



DIRECTIVE SPEECH ACTS OF ASIAN PROTAGONISTS
AND ASIAN SUPPORTING CHARACTERS IN 2021 SUPERHERO MOVIES



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DIRECTIVE SPEECH ACTS OF ASIAN PROTAGONISTS
AND ASIAN SUPPORTING CHARACTERS IN 2021 SUPERHERO MOVIES



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THE THESIS TITLED
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BY
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This study investigated the structures and the strategies of directive speech acts employed by five selected Asian characters in three different superhero movies in 2021, including *Shang-Chi and the Legend of the Ten Rings*, *Eternals*, and *Spider-Man: No Way Home*. There were 1,209 utterances by the two Asian protagonists (i.e., Shang-Chi and Sersi), and the three Asian supporting characters (i.e., Katy, Xialing, and Ned Leeds). There were 537 utterances that were justified as directive speech acts. The head acts [H]s and supportive moves (S)s structures (Blum-Kulka & Olshtain, 1984; Leech, 2014) were employed to classify directive speech acts. These included [H] oriented (i.e., Single [H], Double [H]s, Multiple [H]s, and [H]s + (S)s), and (S) oriented (i.e., Single (S), Double (S)s, Multiple (S)s, and (S)s + [H]s) structures. The different levels of directness (Leech, 2014) were used to classify the strategies. The strategies included direct, conventionally indirect, nonsentential, and hint strategies. In terms of the structures, the five selected Asian characters in these superhero movies appeared to use the single [H] oriented more frequently than the other structures. For the strategies, the nonsentential strategies tended to be the most preferred strategies. The findings confirmed the results from previous studies that the level of the intensity of a situation, and the relationship between the speaker and the hearer are significant factors that influence directive speech acts. However, the findings differed from the studies that directive speech acts in the present study may not always signify the higher authority of the speaker to the hearer as the context of the movies and the relationship between the characters are different from previous studies.

Keyword : directive speech acts, directive structures, directive strategies, superhero movie, protagonist, supporting character

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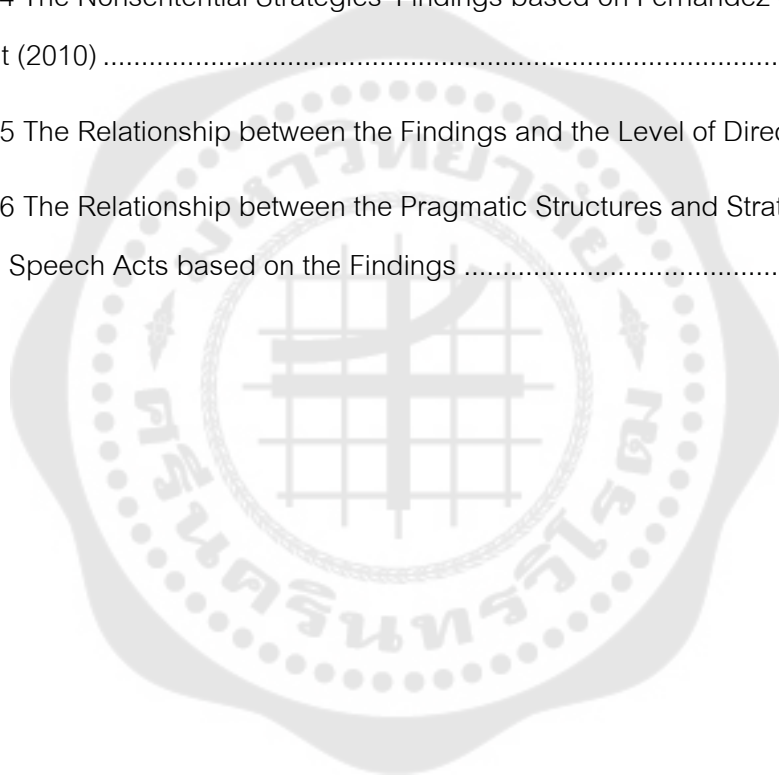


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Chapter 1

Introduction

1.1 Background of the Study

People generally use directive speech acts in their everyday conversations, such as among friends, at a restaurant, or in a classroom (Carstens & Rambiritch, 2021; Giyoto et al., 2020; Kecskes, 2015; Kurniawati, 2012; Patmo, 2017). These acts are referred to as the acts in which the speakers perform when they want the hearers to behave in a certain way (Searle, 1975, as cited in Huang, 2014; Searle, 1976). The speakers can employ the acts through various functions, including requesting, asking questions, commanding, prohibiting, permitting, and advising with different strategies (Bach & Harnish, 1973; Leech, 2014). As there are diverse ways to employ directive speech acts, a large number of scholars explored directive speech acts in different dimensions, such as miscommunication and impoliteness, and syntactic structures, functions, and strategies (e.g., Fitria, 2019; Kecskes 2015; Poblos-Ortega, 2020; Poppi, 2020; Ronan, 2022).

In terms of miscommunication and impoliteness, Kecskes (2015) indicated that miscommunication and impoliteness could occur when performing directive speech acts. The researcher provided an example of a conversation between a waitress and a traveler at a restaurant as in (1) (Kecskes, 2015, p. 44).

(1)

The Waitress: Can I get you some more coffee, sir?

The Traveler: Who is stopping you?

The Waitress: You want to stop me?

The Traveler: Oh no, just bring me the damned coffee.

Based on (1), the waitress appeared to perform a directive speech act of asking a question about whether the traveler would like more coffee. The traveler's response seemed to emphasize his desire over the waitress to bring him coffee, which could be justified as impolite (Kecskes, 2015, p. 44). However, the waitress tended to

literally interpret the traveler's directives. As a result, she misunderstood the traveler's intention over her and thought that the traveler attempted to stop her.

In terms of syntactic structures, functions, and strategies, Fitria (2019), and Kurniawati (2012) demonstrated that directive speech acts could be performed through different syntactic structures, starting from a level of words to sentences. In addition, various studies (e.g., Aldila et al., 2020; Della & Sembiring, 2018; Fitria, 2019) revealed that the highest use of directive functions was commanding, which signifies the speakers' authority. With regard to the directive strategies, a number of research (e.g., Poblos-Ortega, 2020; Poppi, 2020; Ronan, 2022; Su, 2018) investigated the strategies with an emphasis on a level of directness. It was suggested that the speaker could perform directive speech acts in different strategies, starting from the most direct to the most indirect strategies in which the intended hearer needs to refer to the context of the situation to interpret and understand the acts correctly.

The above-mentioned research explored directive speech acts from real-life situations (e.g., Kecskes 2015; Poppi, 2020; Ronan, 2022), and from movie scripts (e.g., Aldila et al., 2020; Della & Sembiring, 2018; Fitria, 2019). Even though the utterances in the movies are written by filmmakers, they could be considered as another source that the researchers can investigate the use of language because the movies could be considered as the mirror of society (Boy, 2017; Nascimento, 2019). To explain, the movies could reflect people's lives in the society, including their authentic use of language. Due to this, various movie genres and character types have been selected to investigate directive speech acts, such as the African American protagonist in a superhero movie (Aldila et al., 2020), or the Western female protagonist in a fantasy movie (Della & Sembiring, 2018). However, a study of directive speech acts by Asian characters in a superhero movie has not been widely explored (Amponpeerapan, 2020).

According to Forbes (2017), Koole et al. (2014), and Lannom (2020), superhero movies consist of a combination between fantasy and science fiction. The filmmakers usually present the characters with supernatural abilities to accomplish a specific goal. In 2021, superhero movies, especially in Hollywood, reached a point of a crucial change

(Nguyen, 2021). Due to a movement “Stop Asian Hate”, the filmmakers appeared to increase the number of Asian protagonists, main characters who drive the plot forward, and Asian supporting characters, characters who support the protagonists along the journey, in superhero movies to be part of the movement and raise the role of Asian people (Heckmann, 2020; Miyamoto, 2020; Nguyen, 2021).

In accordance with the aforementioned background, directive speech acts occur in our daily life and tend to be widely examined by many scholars, especially on their syntactic structures, and functions, from real-life situations and in movie contexts. However, to the best of my knowledge research with a focus on the pragmatic structures of directive speech acts, and their strategies performed by Asian characters in 2021 superhero movies appears to be slightly explored. To fill in the gap, this study explores the pragmatic structures and strategies of directive speech acts employed by the Asian protagonists and Asian supporting characters in 2021 superhero movies.

1.2 Overall Aim and Research Objectives

The overall aim of this research is to explore the Asian characters' use of directive speech acts. The research objectives are as follows:

1. To investigate structures of directive speech acts employed by Asian protagonists and Asian supporting characters in the selected superhero movies.
2. To examine strategies of directive speech acts found in 1.

1.3 Research Questions

1. What are the structures of directive speech acts employed by Asian protagonists and Asian supporting characters in the selected superhero movies?
2. Based on 1, what are the strategies of directive speech acts employed by Asian protagonists and Asian supporting characters in the selected superhero movies?

1.4 Hypothesis

As Asian people tend to perform language indirectly (Gadavanij & Saengprang, 2021; Klinkajorn, 2014), the **(S)** structure may be discovered more frequently. Moreover, the factors that might influence the findings include the level of intensity of the situation and the relationship between the characters (Chang & lunn, 2021; Marsen & Chand, 2022). If the characters are in a high-intense or dangerous situation, the **[H]** might be

found more often. If the characters are close to one another, the [H] might also be found more often. In terms of the strategies, it is hypothesized that the nonsentential strategies might occur predominantly as they tend to be short and easy to perform (Klinkajorn, 2014).

1.5 Significance of the Study

The findings of the present study could be beneficial in two ways. Firstly, English instructors could teach their English as a foreign language students directive structures and strategies and how to use them in the appropriate context of communication. By doing so, it could help the students learn to avoid miscommunication and impoliteness. The instructors may provide the students with some scenes from one of the selected movies and discuss how characters express the desire for the hearer to do a specific action. Moreover, they may provide the indirect directive speech acts from one of the utterances in the movies and discuss possible meanings with the learners. Secondly, scriptwriters could recognize possible ways to perform the acts. They may use the results to write proper scripts for characters when performing the acts in specific situations.

1.6 Scope of the Study

The utterances will be collected through a purposive sampling method, focusing on superhero movies with Asian protagonists and Asian supporting characters listed in the top 15 popular movies in 2021 on the IMDb website updated in June 2022. Among the top 15 popular movies, only three movies are justified as superhero movies with Asian protagonists and Asian supporting characters. These movies are *Eternals*, *Spider-Man No way Home*, and *Shang-Chi and the Legend of the Ten Rings*. These three movies consist of two Asian protagonists and three Asian supporting characters in total.

1.7 Definitions of Terms

1. **Directive speech acts** are defined as the acts which the speakers employ when they want the hearers to do some actions (Leech, 2014; Searle, 1975, as cited in Huang, 2014; Searle, 1976). The speakers can employ directive speech acts through six

functions, including requesting, asking questions, commanding, prohibiting, permitting, and advising (Bach & Harnish, 1973).

1.1 Directive structure is a pragmatic structure of a directive speech act, which could be divided into a head act and supportive moves. A head act [H] refers to a unit or an utterance that explicitly conveys the speaker's desire over the hearer to do or act in a certain way whereas a supportive move (S) is a unit or an utterance that could occur at a preceding or following position of a [H]. Sometimes, (S) could stand alone to implicitly express the speaker's desire over the hearer to do or behave in a particular way. For this stand-alone (S), the hearer needs to refer to a context to interpret the speaker's desire over him or her correctly (Blum-Kulka & Olshtain, 1984; Leech, 2014).

1.2 Directive strategy refers to a strategy that the speaker can employ directive speech acts with regard to the different level of directness (Blum-Kulka & Olshtain, 1984; Leech, 2014), ranging from the most direct to the most indirect.

2. Directness in this study refers to an utterance that could explicitly express the speaker's desire over the hearer to do some actions without the need of a context, such as "*Close the door, please.*"

3. Indirectness in this study is an utterance that implicitly illustrates the speaker's desire over the hearer to do some actions. The hearer needs to refer to a context to interpret the speaker's desire correctly, such as "*Why is the door open?*" which could be performed to implicitly tell the hearer to close the door.

4. Superhero movie is a subgenre of an action movie, which consists of characters with supernatural abilities and the role of science and fantasy. The protagonist of this movie genre usually uses supernatural abilities to achieve a goal (Forbes, 2017; Koole et al., 2014; Lannom, 2020).

5. Protagonist or hero is a major character who moves the plot forward. The audience usually recognizes the main theme of a story through the protagonist's actions as he or she is the most active character in the story (Heckmann, 2020; Truby, 2007; Vogler, 2007).

6. **Supporting character** refers to a character that supports the protagonist to accomplish the main goal (Heckmann, 2020; Miyamoto, 2020).



Chapter 2

Literature Review

The chapter consists of a review of the literature to provide background information related to the research. The discussion is divided into five sections. The first section in 2.1 demonstrates the concept of pragmatics and its principles. The second section in 2.2 presents a deeper notion of speech acts. Section 2.3 reviews a thorough discussion of directive speech acts. The following section, 2.4, provides the information related to movies. The last section of this chapter, 2.5, explores the related studies.

2.1 Pragmatics

Pragmatics is defined as a study that investigates the relationship between the context of use and the speaker's intention or language in use (Fasold & Connor-Linton, 2006; Huang, 2014; O'Keeffe et al., 2020). The Anglo-American school of thought refers to a study of pragmatics as a branch of the linguistic study, which incorporates the knowledge of semantics, syntax, morphology, and phonology (O'Keeffe et al., 2020). To explain, pragmatics is one of the linguistic disciplines that examine the language in use and communication with regard to how the speaker conveys meanings and the context in which the language is used (Huang, 2014; O'Keeffe et al., 2020). Huang (2014, p. 16) stated that the context could be investigated from three sources: physical context, linguistic context, and general-knowledge context. The physical context refers to a setting or a location where the language is used while the linguistic context is the preceding and following utterances within the same discourse. The general-knowledge context, in contrast, is the background knowledge of a specific topic shared by the speaker and the interlocutor.

However, Ruhlemann (2019) in O'Keeffe et al (2020, p. 2) has indicated eight dimensions of context, including sequential context, activity context, spatiotemporal context, multimodal context, intentional context, emotive context, epistemic context, and social context. The sequential context refers to the preceding and following utterances of a particular utterance. The activity context focuses on an activity in which the

participants have been involved during the time the utterances have been used. The spatiotemporal context is the time and place where the language is utilized. The multimodal context refers to the speaker's body language and posture. The intentional context relates to the speaker's intention when he or she uses the language. The emotive context is the speaker's emotional state. The epistemic context is associated with the participants' background knowledge of the topic. The social context is the social relationship between the speaker and the interlocutor which could imply the participants' power.

2.2 Speech Acts

Speech act theory, one of the pragmatic principles, was proposed by J.L. Austin in the late 1930s to explain the language in relation to the speaker's intention (Huang, 2014). His theory was, later, published in the book "*How to do things with words*" (Huang, 2014, p. 118). Austin (1955) illustrated two possible types of language. Traditionally, he claimed that the utterance was believed to identify the truth and falseness in which he referred to as *constatives* (p. 3). This type of utterance is determined by whether what the speaker is uttering is true or not. For example, when someone states, "*It is raining,*" and it is really raining during the moment the speaker is speaking, this utterance, as a result, is justified as a successful statement (Austin, 1989 as cited in Mabaquiao, 2018). However, Austin (1955) believed that when people communicate, they appear to perform some actions rather than stating the truth or falseness in a sentence. He referred to this type of utterance as *performatives* (p. 6). In *performatives*, the utterance would be justified as successful or *happy* when the speaker carries out the actions. For instance, if someone says, "*I promise to attend the graduation ceremony,*" and the speaker really attends the ceremony as what he or she has stated, the utterance is considered *happy* (Austin, 1989 as cited in Mabaquiao, 2018).

Additionally, according to Austin (1962, as cited in Huang, 2014), the performative utterance could be divided into explicit performatives and implicit performatives. The characteristics of the explicit performatives include the occurrence of

the present performative verb that explicitly expresses the speaker's acts, the first-person plural subject and the second-person singular or plural subject, and being able to be justified by adding the adverb "*hereby*". In the implicit performatives, on the contrary, the performative verb is not overtly presented in the utterance to display the speaker's intention. To explain, the hearer is required to interpret the implicit performatives to realize the speaker's act (pp. 121-122).

Furthermore, Austin (1955) has divided performatives into three forces, including locutionary force, illocutionary force, and perlocutionary force. The locutionary force refers to the act of saying something. In this force, Austin has further pointed out the sub-acts: the phonetic act, the phatic act, and the rhetic act. The phonetic act deals with the occurrence of certain noises; the phatic act is related to the production of vocables or words; and the rhetic act refers to the act of forming words to convey meanings. To clarify, the locutionary force expresses the literal meaning of the utterance without the need for the hearer to interpret. The second force, illocutionary force, refers to the act that the speaker performs. For instance, the speaker may perform the act of asking or answering a question when he or she utters the utterances. The third force is perlocutionary force. This force relates to the consequences or effects of the speaker's utterances on the hearer or the addressee (pp. 94-99).

2.2.1 Felicity Condition

Austin (1955, pp. 14-15) proposed felicity conditions to determine a successful performative utterance. According to Austin (1955), the performatives are considered successful or *happy* if the speaker could observe the following conditions when using the language. The conditions comprise:

A. 1 There must be an accepted conventional procedure with a certain conventional consequence. This procedure must include the use of particular words by a particular person or group of people in particular contexts.

A. 2 The particular person or people and contexts must be proper and acceptable.

B. 1 All participants must perform the procedure both correctly and

B. 2 completely.

F. 1 When the procedure is used by a particular person or group of people with certain thoughts or feelings or initiates certain behaviors towards any participants, the participants must also have those thoughts or feelings and behave in the certain ways, and

F. 2 the participants must conduct those acts afterwards.

In Austin's point of view, if the speaker fails to observe any conditions, the performatives are considered infelicitous or *unhappy*. The violation of the conditions in A and B is justified as *misfire* while the violation of the conditions in **F** is considered as *abuse* (Austin, 1975, as cited in Huang, 2014, pp. 124-125).

In contrast, Searle (1969, as cited in Huang, 2014) developed Austin's felicity conditions and demonstrated four conditions: the propositional content condition, the preparatory condition, the sincerity condition, and the essential condition. The propositional content condition is defined as a core content of the utterances. For example, the propositional content condition of a speech act of promise is to signify the speaker's future action. The preparatory condition relates to the context in which the language is used. The following condition is sincerity condition. This condition is determined by the speaker's sincerity when he or she performs the act while uttering the language. The last felicity condition is the essential condition. This condition is linked to the speaker's intention that the utterance could be realized by the hearer. The act of promise's essential condition, for instance, is that the speaker must commit himself or herself to act as what he or she has uttered (pp. 130-132).

2.2.2 Direct and Indirect Speech Acts

The concept of direct and indirect speech acts is connected to the relationship between sentence structures and functions. According to Huang (2014) and O'Keeffe et al. (2020), a sentence could be utilized in three main structures, including declarative, interrogative, and imperative whereas the three fundamental functions of a language comprise asserting/stating, asking/questioning, and ordering/requesting. The direct speech act is defined as the utterance in which the structure corresponds to its

function. For example, the interrogative structure “*Who went to Rapid City?*” is considered a direct speech act as it is used to ask a question and requires the hearer to answer. The indirect speech act, on the other hand, exposes the different relationship between the sentence type and the illocutionary force or its function. For instance, the interrogative sentence “*Can you pass the salt?*” is an considered indirect speech act because it is used to make a request to get the hearer to pass the salt to the speaker rather than using to ask the hearer the ability to pass the salt (Huang, 2014; O’Keeffe et al., 2020).

