

SPEECH ACTS IN DISNEY ANIMATED MOVIE: CINDERELLA 3 A TWIST IN TIME

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ABSTRACT

Speech act, one form of linguistic expression, plays a vital role in expressing speaker's meaning, so understanding the underlying meaning can help to avoid misunderstanding in daily communication situations in general and in movies in specific. This study aims to analyse the types of speech acts performed by characters in the Cinderella 3: A Twist in Time. The study adopted Searle's (1983) model of speech acts for data analysis. The findings reveal that 11 characters performed 854 speech acts to indicate five types of speech acts, namely representative, directive, expressive, commissive and declarative. The representatives were most employed, followed by directives, and expressives. The least used illocutionary acts were commissives and declaratives. Regarding the language function, it is found that the most common functions were stating, ordering and calling which were performed mostly by Cinderella, Prince Charming, Anastasia, and Tremaine. This paper suggests some implications for English language teaching and learning in terms of pragmatics.

Keywords: character; movie; pragmatics; speech acts

ABSTRAK

Tindak tutur, salah satu bentuk ekspresi linguistik, memainkan peran penting dalam mengungkapkan makna pembicara, sehingga memahami makna yang mendasarinya dapat membantu untuk menghindari kesalahpahaman dalam situasi komunikasi sehari-hari pada umumnya dan dalam film pada khususnya. Penelitian ini bertujuan untuk menganalisis jenis-jenis tindak tutur yang dilakukan oleh tokoh-tokoh dalam Cinderella 3: A Twist in Time. Studi ini mengadopsi model tindak tutur Searle (1983) untuk analisis data. Temuan mengungkapkan bahwa 11 karakter melakukan 854 tindak tutur untuk menunjukkan lima jenis tindak tutur, yaitu representatif, direktif, ekspresif, komisif, dan deklaratif. Perwakilan adalah tindak tutur yang paling banyak digunakan, diikuti oleh arahan, dan ekspresif. Tindak ilokusi yang paling sedikit digunakan adalah komisif dan deklaratif. Mengenai fungsi bahasa, ditemukan bahwa fungsi yang paling umum adalah menyatakan, memesan dan memanggil yang sebagian besar dilakukan oleh Cinderella, Prince Charming, Anastasia, dan Tremaine. Makalah ini menyarankan beberapa implikasi untuk pengajaran dan pembelajaran bahasa Inggris dalam hal pragmatik.

Kata Kunci: karakter; film; pragmatik; tindak tutur

INTRODUCTION

Language is a system and mode of communication originating from indigenous cultures. Individuals with disparate backgrounds may speak a variety of dialects or languages on account of the influences from idiosyncrasies inhering within a country or region (Wijaya & Helmie, 2019). Thus,

Pragmatics, a sub-field of Linguistics, is intricately related to the study of language and communication in society. On the other hand, pragmatic analysis is inexorably connected to the study of speech acts. Yule (1996) also defines speech acts as the activity done by a speaker in conjunction with an utterance. Searle (1983) expanded on Austin's theory by classifying illocutionary acts into five

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categories: assertive, directive, commissive, expressive, and declarative. Particularly, one of the societal occurrences is the use of illocutionary acts. When people ask or command someone to assist them or even perform something, they often utilize implicit meaning. As a consequence, illocutionary is no longer uncommon; it is now one of the modes of communication used by humans. Therefore, the term "illocutionary act" refers to the speaker's purpose to transmit implicitly to the listener.

According to Searle (1983), the rationale for studying and focusing on the study of speech acts is straightforward, as it is with any verbal communication that involves linguistic activities. More precisely, a speech act is the act of issuing or producing a sentence token under certain circumstances, and speech acts are the core or smallest components of linguistic communication. Thus, via the study of speech acts, we may prevent the misunderstandings or miscommunications that often occur between the speaker and the hearer by detecting the speaker's intention and aim in a given situation.

We may do some analysis of speech acts in a variety of mediums. For example, periodicals, screenplays for films, journals, newspapers, short tales, and novels. As such, the purpose of this study is to examine the speech acts in the screenplay for "Cinderella 3: A Twist in Time." The film screenplay features dialogues spoken by the film's characters. It not only provides conversation, but also depicts the characters' expressions and acts. Due to the fact that the characters are engaged in a variety of speech scenarios, their communication styles and word choices vary. This is indeed fascinating to evaluate since it allows viewers to have a better perspective of the film's message, namely whatever the characters imply throughout the conversations. "Cinderella 3: A Twist in Time" was chosen as a study object because it is a sequel to Cinderella, a 1950 American animated feature film directed by Walt Disney that serves as the conclusion to the Cinderella trilogy. Additionally, it is a love tale with a strong

moral message, and despite being a sequel, the narrative is straightforward and features many of the first film's characters, enabling viewers and students to follow along with the language and content easily. English teachers may also use "Cinderella 3: A Twist in Time" as fun and family-friendly material to educate students about speech acts, which will keep students involved and enjoying class.

