) explored classroom discourse in "*The Use of Directive Speech Acts in English Teacher's Classroom Interaction*." Her analysis demonstrated how teachers strategically employed commands, requests, and suggestions to manage learning activities and foster effective communication in classroom settings.
5. Rahman (2021) offered a socio-cultural perspective in his study of the Indonesian television series "*Para Pencari Tuhan*." He found that directive speech acts, such as commands,



prohibitions, and requests, reflected underlying cultural norms and values embedded within character dialogue. These studies collectively emphasize the functional significance of directive speech acts in both real-world and fictional communication.

However, none of them have specifically addressed the use of directive speech acts within *The Addams Family* (2019), a film that combines gothic elements, humor, and exaggerated character dynamics. Hence, the present study aims to address this gap by offering a focused pragmatic analysis of directive speech acts in the film's dialogue. Interpreting the pragmatic function and contextual significance of each directive within the flow of dialogue and character interaction in the film. The following comparative table outlines the differences between previously conducted studies and the current research. It highlights the distinct focus, research subjects, and scholarly contributions, thereby clarifying the novelty and relevance of the present analysis within the broader field of pragmatics:

No.	Previous Studies	Focus & Findings	Difference from Current Study
1.	Suryandani (2021)	Investigated directive speech acts in EFL classrooms, with commands and requests emerging as the most frequent forms.	The study focused on pedagogical settings and did not examine directive acts within fictional or media discourse.
2.	Wiliastini et al. (2021)	Explored directive acts in <i>Moana</i> , identifying commands, requests, and suggestions as the most used.	Although it involved a film analysis, it lacked a deep exploration of character communication and pragmatic dynamics.
3.	Sartika & Irawan (2021)	Analyzed directive speech acts in the <i>Harry Potter</i> film script, emphasizing contextual relevance over character-driven analysis.	Greater emphasis was placed on situational factors rather than pragmatic functions within media-based character development.
4.	Pratiwi (2021)	Focused on directive acts in classroom interactions for instructional purposes.	Limited to real-life educational discourse and did not investigate fictional media or narrative use of directives.
5.	Rahman (2021)	Studied directive speech acts in a local Indonesian TV series, revealing socio-cultural values in directives.	Rooted in a domestic cultural context with no focus on international or animated film dialogue analysis.



RESEARCH METHODOLOGY

This study adopts a qualitative descriptive research design to explore and interpret the use of directive speech acts in *The Addams Family* (2019). The qualitative approach was selected to provide an in-depth understanding of the types and functions of these speech acts as expressed in the film. As emphasized by Creswell and Poth (2018), qualitative research aims to investigate social or human phenomena within their natural contexts from the perspective of participants. Rather than relying on statistical measurement, this method seeks to uncover how individuals experience and make meaning of specific communicative behaviors within a realistic setting.

Research Data

The primary data for this study consist of character utterances from the film's script that exhibit directive speech acts. These utterances are selected based on their relevance to directive speech act by Safitri et al. (2021) classification of directives. The choice of *The Addams Family* (2019) as the data source is motivated by the film's rich dialogue, which offers a diverse representation of interpersonal communication in a fictional yet socially nuanced environment. The focus on spoken interactions aims to capture both the linguistic features and pragmatic implications of directive expressions used by the characters.

Research Instrument

In qualitative research, the role of the researcher is central to the process of data collection and interpretation. As noted by Creswell and Poth (2018), the researcher functions as the primary instrument, responsible for engaging directly with the data. In this study, the researcher actively observed the film and analyzed the script to identify relevant utterances. Additionally, a data classification sheet served as a secondary tool to systematically record and categorize each directive speech act according to its type and communicative function, based on Schmitt's theoretical framework. This dual-instrument approach enhances the reliability and depth of the analysis.

Data Collection Technique

The procedure for collecting data involved the following steps:

- 1) Viewing *The Addams Family* (2019) attentively to identify directive language in context,
- 2) Reading and analyzing the film's script to cross-reference and validate observed utterances.
- 3) Extracting and categorizing speech acts that align with directive speech act classification proposed by Safitri et al. directive speech act typology, including commands, requests, suggestions, prohibitions, and related forms.

