An Analysis of Directive Speech Acts of The Main Character in Five Nights at Freddy's Movie

ALFINA FITRIANI
Universitas 17 Agustus 1945 Surabaya
Email: alfinafitriani412@gmail.com

DONA RAHAYU SUGIHARTI
Universitas 17 Agustus 1945 Surabaya
Email: donarahayu@untag-sby.ac.id

Abstract. The phenomenon of directive speech acts in movies refers to how characters use language to make other characters to do something. In the movie, this often appears in the form of dialogue containing commands, requests, begging, suggestions, etc. This research focused on the main character's utterances named Mike, a security guard with personal struggles begins work at an abandoned pizzeria, Freddy Fazbear's Pizza. There, he must confront the horrors of haunted, self-propelled animatronic robots, while slowly uncovering the dark mystery behind the restaurant and its connection to the disappearance of his family. The purpose of this study is to find out what types of directives are in the Five Nights at Freddy's movie and what types of directives is most used by the main character. By using the theory of speech acts which was first developed by J.L. Austin was later expanded by J.R. Searle divided into five categories based on illocutionary force, there are assertive, directives, commissives, expressives, declarations. The source of data for this research is movie entitled Five Nights at Freddy's, and this research focuses on directive speech acts of the main character by analyzing the script, dialogue, and interaction with other characters. The method uses in this research is a descriptive qualitative combined with a pragmatic theory. The study finds some directive utterances, they are command appear 8 times, begging 1 times, request 10 times, suggestion 1 time, invitation 1 times totaling 21 directive speech acts in in Five Nights at Freddy's Movie. Mike, the main character uses a lot of directive speech to show his dominance, love, and care for his younger sister..

Keywords: *directive speech acts, pragmatics, speech acts, utterance*

INTRODUCTION

Communication is not only about exchanging and stringing word but also to understand the intentions behind them. Pragmatics is a branch of linguistics that focuses on how language is used in daily life and in social environments. In everyday interactions, people do not always communicate explicitly; often, meaning is derived from situational context, social norms, and shared knowledge. On the other hand, discussing pragmatic analysis inevitably involves examining conversations or utterances, which are central to the study of speech acts. As Kreidler (1998) explains, "An utterance is an act of speech or writing; it is a specific event occurring at a particular time and place, involving at least one person

(the speaker) but usually more." Utterances can take the form of words, phrases, or sentences, though they most commonly appear as complete sentences.

One of the central concepts in pragmatics is speech acts, introduced by J.L. Austin (1962) and later expanded by John Searle (1969). Austin (1962) classified speech acts into three components: Locutionary act, Illocutionary act, Perlocutionary act. A speech act refers to an utterance that performs an action, such as requesting, commanding, or promising. Searle (1979) classified speech acts into five categories: assertives, directives, commissives, expressives, and declarations. Among these, directive speech acts are particularly significant because they involve attempts by the speaker to get the listener to do something (Searle, 1979).

Speech acts examine the meaning and purpose behind spoken language, helping to interpret the speaker's intentions. According to Searle (1976), speech acts can be classified into five main types: declaratives, representatives, expressives, directives, and commissives. Among these, in everyday interactions, we often encounter the use of directive speech acts. These acts occur when the speaker aims to influence the listener to perform a certain action, essentially persuading them to comply with the speaker's wishes. Yule (1996) describes directives as the speaker's effort to make someone else act in a desired way, reflecting the speaker's intentions.

Directive speech acts can take the form of commands, orders, requests, or suggestions, and etc. According to Cutting (2015), directive speech acts are highly dependent on politeness and social context. For example, in British culture, requests are often expressed indirectly to avoid an authoritarian impression, such as "Would you mind opening the window?". "The choice between direct and indirect directives reflects power dynamics and cultural norms in communication" (Leech, 2020).

Based on explanation above, for this research the researcher use horror thriller genre movie aims to find out what type of Directive Speech Acts utterances appear in Five Nights at Freddy's movie. The researcher choose a directive from the 5 types of speech acts according to Searle (1969) because it shows what impact an utterance from the main character has on making other characters to do something.

LITERATURE REVIEW

Pragmatics is a branch of linguistics that studies how context shapes the meaning of utterances, focusing on the speaker's intent and the listener's interpretation, unlike semantics, which deals with literal meaning. There are many basic concepts of pragmatics, including speech acts, deixis, presupposition, politeness, etc. Austin categorized them into locutionary, illocutionary, and perlocutionary acts; Searle further classified illocutionary acts into five types (representative, directive, expressive, commissive, declarative).