Moreover, Huang (2014) and O’Keeffe et al. (2020) also provided the approaches for analyzing the indirect speech act as well as the indirect speech act category. According to Huang (2014), the indirect speech act could be analyzed by three distinct approaches. The first approach is to investigate the dual illocutionary force. This approach relates to the belief that the utterance usually consists of two levels of meaning: the literal or direct meaning and the non-literal or indirect meaning. To analyze the indirect speech act, the non-literal meaning must be the primary concern while the literal meaning is the secondary concern. Secondly, the indirect speech act can be analyzed by considering the utterance in relation to the relevant felicity condition. For instance, the utterance “*Can you pass the salt?*” does not observe the felicity condition for asking a question, but making a request. As a result, its function is the indirect speech act of requesting. The last approach is to analyze by using the cooperative model of communication by Grice (1961, 1975, 1978, 1989) in Huang (2014). This is because the model is commonly utilized when the speaker performs the indirect speech act and when the hearer interprets such the act (Huang, 2014, pp. 138-139).

In addition to the approaches indicated in Huang (2014), O’Keeffe et al. (2020) also revealed two categories of the indirect speech act. The indirect speech act, as stated in O’Keeffe et al. (2020), is divided into conventional and non-conventional. The conventional indirect speech act can be recognized by the hearer or people in general, such as “*Can you pass me the water?*” Everyone recognizes this utterance as

a request rather than a question, regarding to the hearer's ability to pass the water. The non-conventional indirect speech act, in contrast, does not present the relationship between the form of the utterance and its function. In other words, this type of the indirect speech act requires the situational context and the immediate discourse co-text for the hearer to interpret and recognize the speaker's intention. For example, A says, "Let's go to the movies tonight," while B replies, "I have to study for an exam." B's reply in the example requires the hearer or A to interpret and infer the meaning from the context that B intends to refuse A's invitation (O'Keeffe et al., 2020, pp. 130-131).

2.2.3 Classification of Speech Acts

Austin (1955) has classified the illocutionary force or speech acts into five types: verdictives, exercitives, commissives, behavabitives, and expositives (p.150). Verdictives is the act of delivering facts with specific reasons; exercitives refers to the act of using power or right, such as appointing or voting; commissives is linked with how the speakers commit themselves to do some actions; behavabitives relates to people's attitude and social behavior; and expositives is how the speaker expresses his or her argument (pp. 150-151).

Searle (1971, as cited in Mabaquiao, 2018) developed Austin's speech act theory by emphasizing the illocutionary force. Firstly, he provided a distinction between illocutionary force and propositional contents. In Searle's point of view, the illocutionary force serves as an indication of what the speaker is performing while he or she is uttering the language. The propositional contents, in contrast, demonstrate "what" to the illocutionary force. Moreover, Searle (1976) also revealed Austin's taxonomy weaknesses. He argued that Austin's taxonomy of speech acts emphasizes much on the use of verbs. As a consequence, it seems ambiguous to justify the type of speech acts by verbs because some verbs do not indicate the acts. The verb "*intend*," for instance, does not mean that the speaker performs the act of intending. Besides, it appears that Austin has not explicitly pointed out the criteria in classifying speech acts. This tends to result in the overlapping among each type of speech acts (pp. 8-9).

To develop Austin's speech act classification, Searle (1971) in Mabaquiao (2018) and Searle (1976) distinguished the speech acts with regard to the four criteria: illocutionary point, direction of fit, conditions of satisfaction, and sincerity condition. The illocutionary points refer to the speaker's purpose when he or she utters the language. The direction of fit shows the relationship between words and the world, including words-to-world, world-to-words, world-to-world (double), and null (empty) direction of fit. The conditions of satisfaction are the conditions in which the speech acts would be successful. The sincerity condition relates to the speaker's state of mind when he or she employs the language.

The first type of speech acts by Searle (1976) is assertives. Its illocutionary point is to allow the hearer to describe a state of affairs while the direction of fit is word-to-world. The conditions of satisfaction are whether the utterance is true or not and the sincerity condition is belief. The second type of speech act is commissives. For the commissives, the illocutionary point is to commit the speaker to do something whereas the direction of fits is world-to-world. The conditions of success are for the speaker to achieve what he or she has uttered and the sincerity condition is desire. The next type of speech act, according to Searle (1976), is expressives. The illocutionary point is for the speaker to express his or her feeling whist the direction of fit is null. There are none of the conditions of satisfaction and the sincerity condition could be varied as the emotions are various. The fourth type of speech act is declaratives in which the illocutionary point is to change the world or the status of the hearer whereas the direction of fit is double. The conditions of satisfaction and the sincerity condition are varied. The last type of Searle's speech act taxonomy is directives. For the directives, the illocutionary point is to get the hearer to do or behave in a certain way and the direction of fit is world-to-word. The conditions of satisfaction could be on the hearer's reaction whether he or she obeys, disobeys, or so on while the sincerity condition is the desire (pp. 13-15).

In conclusion, speech act theory was proposed by J.L. Austin in the late 1930s to explain language in relation to the speaker's intention and the speaker's actions while he or she is using the language. Initially, Austin (1955) classified speech acts into

verdictives, exercitives, commissives, behabitives, and expositives. However, Searle (1976) developed Austin's speech act classification and demonstrated another five types of speech acts: assertives, commissives, expressives, declaratives, and directives. As the research objectives of this study emphasize directive speech acts, the concept of their structures and strategies will be thoroughly discussed further.

2.3 Directive Speech Acts

Directive speech acts are defined as the acts in which a speaker employs when he or she desires the intended hearer to act or behave in a certain way (Leech, 2014; Searle, 1975, as cited in Huang, 2014; Searle, 1976). The speaker can employ the acts through six functions, including requesting, asking questions, commanding, prohibiting, permitting, and advising with different strategies (Bach & Harnish, 1973; Leech, 2014). The hearers can either accept or refuse in response to the directives utilized by the speakers (Leech, 2014, p. 176). This section provides a thorough discussion of the directive functions, directive structures, and directive strategies.

2.3.1 Directive Functions

Bach and Harnish (1973) pointed out six functions of directive speech acts, including requestives, questions, requirements, prohibitives, permissives, and advisories.

The first function is requestives. This function is used when the speaker has a desire to make requests over the hearer to do some actions that frequently serve the benefit to the speaker or the third party (Bach & Harnish, 1973; Leech, 2014). The speaker could employ a direct or indirect request as in a yes-no question, such as "*Can you ...?*" to express the speaker's politeness (Leech, 2014). For the hearer, he or she usually uses the speaker's desire as a reason for performing the actions (Bach & Harnish, 1973). At the same time, the hearer has an opportunity to either accept or reject the requests (Tracy et al., 1984, as cited in Leech, 2014). The possible verbs that could be observed in the function are, for example, asking, begging, beseeching, imploring, insisting, inviting, pleading, and praying (Bach & Harnish, 1973). Furthermore, Bach and Harnish (1973) also suggested that the requestive verbs could imply a different degree of a request, such as the verb "invite" and "insist." Even though they are similar, the verb

“insist” tends to be more intense. The stronger verb could emphasize the urgency of the request.

The following function is questions, which are utilized when the speaker requires the hearer to give an answer or respond by performing a certain action to the question. To clarify, when the speaker employs this function, the hearer is expected to provide the speaker with some particular information in response to the question. The examples of verbs that could be observed in this function are asking, inquiring, interrogating, questioning, and quizzing (Bach & Harnish, 1973).

Requirements, the third directive function, are used when the speaker requires the hearer to perform the action that the speaker thinks is necessary. In contrast to the requestives, the requirements imply the speaker's power and authority over the hearer, meaning that the speaker tends to be either physically, psychologically, or institutionally stronger than the hearer. As a result, the hearer appears to have no right to reject the requirements (Bach & Harnish, 1973; Leech, 2014). Additionally, the requestives are performed by the hearer due to the speaker's desire. For the requirements, on the other hand, the hearer takes the speaker's utterance as a reason for carrying out the actions. The possible verbs that could appear in this function are bidding, charging, commanding, dictating, instructing, and requiring (Bach & Harnish, 1973).

The fourth function, according to Bach and Harnish (1973), is prohibitives. The prohibitives, as the name implies, are employed when the speaker wants to prohibit or prevent the hearer from doing a particular action. This function could also signify the speaker's superiority over the hearer because he or she is able to express the desire to forbid the hearer from completing the action. The verbs that occur with this function are, for instance, enjoining, forbidding, prohibiting, proscribing, and restricting.

The subsequent function is permissives. They are used when the speaker permits or allows the hearer to do a particular action, which could indicate that the speaker is more powerful than the hearer. The possible intention for the speaker in using this function is for the hearer to accept and follow the speaker's permission. The

examples of verbs that could be found in this function are agreeing, allowing, authorizing, exempting, forgiving, pardoning, and releasing (Bach & Harnish, 1973).

The last directive function proposed by Bach and Harnish (1973) is advisories. The speaker usually uses the advisories when he or she advises the hearer to perform some actions. This function, however, is not the speaker's desire over the hearer to behave in a certain way. It is the speaker's suggestion as he or she believes that it is beneficial. To explain, the speaker utters advisories as he or she appears to believe that the action is good or better. Consequently, the hearer takes this as a reason to do the action. The instances of advisory verbs are admonishing, advising, counseling, proposing, suggesting, urging, and warning. These verbs could also denote a different degree of the advisories and urgency, such as the verb "*advise*," and "*warn*." The verb "*warn*," contains a stronger connotation, which is used when the hearer is in a dangerous situation (Bach & Harnish, 1973).

2.3.2 Directive Structures

Blum-Kulka and Olshtain (1984) conducted a project to study the speech acts of requests, one of the directive speech acts, and apologies employed by people in eight different countries because different cultures and languages contain different language rules. As the present study emphasizes the directive speech acts, the concept of requests from their project will be discussed.

Blum-Kulka and Olshtain (1984) proposed three segments when analyzing the structure of the directives, including address term, head act, and adjuncts to head act (supportive move), with the possible approaches that the speaker may use. The address term is the segment used to refer to the hearer, such as the hearer's name. The second segment is the head act. It is a unit that explicitly conveys the speaker's desire to the hearer to perform some actions, such as "*Would you mind cleaning up the kitchen?*" which overtly suggests that the speaker wants the hearer to clean the kitchen.

Moreover, Blum-Kulka and Olshtain (1984) also demonstrated the approaches that could be used to soften and intensify the head act, in which they refer to as downgraders and upgraders. The downgrader approach is divided into syntactic

downgraders and other downgraders. The syntactic downgraders are subdivided into interrogation (e.g., “*Could you do the cleaning up?*”), negation (e.g., “I wonder if you *wouldn’t mind* dropping me home?”), past tense (e.g., “I *wanted* to ask for a postponement.”), and embedded if clause (e.g., “I would appreciate *if you left me alone.*”). The other downgraders, in contrast, comprise consultative devices, understaters, hedges, and downtoner. The consultative devices occur when the speaker involves the hearer in the utterances, such as “*Do you think I could* borrow your lecture notes from yesterday?” while the understaters refer to the utterances that could minimize the cost to the hearer, such as “*Could you tidy up a bit* before I start?” The hedges are uttered by the speaker to avoid indicating the specific intention, such as “It would really help if you *did something* about the kitchen,” whereas the downtoner is the utterances that are used to tone down the directives, such as “Will you be able *perhaps* to drive me?” On the other hand, the upgraders are classified into intensifiers and expletives. The intensifiers are used to exaggerate and emphasize the speaker’s intention over the hearer to do the actions, for example, “Clean up this mess, *it’s disgusting!*” The expletives, in contrast, are the utterances that present the speaker’s negative emotional state, for instance, “You still haven’t cleaned up that *bloody* mess!” An overview of the directive approaches based on Blum-Kulka and Olshtain (1984) is presented in Table 1 below.

TABLE 1 The Directive Approaches under the Head Act by Blum-Kulka and Olshtain (1984)

Approach	Sub-Approach		Example
Downgraders	Syntactic Downgraders	Interrogation	<i>Could you do the cleaning up?</i>
		Negation	I wonder if you <i>wouldn't mind</i> dropping me home?
		Past Tense	I <i>wanted</i> to ask for a postponement.
		Embedded if clause	I would appreciate if you <i>left me alone</i> .
	Other Downgraders	Consultative Devices	<i>Do you think I could</i> borrow your lecture notes from yesterday?
		Understaters	Could you tidy up a <i>bit</i> before I start?
		Hedges	It would really help if you <i>did something</i> about the kitchen.
Downtoner		Will you be able <i>perhaps</i> to drive me?	
Upgraders	Intensifiers		Clean up this mess, <i>it's disgusting</i> .
	Expletives		You still haven't cleaned up that <i>bloody</i> mess!

Based on Table 1, the concept of directive approaches under the head act by Blum-Kulka and Olshtain (1984) tends to link to the discipline of syntax and pragmatics as they discussed the approaches with the sentence structures, such as interrogation, negation, or past tense. At the same time, they indicated the approaches, such as consultive devices, or understaters, which are under the discipline of pragmatics. However, the present study highlights the discipline under the umbrella of pragmatics to answer to the two research questions.

The last directive segment by Blum-Kulka and Olshtain (1984) is the adjuncts to head act or the supportive move. The primary function of this segment is to support the head act, which could be placed before or after the head act. However, the adjuncts to head act could stand alone to implicitly illustrate the speaker's desire for the hearer to do some actions. To clarify, the role of context is necessary for the hearer to interpret the acts correctly. For instance, A says, "*You left the kitchen in a mess last night.*" The intended hearer is required to refer to a context to realize that the speaker implicitly tells the hearer to clean the kitchen.

In addition, Blum-Kulka and Olshtain (1984) also discussed six possible approaches that could be utilized with the adjuncts to the head act or supportive move. The first approach is checking on availability. It is employed when the speaker begins the utterances with some questions or conditions to check if the hearer's situation matches the directives that he or she is going to make, such as "*Are you going in the direction of the town? And if so, is it possible to join you?*" The second approach is getting a precommitment. This approach usually occurs before the head act. It is the utterance that shows the precommitment to the hearer, such as "*Will you do me a favor? Could you perhaps lend me your notes for a few days?*" The following approach is grounder. This type is used by the speaker to explain the reasons for his or her directives, such as "*Judith, I missed class yesterday, could I borrow your notes?*" The next approach is sweetener. It is the speaker's appreciation or compliments towards the hearer's ability before making the directives, such as "*You have a beautiful handwriting, would it be possible to borrow your notes for a few days?*" The fifth approach is

disarmer, which could express the speaker's awareness that the directives are possible to be denied, such as "Excuse me, *I hope you don't think I'm being forward*, but is there any chance of a lift home?" The last approach is cost minimizer. This approach is determined by the speaker's consideration of the cost to the hearer for complying with the directives, such as "Pardon me, but could you give me a lift, *if you're going my way*, as I just missed the bus and there isn't another one for an hour."

Blum-Kulka and Olshtain's (1984) directive segments and approaches consist of some similarities to Leech's (2014, p. 159) theory. Leech (2014, p. 160) referred to the directive segments as the pragmatic modifiers, which could be divided into internal modifiers, external modifiers, and supportive moves. The internal modifiers refer to words or sentences that could intensify or overtly manifest the speaker's intention over the hearer to do something. For example, A says, "*Can you speak up a bit please?*" to explicitly show that the speaker wants the hearer to speak a bit louder. Leech (2014) has also suggested 12 approaches to soften the degree of the internal modifiers: downtoners, politeness marker, deliberative opening, appreciative opening, hedged performative openings, negative bias, happenstance indicators, temporal availability queries, past tense-hypothetical, past tense-past time, progressive aspect, and tag questions (pp. 160-171).

1. **Downtoners** are words that tone down the directives and make those directives acceptable, such as perhaps, maybe, possible, a bit, just, only, and so on.

2. **Politeness marker** refers to the words that emphasize the speaker's politeness. The politeness marker in English that people usually is "*please*," which makes the directives more polite.

3. **Deliberative opening** is when the speaker begins the directives with the phrases, such as "*I wonder ...*", "*Do you think ...*", or "*Do you mind ...*" that could soften the directives and make the tone more consultative.

4. **Appreciative opening** refers to positive words that are added to sweeten the directives, such as "*I would be grateful if / for ...*", or "*I'd appreciate if ...*"

5. **Hedged performative openings** refer to the use of the modal auxiliaries to tone down the directive degree, such as “*May I ask ...?*”, “*Could I ask ...?*”, “*I would like to ask ...*”, or “*I must insist...*”

6. **Negative bias** refers to the negative statements, such as “*You don’t mind Alison taking you home?*”

7. **Happenstance indicators** are words such as “*happen to ...*” or “*by any chance ...*” which are usually used to hint a request.

8. **Temporal availability queries** are when the speaker begins the directives with the phrase “*Do you have time to ...?*” or “*Would you have time to ...?*” to emphasize the hearer’s available time.

9. **Past tense-hypothetical** is the unreal past of the modal auxiliaries that signifies the speaker’s politeness, such as “*would*”, “*could*”, and “*might*.”

10. **Past tense-past time** is the device, showing the distance between the speaker and hearer, which is usually implemented with the first-person subject “*I*” with a past verb, such as “*I wondered if ...*”

11. **Progressive aspect** is a progressive structure which makes the directives more tentative, such as “*I was wondering,*” or “*I was hoping.*”

12. **Tag questions** are used at the end of the sentences to soften the directives by the speakers, such as “*...will you?*”, “*... could you?*” or “*... okay?*”

The second modifier is external modifiers. Leech (2014) stated that these modifiers are closed to the supportive moves as they can also occur before or after the head act or internal modifiers. They are added to make the directives more polite, friendlier, and more persuasive. Moreover, they can sometimes stand alone to implicitly express the speaker’s request over the hearer. To explain, the hearer needs to understand the context of the situation in which the request occurs in order to interpret the speaker’s desire correctly. The external modifiers are divided into apologies, thanks, and vocatives (pp. 171-174).

1. **Apologies** are phrases, such as “*excuse me*,” as in “*Excuse me, could you speak up just a little bit?*” which are widely used in a communication to express the speaker’s desire to interrupt a conversation or to add before the directives.

2. **Thanks** is used to anticipate that the hearer will accept the directives employed by the speaker, such as “*Can you do the next one James please? Thank you.*”

3. **Vocatives** are the addressing term that the speaker uses to refer to the addressee. The vocatives could be used to attract attention, identify the addressee, and enhance the social relationship, such as A: *Hey Mum!* B: *What, darling?*

Lastly, Leech (2014) also demonstrated the supportive moves that the speaker can utilize with the directives. He stated that it is difficult to explicitly expose the differences between the supportive moves and the external modifiers because both of them could support the head act. The supportive moves, according to (Leech, 2014, pp. 174-176), are separated into grounders, preparators, and other supportive moves.

1. **Grounders** refer to a part that makes the directives more reasonable to the hearer. The grounders could be placed before or after the head act, such as “*I missed the class yesterday. Could I borrow your notes?*”

2. **Preparators** are the utterances that prepare the hearer to the directives, which usually occurs before the head act, such as “*Would you do me a favor please? Could you slip out ...?*”

3. **Other supporting moves** that could occur with the directives are disarmers, promise of reward or recompense, minimization of imposition, and sweetener.