Data Analysis Technique

The data were analyzed using a qualitative descriptive technique, consisting of the following steps:

- 1) Identifying utterances that qualify as directive speech acts.



- 2) Classifying these utterances into categories such as command, request, suggestion and prohibition.
- 3) Calculating the frequency of each type to determine the most dominant forms.

THEORITICAL FRAMEWORK

Pragmatics

A sub field of linguistics called pragmatics studies the construction and interpretation of meaning in context. It highlights that language use takes into account how context, participants, and social conventions impact intentions and interpretations in addition to literal meanings. Pragmatics studies how speakers use language to accomplish communicative objectives in everyday encounters, including how meaning varies depending on who is speaking, to whom, when, and why, as Schmitt explains (Schmitt, 2002, p. 71).

From a wider perspective, pragmatics investigates how language serves as a tool for social activity as well as a set of laws. According to Gee, language has a significant role in how identities, interpersonal relationships, and societal systems are enacted. In a similar vein, Paltridge contends that discourse analysis, which shares similarities with pragmatics, studies how individuals use language in social interactions to manage relationships, create meaning, and carry out social roles. This perspective makes pragmatics a potent framework for examining real-world and made-up dialogue.

When it comes to media, pragmatics provides useful analytical tools for analyzing how characters use conversation to express their aims, feelings, and power. Exaggerated speech is frequently used in movies, particularly animated ones, for dramatic or comedic effect, which makes them excellent resources for pragmatic research. Narrative roles, character development, and cultural expectations can all be reflected in the way characters provide instructions, advice, or prohibitions. Therefore, pragmatics aids in bridging the gap in cinematic discourse between language form and social meaning.

Speech Act

The concept of speech acts was initially introduced by philosopher J.L. Austin in 1962 and later refined by John Searle (1979). This theory asserts that when people communicate, they are not only conveying information but simultaneously performing specific actions through their words. In other words, utterances are seen as performative acts that serve concrete communicative functions. According to Austin's framework, every spoken utterance involves three interrelated levels of action: 1) Locutionary act: the act of producing an utterance with a literal, conventional meaning. 2) Illocutionary act: the intended communicative function of the utterance, such as issuing a command, making a promise, asking a question, or giving a statement. 3) Perlocutionary act: the effect or outcome the utterance has on the listener, such as persuading, frightening, or convincing them.



Among these, the illocutionary act holds a central place in pragmatics, as it reflects the speaker's communicative intention. Directive speech acts, in particular, belong to this category and are characterized by the speaker's attempt to get the listener to carry out a specific action. Safitri et al. (2021) further elaborate on directive speech acts by identifying several forms commonly found in everyday discourse: 1) Commands: Direct instructions delivered with authority, e.g., "Please close the door!" 2) Requests: Polite appeals asking someone to do something, e.g., "Could you help me?" 3) Suggestions: Proposals or advice offered for consideration, e.g., "I suggest you take a rest." 4) Prohibitions: Warnings or restrictions against certain behaviors, e.g., "Don't smoke here."

Directive Speech Act

One of John Searle's five main categories of illocutionary acts is directive speech acts. Directives are described as utterances in which the speaker tries to persuade the hearer to do something, according to his taxonomy, which also includes declaratives, directives, expressives, directives, and commissives. These actions have a prospective character and are meant to influence future behavior rather than describe the environment. Searle highlights the fact that directives encompass a variety of phrases, each with its own power, formality, and politeness, including commands, requests, suggestions, advise, and cautions.

Directive speech acts are distinguished by the fact that they are intended to motivate the listener to take action. Directives are assessed according to their ability to inspire the hearer to take action, as opposed to expressives, which are evaluated according to psychological states, or assertives, which are assessed according to truth value. The social relationship between the speaker and the hearer, as well as the contextual standards of politeness, frequently influence the strength of a directive, which can range from clear mandates ("Close the door!") to indirect requests ("Could you possibly open the window?").

Directives are regarded in pragmatic analysis as essential to preserving power relations and social coordination. They demonstrate the speaker's power, the extent of imposition, and cultural norms regarding propriety. In fictional language and media, including movies, instructions are crucial for establishing character relationships, communicating urgency, and advancing the plot.