In human life, language is a communication tool to convey the message, communicates our feelings or idea message. When we are saying something, we also do something with that arrangement of our utterances. From the communication, it can be found kind of utterances and also effect of the utterances. It means that speech acts is very important in human communication because everything that people say always has relation in speech acts. According to Yule (1996) speech acts are performed via utterances. Its meaning is

the study of action performed via utterances, this study learns about how the speaker's communicative intention in producing an utterance that will be recognized by the hearer.

Directive is the speaker requesting an action for a hearer (Murcia & Olshtain. 2000). In other words, in the directive speech act, the speaker's hopes, desires, or expects are matched to reality within a spoken imperative. Searle categorized directive to some type which are: command, request, ask, order, command, solicit, incite, and etc. Command is a type of directive speech act where the speaker explicitly instructs the hearer to perform an action, often with an expectation of compliance. Commands are characterized by their directive force, where the speaker intends to make the hearer act. Begging is a type of directive speech act in which the speaker asks for something in a very polite, humble manner, or shows dependence on the listener to fulfill the request. Request In directive speech acts, a request is a type of utterance where the speaker asks the hearer to perform an action, typically in a polite or indirect manner to avoid imposition. Suggestion is an utterance intended to propose or recommend an action to the listener, often framed politely to allow for refusal or consideration. Unlike commands, suggestions are softer and imply that the listener has the option to accept or decline. For invitation, According to Al-Ghamdi (2023) in journal of pragmatics, "Invitations as a subtype of directives function to propose joint actions, often employing politeness strategies to mitigate face-threatening acts (FTAs)..

METHODOLOGY
This research used a pragmatic approach to analyze and focuses on how language is used in specific contexts to achieve communicative goals, including how characters in movies convey meaning through speech acts. This research uses descriptive qualitative research as the research design, a method that describes a phenomenon by examining its qualities and characteristics. The qualitative methods, especially describing, are the best way to help the writer to analyze the data. Because it analyzes a movie using one of pragmatics theory called directive speech acts by Searle (1969), it is to find out what type of directive speech acts that appear in the *Five Nights at Freddy's* movie.

Data is the kinds of information researcher obtain on the subjects of their research (Fraenkel and Wallen, 20013) The source of data for this research is the movie entitled *Five Nights at Freddy's* by Scott Cawthon released on October 27, 2023. The data of this research are script, dialogue, and interactions with other characters from the main character. Researcher collect the data by several step, first is watch the movie and read the script, second is find the utterance that related to directive speech acts, take notes and underline. After collecting data, researcher analyze by identifying directive speech acts in the Five Nights at Freddy's movie, then classify which utterances are included in each directive speech acts, and last step is grouping the data sequentially based on classification.

RESULT AND DISCUSSION
This chapter presents the results of the research and discussion as answers to the research questions. The results of the research are arranged based on the research questions, including the types of directive speech acts and the frequency of occurrence of types of directive speech acts found in the movie entitled "*Five Nights at Freddy's*" directed by Scott Cawthon. The researcher presents the results of the data by referring to the data

analysis. Five types of directive speech acts were found in the Five Nights at Freddy's movie based on Searle's categories in speech acts.

The following table displays detailed information about the total number of directive speech acts found in the movie.

Table 1. Types of Directive Speech Acts and frequency

No	Types of Directives	Frequency
1	Command	8
2	Begging	1
3	Request	10
4	Suggestion	1
5	Invitation	1
	TOTAL	21

1. COMMAND

D1CO1

Mike: "Abby, come on."
00:06:02 → 00:06:03

When Mike asked Abby to leave, Abby pretended not to hear, she was still in the tent made from blankets in her room, Mike called out several times but Abby ignored him, so Mike asked Abby in a slightly forceful tone, and Abby immediately answered and obeyed Mike's orders, this utterance included a command because Mike ordered Abby directly and Mike had the power heMike calling abby and then he said " Come on. I know you're in there. Let's go." While mike checking on abby's tent in her bedroom. When Mike asked Abby to hurry, Abby pretended not to hear, she was still in the tent made from blankets in her room, Mike called out several times but Abby ignored him, so Mike asked Abby in a slightly forceful tone, and Abby immediately answered and obeyed Mike's orders, this utterance included a command because Mike ordered Abby directly and Mike had the power here.