In conclusion, Blum-Kulka and Olshtain’s (1984) directive patterns consist of two major distinctions from Leech’s (2014). Firstly, even though both theories reveal a concept of directive segments, the types of segments are different. Blum-Kulka and Olshtain (1984) separated the directive segments into address term, head act, and adjuncts to head act (i.e., supportive move). Leech (2014), however, divided the directive segments into internal modifiers (head act), external modifiers, and supportive moves. Leech (2014) referred to the head act as internal modifiers, and the adjuncts to

head act as supportive moves. In Leech's point of view, the address term is part of the external modifiers. Moreover, they have presented different directive approaches. Blum-Kulka and Olshtain (1984) indicated the approaches to soften (i.e., downgraders) and intensify (i.e., upgraders) the directives with the sub-approaches. Leech's (2014) focus, on the other hand, is on softening the directives because his theory emphasizes the politeness of using the directives. He demonstrated the 12 approaches to soften the directives or make them friendlier and more polite.

According to the different directive patterns by Blum-Kulka and Olshtain (1984) and Leech (2014), this study, therefore, will apply both theories to analyze the data by selecting Leech's (2014) directive patterns as the main theory. This is because Leech's theory is more recent. Moreover, he has provided a deeper detail on the directive patterns in relation to the approach for softening the directives. However, Leech (2014) did not explicitly discuss the approach to intensify the directives. As a result of this, Blum-Kulka and Olshtain's (1984) directive upgraders will also be adopted in order to fill in the gap of Leech's theory. Besides, some scholars (e.g., Wiroonhachaipong, 2000) applied the concept of head acts and supportive moves to explore the structures of requests employed by 50 Thai and 50 American speakers. The study may affirm that the concept could also be applied to investigate directive speech acts in the present study.

2.3.3 Directive Strategies

According to Blum-Kulka and Olshtain (1984), the directive strategy could be classified by a degree of directness, including the most direct level, the conventionally indirect level, and the nonconventional indirect level. The most direct strategy is an explicit directive in which the hearer understands the messages at the syntactic level without the requirement for interpretation. The speaker can utter the most direct strategy in a form of imperatives or hedged performatives. The second strategy is the conventionally indirect level. At this level, the hearer has to refer to the context and interpret the utterances from the speaker in order to understand what he or she wants, such as "*Would you do it?*" The last strategy is nonconventional indirect level or hints.

To understand hints, the intended hearer is required to understand the contextual clues or the object of the situation. For example, the speaker may utter "*Why is the window open?*" as the interrogative form to request the hearer to do something with the window.

Furthermore, Blum-Kulka and Olshtain (1984) also proposed nine sub-strategies to the directives. The nine sub-strategies comprise mood derivable, explicit performatives, hedged performative, locution derivable, scope stating, language specific suggestory formula, reference to preparatory conditions, strong hints, and mild hints.

1. **Mood derivable** is an overt directive as reflected on the use of verbs in the utterances, such as "*Clean up this mess, please,*" or "*Leave me alone.*"

2. **Explicit performatives** are when the speaker's intention is presented in the utterances or is directly referred to in the utterances, such as "*I'm asking you to park the car here.*"

3. **Hedged performative** refers to the utterances that include the illocutionary force naming, such as "*I would like to give your lecture a week earlier.*"

4. **Locution derivable** is the utterances that express the speaker's intention which directly derives from the semantic meaning of locution, such as "*Madam, you'll have to move your car.*"

5. **Scope stating** refers to the utterances that present the speaker's intention, desire or feeling that the hearer should do a certain action, such as "*I really wish you'd stop bothering me.*"

6. **Language specific suggestory formula** refers to the utterances, showing the speaker's suggestion to the hearer, such as "*How about cleaning up?*" or "*Why don't you...?*"

7. **Reference to preparatory conditions** are the utterances that contain the verb that suggests ability, willingness, or possibility, such as "*Could you clear the kitchen please?*"

8. **Strong hints** refer to the utterances that provide the partial reference to elements required for the act's implementation, such as "*You've left this kitchen in a right mess.*"

9. **Mild hints** are the utterances that do not directly refer to the directives, but are interpretable through context, such as saying "*I'm a nun,*" in response to the persistent boy.

In contrast to Blum-Kulka and Olshtain (1984), according to Leech (2014, p. 147), there are four strategies for the speaker to perform the directive speech acts, which are direct strategy, conventionally indirect strategy, nonsentential strategy, and hints.

The direct strategy, according to Leech (2014), occurs when the speaker delivers the direct meaning of what he or she wants the hearer to do, which contains the overt illocutionary force indicating device (IFID). The receiver of the messages, as a consequence, does not have to interpret the utterance to understand what the speaker desires over him or her. This strategy is divided into two categories: imperatives and performatives. The imperatives are considered a strong category as the speaker states directly to the hearer what he or she wants the hearer to do, using an imperative structure, such as "*Come in and sit down.*" In English, the imperatives are generally occurred with the politeness marker *please* or with the rising intonation to soften the utterance and make it more polite, such as "*Open the window, please.*" Performatives, on the other hand, is an utterance that occurs in a form of a complete sentence and they usually occur with a performative verb to indicate the speaker's desire over the hearer to do some actions. For instance, a speaker may state "*I beg you to help me,*" with a performative verb "*beg,*" to make a request to the hearer for help. Furthermore, Leech (2014) stated further that the present progressive structure could also be used in this category, such as "*I am asking*" (pp. 147-148).

The second directive strategy is the conventionally indirect strategy. It is employed when the speaker states his or her desire over the hearer indirectly in the utterances, which is commonly used with modal auxiliaries. This strategy is composed of

statements and questions (p. 148). The statement conventionally indirect strategy is divided into prediction, strong obligation, weaker obligation, volition, and ability or possibility. Firstly, the prediction statement is utilized with the modal “*will*,” as in “*You will just fill out that work ticket,*” which signifies the future event or prediction. Such a modal verb could also express the speaker’s confidence that the hearer will undoubtedly do what the speaker wants. The second type is the strong obligation. The auxiliary verbs for this type are “*must*,” “*have to*,” or “*have got to*.” These auxiliaries could convey the strong directives and the authority of the speaker, such as “*You must record testing time for all three tests.*” The third type is the weaker obligation. This type is usually performed with the modal auxiliaries, such as “*need to*,” “*need*,” or “*should*.” These verbs could imply or signify the speaker’s pieces of advice. An example of this type is “*You should give me all your old clothes.*” The fourth type, the volitional statement, is generally used with the verbs, such as “*want*” or “*would like*” with the speaker as a subject of the utterance as in “*I would like to hear your tribute, please.*” As a result, the directive speech acts appear to be more explicit to the hearer. The next type is the ability or possibility statement. This type is justified as the weakest directives because the modalities in this type are “*can*,” “*could*,” “*may*,” or “*might*,” which could soften the directives performed by the speaker. For instance, A could state, “*You might just ask her in once in a while,*” with the modal “*might*,” to soften the act. (pp. 148-152).

The second subdivision of the conventionally indirect strategy is questions, which are also commonly employed by people in general. The question conventionally indirect strategy could allow the hearer to consider whether he or she would accept or deny the directives (p. 152). This strategy has been divided into two categories. The first category is volitional questions with the modal verbs “*will*,” and “*would*.” As the name suggests, this category is usually presented in an interrogative structure. Moreover, Leech (2014) indicated that the two modal auxiliaries in this category are used to express the speaker’s intention rather than to signify the future events. For example, the question “*Will you come and see me soon?*” could be justified as either a request or an offer from the speaker, depending on whether the speaker will gain the benefit from their

meeting or the hearer will benefit. Similarly, the modal verb “*would*” could be used to show the speaker’s desire over the hearer to do something, which is softer than the auxiliary “*will*.” The second category of the question conventionally indirect strategy is the ability or possibility questions. This category is commonly determined by the use of “*can*,” or “*could*,” to ask the hearer to do something. For instance, A could state “*Could you tell me the answer?*” to make a polite request of getting the answer from the hearer. However, Leech (2014) proposed further that some questions could be included in this category even if they do not have the modal verbs “*can*” or “*could*,” such as “*Is it possible (for you) to...?*” or “*Are you able to ...?*” These questions are also associated with the ability or possibility questions that the speaker can employ (pp. 152-155).

The third directive strategy is the nonsentential strategy, which occurs when the speaker utters the acts in an incomplete sentence. Leech (2014) has discussed four examples of the nonsentential sub-strategies. The first example is direct as in “*Passport?*”, or “*Tickets please.*” The utterance in this example is direct because the speaker appears to directly express his or her desire over the hearer to do something with the passport or the tickets. The following example provided by Leech (2014) is a brief acceptance. For example, A may ask, “*Would you like Parmesan?*” and B replies, “*Yes please,*” as the brief acceptance. In this example, B’s brief acceptance might express his or her request over A to prepare Parmesan for him or her. The third example of the nonsentential strategy is semi-formulae. This sub-strategy is determined by the use of either “*What about ...?*” or “*How about ...?*”, such as “*How about giving me a hand?*” This example of the nonsentential strategy could express the speaker’s suggestion or offer. The last example is the if-clause without the main clause. This allows the intended hearer to fill the main clause to complete the sentence and realize what to do, such as “*If the other person could say nothing at all ...*” (pp. 156-157). In short, Leech’s (2014) nonsentential strategy could explicitly and implicitly express the speaker’s desire for the intended hearer to do a particular action in an incomplete sentence.

The last strategy, according to Leech (2014), is hints or an off-record strategy. This strategy requires the hearer to interpret the speaker's desire over him or her to accomplish a particular action from the context, which could be divided into two categories: statement hints and question hints. The example of the statement hints is "*You've been using my laptop!*" in which the speaker expects the hearer to return the laptop to the speaker with a declarative structure. In contrast, the instance of the question hints is "*Do you happen to have a box of tissues?*" which expresses the speaker's request to use or borrow the hearer's box of tissues in an interrogative structure (pp. 158-159). An overview of the directive strategies by Leech (2014) is presented in Table 2 below.

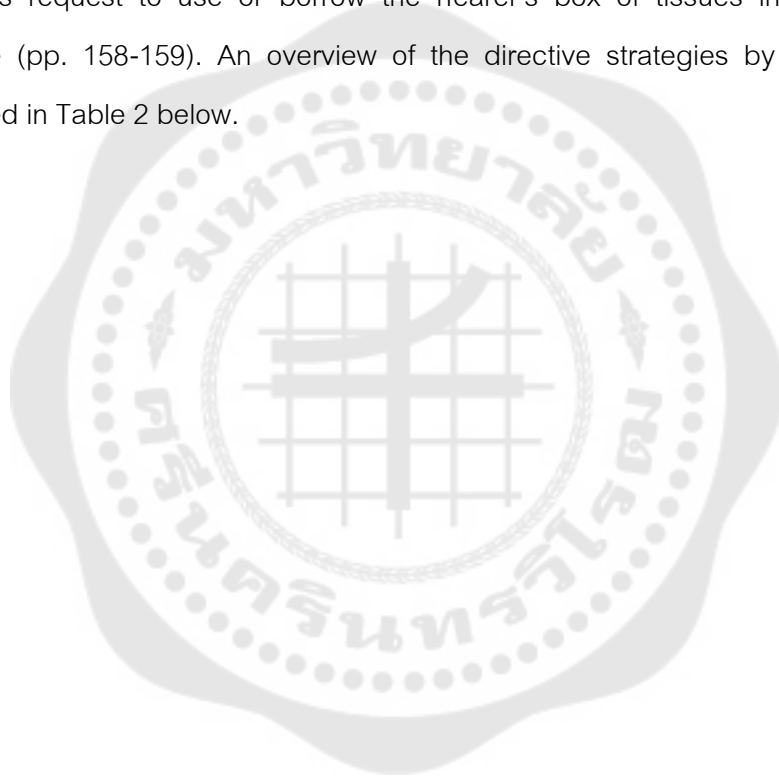


TABLE 2 The Directive Strategies by Leech (2014)

Strategy	Sub-Strategy	Example
Direct	Imperatives	Open the window please.
	Performatives	I beg you to help me.
Conventionally Indirect	Predictions	You <i>will</i> just fill out that work ticket.
		You <i>must</i> record testing time for all three tests.
	Statements	You <i>should</i> give me all your old clothes.
		I <i>would like</i> to hear your tribute, please.
	Questions	You <i>might</i> just ask her in once in a while.
		<i>Will</i> you come and see me soon?
Nonsentential	Direct	<i>Could</i> you tell me the answer? Passport?
	Brief Acceptance	A: Would you like Parmesan? B: Yes, please.
	Semi-formulae	<i>How about</i> giving me a hand?
	Adverbial if-clause	<i>If the other person could say nothing at all ...</i>
Off-record Indirect (Hints)	Statements	<i>You've been using my laptop!</i>
	Questions	<i>Do you happen to have a box of tissues?</i>

To summarize, Blum-Kulka and Olshtain's (1984) directive strategies are different from Leech's (2014) in several ways. Firstly, Blum-Kulka and Olshtain (1984) have distinguished the strategies into three direct levels, including the most direct strategy, the conventionally indirect strategy, and the nonconventional indirect strategy or hints. Leech (2014), however, divided the strategies into the direct strategy, the conventionally indirect strategy, the nonsentential strategy, and hints. In other words, Leech (2014) has added the nonsentential strategy in which the speaker can employ the directives in an incomplete sentence. Secondly, both of them also have distinct sub-strategies for each main strategy. Blum-Kulka and Olshtain (1984) have subdivided the most direct strategy into mood derivable, explicit performatives, and hedged performatives while Leech's (2014) sub-direct strategy includes imperatives and performatives. Moreover, Blum-Kulka and Olshtain's (1984) conventionally indirect strategy comprises locution derivable, scope stating, language specific suggestory formula, and reference to preparatory conditions whereas Leech (2014) divided this strategy into statements and questions with subcategories for each. The hint strategy, for Blum-Kulka and Olshtain (1984), is subdivided into strong hints and mild hints whilst Leech (2014) classified hints into statements and questions. Therefore, as Leech's (2014) directive strategies are more recent and thorough with clearer criteria, this study selects his theory to analyze the directive strategies observed in the selected movies.

2.4 Notion of Movies

A movie is considered one of the art forms (Pastinaik, 2022). The primary purposes of the movie are to entertain and convey messages to the audience through the use of motion pictures and language. This section presents the roles of the movie in relation to society, types of characters, movie genres and superhero movies, and a plot summary of the selected superhero movies.

2.4.1 The Roles of a Movie in Relation to Society

According to Boy (2017) and Nascimento (2019), a movie has a strong relation to society. Firstly, the movie has the power to shape and change people's attitudes and beliefs, resulting in a change of people's lives and society. The audience tends to gain the inspiration and motivation to work and live their lives from the movie.

However, the movie may enable the audience, especially the young audience, to imitate aggressive and abusive behaviors. In addition to that, the movie is able to be justified as a reflection of a particular society at a particular period. As the filmmakers usually base the plot on the actual events in the real world, the audience appears to learn the history, culture, and language of a specific place at a specific time. Due to this, the movie could be selected to examine the authentic use of language (Nascimento, 2019).

2.4.2 Types of Characters

Truby (2007) classified the movie characters into four major types: hero, ally, opponent, and subplot character. The first type of character is a hero or generally referred to as a protagonist by some scholars, such as Heckmann (2020) and Miyamoto (2020). The hero or protagonist is considered the central character who carries the most significant role. This character has a specific goal to move the main plot forward. Typically, each movie consists of only one protagonist. The second type of character is an ally or a supporting character. The primary role of this character is to support the protagonist to accomplish a specific goal in the end (Heckmann, 2020; Miyamoto, 2020; Truby, 2007; Vogler, 2007). Moreover, the supporting character often helps the audience to understand the hero's background, and purpose better. The following type is an opponent or an antagonist. This character is usually presented with an opposite goal to the protagonist. As a result, the protagonist's goal is usually challenged by the antagonist, which leads them to have a conflict with each other. The last character's type, according to Truby (2007), is a subplot character. The major role of this character is to enhance the prominence of the protagonist's role.

2.4.3 Movie Genres and Superhero Movies

A movie genre or a movie classification is defined as how the movie is categorized, regarding the movie's setting, plot, characters, and theme (Lannom, 2020). Based on Lannom (2020), it is feasible for the movie genre to overlap. As a consequence, different people may have different major genres and sub-genres. From Lannom's (2020) point of view, the movie is categorized into 14 major genres: action, animation, comedy, crime, drama, experimental, fantasy, historical, horror, romance, science fiction, thriller, western, and others. Superhero movies, one of the action sub-

genres according to Forbes (2017), Koole et al. (2014), and Lannom (2020), are determined by the characters with supernatural abilities. Protagonists of the superhero movies usually use their power to accomplish a specific purpose. Typically, the characters in this sub-genre comprise the element of fantasy and science fiction when using their power. The examples of the superhero movies are Iron Man, and X-men.

The superhero movies, especially in Hollywood, has reached the point of a crucial change in 2021 on how the Asian American is portrayed (Nguyen, 2021). Firstly, the number of the Asian American actors in Hollywood superhero movies has increased. More importantly, those characters are portrayed in a more positive way, as compared to the past time. During the past time, the Asian characters were generally depicted as nerdy, and weak, which appeared to be one possible factor that resulted in a minor role of Asian people in the society. In contrast, the Asian characters in 2021 superhero movies are depicted as heroes or protagonists, and supporting characters to be part of a movement of a “Stop Asian Hate” campaign. Simu Liu or Shang-Chi in *Shang-Chi and the Legend of the Ten Rings* (2021), for example, is the first Asian protagonist in a superhero movie who runs the plot throughout the movie. In addition to the Asian protagonist, the movie also consists of the Asian supporting characters. As a result of this, the present study selects the Asian protagonists and Asian supporting characters from 2021 superhero movies, including *Eternals*, *Spider-man No way Home*, and *Shang-Chi and the Legend of the Ten Rings*, to explore the use of directive speech acts.

In conclusion, movies could be justified as another source that scholars could use to investigate the authentic use of language since the movies’ producers usually produce movies based on real-life situations. Truby (2007) provided four-character types that are frequently presented in the movies, including, a hero, an ally, an opponent, and a subplot character. However, the present study uses the term “protagonist” which is equivalent in meaning to Truby’s (2007) hero or the main character who moves the plot forward. The term “supporting character” is selected when referring to an ally or the character who supports the protagonist until he or she

achieves the goal. All in all, according to the three superhero movies, there are two Asian protagonists and three Asian supporting characters. The protagonists are Sersi in *Eternals* and Shang-Chi in *Shang-Chi and the Legend of the Ten Rings* while the supporting characters include Ned in *Spider-Man No way Home*, and Xialing and Katy in *Shang-Chi and the Legend of the Ten Rings*.

2.5 Related Studies

Several scholars conducted the studies on Asian's use of language in relation to a level of directness, and directive speech acts in different dimensions from various contexts. This section presents the related studies, including Asian use of language in relation to a level of directness, directive speech acts by leaders and teachers, syntactic structures and function of directive speech acts, and strategies and patterns of directive speech acts.

2.5.1 Asian Use of Language in Relation to the Level of Directness

Saengprang and Gadavanij (2021) and Klinkajorn (2014) conducted research related to Asian use of language in relation to the level of directness.