Directive Speech Act in Film

Film serves as a powerful communicative medium that mirrors real-life social interactions through richly constructed dialogues. The language used by characters in films is often layered with implicit meanings and shaped by interpersonal, emotional, and situational contexts. Thus, cinematic discourse provides fertile ground for pragmatic analysis, particularly when examining how language functions in character interactions.

Through the lens of pragmatics, directive speech acts in films reveal how characters employ language not only to convey intentions but also to exert influence, regulate behavior, and establish social roles within the narrative. These utterances whether commands, requests, suggestions, or



prohibitions are instrumental in building relationships, advancing plot lines, and shaping the audience's perception of character dynamics.

In the animated film *The Addams Family* (2019), directive speech acts are frequently employed and appear in a variety of forms. Characters utilize these utterances to assert control, express concern, offer guidance, or prevent actions, all of which are contextually tied to the storyline and character traits. This study specifically aims to identify and analyze the different types of directive speech acts in the film and determine which category is used most dominantly in shaping character interactions.

FINDING AND DISCUSSION

Findings

This chapter presents the results of the analysis regarding the directive speech acts identified in the animated film *The Addams Family* (2019). A total of 35 utterances categorized as directive speech acts were found within the film. These expressions were classified into four main types based on the general framework of directive speech acts: commands, requests, suggestions, and prohibitions. Each utterance was examined for its linguistic structure and communicative function as it appeared in varying narrative contexts. The distribution was as follows: 15 instances of commands, 5 instances each of requests and suggestions, and 10 instances of prohibitions. These findings demonstrate that directive speech acts in the film serve diverse pragmatic purposes such as exerting control, offering guidance, restricting behavior, and seeking cooperation. Their usage also reflects the characters' personalities and the evolving dynamics of interaction throughout the storyline.

No.	Utterance	Category	Frequency Percentage
1.	Grab onto my hairy hump!	Command	Command: 15 sentences (42.86%)
2.	Thing, have Ichabod wake the children.	Command	
3.	Pugsley! It's time for sword practice.	Command	
4.	Go stand beside it.	Command	
5.	Dig up your brother. At once.	Command	
6.	We must go down there and introduce ourselves at once.	Command	
7.	Do not speak to your mother that way.	Command	
8.	Don't cut your eyes on my crew unless you're ready to dance.	Command	
9.	You are never going to that school again.	Command	
10.	Go think about that in your room. With no social media.	Command	
11.	Come down and say hello to your Auntie Sloom.	Command	



12.	We are going to march down that hill and do a live show!	Command	
13.	Get out!	Command	
14.	Don't make me come up there!	Command	
15.	Stop! Right there! Don't touch another thing!	Command	
16.	I think it would be good for me.	Request	Request: 5 sentences (14.29%)
17.	I want to go back to school.	Request	
18.	Let us have our own design intervention.	Request	
19.	Would you mind helping me with this?	Request	
20.	Could you pass the salt?	Request	Suggestion: 5 sentences (14.29%)
21.	When you're older, you can travel to your heart's content. But for now, it's safer for you here.	Suggestion	
22.	We have to win them over.	Suggestion	
23.	Trust Wednesday. Like you, she'll do the right thing.	Suggestion	
24.	The key to the Mazurka is confidence.	Suggestion	Prohibition: 10 sentences (28.57%)
25.	We shouldn't judge them just because they're different.	Suggestion	
26.	You are never leaving this house again.	Prohibition	
27.	No more fighting, we are all neighbors now.	Prohibition	
28.	Shut up!	Prohibition	
29.	Stop this madness!	Prohibition	
30.	Get out!	Prohibition	
31.	You mustn't go down there.	Prohibition	
32.	Don't talk back to your father.	Prohibition	
33.	You can't force me to be like you.	Prohibition	
34.	Don't let them near the house!	Prohibition	
35.	You're not allowed outside until you've changed.	Prohibition	

From the table above, it can be seen that the type of directive speech act most frequently used by the characters is Command with 15 occurrences (42.86%). This shows that the characters in the film tend to use language to give strong instructions or orders. Meanwhile, Prohibition appears 10 times (28.57%), indicating frequent use of forbidding or restricting language. Both Request and Suggestion appear 5 times each (14.29%), showing that polite or advisory speech acts are less frequent but still present. These findings will be further discussed and analyzed in the next chapter to explore the dominant type of directive speech act and the implications of their use in the film.