In another aspect, there have been studies analysing the speech acts in different genres (e.g., movies, speeches, novels, dramas, etc.), and as each genre has its characteristics of language features, the use of speech acts in different genres is variously presented. The movie "Cinderella 3: A Twist in Time" is abundant in language features, which can provide good examples for English language teaching and learning. Therefore, the findings of this study can contribute its part to the body of literature in terms of speech acts used in movies and provide a further understanding of how speech acts are deployed in different situations in movies.

LITERATURE REVIEW

Pragmatics is the study of the meaning of utterances, sentences used in communication, as well as the meaning of language interaction between a speaker and a listener. Yule (1996) defines Pragmatics as the study of meaning as it is delivered by a speaker (writer) and perceived by a listener (reader). Thus, pragmatics is the study of contextual meaning, i.e., what people mean in the context of what they say. It includes how the speaker arranges their thoughts, whom they are speaking with, and where and when they are speaking according to the circumstances.

Furthermore, language is utilized as a means of communication to convey messages through utterances. The utterances generated by a speaker carry out certain acts referred to as speech acts. As per Yule (1996), a speech act is any activity carried out by using an utterance. It is understandable that when someone speaks, he produces not only

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grammatical words but also performs certain activities. When a speaker produces an utterance, he or she may perform an act such as presenting a fact or viewpoint, apologizing, denying, or requesting something. As such, Austin (1975) classifies speech acts into three following domains: locutionary, illocutionary, and perlocutionary. First, the locutionary act, or the generation of a meaningful language phrase, is the rudimental act of speech. Humans do not produce well-executed utterances arbitrarily. We construct an utterance for a particular purpose, and this is called the second dimension or the illocutionary act. The illocutionary acts are designed to achieve a communicative goal. Finally, we do not create a functional utterance for the purpose of creating an impression, which is the third dimension, the act of perlocutionary (Yule, 1996).

Expanding on Austin's theory, Searle (1983) stated there are five types of utterance based on their function: declaratives, representatives, expressives, directives, and commissives. Firstly, declaratives are spoken acts that instantaneously alter an institutional state of affairs and often hinge on extensive extra-linguistic structures. Some paradigmatic situations are denouncing, waging war, baptizing, marrying, and terminating employment. Additionally, to make an acceptable proclamation, the speaker must have a unique institutional function in a particular setting. Typically, these actions are carried out by someone who has been expressly allowed to do so within a particular institutional framework, such as judges sentencing criminals. When a speaker makes a proclamation, the speaker's words affect a change in the condition of affairs. One example is the priest's utterance at the wedding altar: "I now declare you husband and wife." In the example, the priest transforms the lives of two individuals who were previously single into husband and wife as a new family. Secondly, representatives are acts that bind the speaker to the conveyed proposition's veracity, and some paradigmatic examples can be making assertions or conclusions. According to Leech (2016), these

activities may include saying, implying, bragging, complaining, asserting, and reporting. The speaker uses the acts to transmit information regarding a particular state of affairs. By uttering a representative, a speaker expresses his or her conviction in the truth of a proposition. The speaker's words convey what the speaker deems to be true, including describing, asserting, hypothesizing, urging, and forecasting (Cutting & Fordyce, 2020). The following is an illustration: The earth is flat. The example depicts the world as the individual perceives it to be. The speaker expresses his or her conviction that the world is flat in its genuine form.

Thirdly, expressive speech acts are one sort of speech act that conveys a psychological condition. Several paradigm examples are greeting, acknowledging, apologizing, praising, expressing joy, expressing grief, uncertainty, disappointment, submission, anxiety, terror, rage, and distaste. They serve the purpose of communicating or revealing the speaker's psychological attitude toward the condition of things presupposed by the illocution. These speech acts, such as appreciating, cheering, forgiving, condemning, complimenting, and consoling, represent the speaker's inner state and provide no information about the world. These psychological states may be expressed via words about the speaker's enjoyment, suffering, preferences, aversions, delight, or grief. The following are some instances. (1) My apologies! The speaker conveys his or her pardoning psychological condition. (2) Best wishes! The speaker conveys his/her congratulatory psychological state. Fourthly, directives are used by the speakers to compel the addressee to act. Several archetypal instances for this are soliciting and inquiring. By ordering, demanding, asking, counseling, and proposing, the speaker employs a directive to compel the listener to act. Additionally, the speaker is attempting to compel the audience to take action. This act embodies the speaker's desire. One example is the utterance: "Give me a cup of coffee. Make it black." The example demonstrates the speaker's instruction to the listener to brew a cup of coffee and make it

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black, thus demonstrating an attempt to lead the listener toward the speaker's objective. Finally, commissives acts are those that bind the speaker to a future course of action. Few paradigm scenarios are enticing, threatening, and offering. By utilizing commissives, the speaker commits to a future course of action, such as promising, swearing, proposing, warning, or denying. Commissives convey the speaker's intent. The following are some instances. (1) I will return. The speaker makes a commitment to the future action that he or she will come back. (2) We shall refrain from doing so. The speaker makes a vow that he/she will not repeat the offense in the future. Both speakers are committing to a future course of action, which implies that they are committed to something.