Saengprang and Gadavanij (2021) conducted a study entitled *Cyberbullying: The Case of Public Figures* to investigate the forms of language that have been used in cyberbullying toward two celebrities, and the role of different cultures. The data were collected from one Korean celebrity, Seo-yeon, and one UK celebrity, Olivia. Both of them committed suicide as a result of cyberbullying on their Instagram accounts. The utterances in the comment box were selected based on Patchin and Hinduja (2016), and Smith et al.'s (2008) three features of cyberbullying: harmful intention, imbalanced power, and repeated action. The researchers investigated the comments under the 10 photos with the highest number of comments during the last six months. For Seo-yeon's account, 8,372 Korean utterances were justified as cyberbullying messages, excluding other languages and emojis. These selected utterances were collected through the programming language, Python. For Olivia's account, 6,334 utterances were justified as cyberbullying regarding the English language. The data were analyzed based on Willard's (2006) categorization of cyberbullying (i.e., harassment and denigration), and Searle's (1976) speech act

classification in relation to the level of directness. The findings showed that the harassment was found under the comments of the two celebrities while the denigration was revealed only in Olivia's account (67.3%). In terms of the speech act classification, the representatives were observed to be used the most frequently in both accounts. With an emphasis on the level of directness, the researchers found that the cyberbullying messages in Seo-yeon's account were more likely to be indirect whereas the cyberbullying messages in Olivia's account tended to be direct. The researchers stated that the different cultures may influence the findings. People in South Korean culture, which may represent Eastern culture, appear to perform the language indirectly while people in Western culture appear to use the language directly.

Klinkajorn (2014) carried out the study *Directives in English and Thai Dialogues: A Comparative Study of English Source Texts and Thai Target Texts* to compare the pragmatic formulas and politeness strategies of directive speech acts in Thai and English dialogues. Moreover, the researcher also investigated the translation strategies that have been used from English into Thai. The sample of the study was the fiction written by a British author, Mike Gayle, *Turning Thirty* (2000), which has been translated into Thai by Phoomchai Boonsinsuk. 147 utterances were selected based on Searle's (1977) criteria of directive speech acts. For the pragmatic formulas, the researcher adapted the concept of the semantic formula of Fraser (1981), which has been used to examine the pragmatic formula by Modehiran (2005). The selected concept that the research adopted is head acts (h) and supportive moves (s). The head acts in this study were defined as a core unit that could identify the politeness strategy while the supportive moves were defined as an additional unit that provides additional information. For the politeness strategies, the face threatening acts by Brown and Levinson (1978; 1987) were applied to examine the strategies. The findings showed that the most preferred formula in Thai and English texts was the single h structure while the least preferred formula was the s+h+s structure. The researcher stated that the h structure has been used the most frequently because of its simplicity. However, the complicated formula could be found in the Thai text more than in the English text, which

could be because Thai culture usually uses the supportive moves more than the head acts when performing directive speech acts. As for the politeness strategies, the researcher discovered that for the direct directive speech acts, both Thai and English texts used the on-record without redressive action while the on-record with negative politeness was observed to be the most preferred strategy for both Thai and English. In terms of the translation strategies, the researcher found that in both Thai and English texts, the literal-towards translation was used more frequently. The researcher pointed out at the end that different cultures could influence the use of directive speech acts.

The two above-mentioned research tends to subscribe to the idea that Asian community appears to perform the language indirectly rather than directly. Saengprang and Gadavanij (2021) found a higher number of indirect speech acts in cyberbullying under the Korean celebrity Seo-yeon. Likewise, even though the h was found to be used predominantly in both Thai and English texts due to its simplicity, Klinkajorn (2014) revealed that the s was found more frequently used in the Thai text. This could lead to the assumption that Thai people may not prefer to perform directive speech acts overtly to the hearer. Moreover, these two research studies tend to affirm that different background of cultures could influence a level of directness in using the language. That is, Asian people appear to speak indirectly while Western people appear to speak more directly.

2.5.2 Directive Speech Acts by Leaders and Teachers

In addition to the level of directness, others investigated the acts performed by leaders (e.g., Marsen & Chand, 2022) and teachers (e.g., Carstens & Rambiritch, 2021; Patmo, 2017).

The first research is *'We all have a role to play': A comparative analysis of political speech acts on the COVID19 crisis in the South Pacific* by Marsen and Chand (2022). The objectives of the researchers were to identify the differences and similarities in the use of speech acts by the governments in three different countries, including Fiji, Australia, and New Zealand, and to examine the patterns in the discourse strategies during the lockdown period. The researchers found a total of 18 speech acts, which

were divided into six for each leader. The findings indicated that directive speech acts were observed to be used the most frequently. This is because during the crisis period, the leaders appeared to use the acts to make the citizens comply with the policies.

The second study is *Directiveness in Tutor Talk* by Carstens and Rambiritch (2021). The researchers aimed to investigate the use of micropragmatics (i.e., the study of illocutionary force at an utterance level) and macropragmatics (i.e., sequences that form discourses) in teaching writing as a tutor. The researchers adopted a qualitative case study design to accomplish the objective. The data were collected from a video recording of 10 writing center consultations. It was discovered that at the micropragmatic level, the tutor employed directive speech acts of telling and asking closed questions the most. The researchers concluded that the use of directive speech acts could contribute to an effective writing class. The tutor could conduct an interactive class where the students could engage and participate in learning writing successfully.

The last research was carried out by Patmo (2017), entitled *An Analysis of Deixis and Speech Acts Used in English Teaching and Learning Process*. The objective of the study was to investigate deixis and speech acts that the English teacher used to teach the eleventh-grade students of a language program at Islamic Integrated Senior High School Curup. The researcher adopted an ethnographic design with Yule's (1996) deixis theory, and Kreidler's (2002) speech act theory to accomplish the objective. The findings showed that the highest use of deixis was person deixis (168 out of 290 data) while the highest use of speech acts was directive speech acts (25 out of 42 data). The researcher noted that because the class was conducted with a teacher-center method, the teacher appeared to employ command, suggestion, and request the most. Despite that, the researcher asserted that the class was effectively carried out because the students' interpretation in class usually matched the teacher's intention.

The three research by Marsen and Chand (2022), Carstens and Rambiritch (2021), and Patmo (2017) demonstrated implications of the use of directive speech acts. Firstly, the acts tend to be performed by a person or a group of people who is in a higher authority to those who have less authority. This is because the acts are employed

when the speaker desires the hearer to do some actions. Referring to the three studies, the leaders of the three countries used the acts by aiming at the citizens to comply with the policies while the teachers utilized the acts to express the desire over the students to do the actions in class. Moreover, directive speech acts could also be used without the cause of miscommunication or impoliteness if they are employed by an acceptable person in an acceptable situation. The studies by Carstens and Rambiritch (2021) and Patmo (2017) indicated that the teacher or tutor could teach the students effectively with the use of directive speech acts the most. Similarly, Marsen and Chand (2022) showed that the leaders also performed directives the most to their citizens during the pandemic period.

2.5.3 Syntactic Structures and Functions of Directive Speech Acts

Besides the directives by leaders and teachers, some of them investigated the syntactic structures (i.e., words, phrases, clauses, and sentences), and functions, such as Aldila et al. (2020), Della and Sembiring (2018), Fitria (2019), Giyoto et al. (2020), and Kurniawati (2012).

The first research study is Directive Speech Act of Character T'Challa in Black Panther Movie by Aldila et al. (2020). The researchers applied a qualitative method, aiming at demonstrating the applications of directive speech acts in relation to their types, and identifying the most frequent types of directive speech acts uttered by the character T'Challa in the movie Black Panther (2018). They collected the data from T'Challa's utterances and analyzed the types of directives, using Leech (1993), Kreidle (1998), Searle in Brinton (2010), Searle in Mey (2009), Searle in Thomas (2013), and Yule's (1996) directive speech act theory, with the context. It was found that the highest type of directive speech acts by T'Challa was commanding (66%), followed by requesting (20.5%), and the lowest type of directive speech acts was suggesting (12.9%). The researcher suggested at the end of the research that the use of directive speech acts is associated with the speaker's power and authority. T'Challa, the main character, is the king of the country. As a consequence, the most frequent directive

speech acts he performs is commanding as he uses his authority to control people and other characters.

The next study is Directive Speech Acts by Searle Theory in “Sleeping Beauty” Movie by Della and Sembiring (2018). The researchers selected a descriptive quantitative method to determine the percentage of each type of directive speech acts utilized by each character based on Searle (1969, 1976, 1985), and Kreidler’s (1998) theory and to indicate the highest use of the directives by adopting the formula $P = \frac{F}{N} (100)$, in which P represents the percentage of the utterances, F represents the frequency of the utterances, and N represents the total number of the directive speech acts. The researchers collected the data from the movie script of the movie Sleeping Beauty (2014). The findings showed that the highest percentage was commanding (46%), followed by asking questions (40.4%), requesting (10%), and permitting and prohibiting (2.8%). The researchers concluded that one of the factors that could influence the findings and the use of directive speech acts is the movie genre.

The following example is An Analysis of Directive Speech Act Found in “Koi Mil Gaya” Movie by Fitria (2019). The researcher adopted a qualitative research design to explore the frequency of directive speech acts employed by the characters in the movie Koi Mil Gaya (2003), and to indicate the type of directives that is the most frequently performed. The researcher collected the data from the characters’ utterances to examine the type of directive speech acts. After that, the data were analyzed by adopting the directive functions by Kreidler (1998). The results revealed that the characters employed directive speech acts in the form of words, phrases, clauses, and sentences with three primary functions. The highest function was commanding (84.18%), followed by suggesting (10.20%). The least frequent function that was discovered was requesting (5.61%).

The fourth study is How does “to what gender and status one talks” govern the speaker’s strategy in keeping on their conversation? by Giyoto et al. (2020). They intended to investigate the strategy for maintaining the conversation between males and females in relation to the social status. The researchers recorded the conversations

between the male and female students of the State Islamic Institute of Surakarta. After that, the researchers adopted the discourse analysis model by Sinclair and Coulthard (1975). The theory mainly discusses the relationship between conversational interaction and discourse hierarchy, which consists of transaction, turn and its design, exchange, moves, and acts, including the directive speech acts. With regard to the directive speech acts, it was discovered that males tended to use more diverse speech acts than females. In the first conversation, males made eight times of directive speech acts to make females do something. This is in parallel to the second and third conversations. The second conversation revealed that males utilized four times of the directive speech acts while females utilized only one, which was the act of asking questions. Similarly, the third conversation showed that males used six times of the directives whereas females employed none. According to the findings, the researchers suggested that they are connected to the concept of power in the society where males are dominant. As a result, they appear to employ more directive speech acts to other people, including females. Females, in contrast, seem to be put in a lower social status, which enable them to avoid performing the directive speech acts to males.

The fifth research study is A Pragmatic Study on Indirect Speech Acts of Directive Utterances in The Fellowship of the Ring Movie Manuscript by Kurniawati (2012). The researcher carried out this research study, applying the descriptive qualitative method, to investigate linguistic forms of indirect directive speech acts employed by the characters in the film as well as the context in which the speech acts occur. The data were collected from a script of the film to examine the dialogues with the directive utterances. After that, the researcher analyzed the data, utilizing the following theories: linguistic forms by Holmes (1983) and classes of the directives by Allan (1986), with the context and identified the language function of each utterance. It was found that the highest linguistic form was declaratives (31.11%); the highest function was requesting (42.22%); and the highest class of the directives was requestives (44.44%). At the end of the research, the researcher indicated the significance of the indirect directive speech acts in relation to language teaching. Firstly,

directive speech acts are usually utilized by the teacher when they give instructions with different structures. For example, the teacher may state “I want you to draw a picture,” in a declarative structure, “Put your hands down,” as an imperative structure, or “David, will you read this page for me?” as an interrogative structure. Secondly, directive speech acts are selected as learning materials. The teacher, especially in a junior or senior high school, for instance, could teach the students the expressions of request, suggestion, command, prohibition, or invitation. As a result, the teacher can enhance the students’ communication skills.

These aforementioned studies consist of commonalities and distinctions. Firstly, the five research studies consist of a similar focus on directive speech acts. All of them explored the directive functions employed by their participants. Moreover, the researchers presented the frequency of the directive speech acts in their findings. After the data were independently analyzed, it was categorized into themes to determine the frequency. On the other hand, their samplings are distinct. Even though Aldila et al. (2020), Della and Sembiring (2018), Fitria (2019), and Kurniawati (2012) selected utterances employed by the characters in the movies to investigate the acts, Giyoto et al. (2020) explored the acts that were the most frequently performed by the university students. Additionally, their findings are different. Kurniawati’s (2012) findings suggested that the highest function of directive speech acts that the characters have employed was requesting while the other three research papers by Aldila et al. (2020), Della and Sembiring (2018), and Fitria (2019) revealed that the highest directive speech act employed by the characters was commanding. However, Giyoto et al.’s (2020) results suggested that male students tended to use more directive speech acts, which link to the concept of power and authority in the society. Besides, they selected a different research design. Della and Sembiring (2018) applied a descriptive quantitative design whereas the other four researchers selected a qualitative design.

2.5.4 Strategies and Patterns of Directive Speech Acts

In addition to the syntactic structures and functions of directive speech acts, some researchers explored the directive strategies and patterns, such as Chang and lunn (2021), Pablos-Ortega (2020), Poppi (2020), Ronan (2022), and Su (2018).

Firstly, Chang and lunn (2021) investigated the directive patterns, focusing on nine directive subtypes in their research entitled *A Corpus-based Study of Directives in Taiwanese Southern Min*. They adopted a directive component theory proposed by Blum-Kulka, House and Kasper (1989) to explore the patterns. In terms of the directive subtypes, the researcher selected Searle (1969, 1979), Thornburg and Panther (1997), Takahashi (2021), and Wierzbicka's (1987) theories to explore the subtypes. The data were collected from a play script in the Taiwanese Southern Min corpus that was published in the 20th century. The researchers found 408 directives under the themes of bible stories (BS) and moral plays (MP) in the corpus to study. The results revealed that the most frequent directive component is the modal verb (85.21%). The researchers discovered the use of deontic modalities, such as have to, need to, or should mostly in advice and warning. However, the least pattern (9%) was utterance-final particle (UFP). The UFP in the study includes the use of a question tag, which could soften the command. Moreover, the researchers stated that the UFP in the data is not related to any directive subtypes in particular. At the end of the research, the researchers provided the possible factors that may influence the findings, including a different social status, a different degree of familiarity, and a different degree of urgency.

The second research entitled *Directive Speech Acts in English and Spanish Filmspeak* was carried out by Pablos-Ortega (2020), with the goal of comparing the type of directive speech acts in the films and determining a level of directness and indirectness by applying a quantitative method. Furthermore, Pablos-Ortega (2020) also investigated the directive strategies of head acts and supportive moves employed in the English and Spanish movies. The researcher hypothesized that the English films consist of a higher number in the linguistic resources to produce the directive speech act strategy than the Spanish films. The data were gathered from 12 English, and 12

Spanish comedy films released between 1975 and 2013. After that, the data were analyzed using the taxonomy from the cross-cultural study of speech act realization patterns' coding manual by Blum-Kulka, House, and Kasper (1989) with regard to the strategies in performing the directive speech acts. The strategies include strong direct, weak direct, conventionally indirect, non-conventionally indirect or hints. The researcher discovered a larger amount of direct directive speech acts in both English and Spanish films. In the English films, 74% of the utterances are direct directive speech acts whereas 26% of them are indirect. Within the direct strategy, 10 out of 12 films have a higher percentage of the strong direct type. Similarly, in the Spanish films, 84% of the directive speech acts are direct whilst 16% of them are indirect. In correspondence to the English films, the characters in the Spanish films employed more strong direct type than the weak direct type. According to the findings, the researcher concluded that the factors that may influence the use of the directive speech act strategy are film genre, the speaker's social class, and culture.

The third study is "Waiting for your Info" An Explanatory Look at the Communicative Strategies Deployed to Mitigate Potentially Face-Threatening Acts in Emails by Poppi (2020). The researcher investigated the communicative strategies to soften the degree of requests and directives in writing the information requests and directives in 41 email chains or 230 emails. The data were collected from the employees of four companies: car trading, manufacturing of tights and socks, ICT assistance, and transport and logistic. The research lasted for four months from November 2018 to February 2019. After the data were collected, the researcher adopted the request strategies by Blum-Kulka et al. (1989) and Sifianou (1992) proposed in Darics and Koller (2018) to analyze the data. The researcher discovered 58.4% of the information request and 41.6% of the directives. In the information requests, a majority of the employees appeared to utilize the direct information requests rather than the indirect ones. The possible reasons for the findings are that the direct information requests tend to reduce the amount of time in completing their work. Moreover, the direct information requests may not cause a face threat to a receiver. On the other hand, the researcher found a

higher number of indirect directives than direct directives and hints as they are softer. Furthermore, Poppi (2020) also stated that the employees usually employ the strategies, such as downgraders and consultative devices, in both information requests and directives to mitigate the acts.

The subsequent research is *Directives and Politeness in SPICE-Ireland* by Ronan (2022). The objective of this study is to explore the directive strategies in a corpus of spoken Irish English in relation to the level of formality of six different textual genres. The data were collected from the utterances in six spoken genres in the SPICE-Ireland corpus, including broadcast discussions, business transactions, classroom discussions, face-to-face conversations, legal presentations, and telephone conversations. After the data was collected, the researcher utilized the directive strategies by Blum-Kulka et al. (1989), and Leech (2014) to analyze. It was found that among 1,085 utterances, 116 utterances (10.7%) are direct; 84 utterances (7.7%) are on-record statements; 26 utterances (2.4%) are on-record questions; 108 utterances (10%) are hints; 24 utterances (2.2%) are nonsentential; 691 utterances (63.7%) are questions; and 36 utterances (3.3%) are unclear. The researcher explained further that the direct directive strategy is usually used among people who are closed to one another and in a face-to-face communication. However, in a more public conversation as in a broadcast discussion or classroom discussions, the less direct on-record strategies or hints tend to be employed more frequently.

The last research study is *The Pragmatics Strategies Adopted by an Advanced Chinese EFL Learner in Realization of Request Speech Act-A Case Study* by Su (2018). The researcher aimed at answering two research questions: 1) Did the advanced Chinese EFL participant demonstrate any pragmatic awareness in realizing the request speech act? and 2) What kind of pragmatic strategies did the advanced Chinese EFL participant use in realization of request speech act in different situations? In order to accomplish the research objectives, the researcher adopted a qualitative case study research design. The data were collected from a female Chinese EFL learner, who became an EFL teacher at a school in China. The participant would do role

plays with another interlocutor in four different situations. After that, her use of language was recorded and analyzed by adopting Blum-Kulka and Olshtain's (1984) perspective of the head act, internal modifications, and external modifications. It was discovered that the participant utilized the pragmatic awareness in the role plays. For example, if the participant talked to the interlocutor who is closed to her, she appeared to use a conventionally indirect head act. Furthermore, the researcher also observed that the participant adopted the use of "*please*" and an interrogative structure when making requests to express the speaker's politeness.