Discussion

1. Directive Command Speech Acts

Directive speech acts in the form of commands are used when a speaker intends to directly prompt the listener to perform a specific action. In *The Addams Family* (2019), there are 15 utterances identified as commands, making this the most frequent type of directive speech act in the film. These utterances are characterized by a high degree of illocutionary force, often used to instruct, demand, or compel immediate compliance.

Data (1)

- a. Utterance: “*Grab onto my hairy hump!*”
- b. Speaker: “Uncle Fester”
- c. Type: “Command”
- d. Context: This command occurs during an emergency when the Addams family is in immediate danger. Uncle Fester, acting as the patriarch and protector, instructs his family to cling to him for safety, allowing them to move together quickly.
- e. Analysis: The phrase functions as a direct command, as it explicitly urges the hearer to act without delay. Commands are a form of directive speech act where the speaker uses authoritative language to provoke immediate action. The use of the imperative verb “Grab” and the urgent situation both reinforce the command’s forcefulness. This utterance exemplifies a clear attempt to control the listener’s behavior in a high-stakes context, demonstrating the commanding power embedded in directive speech.

Data (2)

- a. Utterance: “*Thing, have Ichabod wake the children.*”
- b. Speaker: “Morticia Addams”.
- c. Type: “Command”.
- d. Context: This utterance takes place in the Addams family home. Morticia wants her children to wake up but chooses not to do it herself. Instead, she instructs *Thing* (the family's pet living hand) to tell *Ichabod* to wake the children.
- e. Analysis: Although the sentence is not structured as a traditional imperative, its function is directive. Acknowledges that commands can be either direct or indirect, depending on the speaker’s strategy and the context. In this instance, Morticia uses a causative structure (“have Ichabod wake”) to issue a task indirectly. The inclusion of “Thing” as a vocative term clearly signals the addressee and reinforces the directive nature of the utterance. While more subtle than a direct order, the sentence still performs the function of a command by assigning responsibility and expecting compliance.



The structure uses a causative construction (*have + object + base verb*), which serves the function of assigning a task or instructing someone to get something done. While there is no explicit imperative verb, the speaker's intent to issue a command is clear. Mentioning the name "*Thing*" at the beginning of the sentence highlights the addressee and reinforces the directive intent. Therefore, even though the form is more polite and structured, it still functions as a command, showing that commands can be delivered indirectly without diminishing their directive force.

2. Directive Request Speech Act

Directive speech acts in the form of requests are typically expressed in a polite or tentative manner, allowing the speaker to encourage action without exerting direct pressure. In *The Addams Family* (2019), five utterances were identified as requests, illustrating the characters' occasional preference for softer, more cooperative communication strategies.

Data (1)

- a. Utterance: "*I think it would be good for me.*"
- b. Speaker: Wednesday Addams.
- c. Type: Request.
- d. Context: Wednesday uses this statement to subtly express her personal desire to pursue an activity likely one that deviates from her family's norms, such as attending a conventional school.
- e. Analysis: Although the sentence is declarative in form, its underlying function aligns with that of a polite request. That requests often manifest as expressions of desire that allow the hearer room to respond freely. The phrase "*I think*" acts as a hedging device, softening the statement and indicating that Wednesday is not demanding but rather inviting consideration. The utterance seeks parental approval without confrontation, exemplifying how speakers can use indirect forms to maintain politeness and preserve interpersonal harmony.

Rather than directly asking for permission, Wednesday uses a hedged declarative form to propose an idea that implies a request. The phrase "*I think*" softens the statement, making it more polite and less imposing. The intention behind the sentence is for her parents to agree or respond positively, allowing her to do what she believes is beneficial. This type of indirect request demonstrates a common pragmatic strategy in English, where the speaker attempts to influence the hearer's actions while maintaining politeness and minimizing face-threatening acts.