In this research, the movie chosen to be analyzed is *Cinderella 3: A Twist in Time*, a Disney animated movie released in 2015 and the final installment of the classic *Cinderella* series. The story begins with Cinderella and the Prince are being welcomed to a picnic hosted by the fairy godmother and the mice Jaq and Gus. As the Fairy Godmother drops her magic wand, Anastasia takes it to Lady Tremaine and Drizella. When the Fairy Godmother tries to take back the wand, Anastasia inadvertently fights back and transforms her into a statue. Lady Tremaine then uses the wand to go back in time to the day the Grand Duke bestowed the glass slipper to Cinderella. Anastasia is declared the Prince's soulmate by the Grand Duke after she uses the wand to inflate the slipper. Lady Tremaine destroys Cinderella's second shoe, the only relic of the girl who danced with the Prince that night. Cinderella, Jaq, and Gus determine not to give up and go to the palace to meet the Prince. Lady Tremaine manipulates the Prince's memory, causing him to accept Anastasia as his fiancée. Cinderella is informed by the mice that Lady Tremaine possesses the Fairy Godmother's wand. Despite her foibles, the King adores Anastasia and presents her with a seashell from his late wife. Meanwhile, the Prince understands, despite Lady Tremaine's magic spell, that he does not love Anastasia. Cinderella and the

mice then try to steal the wand from the Tremaines' bedroom, but Cinderella is immediately imprisoned by the castle guards. Cinderella recognizes the Prince as she touches his hand as she is being escorted away. Cinderella is exiled by Lady Tremaine by ship. Cinderella's bluebirds appear beside the repaired other shoe as proof. The Prince boards the ship and embraces Cinderella, regains his real memory and proposes marriage. Cinderella is returned to the palace by the Prince, who notifies the King and Grand Duke. The King apprehends the Tremaines, but they escape using the wand. As Cinderella prepares for her wedding, Lady Tremaine appears with Anastasia, who has been transformed into Cinderella's doppelgänger by magic. Cinderella and the mice are also captured by the pumpkin carriage she constructs with her cat Lucifer acting as coachman. They fight Lucifer and then flee on the carriage horse, which is driving over a precipice. When Cinderella arrives at the wedding, she sees Anastasia declines to marry the Prince, craving genuine love. Lady Tremaine and Drizella are then apprehended by the king. As Lady Tremaine tries to transform the soldiers who pursue her into animals, and Anastasia is on the verge of being transformed into a toad, The Prince's sword reflects the spell, turning Lady Tremaine and Drizella into toads. Anastasia restores order with the wand and returns the seashell to the king. Cinderella and Anastasia save the Fairy Godmother together. She considers undoing Lady Tremaine's spell, but recognizes how the experience has bolstered Cinderella and the Prince's love and resolves to leave them alone. In the end, Anastasia encounters the Baker from *Cinderella II* as she joins Cinderella at the palace. Drizella and Lady Tremaine are imprisoned in the cellar and forced to manual labors as punishment.

RESEARCH METHODOLOGY

This is a descriptive qualitative study, which refers to a research method that generates descriptive data, such as people's

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written or spoken words, and observed behavior (Taylor et al., 2015).

The primary source of data for this research is the film's dialogue transcript of Cinderella 3: A Twist in Time. Due to the descriptive qualitative nature of the technique, the data are in the form of linguistic units such as words, phrases, clauses, or sentences. Additionally, the data for this research are the utterances made by the characters in the films' conversations, and the tools utilized were observation and documentation. In terms of data analysis, the following five stages were taken:

1. The film was watched to have a thorough understanding.
2. All words in the film screenplay were counted using the program AntConc version 3.5.8.
3. All utterances of speech acts identified in the Cinderella film screenplay were categorized manually and the results were presented in tables.
4. All of the analysis's findings were reexamined to ensure accuracy.
5. Lastly, comprehensive overview and conclusion were presented.

Inter-rating was used to validate the data analysis. An expert in the field of English language studies was invited to re-analyse three randomly chosen pieces of data. The approved convergent result threshold was set at 95%.