The above-mentioned research studies with an emphasis on directive strategies and patterns consist of similarities and distinctions. Firstly, the five studies selected Blum-Kulka's theory as one of their frameworks to analyze the data. Furthermore, the research design is similar. Most of the researchers adopted a qualitative research design to achieve the research objectives. Only Pablos-Ortega (2020) adopted a quantitative research design to accomplish the research objectives. However, the studies contain some differences. Their data collections are different. Chang and lunn (2021) and Ronan (2022) examined the directives from a corpus while Pablos-Ortega (2020) explored the directive strategies presented in English and Spanish movies. Poppi (2020), in contrast, collected the data from the employees' emails of four different companies whereas Su (2018) gathered the data from a female EFL teacher as a case study. In addition, they presented the findings in different ways. Even though Chang and lunn (2021), Pablos-Ortega (2020), Poppi (2020), and Ronan (2022) calculated the data into a percentage, Su (2018) illustrated a descriptive analysis of the participant's use of the directive patterns.

With an emphasis on Blum-Kulka's framework, some research applied this framework to explore language in another dimension in addition to the requests and directives, such as A Study on Compliments in Thai: A Case of the Blind Auditions "the Voice Senior Thailand Season 1" by Worathumrong (2020). The researcher investigated pragmatic structures of compliments, and covert-oriented and overt-oriented compliments presented in the blind auditions of "the Voice Senior Thailand Season 1."

The researcher adopted Blum-Kulka and Olshtain's (1984) head act [H] and supportive move (S) to address the compliments' pragmatic structure in the blind auditions "the Voice Senior Thailand Season 1." The researcher discovered six structures: [H] only, [H] + (S), [H] + (S) + [H], (S) + [H], (S) + [H] + (S), and (S) only. Furthermore, the researcher also revealed that H-oriented structures were employed in parallel to the compliment overtness. To explain, the H-oriented structures are utilized to signify the overt-oriented compliment while the S-oriented structures suggest the covert-oriented compliment.

The related studies in this section are beneficial to the present research study in two major ways. Firstly, the selected papers provide diverse dimensions in studying directive speech acts from both the movie scripts and real-life conversations. The researchers are able to explore the syntactic structures, functions, patterns, and strategies of the acts. Moreover, the data could also be collected from movie scripts as the filmmakers usually base the scripts on the language that occur in the real world. The second benefit relates to the research design. Both quantitative and qualitative research designs could be applied to investigate directive speech acts. The researchers can use the statistic formula as in the quantitative research design or categorize the acts into themes and descriptively analyze them as in the qualitative research design.

According to the selected studies, it could be affirmed that directive speech acts have been explored in diverse dimensions, including Asian people and level of directness, their syntactic structures, functions, strategies, and patterns from both real-life conversations and movie scripts. However, the research of directive speech acts focusing on the Asian use of the pragmatic structures based on head acts and supportive moves, and the strategies based on a level of directness in superhero movies have not been widely examined. To fill in the gap of the abovementioned research, this study adopts a mixed-method design to investigate the pragmatic structures of directive speech acts and the strategies of Asian protagonists and Asian supporting characters in 2021 superhero movies. A thorough discussion of the research methodology will be presented in chapter 3.

Chapter 3

Methodology

This chapter presents the methodology of this study. The discussion in this chapter is divided into seven sections. The first section, research design, introduces the selected method for the present study to accomplish the research objectives. The second section is sample groups, which reveal how the data is selected. The third section discusses the selected frameworks to analyze the data. After that, the fourth section, data collection, illustrates the process of collecting the data. The subsequent section is data analysis, which exposes how the data are analyzed. The following section is pilot data and analysis. This section aims at presenting examples of the data in the selected three movies and those of analysis. The last section of this chapter demonstrates the validity and reliability of the present study.

3.1 Research Design

This study employed an explanatory mixed method to explore directive structures and strategies of the Asian protagonists and Asian supporting characters in 2021 superhero movies. According to Creswell (2012, 2014), mixed methods could provide a better quality of research because the researchers are required to adopt both quantitative and qualitative research designs to accomplish the objectives. For the explanatory mixed method, the emphasis is on quantitative data collection and analysis. In other words, the explanatory design begins with a quantitative design. After that, a qualitative research design would be adopted to descriptively analyze the quantitative findings.

In the present study, the first phase was a quantitative exploration of the selected Asian protagonists and Asian supporting characters' utterances to determine the directive structures and strategies. After the quantitative findings had been presented in percentage, the qualitative method was adopted to descriptively analyze the quantitative findings.

3.2 Sample Groups

The sample groups of the present study were selected by a purposive sampling method with four criteria. Firstly, the movies had to be categorized as superhero movies. Secondly, the movies had to consist of an Asian protagonist and Asian supporting characters. Thirdly, the movies had to be released in the year 2021. These three criteria corresponded to the popularity and crucial change of the Asian characters in 2021 superhero movies. As stated in chapter 2, the increasing number of Asian characters in the superhero movies in 2021 was believed to be a part of the campaign “Stop Asian Hate” (Nguyen, 2021). Lastly, the movies had to be listed in the top fifteen 2021 popular movies on the IMDb Website, updated in June 2022. The website has been considered as the movie database website, which consists of a number of information about movies. Based on the four criteria, three movies were selected, including *Shang-Chi and the Legend of the Ten Rings*, *Eternals*, and *Spider-Man: No Way Home*. In these three movies, there are two Asian protagonists and three Asian supporting characters. The Asian protagonists are Shang-Chi in *Shang-Chi and the Legend of the Ten Rings*, and Sersi in *Eternals* while the Asian supporting characters comprise of Katy, Xialing in *Shang-Chi and the Legend of the Ten Rings*, and Ned Leeds in *Spider-Man: No Way Home*. The protagonists and supporting characters were selected from the actors and actresses’ backgrounds in regard to Asian nationalities. The following section clarifies the synopses of the selected movies and the selected characters

3.2.1 Eternals

Eternals is a 2021 superhero movie directed by an Asian director, Chloe Zhao. The Asian protagonist is Sersi. The movie is about a group of heroes, Eternals, whose mission is to protect humans from the Deviants, a group of monsters eating humans for food. Sersi, the protagonist, is selected to be a leader after the previous leader is murdered by the Deviants. Later, Sersi discovers that the true mission of the Eternals is to balance the living creatures on earth to be a resource for the emergence of a new universe, which would destroy all lives on earth. Moreover, she also discovers that Ikaris, one of the members of the Eternals, wishes for the emergence to occur. As a

result, Sersi and the other Eternals attempt to fight against Ikaris and stop the emergence. In the end, Sersi and the rest of the Eternals can stop the emergence and save the world (Monteil, 2022; Zhao, 2021).

3.2.2 Spider-Man: No Way Home

Spider-Man: No way Home (2021) is another version of the story Spider-Man directed by Jon Watts. The movie consists of one Asian supporting character, Ned Leeds. The movie begins by showing the consequences towards Spider-Man or Peter Parker, the protagonist, after his identity is revealed to the world. Peter, his family, and his friends, Ned and MJ, are blamed by the society for the cause of all chaos. To assist his family and his friends, he asks Doctor Strange to help make everyone forget his identity. However, the spell goes wrong which results in the occurrence of the villains from other universes. Peter decides to assist the villains from their fated death if they return to their worlds, but he fails, which results in the death of his aunt. Peter, the Spider-Man from the other two worlds, and his friends, Ned and MJ, gather to stop the villains. In the end, they can defeat the villains and Doctor Strange makes everyone in the world forget Peter's identity (IMDb, 2021; Watts, 2021).

3.3.3 Shang-Chi and the Legend of the Ten Rings

Shang-Chi and the Legend of the Ten Rings is another superhero movie in 2021 directed by Destin Daniel Cretton. The movie has one Asian protagonist, Shang-Chi, and two Asian supporting characters, Katy and Xialing. The movie begins by introducing the background of the ten rings and Shang-Chi's father, Wenwu, who owns the rings and their power. After the death of Shang-Chi's mother, he moves to America and meets his friend, Katy. However, Wenwu sends his assassins to steal the necklaces from Shang-Chi, and his sister, Xialing, because Wenwu believes that his wife is still alive and the necklaces can guide him to the village, Ta Lo, where he thinks his wife is trapped. Realizing that Wenwu is under the spell of the evil dragon, Shang-Chi, Xialing, and Katy decide to help defend Ta Lo against the Wenwu's army and the evil. At the end, they can save the village from Wenwu's army and the evil dragon (Cretton, 2021; Edwards, 2022).

3.3 Research Frameworks

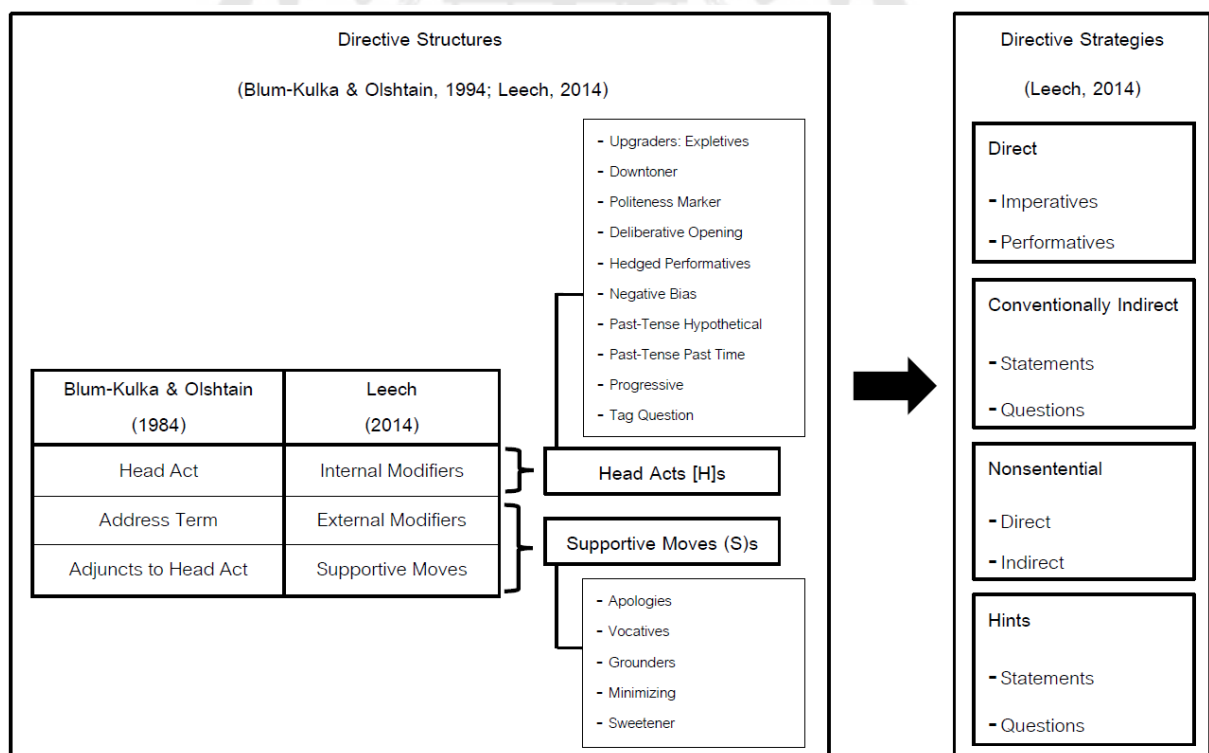
The frameworks from Blum-Kulka and Olshtain (1984), and Leech (2014) were adopted in this current study. For the directive structures, the emphasis of this study was on head acts and supportive moves. The head acts in this study referred to words and phrases that could overtly illustrate the speaker's desire over the hearer to do or act in a certain way while the supportive moves in this study were defined as words or phrases that could be put at the preceding or following the head acts or it could stand alone to implicitly demonstrate the speaker's desire over the hearer to do some actions. In agreement with Wiroonhachaipong (2000) and Worathumrong (2020), the head acts in this study was demonstrated as [H]s in a square parentheses or [H] as a singular form while the supportive move was demonstrated as (S)s in a round parentheses or (S) as a singular form.

Besides, the directive structures could also be performed with the approaches to intensify or soften the acts. As a result, the present study also implemented the directive approaches from Blum-Kulka and Olshtain (1984), and Leech (2014). Leech's (2014) framework was selected as the main theory as it was more recent. However, as Leech (2014) put the emphasis on the approaches to soften the directives, Blum-Kulka and Olshtain's (1984) approaches were also selected to fill in the gap. All in all, the head act approaches for this study comprised expletives upgraders, downtoner, politeness marker, deliberative opening, hedged performative opening, negative bias, past-tense hypothetical, past-tense past time, progressive, and tag question. Nonetheless, the selected supportive move approaches were apologies, vocatives, grounders, minimizing, and sweetener.

In addition to the directive structures or patterns, this study also focused on the directive strategies. In line with the structures, Leech's (2014) strategies were adopted as it was more recent and detailed than Blum-Kulka and Olshtain's (1984) strategies. The strategies in this study were primarily separated into direct strategy, conventionally indirect strategy, nonsentential strategy, and non-conventionally indirect strategy or hints. The direct strategy included imperatives and performatives. The conventionally

indirect strategy consisted of statements (i.e., prediction, strong obligation, weaker obligation, volitional statements, and ability or possibility), and questions (i.e., volitional questions, and ability or possibility). The nonsentential strategy was divided into direct and indirect. The last strategy, non-conventionally indirect or hints, was separated into statements and questions. As there are two possible names for this strategy, the present study used the term hint when presenting the data and analysis. It was because the term is simpler and could avoid confusion that might occur between the term conventionally indirect and non-conventionally indirect. In terms of the strategies, the selected utterance would be written in the italic font to help readers recognize the utterance that was analyzed. An overview of the present study's research frameworks is illustrated in Figure 1.

FIGURE 1 Research Frameworks of this Study



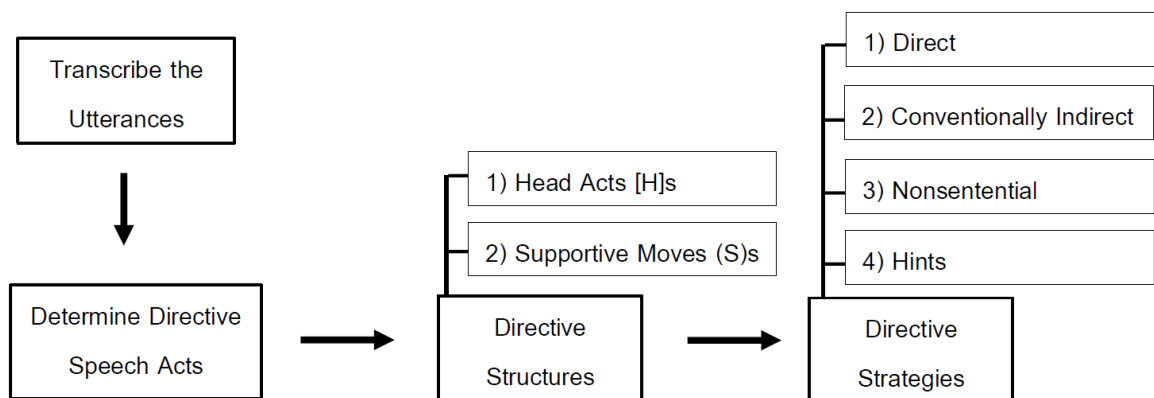
3.4 Data Collection

Since the present study adopted an explanatory mixed method design, the data were collected from two phases: quantitative and qualitative phase respectively. In

the quantitative phase, the data were collected by factual information. Creswell (2012) stated that the factual information refers to sources representing facts, which could be private or public. In this study, the data were collected from utterances of the selected characters. The utterances were transcribed from online streaming service applications. *Shang-Chi and the Legend of the Ten Rings* and *Eternals* were transcribed from Disney Plus while *Spider-Man: No Way Home* was transcribed from Netflix.

After the movie scripts had been transcribed, the directive speech acts according to Searle's (1976) speech act taxonomy criteria, and Bach and Harnish (1973) were determined. After that, the directives were categorized based on the directive structures and strategies. For the directive structures, they were categorized based on [H]s and (S)s while the strategies were classified into 1) direct strategy (imperatives, and performatives), 2) conventionally indirect strategy (statements, and questions), 3) nonsentential strategy (direct, and indirect), and 4) hints (statements, and questions). The pilot data of each structure and strategy would be illustrated in 3.6. An overview of the qualitative data collection is presented in Figure 2 below.

FIGURE 2 Data Collection of this Study



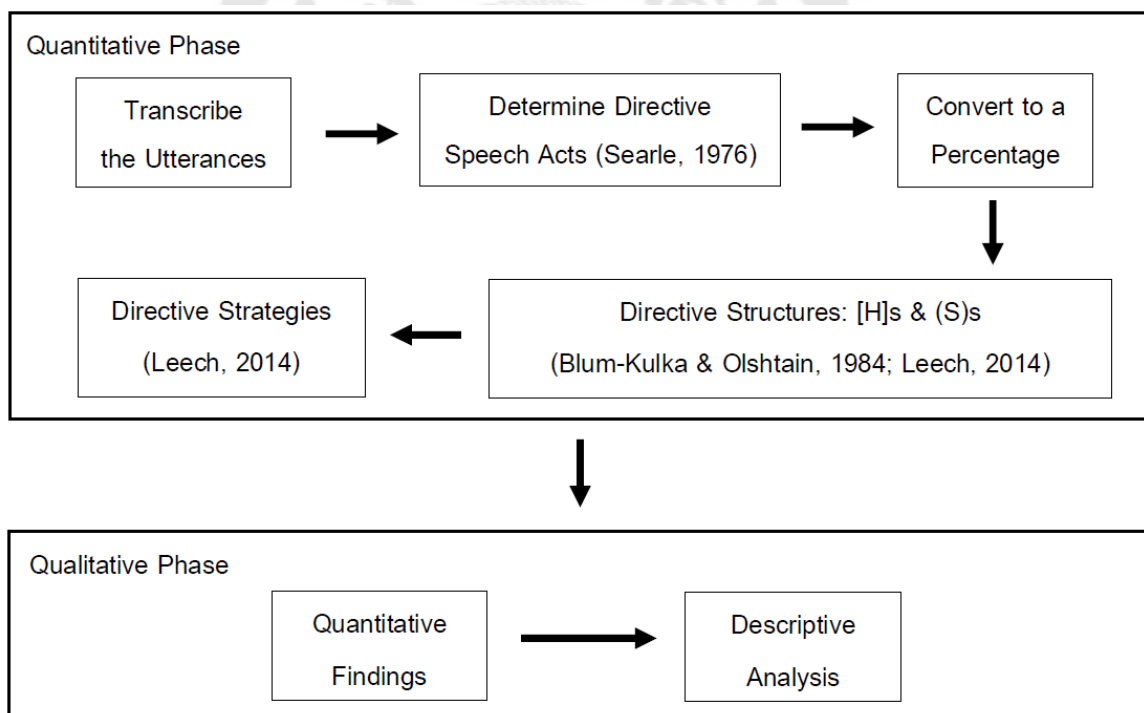
After the quantitative data had been collected and analyzed, the qualitative phase was adopted. The data in the qualitative phase were collected from the quantitative findings, which had been converted into a percentage.

3.5 Data Analysis

The data analysis was separated into quantitative and qualitative phases. In the quantitative phase, the data of the structures, based on the [H]s and (S)s, and the strategies, based on a degree of directness, were converted into percentage in Microsoft Excel.

In the qualitative phase, data analysis was implemented by descriptively analyzing the quantitative findings. This phase also emphasized the contexts of situations that each structure and strategy occur. After the findings of the structures and strategies had been presented, their relationship was also discussed. An overview of the research methodology is illustrated in Figure 3.