Data (2)

- a. Utterance: "*I want to go back to school.*"
- b. Speaker: Wednesday Addams.
- c. Type: Request



- d. Context: This line occurs when Wednesday openly states her wish to return to school, a decision that challenges the expectations of her family.
- e. Analysis: Although framed as a declarative statement, the intention behind “I want to go back to school” is not merely informative. Based on Safitri et al. (2021) classification, such an expression qualifies as a request, as it conveys the speaker’s desire for action or permission from the listener. The phrase “I want” clearly signals a personal longing, yet the lack of imperative structure ensures the tone remains respectful. This indirect form of request is commonly used in parent-child conversations, where the speaker seeks approval while maintaining a non-confrontational posture.

Although the form is a declarative (not an interrogative or imperative), the illocutionary force behind the statement implies a request. The use of “*I want*” clearly expresses the speaker’s desire, indicating that she is not merely informing but hoping to influence the hearer’s response. This is a common way in English to phrase a polite request, especially when dealing with authority figures such as parents. By framing it as a personal desire, the speaker indirectly asks for the hearer’s approval or cooperation.

3. Directive Suggestion Speech Act

Suggestions represent a type of directive speech act where the speaker proposes an idea, solution, or course of action intended to benefit the hearer. Unlike commands, suggestions are typically delivered in a cooperative, non-imposing tone. In *The Addams Family* (2019), five utterances were categorized as suggestions, indicating the characters’ use of indirect persuasion and encouragement within interpersonal exchanges.

Data (1)

- a. Utterance: “*Trust Wednesday. Like you, she’ll do the right thing.*”
- b. Speaker: Gomez Addams.
- c. Type: Suggestion.
- d. Context: This statement is delivered by Gomez to Morticia that Wednesday can be trusted to make responsible decisions, mirroring the trust placed in the addressee.
- e. Analysis: The imperative “Trust Wednesday” functions as a mild suggestion rather than a directive with force. Suggestions involve offering encouragement in a way that maintains the hearer’s autonomy. In this instance, Gomez reinforces the suggestion with the supportive phrase, “Like you, she’ll do the right thing,” appealing to the hearer’s values. This rhetorical strategy strengthens the persuasive tone while maintaining politeness and emotional resonance. The utterance thus serves as a non-coercive prompt, guiding behavior through confidence and reassurance.

In this case, Gomez uses the imperative “*Trust*” not as a harsh command but as a mild, supportive suggestion. It implies encouragement for the hearer to have confidence in



Wednesday's decisions. The phrase "*Like you, she'll do the right thing*" strengthens the persuasive aspect of the suggestion by appealing to the hearer's values and past behavior, making the proposal more acceptable. Thus, this utterance fits the suggesting category because it promotes a particular action (*trusting Wednesday*) in a non-imposing, persuasive, and encouraging way.

Data (2)

- a. Utterance: "*The key to the Mazurka is confidence.*"
- b. Speaker: Gomez Addams.
- c. Type: Suggestion.
- d. Context: This is said during a preparation or advice scene, where Gomez gives insight to Pugsley or another family member about performing the traditional family ritual the Mazurka. The phrase is meant to encourage and guide behavior.
- e. Analysis: The utterance "*The key to the Mazurka is confidence.*" is also a directive speech act with a suggesting function. Although phrased as a declarative statement, its illocutionary force suggests guidance or advice. Such statements are indirect directives, where the speaker offers a proposal or recommendation on how to act or behave.

Here, Gomez subtly encourages the listener to be confident in their performance. By stating that confidence is the "key," the speaker implies that success depends on the listener adopting a certain attitude. This is a typical example of a non-threatening suggestion, where the speaker motivates action indirectly by emphasizing an important value (confidence). Hence, this sentence aligns with the suggestion function because it offers practical guidance meant to influence the listener's behavior in a positive and encouraging way.

4. Directive Prohibition Speech Act

Prohibitions are a form of directive speech act in which the speaker explicitly restricts or forbids the listener from engaging in a particular action. These utterances are often marked by negative constructions such as "don't," "must not," or "not allowed," and serve to enforce boundaries, establish control, or prevent undesirable outcomes. In *The Addams Family* (2019), ten utterances were classified as prohibitions, making them the second most dominant type of directive speech act in the film.

Data (1)

- a. Utterance: "*Don't let them near the house!*"
- b. Speaker: Margaux Nedler
- c. Type: Prohibition.