Concerning the framework, this study adapted Mazin (2019)'s model and Searle's (1983) foundational categorization model for speech acts. This approach categorizes speech acts into five types: representative, directive, expressive, commissive, and declarative. Each of these categories has a number of illocutionary acts, described below:

Figure 1. Types of Speech Acts Adapted from Mazin (2019)'s and Searle's (1983) Model

Types of Speech Acts	Example
Representative	<i>asserting, claiming, affirming, stating, denying,</i>

	<i>disclaiming, reassuring, arguing, informing, notifying, reminding, objecting, forecasting, reporting, implying, guessing, swearing, acknowledging, confessing,</i>
Commissive	<i>committing, promising, threatening, swearing, pledging, accepting, agreeing, denying, offering, bidding, guaranteeing, warranting, contracting, wagering</i>
Directive	<i>directing, requesting, asking, urging, telling, requiring, demanding, commanding, ordering, forbidding, enjoining, permitting, suggesting, insisting, warning, advising, recommending, begging, supplicating, imploring, praying.</i>
Expressive	<i>apologizing, thanking, condoling, congratulating, complaining, lamenting, protesting, deploring, boasting, complimenting, praising, welcoming, greeting</i>
Declarative	<i>declaring, resigning, adjourning, appointing, nominating, approving, confirming, disapproving, endorsing, renouncing, disclaiming, calling denouncing, repudiating, blessing, cursing, excommunicating, naming consecrating, christening, abbreviating</i>

FINDINGSS AND DISCUSSION

Types and Frequency

The five types of speech act in Cinderella 3 based on Searle's model are

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categorized in Table 1. A total of 854 speech acts were discovered. Specifically, 445 Representative speech acts accounted for more than half (52.1%) and constituted the majority, followed by Directive at 34.1% (291 speech acts). Additionally, the other three kinds, Expressive, Commissive, and Declarative, attributed for a very modest fraction of the total, at 10.7%, 2.9%, and 0.2%, respectively.

Table 1. Total Number of Speech Acts in Cinderella 3: A Twist in Time

	Total	%
No. of speech acts	854	100%
Representative	445	52.10%
Commissive	25	2.90%
Directive	291	34.10%
Expressive	91	10.70%
Declarative	2	0.20%

Per Table 2, Cinderella and Prince Charming had the most speech acts in the animated feature film, at 14.5% (124 speech acts) and 15.2% (130 acts), respectively, followed by Lady Tremaine (at 13.8% - 118 speech acts) and Anastasia (at 13.5% - 115 speech acts). At 9.3%, 9.1%, and 7.4%, respectively, the King, Jaq, and Gus comprised the second largest group. Other characters (Drizella, Grand duke, Prudence, Guard, Maid, Sailor, Male attendant, Servant, Priest) employed speech acts the least, less than 5%.

Table 2. Total Number of Speech Acts Spoken by Each Character

Characters	No. of speech acts	%
Cinderella	124	14.5
Charming	130	15.2
Fairy Godmother	25	2.9
Jaq	78	9.1
Gus	63	7.4
Tremaine	118	13.8
Anastasia	115	13.5

Drizella	39	4.6
King	79	9.3
Grand duke	30	3.5
Prudence	17	2.0
Guard	15	1.8
Maid	4	0.5
Sailor	2	0.2
Male attendant	3	0.4
Servant	7	0.8
Priest	5	0.6
Total	854	100

The results in Table 3 show that the highest proportion of Representative speech acts (69, or 15.5%) were uttered by Prince Charming, followed by Anastasia (66, or 14.8%), and Cinderella (66, or 14.8%) in the following order (at 59 speech acts - 13.3%). Subsequently, Tremaine, Jaq, Gus, and the King were the second most prolific group, with 12.1% to 7.9% of all speech acts. A notable exception was the sailor, who was the only small character who did not have a representative speech act.

Table 3. Number of Representative Speech Acts Spoken by Each Character

	Representative	%
Cinderella	59	13.3
Charming	69	15.5
Fairy Godmother	17	3.8
Jaq	55	12.4
Gus	41	9.2
Tremaine	54	12.1
Anastasia	66	14.8
Drizella	16	3.6
King	35	7.9
Grand duke	12	2.7
Prudence	7	1.6
Guard	2	0.4
Maid	3	0.7
Sailor	0	0
Male attendant	3	0.7
Servant	4	0.9

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Priest	2	0.4
Total	445	100

Moving on to Table 4 - the quantity of Commissive Speech Acts, this sort of speech act was utilized by a restricted handful of characters in the film, totaling just 25. Cinderella had the highest proportion (28%) and almost twice that of Anastasia (at 16%). Additionally, the Duke and Lady Tremaine contributed a minor amount of commissives, 12% and 8%, respectively. Intriguingly, the King, Prudence, the Fairy Godmother, and Jaq accounted for 4%, implying that the ensemble as a whole did not use any speech acts classified as this category.

Table 4. Number of Commissive Speech Acts Spoken by Each Character

	Commissive	%
Cinderella	7	28.0
Charming	6	24.0
Fairy Godmother	0	0
Jaq	1	4.0
Gus	0	0
Tremaine	2	8.0
Anastasia	4	16.0
Drizella	0	0
King	1	4.0
Grand duke	3	12.0
Prudence	1	4.0
Guard	0	0
Maid	0	0
Sailor	0	0
Male attendant	0	0
Servant	0	0
Priest	0	0
Total	25	100

The next category (Table 5), Directive, has a total of 291, making it the film's second most prevalent kind of speech act. Cinderella as well as her stepmother, Lady Tremaine, each garnered 16.2% of total (47 speech acts). Conjointly, Prince Charming and

his father, the King, were placed third and fourth, respectively, with percentages of 14.1% and 12.0%. Finally, with the exception of the male attendant and the servant who produced no directives, the remainder of the cast made a negligible amount ranging from .3% to 8.2%.