FIGURE 3 Research Methodology of this Study



3.6 Pilot Data and Analysis

As the objectives of the present study were to examine the directive structures and strategies utilized by Asian protagonists and Asian supporting characters, this section exemplifies the pilot data from the selected movies and how the structures and strategies were qualitatively analyzed after the percentage of each structure and strategy had been calculated.

3.6.1 Directive Structures

In this study, a unit that was justified as a head act was presented as [H] while a part that belonged to a supportive move was presented as (S). This section demonstrates pilot data of the directive structures based on Wiroonhachaipong (2000) and Worathumrong's (2020) concept of [H] and (S) oriented structures and the context of situations that each structure occurred in the selected movies as illustrated in Table 3 below.

TABLE 3 Pilot Data of Directive Structures in the Selected Superhero Movies

Directive Structures	Examples from the Selected Movies
1. [H] Oriented Structures	
1.1 Single [H] Oriented	[Watch out!]
1.2 Double [H]s Oriented	[Get down.] [Get down.]
1.3 Multiple [H]s Oriented	[Look.] [Look at that.] [Look at that girl.]
1.4 [H]s + (S)s	
1.4.1 [H] + (S)	[Just head straight for that elevator.] (You got this.)
1.4.2 [H] + (S) + [H]	[Left,] (dude,) [left!]
2. (S) Oriented Structures	
2.1 Single (S) Oriented	(He has a point.)
2.2 Double (S)s Oriented	(Dane,) (this is serious.)
2.3 Multiple (S)s Oriented	(Shaun!) (Shaun!) (Shaun!)
2.4 (S)s + [H]s	
2.4.1 (S) + [H]	(Dane.) [Run!]
2.4.2 (S) + [H] + [H] + [H]	(Katy!) [Go,] [go,] [go]
2.4.3 (S) + (S) + [H]	(Hey,) (hey,) [get back here.]

TABLE 3 (Continued)

Directive Structures	Examples from the Selected Movies
2.4.4 (S) + (S) + [H] + [H]	(She's gone) (dude.) [What do we do?] [What do we do?]
2.4.5 (S) + (S) + (S) + [H]	(Hey!) (Hey!) (Hey!) [Open up.]

The pilot data in Table 3 reveals that both [H] and (S) oriented structures could be subdivided into four sub-structures. The first sub-structure in the [H] oriented structures was a single [H] oriented structure. This example was presented in the movie *Eternals*. In this situation, the speaker was Sersi, a leader of the Eternals, while the intended hearer was Ikaris, one of the Eternals. In this scene, Ikaris appeared to help Sersi and her friends from a deviant, a monster that was supposed to be extinct a long time ago. While Ikaris was greeting them, the deviant came back and attacked Ikaris. Sersi employed the utterance to warn Ikaris to be careful of the monster that was attacking him. The utterance “*Watch out!*” could be justified as a [H] because Sersi, as the speaker, explicitly warned the intended hearer, Ikaris, to watch out the monster that was coming. As a result, Ikaris could understand Sersi’s intention through this utterance at a syntactic level and accepted the act by looking at the position that the monster was coming. Regarding the function, this utterance appeared to be the act of warning, which belongs to one of the advisories based on Bach and Harnish (1973).

The second example was the double [H] oriented structure, which had been found in the movie *Eternals*. The speaker in this example was Sersi, a leader of the Eternals and a lecturer, whereas the intended hearers were her students in class. In this scene, there was an earthquake during Sersi’s lecture. Sersi was trying to save her students and told the students to get down under the table to be safe. The first and second utterances “*Get down!*” could be considered as [H]s because Sersi explicitly expressed the desire that she required the students to get down. As a result, the students, as the intended hearers, understood Sersi’s act at the syntactic level and

accepted the act by getting down under the table. In terms of the function, the utterance could be justified as requirements.

The third sub-structure of the [H] oriented structures was the multiple [H]s oriented structures. The example was found in *Shang-Chi and the Legend of the Ten Rings*. The speaker was Katy and the intended hearer was Shang-Chi, Katy's best friend. In this example, Katy and Shang-Chi were on the bus to go to their workplace. She saw a girl working on her thesis on the bus. She called Shang-Chi to look at the girl and later told him that her parents expected her to be like this girl. The three utterances "Look." "Look at that." "Look at that girl." could be considered as [H]s because Katy clearly stated her desire for Shang-Chi, the intended hearer, to look at the girl. As the intended hearer, Shang-Chi understood Katy's act at the syntactic level and accepted the act by looking at the girl that Katy mentioned. With an emphasis on the directive function, the utterances belong to requirements because Katy appeared to require Shang-Chi to look at the way she told.

In addition to the three sub-structures, the [H] oriented structures could be performed with the (S)s as in [H] + (S) in 1.4.1, and [H] + (S) + [H] in 1.4.2. 1.4.1 demonstrates that the [H] could be followed by a single (S). The example was found in the movie *Shang-Chi and the Legend of the Ten Rings*. In this scene, the speaker was Shang-Chi and the intended hearer was Katy, Shang-Chi's best friend. The utterances were utilized when Shang-Chi was trying to help Katy from the assassins. In order to escape the assassins, Katy was required to go to the elevator. Shang-Chi employed the utterances to require Katy to go to the elevator first. The first utterance could be justified as a [H] because as Shang-Chi explicitly stated his desire for Katy through the verb "head," with the direction that he required Katy to go to. As the intended hearer, Katy understood the utterance at the syntactic level and accepted the act by trying to go to the direction. Besides, Shang-Chi appeared to use the downtoner approach in the [H] through the word "just," to soften the act. However, the second utterance "You got this," could be considered a (S) as Shang-Chi performed it to support the preceding [H]. As the intended hearer, Katy required the context in order to understand that the act was

performed to encourage her to do the action presented in the preceding [H]. Moreover, the (S) could be justified as using the sweetener approach because it could express Shang-Chi's trust in Katy's ability to accomplish what he uttered. Additionally, with an emphasis on the directive function, these utterances could be justified as requirements because the speaker, Shang-Chi, required his friend, Katy, to go to the elevator to escape the assassins.

Besides the [H] + (S) structure, 1.4.2 affirms that the [H] could be followed by a (S) and [H] respectively. The example was presented in *Spider-Man: No Way Home*. The speaker was Ned while the intended hearer was Peter, Ned's best friend and a Spider-Man. The utterances were used when Spider-Man or Peter was attacked by a villain. Ned was talking to him, using an online system. He used the utterances to show his requirement to his friend to move to such a direction to escape the villain. The first and the third utterances "Left," were justified as [H]s because Ned as the speaker explicitly stated the direction that he required Peter to go. As the intended hearer, Peter recognized Ned's act at the syntactic level. As a result, he accepted the act and was trying to move the left direction. However, the second utterance "dude," could be seen as a (S) because as the speaker, Ned performed it to emphasize a person whom he required to take the action of moving to the left direction. To explain, Ned did not state the action that he required Peter to do in the utterance. Furthermore, the (S) in this example was used with the vocative approach. This was because the utterance "dude," had been used as a reference to refer to his friend or Peter and emphasized a person whom Ned required to take the action. Moreover, the function of this example could be considered as requirements because the speaker, Ned, required Peter to go in the direction he was telling to escape the villain.

The second structure based on the pilot data is (S) oriented structures, which were also subdivided into four sub-structures. The first sub-structure was a single (S) oriented structure. The example was found in the movie *Eternals*. The speaker was Sersi, a leader of the Eternals, whereas the intended hearer was Phastos, one of the Eternals. In this scene, Sersi and her friend visited Phastos who could invent things to

stop the emergence of the new universe, which could lead every life on earth to death. Initially, Phastos refused to join the team. However, Sersi's friend explained the reasons why it was necessary for Phastos to join. Sersi employed the utterance to request Phastos to listen to her friend's clarification and join the team. The utterance "*He has a point,*" could be as a (S) because Sersi, as the speaker, did not explicitly state her desire for Phastos to join the team. As the intended hearer, Phastos required the context to understand that Sersi was implicitly making a request over him to join the team. As a result, he responded to Sersi's indirect request by refusing her act. In terms of the function, this utterance could be considered as requestives when being interpreted with the context.

The second sub-structure is the double (S) oriented structure. The example was presented in the movie *Eternals*. The speaker was Sersi while the intended hearer was Dane, Sersi's boyfriend. The utterances were utilized when Sersi was attempting to tell Dane the truth that she was one of the Eternals who came to earth for a particular purpose. However, Dane thought that Sersi was making an excuse not to live with him. The first utterance "*Dane,*" could be justified as a (S) because as the speaker, Sersi performed it to emphasize a person whom she wanted to prohibit the action of speaking that she was making an excuse. Furthermore, this (S) was used with the vocative approach by mentioning Dane's name in the act. Similarly, the second utterance "*this is serious,*" could also be seen as a (S) as Sersi did not explicitly express that she was trying to prohibit Dane. As the intended hearer, Dane required the context to understand that Sersi performed the two utterances to implicitly prohibit him from the action. As a result, Dane accepted the act and started to listen to Sersi. Regarding the function, these utterances belong to prohibitives.

The third sub-structure of the (S) oriented structures was the multiple (S)s oriented structures. The example was found in the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker was Katy while the intended hearer was her best friend, Shang-Chi. The utterances were employed while Katy was escaping the assassins. She was pushed to fall from the building. She used the utterances by mentioning Shang-

Chi's name in short to show that she required Shang-Chi to help or do something before she reached the ground. The three utterances “*Shaun!*” could be justified as (S)s because Katy did not explicitly mention the action that she required Shang-Chi to do. As the intended hearer, Shang-Chi required the context to recognize that Katy required him to help at the moment. As a result, Shang-Chi understood Katy's utterances and accepted her act by going to help her. Moreover, the three (S)s were used with the vocative approach to emphasize a person whom she required to help her. In terms of the function, these utterances could be considered as requirements.

Apart from the above-mentioned sub-structures, the (S) oriented structures could be followed by either [H]s or (S)s as exemplified from 2.4.1 to 2.4.5. The example in 2.4.1 shows that a (S) could be followed by a [H], which is illustrated as (S) + [H]. The example was from the movie *Eternals*. The speaker was Sersi while the intended hearer was Dane, Sersi's boyfriend. The utterances were employed when Sersi, Dane, and Sersi's friend were on the way to their home. Sersi saw a monster, that was about to attack Dane, and she wanted Dane to run away from the monster. The first utterance “*Dane,*” could be seen as a (S) because Sersi performed it to emphasize a person whom she required to take the action in the following [H]. As the intended hearer, Dane required the context and the following [H] to recognize that Sersi required him to run. Moreover, the (S) was used with the vocative approach because she uttered Dane's name to implicitly express her desire for him to run away from the monster. In contrast, the following utterance “*Run!*” could be justified as a [H] since the utterance explicitly presented Sersi's desire for Dane to run away from the monster. As the intended hearer, Dane did not need the context to interpret the [H] correctly. He accepted Sersi's act and ran away from the monster. Regarding the function, these utterances could be justified as requirements as Sersi required Dane to run away from the monster.

Additionally, 2.4.2 revealed that a (S) could be followed by multiple [H]s as illustrated in (S) + [H] + [H] + [H]. The example was found in the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker was Shang-Chi and the intended hearer was his friend, Katy. The utterances were employed when Shang-Chi, Katy, and Xialing, his

sister, were in the forest where the entrance of his mother's village was located. While Katy was driving in the forest to search for the entrance, the forest started to move and was about to eat them. Shang-Chi performed the utterances to show that he required Katy to drive faster. The first utterance “*Katy*,” could be justified as a (S) because Shang-Chi performed it to support the following [H]s. Moreover, this (S) was used with the vocative approach to emphasize a person whom he required to take the action by referring to Katy’s name. In contrast, the next three utterances “*Go*,” could be justified as the [H]s as they explicitly expressed Shang-Chi’s desire for Katy. As the intended hearer, Katy did not need the context to interpret the three [H]s correctly. She accepted the act by trying to drive faster. In terms of the function, the example could be justified as requirements as the speaker, Shang-Chi, required Katy to drive faster.

Besides, 2.4.3 exemplified that a (S) could be followed by another (S) and a [H] respectively as in (S) + (S) + [H]. The example was from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker was Shang-Chi whilst the intended hearer was Katy, Shang-Chi’s friend. In this scene, Shang-Chi and Katy were working as hotel service drivers at a hotel. There was a customer coming with a luxurious car. Katy really wanted to drive the car, so she grabbed the key from Shang-Chi and tried to get in the car. Shang-Chi employed these utterances to prohibit Katy from driving the car and gave the key back to him. The first and second utterances “*Hey*,” could be considered (S)s because Shang-Chi as the speaker did not explicitly state his desire over Katy through these two utterances. He appeared to use them to implicitly stop Katy from the action. As the intended hearer, Katy required the context to interpret the act correctly that Shang-Chi was performing the act of prohibiting. However, the third utterance “*get back here*,” could be seen as the [H] because it explicitly expressed Shang-Chi’s desire for Katy to come back to her. As the hearer, Katy did not need to context to understand the [H] in this situation even though he refused the act because she kept going to the car. With an emphasis on the function, the example could be seen as prohibitives because Shang-Chi wanted to prohibit Katy from driving the luxurious car.

In addition, the example in 2.4.4 showed that a (S) could also be followed by another (S) and two [H]s as in (S) + (S) + [H] + [H]. This example was presented in *Shang-Chi and the Legend of the Ten Rings*. The speaker was Katy and the intended hearer was Shang-Chi, Katy's friend. The utterances were employed when Katy and Shang-Chi were talking with Xialing, Shang-Chi's sister, at her office. Suddenly, there were assassins who attacked the workplace. Xialing left her office through a secret door and locked Shang-Chi and Katy in the office. Katy used the utterances to ask Shang-Chi what to do next because the door was already locked and the assassins were coming. The first utterance "She's gone," and the second utterance "dude," could be considered as (S)s because Katy as the speaker did not explicitly state his desire over Shang-Chi in these two utterances. The first utterance was used to implicitly ask Shang-Chi what to do. Moreover, it was used with the grounder approach because it was a reason for her act of asking a question. The second utterance was used to support the following [H]s and emphasize a person whom Katy wanted to respond to the act as it is used with the vocative approach. As the intended hearer, Shang-Chi needed to understand the context to interpret the act through these two utterances accurately. However, the following utterances "What do we do?" could be seen as the [H]s. These [H]s were repeatedly used to explicitly show that Katy required Shang-Chi to answer the question. As the intended hearer, Shang-Chi could understand these two utterances at the syntactic level without the need of the context. He accepted Katy's act in this example by giving her the answer. In terms of the function, the utterances could be justified as questions because Katy, as the speaker, needed Shang-Chi to give her the answer.

Eventually, 2.4.5 showed that a (S) could be followed by another two (S)s, and a [H] respectively, which was illustrated as (S) + (S) + (S) + [H]. The example was from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker was Shang-Chi and the intended hearer was his sister, Xialing. The utterances were utilized when Shang-Chi and Katy were talking with Xialing at her office. Suddenly, the assassins attacked Xialing's workplace. She left Shang-Chi and Katy in the room and escaped through a secret door. Shang-Chi employed the utterances to show that he required

Xialing to open the door for him and Katy. The first three utterances “*Hey!*” could be seen as (S)s as Shang-Chi as the speaker did not explicitly state the action that he wanted Xialing to do in these (S)s. They were performed to implicitly show that he required Xialing to open the door. In other words, they were used to support the following [H]. As the intended hearer, Xialing needed to understand the context to interpret the three utterances correctly. On the other hand, the last utterance “*Open up,*” were considered a [H] as Shang-Chi explicitly stated his desire for Xialing to open the door through the verb “*open.*” As the intended hearer, Xialing did not need the context to interpret the [H] in this example correctly. However, Xialing refused Shang-Chi’s act in this situation. She refused to open the door for Shang-Chi and Katy. Regarding the function, the utterances in this example could be justified as requirements since Shang-Chi required his sister, Xialing, to open the door.

The pilot data of the structures tended to affirm that directive speech acts could be initially performed by [H]s and (S)s. The [H]s of directive speech acts could explicitly express the speaker’s desire for the intended hearer to do a particular action. That is, the intended hearer could understand the acts with the [H]s at a syntactic level without the need of context. In contrast, the (S)s of directive speech acts could implicitly express the speaker’s desire for the intended hearer to do a particular action. As a result, the intended hearer needs to share the context of situation to interpret the act accurately. At the same time, the speaker may also use the (S)s to support the [H]s. Besides, the pilot data appeared to verify that if the acts belong to directive speech acts, the functions based on Bach and Harnish (1973) could be identified. In other words, in addition to Searle’s (1976) criteria of directive speech acts, Bach and Harnish’s (1973) theory of the directive functions could justify whether the utterance would be selected to be analyzed in the present study. Besides, the pilot data also revealed that the [H]s + (S)s and (S)s + [H]s structures could be further sub-divided as both [H]s and (S)s could be placed at the initial position of the act and could follow one another. Furthermore, the pilot data also showed that some directive speech acts could be performed with the approaches according to Blum-Kulka and Olshtain (1984), and

Leech (2014). Table 4 demonstrates the instances of directive approaches discovered in the selected movies.

TABLE 4 Pilot Data of Directive Approaches Presented in the Selected Movies

Directive Approaches	Examples from the Selected Movies
1. Upgraders: Expletives	<i>Really fricking</i> close.
2. Downtoner	Will you <i>just</i> stop saying, "Stay in the pocket"?
3. Politeness Marker	<i>Please</i> get out of the car.
4. Deliberative Opening	<i>My lola's asking if you could</i> just get the cobweb there, sir. Since you're, like, up there.
5. Hedged Performative Opening	<i>I would like to have my words</i> stricken from the record.
6. Negative Bias	I'm <i>not supposed</i> to say anything to you.
7. Past-Tense Hypothetical	My lola's asking if you <i>could</i> clean up the webs you just shot.
8. Past-Tense Past Time	So, I <i>was thinking</i> ... when we get into MIT, we should live together.
9. Progressive	So, I <i>was thinking</i> ... when we get into MIT, we should live together.
10. Tag Question	Come on, we're not gonna let everyone on Earth die, <i>right?</i>
11. Apologies	<i>Excuse me. Excuse me.</i>
12. Thanks	Un, <i>thank you</i> , Trevor. I think we're okay.
13. Vocatives	<i>Sprite</i> ...
14. Grounders	<i>We don't have much time. Our father is coming.</i>

TABLE 4 (Continued)

Directive Approaches	Examples from the Selected Movies
15. Minimizing	My lola's asking if you could just <i>get the cobweb there, sir. Since you're, like, up there.</i>
16. Sweetener	Come on. <i>You got this.</i>

3.6.2 Directive Strategies

After the directive structures with an emphasis on a head act [H] and a supportive move (S) had been investigated, the directive strategies, according to Leech (2014), were explored because they tended to have a connection to each other. To clarify, the use of the [H] appeared to signify the direct directive speech acts while the use of the (S) appeared to signify the indirect directive speech acts. As a result, the directive strategies, which were based on a level of directness, would be examined after the directive structures had been illustrated. For instance, according to the pilot data in Table 3, the [H] “*Watch out*” in 1.1 could be justified as using a direct imperative strategy because it was performed directly in an imperative structure. Moreover, the hearer could recognize the speaker’s desire over him without the need of a context. However, the (S) “*He has a point,*” in 2.1 could be seen as using a hint strategy to express that the speaker was making an indirect request to the hearer to join the team. The hearer needed to understand the context of the situation to interpret the speaker’s act correctly. Besides the above-mentioned instances, Table 5 demonstrates more examples of each selected directive strategy discovered from the data.