- d. Context: This utterance is said in an urgent situation, where a character expresses concern or fear about outsiders approaching the Addams' residence. It likely happens during a scene of tension or threat, where the family feels they must protect their home.
- e. Analysis: The utterance clearly fits the prohibitive category as classification by Safitri et al. (2021). The use of "Don't" followed by a strong imperative ("let them near") signals a direct attempt to prevent an action. The sentence expresses an immediate concern and carries a high illocutionary force due to the urgency of the situation. It exemplifies how prohibitions can serve to protect or assert boundaries, particularly in high-stakes moments that require swift compliance.

The use of "Don't" marks a clear negative imperative, which explicitly expresses what must not be done. The force of this directive is strong, with an urgent tone that conveys the speaker's authority and seriousness. This aligns with Safitri's view that prohibitions typically limit actions due to safety, rules, or strong personal reasons. Thus, the utterance is a direct prohibition order to restrict others from coming close to the house, emphasizing control and urgency in the speaker's intent.

Data (2)

- a. Utterance: *"You're not allowed outside until you've changed."*
- b. Speaker: Morticia Addams (based on tone of discipline).
- c. Type: Prohibition.
- d. Context: This sentence is spoken when a character (possibly Wednesday) is trying to go outside, but their appearance or clothing is considered inappropriate by the speaker, prompting a restriction.
- e. Analysis: The utterance *"You're not allowed outside until you've changed."* is an example of a directive speech act with a prohibiting function. While the sentence is structured as a declarative statement, its illocutionary force clearly conveys a prohibition. Here, the speaker does not use a direct imperative (e.g., "Don't go outside"), but rather applies institutional or parental authority through the phrase *"not allowed."* This language still effectively restricts the listener's actions, thereby fulfilling the function of a prohibition.

Prohibiting speech acts often include rules, limitations, or boundaries that must be obeyed before an action can be carried out. In this sentence, the listener is forbidden to go outside unless a condition (*changing clothes*) is met, which expresses control over the listener's behavior.

CONCLUSION

The four categories of directive speech acts commands, requests, suggestions, and prohibitions are all present in the dialogue of *The Addams Family* (2019), according to an analysis of the film. Each kind represents a specific communication function: prohibitions to impose constraints, suggestions to offer advise, requests to seek cooperation, and commands to assert



authority. Characters regularly use these forms to negotiate interpersonal interactions and express goals throughout the plot, demonstrating the usefulness of Safitri et al.'s (2021) paradigm for examining pragmatic functions in fictional media.

With 15 instances (42.86%), directives stand out as the most common directive speech act among these four categories. Prohibitions come in second with 10 utterances (28.57%). There are five instances (14.29%) of each request and proposal. In keeping with the film's thematic tone and the Addams family members' unique characteristics, this distribution shows that characters have a propensity to speak in a more assertive and authoritative manner. Strong individualism and intense emotion are shown in the characters' frequent use of high-imposition directives like instructions and prohibitions.

In addition to facilitating action, the film's use of directive speech actions expresses relational dynamics, builds character identities, and drives the plot. While some characters, like Morticia and Gomez Addams, utilize suggestions and prohibitions to negotiate social limits, others frequently use direct language to reinforce parental responsibilities. These results highlight the pragmatic complexity of dialogue in animated films and show how directive speech acts serve as instruments for narrative and linguistic expression. This study advances our knowledge of speech act realization in fictional discourse by concentrating on these patterns.

SUGGESTION

Based on the findings of this study, the following suggestions are proposed for Future. For Researchers, this study focuses exclusively on directive speech acts in a single animated film. Future research could broaden the scope by examining multiple genres or comparing different films to explore cross-contextual variations in directive usage. Incorporating both quantitative and qualitative approaches may also yield a more nuanced understanding of speech act functions.

For Educators and Language Learners, animated films like *The Addams Family* (2019) offer engaging, authentic material for learning pragmatics and recognizing speech act types. Educators are encouraged to integrate film dialogues into classroom activities to help students understand how language operates in social contexts and how various directive strategies are employed in real and fictional interactions.

For Pragmatics Scholars, this study adds to the ongoing exploration of how directive speech acts manifest in popular media. Future investigations might delve into other categories of speech acts or examine sub types within directives to gain deeper insights into how communicative strategies reflect identity, social power, and relational dynamics in media discourse.

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