Table 5. Number of Directive Speech Acts Spoken by Each Character

	Directive	%
Cinderella	47	16.2
Charming	41	14.1
Fairy Godmother	6	2.1
Jaq	21	7.2
Gus	18	6.2
Tremaine	47	16.2
Anastasia	24	8.2
Drizella	16	5.5
King	35	12.0
Grand duke	13	4.5
Prudence	6	2.1
Guard	13	4.5
Maid	1	0.3
Sailor	2	0.7
Male attendant	0	0
Servant	0	0
Priest	1	0.3
Total	291	100

According to Searle's concept, another form of speech act is Expressive. As seen in Table 6, Anastasia accounts for approximately a quarter of the film's total 91 Expressives (at 23.1%). Lady Tremaine came in second place behind her daughter (at 16.5% - 15 Expressives), and Prince Charming came in third (at 15.4%- 14 Expressives). Cinderella, Drizella, and the King were included in the mid-range group, with percentages of 12.1%, 7.7%, and 8.8%, respectively. Additionally, the film's remaining 11 characters contributed zero or a tiny percentage of Expressives, varying from 0% to 4.4%.

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Table 6. Number of Expressive Speech Acts Spoken by Each Character

	Expressive	%
Cinderella	11	12.1
Charming	14	15.4
Fairy Godmother	2	2.2
Jaq	1	1.1
Gus	4	4.4
Tremaine	15	16.5
Anastasia	21	23.1
Drizella	7	7.7
King	8	8.8
Grand duke	1	1.1
Prudence	3	3.3
Guard	0	0
Maid	0	0
Sailor	0	0
Male attendant	0	0
Servant	3	3.3
Priest	1	1.1
Total	91	100

Table 7 shows the proportion of Declarative speech acts, which was also the speech act type with the fewest instances in the animated movie. The total was two owing to the fact that none of the other characters, with the exception of the Priest and Grand Duke, utilized Declarative. Moreover, each character uttered just one speech act of this sort, ensuring a 50-50 equilibrium.

Table 7. Number of Declarative Speech Acts Spoken by Each Character

	Declarative	%
Cinderella	0	0
Charming	0	0
Fairy Godmother	0	0
Jaq	0	0
Gus	0	0
Tremaine	0	0
Anastasia	0	0

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Drizella	0	0
King	0	0
Grand duke	1	50.0
Prudence	0	0
Guard	0	0
Maid	0	0
Sailor	0	0
Male attendant	0	0
Servant	0	0
Priest	1	50.0
Total	2	100

Function of Speech Acts

Table 8. Functions of Representative Speech Acts in Cinderella 3

Representative	No. of functions	%
Affirming	4	0.9
Agreeing	8	1.8
Claiming	1	0.2
Complaining	5	1.1
Guessing	4	0.9
Informing	15	3.4
Insisting	1	0.2
Objecting	7	1.6
Stating	399	89.7
Total	445	100

Turning to table 8, the language function that was most often employed by all of the characters in the film is stating in the Representative speech act (89.7%). Furthermore, the second most dominated group included informing, agreeing and objecting at 3.4%, 1.8% and 1.6% respectively. Meanwhile, the least used functions were claiming and insisting, merely at .2%. As an example, consider the following:

Tremaine : You look confused, dear.

Cinderella : "How could the slipper have fit Anastasia?"

"I danced with the Prince. That was my slipper."

The utterance above is representative act because Cinderella stated the fact that she was

the one dancing with the Prince and the glass slipper belonged to her.

Besides stating, other functions of representative speech act were also found in the analysis such as affirming, agreeing, objecting and so on. Here are some few more examples to illustrate:

Jaq & Gus : Cinderella was the maiden at the ball.

Charming : **No, I danced with Anastasia at the ball.**

The utterance above is representative act because the Prince objected the fact that he was dancing with Cinderella at the ball and stated that it was Anastasia whom he danced with at the ball.

Tremaine : "Pardon me, but we're all aware of His Grace's purpose."

Perhaps we should just get on with it.

Grand Duke : **Quite, madam. Quite.**

The utterance above is representative act because the Grand Duke agreeing with lady Tremaine's suggestion to skip the Prince's announcement and let her daughters try on the glass slipper.

In view of Directive speech acts, overall, it can be seen that these three functions estimated to account for more than half of the total, whereas other language functions contributed a negligible portion. To begin with, the most often employed language functions by all characters in the film are asking, ordering, and calling, with 34.7 percent, 24.1 percent, and 13.7 percent, respectively. Moreover, the mid-range group consisted of functions for suggesting (20 counts - 6.9%), requesting (19 counts - 6.5%) as well as begging (15 counts - 5.2%). The remaining functions only contributed an insignificant number, varying from .3% to 2.4%.