TABLE 5 Data of Directive Strategies Presented in the Selected Movies

Directive Strategies	Examples from the Selected Movies
1. Direct Strategy	
1.1 Imperatives	Hey, <i>get off</i> of me.

TABLE 5 (Continued)

Directive Strategies	Examples from the Selected Movies
1.2 Performatives	My lola's asking if you could just <i>get the cobweb</i> there, sir. Since you're, like, up there.
2. Conventionally Indirect Strategy	
2.1 Prediction Statements	We'll need Phastos.
2.2 Strong Obligation Statements	We <i>have to</i> try.
2.3 Weaker Obligation Statements	We <i>need to</i> talk.
2.4 Volitional Statements	We just know Waigong would've <i>wanted</i> you to move on and enjoy your life.
2.5 Ability / Possibility Statements	You <i>can't</i> stay here anymore.
2.6 Volitional Questions	<i>Will</i> you help us?
2.7 Ability / Possibility Questions	Who <i>can</i> give me an example?
3. Nonsentential Strategy	
3.1 Direct	<i>The emergence?</i>
3.2 Indirect	<i>If they hurt her ...</i>
4. Hint Strategy	
4.1 Statements	<i>I'm the Asian Jeff Gardon.</i>
4.2 Questions	<i>How's it going?</i>

The pilot data in Table 6 illustrate four main directive strategies according to Leech (2014) that were discovered from the selected superhero movies. The first strategy was the direct strategy, which had been divided into imperatives and

performatives. The first sub-strategy, imperatives, was found in *Shang-Chi and the Legend of the Ten Rings*. The speaker was Shang-Chi while the intended hearer was an assassin. The utterances were utilized when Shang-Chi and his friend were on the bus to their workplace. On the bus, one assassin walked directly to Shang-Chi and stopped right in front of him. The assassin tried to grab the necklace he had received from his mother. He wanted to stop the assassin from getting the necklace. As a result, he employed the imperative strategy to require the assassin to stop what he is doing. The utterance “*get off of me,*” could be justified as the imperative strategy because the speaker performed the utterance with the imperative structure by omitting the subject “*you.*” Moreover, the example is considered one of the direct strategies because Shang-Chi, as the speaker, explicitly stated his desire for the assassin to get off of him. As the intended hearer, the assassin did not need to refer to the context to interpret the act correctly even though he refused Shang-Chi’s act. He kept trying to get Shang-Chi’s necklace.

The second sub-strategy in the direct strategy was performatives. The example was from the movie *Spider-Man: No Way Home*. The speaker was Ned whereas the intended hearer is Peter 2 or a Spider-Man from another universe. In this scene, Peter 2 was trying to prove to Ned and his friend that he was also a Spider-Man. As a result, he crawled the ceiling of Ned’s house to show that he also had a power of a spider. Ned’s grandmother spoke in another language to Ned. Ned translated the language to Peter 2 that his grandmother wanted Peter 2 to help get the cobweb on the ceiling. The utterance “*My lola’s asking if you could just get the cobweb there, sir. Since you’re, like, up there,*” could be justified as a performative strategy because the speaker directly illustrates the desire for the intended hearer to “*... get the cobweb ...*,” for him in a full sentence. As a consequence, Peter 2, as the intended hearer, understood the act without the need of the context and accepted the act by cleaning the ceiling.

The second strategy was the conventionally indirect strategy. This strategy could be classified into seven sub-strategies. The first sub-strategy was prediction

statements. The example was from the movie *Eternals*. The speaker was Sersi and the intended hearer was Druig, one of the Eternals. The utterance was employed when Sersi assumed that with Druig's power, they could stop the emergence of the new universe, which caused every life on earth to death. However, Druig was uncertain about his power. Sersi thought that they needed another member to help them increase Druig's ability. Sersi's utterance "*We'll need Phastos,*" in this context could be considered as one of the prediction statements because she implemented the modal verb "*will*" to suggest the future action that she wanted Druig to accomplish, which was to see another member of Eternals. Moreover, the use of "*will*," in this utterance could signify Sersi's confidence that Druig would do the action that she had uttered. As the intended hearer, Druig understood Sersi's act and accepted the act by going to Phastos with Sersi.

The second sub-strategy in the conventionally indirect strategy was strong obligation statements. This example was from the movie *Eternals*. The speaker was Sersi, a leader of the Eternals, whilst the intended hearer was the members of the Eternals. Sersi performed this utterance after she knew that the Eternal's real mission on earth was to help emerge the new universe, which could make lives on earth die. As a result, she discussed this with the other members of the Eternals and tried to find ways to stop the emergence. The utterance "*We have to try,*" in the scene could be justified as one of the strong obligation statements because Sersi, as the speaker, used the modal verb "*have to*" to strengthen her act and expressed her desire for the intended hearers to support her. Moreover, the modal "*have to*," in this example could indicate Sersi's power and authority as a leader. As the intended hearers, they understood the act and accepted it by joining her team.

The third sub-strategy was weaker obligation statements. The example was from the movie *Eternals*. The speaker was Sersi and the intended hearer was Kingo, one of the Eternals. In this scene, Sersi and her friends visited Kingo, one of the Eternals' members who became a famous singer. They wanted to talk about the monster that appeared again, but Kingo was busy with shooting his new music video. As a result,

Sersi performed the utterance to stop Kingo from shooting the music video and talk with them because there was a serious matter. The utterance “*We need to talk,*” by Sersi in the example could be seen as one of the weaker obligation statements because Sersi implemented the modal verb “*need to,*” to emphasize her suggestion over Kingo of what he needed to do at the moment. As the intended hearer, Kingo understood Sersi’s act without the need of the context to help interpret and accepted the act. He stopped shooting the music video and started talking with Sersi.

The following sub-strategy was volitional statements. The example was from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker in this example was Katy while the intended hearer was her grandmother. In this scene, Katy’s grandmother kept talking about Waigong, her husband, who had passed away a long time ago. As a consequence, Katy employed this utterance to express her desire for her grandmother to move on, but using the name of her grandmother’s husband. The utterance “*We just know Waigong would’ve wanted you to move on and enjoy your life,*” could be justified as the volitional statement strategy because of the use of the verb “*want,*” to explicitly express the speaker’s desire with the noun “*Waigong,*” as a subject. Even though Katy did not use her name, she explicitly expressed the act of suggesting through the use of the verb “*move on,*” and “*enjoy your life,*” under Waigong’s name. As the intended hearer, her grandmother could understand what Katy wanted her to do although she remained quiet.

The fifth strategy was statements expressing an ability or possibility. The example was from the movie *Eternals*. The speaker was Sersi whereas the intended hearer was Druig, another member of the Eternals. This scene happened after a group of monsters attacked Druig’s village. Sersi was trying to suggest Druig to go with her instead of living in the village where the monsters might come back again. The utterance “*You can’t stay here anymore,*” could be seen as using the statement expressing an ability strategy through the use of the modal “*can,*” in a negative form. The use of “*can’t,*” in this utterance with the subject “*you,*” which refers to Druig, could soften

Sersi's act of suggesting. As the intended hearer, Druig understood Sersi's act at the syntactic level and accepted it by going with her.

The subsequent sub-strategy in the conventionally indirect strategy was volitional questions. The example was from the movie *Eternals*. The speaker in this situation was Sersi whilst the intended hearer is Druig, one of the Eternals. The utterance was used after Sersi was attempting to gather the Eternals to help stop the emergence of the new universe, which could destroy all lives on earth. She visited Druig to request him to also join the team as one of the Eternals. The utterance "*Will you help us?*" by Sersi could be considered as one of the volitional questions because of the use of the modal verb "*Will*" in an interrogative structure. The modal "*Will*" in this example appeared to signify Sersi's request over Druig to join the team rather than expressing the future event. As the intended hearer, Druig understood Sersi's act of requesting and accepted the request by joining the team.

The last sub-strategy in this type was questions expressing an ability or possibility. The example was from the movie *Eternals*. The speaker was Sersi, the Eternals and a lecturer, and the intended hearers were her students. In this scene, Sersi was giving a lecture in her class about one animal species. After she had provided the students with some background information, she asked the students to think and share some examples of this kind of animal. The utterance "*Who can give me an example?*" by Sersi could be justified as one of the questions expressing the ability or possibility because of the use of the modal verb "*Can*" in an interrogative structure. The modal "*Can*" in this example was added to express Sersi's desire for the students to provide some examples. As the intended hearer, the students understood the act at the syntactic level and responded by giving some examples.

The third directive strategy discovered in the pilot data was nonsetential. This strategy could be divided into direct and indirect. The first sub-strategy is the direct-nonsentential strategy. The example was found in the movie *Eternals*. The speaker was Sersi, a leader of the Eternals, and the intended hearer was Arishem, a God who created the Eternals. In this scene, Sersi was trying to search for the cause of

the strange incidents that happened to the earth because there had been an earthquake and the monster that should have been extinct had come back and attacked them. Arishem provided the answer that it was the effect of the emergence, which referred to the time when the new universe was going to emerge. Sersi wanted Arishem to explain more about the matter, so she employed the direct-nonsentential strategy "*The emergence?*" The utterance was used in an incomplete sentence to ask the intended hearer to provide more information. In other words, the utterance might be shortened from "*What is the emergence?*" or "*Can you explain more about the emergence?*" As the intended hearer, Arishem understood Sersi's act and provided her with more information.

The second sub-strategy in the nonsentential strategy was an indirect-nonsentential strategy. The example was from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker was Shang-Chi whereas the intended hearer was Katy, his best friend. The utterance was employed when Shang-Chi decided to go to Macau to protect his sister after he had known that his father wanted the necklace from both himself and his sister. Katy, his friend who had seen the fight between Shang-Chi and the assassins earlier, tried to stop Shang-Chi and wanted him to tell the truth about his real identity. However, Shang-Chi wanted Katy to allow him to go at the moment because he was worried about his sister. In this scene, Shang-Chi's utterance "*If they hurt her ...*," could be seen as the indirect-nonsentential strategy because Shang-Chi as the speaker used it in an incomplete sentence, which allows the intended hearer to use the context to complete the main clause. In other words, Shang-Chi did not explicitly state his desire for Katy to do in the utterance. As the intended hearer, Katy needed to understand the context and complete Shang-Chi's utterance, which might be shortened from "*If they hurt her, I cannot take it,*" to indirectly request Katy to allow him to go.

The last directive strategy was hints, which had been separated into statement hints and question hints. In the statement hints, the example was from the movie *Shang-Chi and the Legend of the Ten Rings*. In this scene, the speaker was Katy while the intended hearer was Shang-Chi, her best friend. The utterance was utilized

when Katy was trying to convince Shang-Chi to allow her to drive the customer's luxurious car. Shang-Chi tried to stop her because he was afraid that Katy might drive the car carelessly and cause an accident. However, Katy insisted on driving the car. Katy's utterance "*I'm the Asian Jeff Gardon,*" in this example could be justified as one of the statement hints because she performed the utterance in the statement structure. Moreover, she referred to Jeff Gardon, who had won a driving competition, to assure Shang-Chi that she could drive the car safely. To explain, Katy did not explicitly state her request for Shang-Chi to allow her to drive the car. Instead, she referred to a famous race car driver to implicitly express her request. As the intended hearer, Shang-Chi needed to understand the context to recognize that Katy was making a request. In the end, Shang-Chi accepted Katy's act and allowed her to drive the car.

For the question hints, the example is from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker is Shang-Chi and the intended hearer is an assassin. The situation took place on the bus on the way to Shang-Chi's workplace with his friend. On the bus, one assassin walked and stopped right in front of Shang-Chi's seat without saying anything. In this scene, Shang-Chi's utterance "*How's it going?*" could be seen as one of the question hints because it is used in an interrogative structure. With this context, it is possible that Shang-Chi was indirectly asking the assassin "*What do you want?*" or "*Why do you stop right here and look at me?*" As the intended hearer, the assassin needed to understand the context to interpret the act accurately even though he refused to accept the act by saying nothing to Shang-Chi's act of question.

The pilot data of the structures and strategies of directive speech acts tended to affirm that they might have a connection to one another. In addition, both of them appeared to link to a level of directness. A thorough findings of the directive structures and strategies performed by the selected Asian characters in the three superhero movies would be demonstrated in chapter 4.

3.7 Validity and Reliability

The validity and reliability could be examined by evidence based on internal structure. Creswell (2012), indicated that the evidence based on internal structure relates to theories and a statistical procedure that the researcher incorporates to measure if the research instrument matches the research objectives. In this study, the theories related to the concept of directive structures and directive strategies were selected to analyze the data. After that, the instruments based on the selected research frameworks and the analysis of the data would be presented to the expert to be checked and scored.

With a total of 537 directive speech acts from the data, 51 utterances in 14 different situations were randomly selected to be checked by the expert. The expert agreed to all the 51 utterances with the analysis based on the structures and strategies of directive speech acts. However, the expert disagreed to four utterances with the interpretation of the function.

Chapter 4

Findings

As the explanatory mixed method was selected to achieve the research objectives on the structures and strategies of directive speech acts employed by the selected Asian characters, this chapter consists of two major sections. The first section illustrates the findings of directive structures while the second section illustrates the findings of directive strategies. Each section shows the quantitative findings, followed by the qualitative findings respectively.

4.1 Directive Structures

A total of 1,209 utterances were determined from the utterances of the selected Asian characters. 537 of them were identified as directive speech acts. The structures can be categorized based on the **[H]s** and **(S)s** as demonstrated in Table 6:

TABLE 6 Percentage of Directive Structures Performed the Selected Asian Characters

Characters	Shang-Chi % (N=158)	Katy % (N=133)	Xialing % (N=22)	Sersi % (N=128)	Ned Leeds % (N=96)
Structures					
Head Acts [H]s	42.41	56.39	50.00	47.66	41.67
Supportive Moves (S)s	57.59	43.61	50.00	52.34	58.33
Total	100	100	100	100	100

Table 6 shows that three out of five characters performed **(S)s** more than **[H]s**. Ned Leeds performed the highest number of the **(S)s** (58.33%), followed by Shang-Chi (57.59%), and Sersi (52.34%) respectively. However, Katy, a supporting character, used the **[H]s** more frequently than the **(S)s**. It was found that she used 56.39% of the **[H]s** and 43.61% of the **(S)s**. Xialing is the only character that performed both **[H]s** and **(S)s** equally (50.00%). The use of **[H]s** and **(S)s** was usually influenced by the level of intensity of the situation, and the relationship between the speaker and the intended hearer as in the following examples.

(2)

Sersi: (Kingo!) [Come on!] [This way.] (Quickly) [Come on!]
[Get in] [Get in!]

(3)

Katy: On a dark desert highway. Cool wind in my hair. (Shaun!)
(Shaun!) (Shaun!) Oh, my god! Ohh!

Shang-Chi: I'm coming.

Katy: (Shaun!)

Shang-Chi: Hang on! Gotcha.

Katy: (Shaun!)

(4)

Katy: (You have the wrong guy!) (Does he look like he can fight?)
(Come on,) (bro!)

(5)

Phastos: What? You did ... What ... Sersi, the sphere inside of you, it
creates a connection between you and Arishem. Maybe I can
repurpose it and create a connection between, uh, well, all of us.
And that can activate the Uni-Mind.

Sersi: Okay. [Do it.]

Phastos: Okay.

Thena: Don't kill her.

Phastos: Thena ...

Sersi: [Do it.] [Will it work?]

Excerpt (2) shows that when the characters were in a situation with high intensity, the number of the [H]s tended to be repeatedly performed. In the example, there were monsters attacking the village. Sersi and her friends tried to save the village

and its people. As a consequence, the [H]s were repeatedly used to express her requirement to people in the village to get in a safe place. Nonetheless, there is a possibility that the (S)s could also occur in a high-intense situation in a form of an address term in which the speaker wants to emphasize a person whom he or she wants to take a particular action rather than the action itself as in (3). In other words, the (S)s in this situation also signifies the close relationship between the speaker and the intended hearer. In the excerpt, Katy required Shang-Chi to help her at the moment because she was pushed to fall from a high building. The repetition of the address term “*Shaun*,” could affirm that Katy wanted to emphasize a person whom she expected to help her rather than the action of helping. The address term “*Shaun*,” is shorter and simpler than stating that she wanted Shang-Chi to help her before falling from the building. Moreover, this situation also shows that Shang-Chi and Katy were best friends. Besides, the relationship between the speaker and the intended hearer could influence the use of [H]s and (S)s. This is affirmed by excerpts (4) and (5). In (4), Katy met an assassin, who was trying to hurt her friend, for the first time on the bus. The (S)s in the example were used to stop the assassin who was Katy’s stranger. In contrast, if the speaker and the intended hearer are close to one another, they appear to perform the [H]s as in (5). In this example, Sersi wanted her friend, Phastos, to find a way to stop the emergence of a new universe, which would kill all lives on earth. As a result, the [H]s were repeatedly used in this conversation between friends to directly express Sersi’s desire to Phastos to do something.

In addition to the different situations, the above examples affirm that both [H]s and (S)s could be placed at the beginning of directive speech acts. Table 7 illustrates the structures based on [H] and (S) oriented directive speech acts.

TABLE 7 Percentage of Directive Structures Based on [H] and (S) Oriented Structures in the Movies

Characters		Shang-Chi % (N=93)	Katy % (N=91)	Xialing % (N=18)	Sersi % (N=89)	Ned Leeds % (N=59)
[H] Oriented	Single [H]	36.56	57.14	44.44	43.82	32.20
	Double [H]s	1.08	1.10	5.56	3.37	0.00
	Multiple [H]s	2.15	1.10	0.00	0.00	0.00
	[H]s + (S)s	6.45	5.50	5.56	4.49	6.78
	Sub-total	46.24	64.84	55.56	51.68	38.98
(S) Oriented	Single (S)	20.43	15.38	33.33	21.35	27.12
	Double (S)s	8.60	5.49	11.11	11.24	10.17
	Multiple (S)s	7.53	4.40	0.00	2.25	5.09
	(S)s + [H]s	17.20	9.89	0.00	13.48	18.64
	Sub-total	53.76	35.16	44.44	48.32	61.02
Total		100.00	100.00	100.00	100.00	100.00

Table 7 demonstrates that both [H] and (S)s could be placed at the beginning of directive speech acts based on the scripts of the selected Asian characters. Three characters (i.e., Katy, Xialing, and Sersi) used the [H] oriented structures more frequently than the (S) oriented structures. However, the table shows that Shang-Chi and Ned Leeds used the (S) oriented structures more frequently. The findings and examples of each structure are presented in the following sections.

4.1.1 [H] Oriented Structures

For the [H] oriented structures, it was observed that the selected five characters used the single [H] oriented structures the most. This structure tended to be found when the speaker performed the act of asking a question, especially when the speaker and the intended hearer are close to one another, since it is simple and explicit to the intended hearer as exemplified in (6).

(6)

Shang-Chi: [How did you find me?]

Wenwu: I always know where my children are. I gave you 10 years to live your life, and when did it get you? Now it's time for you to take your place by my side.