D2CO2

Mike: "Come on, let's go. Five minutes."
00:06:09 → 00:06:10

After Abby came out of the tent and Mike told Abby to get ready, Mike emphasized again for Abby to finish immediately, Mike told Abby to finish in five minutes because Mike didn't want to be late for Abby to go to school, after Mike said it, this utterance was a command because it encouraged Abby to get ready immediately in five minutes. Mike reminded Abby that he had somewhere to be, urging her to hurry. "Come on, let's go. Five minutes," he said, trying to speed things up. "I need you dressed," Mike insisted, growing impatient. Just then, Abby playfully threw a toy at him, making it squeak as it landed. Ignoring the distraction, Mike repeated firmly, "Five minutes," emphasizing that time was running out. After Abby came out of the tent and Mike told

Abby to get ready, Mike emphasized again for Abby to finish immediately, Mike told Abby to finish in five minutes because Mike didn't want to be late for Abby to go to school. This utterance was a command because it encouraged Abby to get ready immediately in five minutes.

D3CO3

Mike: "All right, Quit playing and take that off."
00:31:03 → 00:31:06

Abby asked Mike, "What are you doing?" Mike responded, "Abby, do you need something?" Abby simply replied, "No." Annoyed, Mike said, "All right, quit playing and take that off." In the context of this conversation, Abby finds Mike jumping on the bed to reach the Nebraska poster that he has stuck on the ceiling of the bed. When Abby asks what Mike is doing, Mike manages to reach the end of the poster but it tears because Mike is surprised by Abby's arrival. Abby, who comes wearing Mike's work vest, is told to take it off because Mike will be going to work soon, but Abby doesn't want to and she wants to go with Mike to work. This utterance is command because It uses an imperative verb form "quit" and expresses direct instruction. Mike directly and D4firmly ordered Abby to take off Mike's work vest.

D4CO4

Mike: "Abby, stop."
(00:31:03 → 00:31:06)

Abby frowned and crossed her arms, clearly upset as she said, "I don't want to stay here with Max." Mike sighed in frustration and replied firmly, "Abby, stop." The context of this utterance is: It's raining outside now, and Abby wants to go with Mike to work. Abby wears Mike's work vest so that he can take her with him, but Mike doesn't allow it. Abby is asked to return Mike's vest but she doesn't want to. Abby really wants to go with Mike to work. She says she doesn't want to be at home with Max. This statement is also a command because Max directly told Abby to stop, this is because Abby continued to rebel and wanted to go with Mike to work.

2. BEGGING

D9BE1

Mike: "Please. I'm begging you. Help me."
(00:32:34 → 00:32:56)

Mike's voice trembled as he pleaded, "Please don't—don't… don't run." His words came out shaky, desperate, as he tried to steady himself. "Okay? I-I just want to know what you saw." His tone grew more urgent, his voice cracking with emotion. "Please. I'm begging you. Help me." Then, his fear turned to raw desperation as he demanded, "Who took Garrett?!". Mike asked them softly, but the situation was still tense because they were still silent, because they didn't answer, Mike finally asked

who took Garret in a shouting tone and that made the children run, Mike chased one of them, when he got close, the child hurt Mike's hand and shouted back with black fluid coming out of his eyes. For this utterance, because mike begged the kids to help him find out who kidnapped garret, mike used the words 'i'm begging you' clearly that falls into the category of begging.

3. REQUEST

D10RE1

Mike: "Well, look, you can finish up after we eat, all right?"
(00:12:18 → 00:12:25)

Mike glanced at the unfamiliar faces and asked, "Who are all these other punks?" Abby replied casually, "My friends. It's not done yet." Mike sighed and said, "Well, look, you can finish up after we eat, all right?" The context is about Mike who just came home from work, when he entered the house, there was Max who was watching TV, Max was there because she was looking after Abby, then Mike went to the abby's room and saw Abby drawing her friends but it was still not finished, and Mike told her to finish Abby's drawing after they ate. The situation was calm, Mike spoke softly to Abby. This is related to the request because Mike asked Abby politely without asking her directly to eat. The phrase "all right?" adds a softening tag, indicating a polite request or suggestion rather than a forceful command.

D11RE2

Mike: "Abby, please, come eat"
(00:12:25 → 00:12:34)

Mike called out, "Come get some food." Abby replied, "I'm not hungry." Mike persisted, "Abby, please, come eat." He urged again, "Come on. Here. Please come.". Mike this time spoke to Abby with a little pressure. He did this because Abby did not respond to his invitation to eat. Because Abby was still focused on her drawing, Mike took her colored pencils, and they fought until the pencil broke. Mike then again persuade Abby to eat. Even though Mike had a very tiring day, he still asked Abby gently and invited her to eat patiently. This utterance is a request because Mike says the word 'please' to invite Abby to eat.