Table 9. Functions of Directive Speech Acts in Cinderella 3

Directive	No. of functions	%
Advising	1	0.3
Asking	101	34.7
Begging	15	5.2

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Calling	40	13.7
Commanding	5	1.7
Imploring	2	0.7
Insisting	1	0.3
Ordering	70	24.1
Requesting	19	6.5
Suggesting	20	6.9
Telling	5	1.7
Threatening	1	0.3
Urging	7	2.4
Warning	4	1.4
Total	291	100

The following are some examples of some of these functions:

Fairy Godmother : **Child, put that down!** In the wrong hands that wand could be extremely dangerous.

The utterance is directive act because the Fairy Godmother gave command to Anastasia to put her magic wand down.

TREMAINE : **Clean this up.** My daughter needs her beauty sleep before tonight's wedding.

The utterance is directive act because lady Tremaine was ordering Cinderella to clean up the mess in the room.

Prince Charming : **What's going on?**

Tremaine : My apologies. It's a problem with my maid.

The utterance is directive act because the Prince was asking lady Tremaine why there was a ruckus in the palace.

Cinderella : I won't let you get away with this.

Tremaine : We already have.

Cinderella : I don't think so. **Jaq! Gus!**

The utterance is directive act because Cinderella was calling Jaq and Gus, urging them to retrieve the magic wand from lady Tremaine and flee.

In terms of the uses of expressive speech acts, the characters mostly employed them to apologize, convey certain feelings, and welcome. Specifically, greetings accounted for around 15.4%, while apologies accounted for

approximately 14.3%. Additionally, expressing emotions contributed a significant chunk to the total, notably expressing pleasure and rage, which contributed 12.1% and 9.9%, respectively. Moreover, expressing surprise and thanking shared the same percentage (at 6.6%) while doubled that of congratulating and praising (at 3.3%). The remainders, namely complaining, deploring, expressing sadness, rejoicing along with wishing, contributed the smallest percentage, at only 1.1% (1 count).

Table 10. Functions of Expressive Speech Acts in Cinderella 3

Expressive	No. of functions	%
Apologizing	13	14.3
Complaining	1	1.1
Complementing	10	11.0
Congratulating	3	3.3
Deploring	1	1.1
Excusing	4	4.4
Expressing anger	9	9.9
Expressing disappointment	4	4.4
Expressing fear	1	1.1
Expressing joy	12	13.2
Expressing sadness	1	1.1
Expressing surprise	6	6.6
Greeting	14	15.4
Praising	3	3.3
Protesting	2	2.2
Rejoicing	1	1.1
Thanking	6	6.6
Wishing	1	1.1
Total	91	100

Several instances include the following:

Anastasia: I... **I'm sorry**. Oh, I didn't mean to hurt you.

The utterance is expressive act because Anastasia apologized to the Fairy Godmother for accidentally casting a spell which turned her into a stone statue.

Grand Duke : "Now, if you ladies would please have a seat," the Prince will be right with you.

Anastasia : My Prince!

Tremaine : Your Highness!

Prince Charming : **Oh, hello**. Am I in the right room?

These utterances are expressive due to the fact that Anastasia and lady Tremaine were waiting at the room and upon the Prince's arrival, they stood up, curtsied and addressed the Prince to greet him. After seeing Anastasia and lady Tremaine, the Prince also said "hello" to exchange greetings with both of them.

Anastasia : I... I mean, yes. **Definitely yes. I will marry you.**

Tremaine : Excellent. The ceremony will take place tonight.

The utterance is expressive act because lady Tremaine expressed joy upon seeing the Prince proposed to her daughter Anastasia and her daughter accepted his marriage proposal.

Tremaine : **Spoiled little ingrate. I've given you everything you ever wanted, Anastasia!**

The utterance is expressive act because lady Tremaine was furious at Anastasia for refusing to marry the Prince and ruining her plan to attain power.

Concerning the uses of Commissive speech acts, overall, it is clear that the primary function was committing to do something (at 84.0%). On the other hand, just a few additional language functions, such as permitting, consenting, or promising, were employed, accounting for around 16% of overall use. Specifically, the function of promising only contributed 8% with two counts, doubled the rate of allowing and consenting (at 4% - 1 count).

Table 11. Functions of Commissive Speech Acts in Cinderella 3

Commissive	No. functions	%
Allowing	1	4.0
Committing	21	84.0
Consenting	1	4.0

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Promising	2	8.0
Total	25	100

The following are a few examples of the purposes of communicative speech acts:

Cinderella : **I won't let you get away with this.**

Tremaine : We already have.

This utterance is commissive act since Cinderella was committed to reclaiming the wand, undoing her stepmother's magical spell on the Prince, and exposing the truth.

The birds flying to the Prince and dragging him away to show him the broken glass slipper which Cinderella wore on the night of the ball

Prince Charming : Oh! Hey! What's going on? **All right, I'm coming.**

This utterance is commissive act because the Prince gave his consent to let the birds take him to where they want to.

Table 12 shows the function of Declarative speech acts in the movie. There was only one function in the analysis which was declaring a change in status and thus, forming up the entire population for this group.

Table 12. Functions of Declarative Speech Acts in Cinderella 3

Declarative	No. of functions	%
Declaring	2	100
Total	2	100

Two examples can be seen as follow:

Grand Duke : **I hereby declare that we have found The Prince's bride-to-be.**

The utterance is declarative act for the Grand Duke declared that Anastasia was the bride that the Prince wanted to get married and subsequently changing her status to become a princess.

Priest : **I now pronounce you husband and wife.**

The utterance is declarative act because the priest declared that the Prince and Cinderella man and wife, thus changing their status from being single to now married.

Discussions

This research set aims to discover the types of speech act along with their functions for each type spoken by the cast in Disney's favorite animated movie Cinderella 3: A Twist in Time. Overall, the results revealed that the total number of speech acts collected was 854 with five distinct types of speech act, namely representative, directive, expressive, commissive as well as declarative. Thus, the findings of this research contrasted with results from the analysis of Tangled - another Disney princess animated film - which had just four distinct categories of speech acts: directives, representatives, expressives, and commissives. Mardian and Suhardianto (2019) also detected only four distinct forms of speech acts in the 2015 Cinderella version, while Widayanti and Kustinah (2018) made a similar finding in the examining of another renowned Disney animated film, Frozen. However, when examining each character in further detail, one of the movie's major characters - Cinderella - had some similarities with the main characters in other series in terms of speech act types. Cinderella employed four distinct types of speech acts in this film, comparable to the heroine of La La Land - Mia Dolan (Wirastri and Ghozali, 2017), one of the key characters of Game of Thrones - Tyrion Lannister (Diana, 2018), and even Shrek in the Shrek film (Isnawati et al., 2015). That being said, unlike Cinderella, Mia, and Tyrion, who mostly used Representative speech acts, Shrek primarily used Directives speech acts (at 44%).

Among all the five types of speech act, representative act data in this study accounted for 52.1%, taking more than half of the total number of speech acts. Then, in terms of language functions of representative, the cast mostly employed stating at a staggering rate of 89.7%, followed by informing, agreeing and objecting at 3.4%, 1.8% and 1.6% respectively. It can be seen that the cast tended to employ representative speech act to state their opinions as well as their point of view, as Yule (1996) stated that the purpose of representative speech act is to convey someone's belief that some proposition is true. For example, the Prince Charming, whose rate

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of representative speech act was highest, primarily used them to clearly state his opinions, reflecting his headstrong personality and confidence. Similarly, Cinderella, ranking third in using representative act, often used stating function to express her opinions as well the objecting to deny all of lady's Tremaine accusation. In contrast, Anastasia along with Drizella made use of complaining function to dread their sad lives and state their discontentment after Cinderella had married the Prince. As a result, a general trend for the characters of the cast in the movie can be drawn: The main protagonists, namely Cinderella and Prince Charming, often used speech acts to clearly state their opinion, commit to fight against adversaries and overcome difficulties to find true love.

Moving on to directive, there were 291 speech acts of this type, accounting for 34.1% of the total sum. As for functions of directive, asking exerted dominance (at 101 counts - 34.7%), far ahead other functions which were only from 24.1% (ordering) to .3% (threatening and advising). In this movie, the reason why characters tend to use them was to make others listen and follow their requests to complete certain task, as Yule (1996) explained that directives are types of speech acts used by speakers to compel another person to perform. Consequently, a general trend can be seen in the movie's narrative where Cinderella often used directives such as calling or asking because she would like to enlist the assistance of her mice companions. Alternatively, the King, being the most powerful figure in the kingdom, mainly used directives to order palace staff and officials. On the other hand, Lady Tremaine, the antagonist, often exploited her authority as the mother to order her daughters or manipulate others around her. The findings of this research share some common points with Alpin's (2022) results in which command and asking were also the most used functions in the movie *You, Me and Dupree*. In a similar vein, the movie *Four Brothers* also had commanding as one of the dominant functions for directive speech act (Baeha, 2021).

The next one is commissive, with the total count of 25 and accounted for 2.9%, the number for type of speech act is nearly 18 times fewer than that of representative and 12 times fewer than that of directive. Subsequently, it can be observed that committing the most predominant function for commissive (84%), trailing far ahead other functions, namely promising, allowing and consenting, only contributed a negligible amount varying from 8% to 4%. This is because Yule (1996) stated that commissives are those kinds of speech acts that the speakers use to commit themselves to some future course of action. Accordingly, the reason why the characters uttered these kinds of speech acts because they want to perform an action in the future. Especially, Cinderella is the character who has the highest number of commissives because of the fact that she was determined to meet the Prince, break the magic spell and find happiness, proving her perseverance to persist and claim what rightfully belongs to her despite all odds. The research findings were different from the results from Desica and Ambalegin's (2021) and Devi and Degaf 's (2021) research, in which the primary function produced by the characters was rejection.