D12RE3

Mike: "Come on. Here. Please come."
(00:12:25 → 00:12:34)

Mike called out, "Come get some food." Abby replied, "I'm not hungry." Mike persisted, "Abby, please, come eat." He then urged again, "Come on. Here. Please come.". This time, Mike forced Abby a little. Mike forced her because Abby didn't answer when he asked her to eat. Because Abby was still busy with her drawing, Mike grabbed Abby's colored pencil and it broke. And Mike once again persuaded Abby to eat. Even though Mike had had a hard day, he still asked Abby gently. This

classify as a request because Mike asked with the word please, which means asking to the point but still polite

D13RE4

Mike: "Please don't-don't… don't run."
(00:32:34 → 00:32:56)

Mike's voice trembled with desperation as he pleaded, "Please don't-don't… don't run." His words came out shaky, as if he were fighting to keep his composure. Swallowing hard, he continued, "Okay? I-I just want to know what you saw." His tone was urgent, almost frantic, as if the answer held the key to everything. Then, his voice cracked with raw emotion as he begged, "Please. I'm begging you. Help me." The weight of his fear and helplessness was palpable. Finally, his desperation erupted into a frantic demand, "Who took Garrett?!" The question tore from his throat, filled with anguish and a desperate need for answers. Mike had the same nightmare again, he met 5 children but this time they didn't run away like before, Mike just wanted to know what they saw, the situation was a bit tense because the children didn't answer. Mike asked slowly and carefully because from previous incidents, the children Mike met immediately ran away when Mike spoke. Mike begged them not to leave so that Mike could ask about Garret. In this utterance, it is categorized as prohibition because Mike is telling someone not to perform an action "don't run", which fits the definition of a prohibition.

4. SUGGESTION

D20SU1

Mike: "Hey, why don't you, uh, get dressed and then come to the kitchen, okay?"
(01:12:14 → 01:12:23)

Mike fried bacon for breakfast, then he went to wake up Abby, Abby, who was still sleeping, immediately woke up when Mike came into her room. Mike called out to Abby, who immediately noticed the smell of bacon in the air. "Hey, why don't you, uh, get dressed and then come to the kitchen, okay?" he suggested, his tone hinting at something serious. "I want to talk to you about something," he added, leaving an air of curiosity hanging between them. Abby was happy because Mike was cooking bacon for her. Mike asked her to get dressed and go to the kitchen to talk about something. This includes suggestion because Mike asked Abby to change clothes and come down for breakfast. The phrase "Why don't you…" is a common way in English to politely suggest an action

5. INVITATION

D21IN1

Mike: "Come get some food"
(00:12:25 → 00:12:34)

Mike called out, "Come get some food," but Abby replied, "I'm not hungry." Undeterred, Mike pleaded, "Abby, please, come eat." When she still hesitated, he urged again, "Come on. Here. Please come.". In the data above, Mike told Abby to eat, but Abby said she was not hungry, and Abby was still busy with her sketchbook because she was drawing her friends. The utterance is invitation because Mike inviting Abby to eat. The tone is friendly and encouraging, not commanding or forceful

CONCLUSION

There is a variation of Directive Types: Mike uses various types of directive speech acts, such as commands, begging, requests, suggestion, and invitation, depending on the situation and level of urgency. This shows that Mike has more power than Abby, with the most used directive type is order, Mike ordered Abby by giving orders but still politely because Abby sometimes rebels and so that Abby obeys what Mike says. Even Mike often gives commands to Abby, he generally uses a soft and persuasive tone, especially when Abby is busy or refuses. However, in tense situations (for example when Abby is in danger), his tone becomes more assertive and emotional.

The type of directive chosen by Mike is greatly influenced by the context. For example: Request: Used when Mike wants Abby to do something without coercion (for example, "Abby, please, come eat"). Command/Order: Used when the situation is urgent or Abby does not comply (for example, "Abby, stop!"). Begging: Occurs when Mike feels desperate (e.g., "Please. I'm begging you."). Abby often rejects or ignores Mike's directives, which creates tension in the conversation. This is especially evident when Abby is preoccupied with her own activities or when her emotions are high (e.g., fear of Aunt Jane). Mike's directives become more intense and assertive as the tension in the story increases, especially when it concerns Abby's safety or Garrett's dark past. Overall, this analysis illustrates how Mike uses directive speech acts to direct, protect, and communicate with Abby, while adjusting his approach based on the situation and Abby's responses.

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