The following kind of speech act which contributed for 10.7% of the total number is expressive and the most dominant functions were greeting (15.4%) and apologizing (14.3%). As Yule (1996) argued that expressives are those kinds of speech acts that state what the speaker feels. Therefore, a wide range of expressive functions were used by the cast in the movie on the account that they want express their psychological state such as apologizing, complaining, complementing, and expressing a myriad of emotions ranging from joy to anger. For instance, Cinderella uttered expressive speech acts to show gratitude and appreciation, to her friends and people around her. However, her evil stepmother - lady Tremaine used expressive speech act to show negative feelings, such as disappointment or anger, to those around her. Interestingly, Anastasia was the character highest number of expressive

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speech acts; however, the function which she used the most was apologizing, unlike her sister Drizella - who mostly used expressives in order to show negative attitude like her mother. All in all, a trend can be observed where the protagonists tend to express more positive emotions to appreciate and give gratitude to those around them. On the flip side, the main antagonist of the story, namely lady Tremaine, uttered speech acts to accuse others, order people around her and express negative emotions such as disappointment and anger, reflecting that she possessed a cynical view of life as well as manipulative disposition. The findings of the research differed from that of Rahmawati (2021) where the main functions of expressive speech act were apologizing, thanking and complimenting. Similarly, praising was the primary function spoken by characters in the *Lovely Bones* movie (Tanjung, 2021).

Lastly, with only one function of declaring accounted for merely 2 counts, declarative was the category of speech act which had the smallest number of functions. In terms of functions, the two characters who used speech acts of this category were the Grand Duke and the Priest to declare the new status of Anastasia (becoming the bride-to-be of the Prince) as well as the Prince and Cinderella (now officially entering the state of wedlock) because according to Yule (1996), when the speaker makes a declaration, his or her words establish a new state of affairs. It should be noted that this is the type of speech act where none of the protagonists nor antagonist in the movie uttered, similar to other protagonists' usage of speech acts found in the research of Isnawati et al. (2015), Wirastri and Ghozali (2017) and Diana (2018). Nevertheless, Maleficent in the Disney live-action film of the same name was discovered to employ all five categories of illocutionary acts (Violeta, 2019) or Hiccup in *How to Train Your Dragon 2* (Setiani & Utami, 2018), demonstrating that although this is an uncommon occurrence, certain characters may perform all five types of speech acts.

CONCLUSION

The purpose of this study is to ascertain the illocutionary acts performed by the characters in Disney's animated feature "*Cinderella 3: A Twist in Time*." As so, there are a number of new findings. To commence, the film has a total of 11 characters and 854 speech acts. Second, based on Searle's (1983) model, the five illocutionary act types found in this film script are representative (52.1%- 445 speech acts), commissive (2.9%- 25 speech acts), directive (34.1%- 291 speech acts), expressive (10.7%- 91 speech acts), and declarative (.2%- 2 speech acts). Thirdly, the functions associated with each type of speech act were examined, with the most prevalent being stating for representative, committing for commissive, asking for directive, greeting for expressive, and declaring for declarative.

The study's results present myriad implications for English teaching and learning. To start with, pragmatics, which is inextricably linked to the study of speech acts, is a field of linguistics that investigates the meaning of speech in order to comprehend the meaning expressed by speakers (Deda, 2013). As a result, Zayed (2014) noted that EFL students must be taught many sorts of speech acts in order to interact effectively and fluently with native English speakers. Additionally, David (2016) posited that via the use of engaging teaching materials demonstrating responses to a variety of speech acts, teachers can provide authentic settings for students, assisting in the development and maintenance of sensitivity, particularly for those with limited interactions and communication with authentic language environment. As such, with the availability of speech acts uttered by people in authentic settings, films are deemed as an efficient medium for exercising a broad variety of language skills and cultural understanding (Garita & Elizondo, 2016; Nurdiana, 2017; Heidari et al., 2020). Additionally, since they include real-life facts about prominent cultural topics and show characters with whom learners can identify, films are exciting and inspirational, and hence motivational

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(Hashemian et al., 2016). Therefore, besides using formal textbook, instructors may integrate the movie Cinderella 3 and the study findings as a medium to assist students in learning and implementing speech acts more efficiently. Moreover, owing to its family-friendly content, the presence of several beloved characters from the Cinderella series, relatively basic language, and its excellent moral teachings, the film is highly flexible and applicable for students of varying levels of skill.

This research has certain constraints. Due to the fact that this study concentrated only on the illocutionary part of speech act, future research may move its emphasis to other aspects, such as locutionary or perlocutionary. Additionally, future study may integrate other films and compare them across a variety of research settings. Furthermore, the study used observation and recording, which enables future research to accumulate more detailed data and triangulate it.

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