The example is from the movie *Shang-Chi and the Legend of the Ten Ring*. The speaker in the example is Shang-Chi while the intended hearer is Wenwu, Shang-Chi's father. In this scene, Shang-Chi was found and taken to his father's home after he had left the home for 10 years. As a result, he employed the act of asking the question to ask his father how he could find him. The utterance "*How did you find me?*" is considered as a [H] because Shang-Chi, as the speaker, explicitly expressed his desire of asking the question through the use of an interrogative structure with the wh-question word "*How.*" As the intended hearer, Wenwu could understand the act at the syntactic level without the need of the context to interpret Shang-Chi's utterance correctly. He accepted Shang-Chi's act by providing him the information he wanted to know.

However, the double and multiple [H]s oriented structures were found when the speaker wanted to emphasize the act or when both the speaker and the intended hearer were in a high-intense situation as illustrated in (7) and (8).

(7)

Shang-Chi: What happened if we don't stay in the pocket?

Trevor: The forest eats us.

Shang-Chi: [Eats us?] [What does that mean?]

Trevor: He says it eats us. Go left.

(8)

- Shang-Chi: [Just head up that ramp] [and through the front gate.]
 [Should be a straight shot.] Figure we got about 30
 seconds until he ...
- Trevor: Do you mind? I get sick in the back. Carsick.

The conversation in (7) is from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker is Shang-Chi whereas the intended hearer is Trevor. The utterances were used when Shang-Chi, his friends, and Trevor were heading to the village where Shang-Chi's mother had lived, which was located in a forest. Trevor suggested that they stayed in the pocket unless the forest would eat them. Shang-Chi would like Trevor to clarify how the forest would eat them. As a result, he performed a speech act of asking a question to require Trevor to give more information. Shang-Chi's utterances "*Eats us?*" and "*What does that mean?*" were used to emphasize Shang-Chi's act of asking a question to Trevor to give him more information. The two utterances were justified as the [H]s (i.e., double [H]s oriented structure) because Shang-Chi explicitly expressed his desire for Trevor to provide him with more information about what he had said previously. As the intended hearer Trevor did not have to use the context interpret Shang-Chi's act correctly. He accepted the act and responded by providing him the information.

The excerpt in (8) were from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker is Shang-Chi whereas the intended hearer is his friend, Katy. The utterances were used when Shang-Chi and his friends were trying to escape from his father's home. He told Katy the direction that she had to drive to while they were walking to the car. When Shang-Chi opened the door, he saw Trevor sitting in the front position. The three utterances "*Just head up that ramp,*" "*and through the front gate,*" and "*Should be a straight shot,*" by Shang-Chi are considered the multiple [H]s structure because Shang-Chi explicitly expressed his desire for Katy with the requirement function to drive to the direction he told. Moreover, Shang-Chi performed the first [H]

with the downtoner approach through the use of “*Just,*” which could soften his act. As the intended hearer, Katy could understand Shang-Chi’s act at the syntactic level. She accepted the act and drove to the direction Shang-Chi required her to go. The example tends to affirm that the [H]s could be repeatedly used when the speakers and the interlocutors are in the high-intense situation.

In addition, the [H]s could be followed by either [H]s or (S)s. These [H]s + (S)s structures could be further divided into six sub-structures. Each sub-structure is exemplified as follows.

1. [H] + (S)

(9)

Xialing: [Let’s get started.] (We have a lot of works to do.)

The excerpt is from the movie *Shang-Chi and the Legend of the Ten Ring*. The speaker is Xialing while the intended hearer is one of her assassins. These utterances were used at the end of the story after Xialing’s father had died and she took care of her father’s place and people. In this scene, Xialing required the hearer to start doing something. To explain, the function of the utterances belongs to requirements. The first utterance “*Let’s get started,*” could be justified as a [H] because Xialing explicitly expressed her desire for the assassin through the use of the directive verb “*start,*” with the verb “*Let’s,*” which stands for let us. Based on the use of “*Let’s,*” it is possible that the speaker, Xialing, also included the intended hearer to start doing something. As the intended hearer, he did not have to use the context to interpret Xialing’s act. However, the second “*We have a lot of works to do,*” utterance is considered a (S) because it could be seen as the reason to support the preceding [H]. Furthermore, because the (S) in this example could be seen as the reason to support the [H], it is also considered as the grounder approach. As the intended hearer, the assassin needs to refer to the context to understand that the speaker, Xialing, required him to start doing something from the second utterance.

2. [H] + (S) + (S)

(10)

Xialing: And what happens if they don't let you open the gate?

Wenwu: We'll burn the village to the ground.

Shang-Chi: What? [You can't just march into our mom's village with this bullshit.] (I mean,) (do you have any idea how insane ...)

The example is from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker is Shang-Chi while the intended hearer is his father, Wenwu. The utterances were employed at Wenwu's house. While he was telling his plan about invading the village, Shang-Chi employed the directive speech act with the prohibitive function, aiming to stop his father, but he was hit by his father's assassin and became unconscious before he finished his words. The first utterance "*You can't just march into our mom's village with this bullshit,*" is considered a [H] because Shang-Chi explicitly prohibited his father from invading the village through the use of the modal auxiliary "*can't,*" in the negative form with the verb "*march into,*" and the subject pronoun "*you,*" which refers to his father. In addition, the utterance was used with the upgrader approach to intensify his act through the use of "*bullshit.*" In contrast, the second "*I mean,*" and the third utterance "*do you have any idea how insane ...,*" could be seen as the (S)s because they were used to support and clarify the preceding [H]. Moreover, for Wenwu, he had to refer to the context to understand that these two utterances were used to implicitly prohibit him from invading the village.

3. [H] + (S) + [H]

(11)

Ned: Go left. Left, dude, left! Left! Go! Left! Yes!

MJ: What are you talking about? Right. Go to the right! Right!
Right! He means right. Don't listen to him.

Ned: [Right!] (I mean,) [right!]

Peter: Guys, this is not helping!

The example is from the movie *Spider-Man: No Way Home*. The speaker is Ned Leeds while the intended hearer is his best friend, Peter. The utterances were used when Spider-Man or Peter was attacked by a villain. Ned was talking to him, using an online system. He used the utterances to show his suggestion to his friend to move to such a direction to escape the villain. As a consequence, Ned performed the directive speech act with the requirement function to show that he required Peter to move to the right direction. The first and the third utterances “*Right!*,” could be considered as [H]s because Ned Leeds, as the speaker, explicitly stated the direction that he required Peter to move to. As the intended hearer, Peter did not have to refer to the context to recognize that Ned used these two utterances to show his requirement. However, the second utterance “*I mean,*” could be justified as a (S). This is because the utterance did not explicitly present the speaker’s desire for the intended hearer to do a particular action. To explain, it was used to support and emphasize the preceding and the following [H]s. Consequently, Peter needed to refer to the preceding and the following [H]s to recognize that the utterance “*I mean,*” was also employed to implicitly express Ned’s requirement over him.

4. [H] + (S) + [H] + [H]

(12)

Trevor: Morris is very clear. The way through is all about timing.

Shang-Chi: Okay, but [how long are we talking?] (Like,) [hours?]
[Day?]

Trevor: Friends, I am but a transitory vessel for the infinite wisdom of a creature far more advanced than we'll ever truly understand. What he sees, what he feels of this vast, unknown universe is beyond anything our simple brains can ... Oh. You can go.

The example is from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker is Shang-Chi while the intended hearer is Trevor, an entertainer who can tell him the way to his mother's village. In this scene, Shang-Chi and his friends were in a car, waiting for the proper time to enter the forest where his mother's village was located. Shang-Chi employed the act with a question function to ask a question about how long they had to wait. The first utterance "*how long are we talking?*" could be considered as a [H] because Shang-Chi, as the speaker, utilized the interrogative structure with the progressive structure in which he explicitly required the intended hearer to give him some information. However, the second utterance "*Like,*" could be seen as a (S) because it was used to support the preceding and the following [H]s. Moreover, the second utterance did not explicitly express Shang-Chi's desire for the hearer to do a particular action. The last two utterances "*hours?*" and "*Day,*" could be justified as the [H]s because Shang-Chi employed them with the rising intonation, which explicitly signifies the question that the intended hearer is expected to give the answer. As the intended hearer, Trevor did not have to refer to the context to recognize that Shang-Chi is asking a question. He accepted the act by giving Shang-Chi the information.

5. [H] + (S) + (S) + (S)

(13)

Kingo: We're talking about a Celestial, okay?

Sersi: [We have to try.] (Come on,) (we're not gonna let everyone on earth die,) (right?)

Karun: Right. I'm human. I'm a little biased.

Kingo: The world is ending. You need to go home.

The example is from the movie *Eternals*. The speaker is Sersi whereas the intended hearers are her friends in the Eternals. The utterances were employed after Sersi recognized that their real mission on earth was to emerge the new universe, which could kill all lives on earth. She required her friends to help her stop the emergence of

the new universe. As a result, she employed the directive speech act with the requirement function to require her friends to help. The first utterance “*We have to try,*” could be considered as a [H] because Sersi explicitly expressed her desire through the use of the verb “*try,*” with the subject pronoun “*We,*” which includes both the speaker and the intended hearers. As the intended hearers, Sersi’s friends did not have to refer to the context to understand that Sersi was requiring them to try to find the way to stop the emergence. However, the second utterance “*Come on,*” could be justified as a (S) because the utterance was used to support the preceding [H] and it did not explicitly express Sersi’s desire. Likewise, the following utterance “*we’re not gonna let everyone on earth die,*” could be seen as another (S) as it was used to support the [H] in the first utterance and indirectly express Sersi’s desire over the intended hearers to help her. Similarly, the last utterance “*right?*” could also be justified as a (S), which was used to support the preceding [H] and (S)s. Furthermore, the utterance was performed as a tag question approach to soften the tone of her act over the intended hearers.

6. [H] + [H] + [H] + (S)

(14)

Shang-Chi: Look, I know this is confusing. I’ll explain it when I get back, I promise.

Katy: [No,] [no.] [Hell no,] (dude.) This is bullshit! I have been by your side for half your life. I get there are things you never wanted to talk about, and I never wanted to push. But a guy with a freaking machete for an arm just chopped our bus in half, Shaun! Who the hell are you?

The example is from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker is Katy while the intended hearer is her friend, Shang-Chi. The utterances were performed after Katy had known that Shang-Chi could fight and she wanted Shang-Chi to tell her his true identity. However, Shang-Chi insisted on going to his sister rather than explaining the situation to Katy at the moment. As a result, Katy

performed the directive speech act with the prohibitive function to stop Shang-Chi from packing things and telling her the truth. The first three utterances “No,” “no.,” and “Hell no,” could be seen as the [H]s. They were repeatedly used to explicitly express Katy’s desire for Shang-Chi to stop packing things. Consequently, Shang-Chi did not have to refer to the context to interpret that Katy wanted to stop him. Moreover, the third utterance was used with the upgrader approach to intensify her act through the use of “Hell.” However, the last utterance “dude,” could be considered a (S) because it was used to support the preceding [H]s to implicitly stop Shang-Chi from the action he was doing. Moreover, the (S) in this example was used with the vocative approach or an addressing term to signify their social relationship that they were friends.

4.1.2 (S) Oriented Structures

In terms of the (S) oriented structures, Table 7 indicates that the selected five characters used the single (S) oriented the most. Among the five characters, Xialing performed the highest single (S) structure (33.33%), followed by Ned Leeds (27.12%), Sersi (21.35%), Shang-Chi (20.43%), and Katy (15.38%) respectively. This structure was observed to be performed to implicitly show the speaker’s desire for the intended hearer to do a particular action as in (15).

(15)

Xialing: Dad has a tunnel system under the whole compound.
That’s how I escaped last time.

Katy: Oh.

Xialing: (This will take us straight to the garage.)

The example is from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker is Xialing while the intended hearers are Shang-Chi, Katy, and Trevor. The utterance was used after Xialing, Shang-Chi, Katy, and Trevor had been arrested in the underground. Xialing tried to find a way to escape. As a result, she destroyed the wall to take all of them out of her father’s home. The utterance “*This will take us straight to the garage,*” by Xialing could be justified as a (S) with the advisory function to advise the

intended hearers that they could use this way to leave the house. Moreover, her utterance could be considered as the (S) because Xialing did not explicitly suggest the hearers that they could leave the place through this way. As the intended hearers, they needed to interpret the utterance to understand that Xialing was performing the act of suggesting. They accepted the act and went to the way that Xialing had suggested.

In addition, the (S) oriented structures was found to be repeatedly occur when the characters talked to a person who is older in age as in (16) and (17), and when they refused the hearer indirectly as in (18).

(16)

Nan: Look who has found his way home!

Trevor: I'm not a threat. Just an entertainer. Morris can vouch for me.

Shang-Chi: (We don't have much time.) (Our father is coming.)

(17)

Wenwu: I have to save her. She's calling to me.

Shang-Chi: (Dad,) (please.) (Your family needs you.)

(18)

Trevor: I can give you a quick preview if you like. "Nuncle, nuncle, nuncle ..."

Shang-Chi: (Un,) (thank you,) (Trevor.) (I think we're okay.)

(16) is an example of the double (S)s oriented structure, which is presented in *Shang-Chi and the Legend of the Ten Ring*. The speaker is Shang-Chi while the intended hearer is his aunt, Nan. The utterances were used after Shang-Chi and his friends had arrived at his mother's village and met his aunt. In this scene, Shang-Chi was indirectly warning his aunt about his father's invasion. The two utterances "*We don't*

have much time,” and *“Our father is coming,”* could be justified as the (S)s because Shang-Chi, as the speaker, did not explicitly state that he was warning them of his father. However, he implicitly warned them by telling them the reasons why they needed to be prepared. In addition, the utterances were used with the grounder approach as they could be seen as the reasons for the act that Shang-Chi was performing. As the intended hearer, Nan needed to understand to the context to recognize that Shang-Chi was performing the act of warning. She accepted the act by preparing her people for the invasion.

Extract (17) is another example, showing that the (S)s could be repeatedly used as in the multiple (S)s oriented structures when the hearer is older than the speaker. The example is from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker is Shang-Chi whilst the intended hearer is his father, Wenwu. In this scene, Wenwu was attempting to destroy the gate and free the monster because he thought that his wife was trapped somewhere behind the gate. However, Shang-Chi knew that it was the trick of the monster to be free. As a consequence, he employed the act with the prohibitive function, aiming to prohibit his father from destroying the gate. The first utterance *“Dad,”* could be justified as a (S) because it was used to indirectly inform his father to stop destroying the gate. Furthermore, the (S) *“Dad,”* was used with the vocative approach to emphasize the social relationship between the speaker and the intended hearer. The second utterance *“please,”* could also be justified as the (S) because it was used to indirectly prohibit the intended hearer from the action he was doing. In addition, the (S) *“please,”* also belongs to the politeness marker approach in which Shang-Chi employed to soften the act and to signify that he was politely begging his father to stop destroying the gate. Similarly, the last utterance *“Your family needs you,”* could also be seen as the (S) that Shang-Chi utilized to implicitly prohibit his father from the action he was doing. As the intended hearer, Wenwu needed to understand the context to recognize that Shang-Chi was using the three utterances to indirectly prohibit him from destroying the gate although he refused the act and kept trying to destroy the gate.

Another example of the multiple (S)s oriented structures is illustrated in (18). The example affirms that the (S)s was observed to be repeatedly used upto four times. This example is from the movie *Shang-Chi and the Legend of the Ten Ring*. The speaker is Shang-Chi whereas the intended hearer is Trevor, an entertainer whom Shang-Chi had met when he was trapped in the underground room. The conversation took place after Shang-Chi and his friends were imprisoned by Shang-Chi's father and they met Trevor. Trevor was trying to show his performance to Shang-Chi and his friends. However, Shang-Chi seemed to prohibit him from performing the show. To explain, Shang-Chi performed the act with the prohibitive function. The first utterance "Un," could be considered as a (S) because it is an interjection that Shang-Chi used to introduce his desire over Trevor. Similarly, the second utterance "thank you," could also be seen as another (S), which indirectly shows that he did not want Trevor to do any performances. Moreover, this utterance could be considered as the thank approach in which Shang-Chi used to express his politeness to the hearer. The following utterance "Trevor," could also be justified as a (S) because it was used to implicitly prohibit Trevor from showing. In addition, the (S) "Trevor," was used with the vocative approach to address a person whom the speaker wanted to take the action. Likewise, the last utterance "I think we're okay," could be seen as another (S) in this example. It was used to indirectly inform Trevor not to perform the show. As the intended hearer, Trevor, needed the context to interpret that Shang-Chi was performing the directive speech act of prohibiting. He accepted the act and did not continue his performance.

In line with the [H] oriented structures, the (S)s could be followed by either (S)s or [H]s. These (S)s + [H]s structures could be further subdivided into seven sub-structures. Each sub-structure is exemplified as follows.

1. (S) + [H]

(19)

Sersi: Told you that thing was addictive. (Please,) [visit.]

Sprite: I'll try. When I get time off from school.

The example is from the movie *Eternals*. The speaker is Sersi whereas the intended hearer is her friend, Sprite. In this scene, Sprite planned to leave Sersi and lived her life as a human being rather than a member of the Eternals. As a result, Sersi employed the act with the requestive function to show that she wanted Sprite to visit her. The first utterance “*Please,*” by Sersi could be seen as a (S) because the utterance did not explicitly express Sersi’s desire for Sprite to visit her. However, the utterance was used to support the following [H]. Moreover, the utterance could be considered as the politeness marker approach, which was used to express Sersi’s politeness. In contrast, the second utterance “*visit,*” could be justified as a [H] because the utterance explicitly shows Sersi’s desire for Sprite to visit her in the future. As the intended hearer, Sprite did not have to use the context to interpret the second utterance. At the end, she accepted Sersi’s request by stating that she would try to visit her.

2. (S) + [H] + (S)

(20)

Ned Leeds: (So,) [how did you know you were a man of magic?]

(Because my nana says that we have it in our family, and sometimes, I get these tinglings in my hands ...)

Dr. Strange: Talk to your physician.

The example is from the movie *Spider-Man: No Way Home*. The speaker is Ned Leeds while the intended hearer is one of the superheroes, Dr. Strange. The utterances were employed at Dr. Strange’s house. Ned Leeds was excited that he was at the house of a superhero. As a result, he performed the act with the question function to ask Dr. Strange about the power of magic. The first utterance “*So,*” could be justified as a (S) because Ned Leeds, as the speaker, did not explicitly perform the act of asking a question. However, the utterance was used to support the following [H]. The second utterance “*how did you know you were a man of magic?*” could be seen as a [H] because the utterance explicitly expresses Ned’s desire for Dr. Strange to answer the

question through the use of the wh- question structure with “how.” As the intended hearer, Dr. Strange did not have to understand the context to recognize that Ned used this utterance because he wanted him to give the answer. The last utterance “*Because my nana says that we have it in our family, and sometimes, I get these tinglings in my hands ...*,” could be seen as a (S) because Ned Leeds did not explicitly express his desire for Dr. Strange to give the answer through this utterance. Instead, it was used to support the preceding [H]. Moreover, the utterance was used with the grounder approach as it shows the speaker’s background and reason of using the act. As the intended hearer, Dr. Strange refused the act by stopping Ned Leeds from saying more words and telling him to go to the physician.

3. (S) + (S) + [H]

(21)

Ned Leeds: (Um...) (So,) [do you have a best friend too?]

Peter: I did.

The example is from the movie *Spider-Man: No Way Home*. The speaker is Ned Leeds whereas the intended hearer is Peter, one of the Spider-mans from another universe. The utterances were used while they were preparing things to fight a group of villains. Ned Leeds wanted to know whether there was another Spider-man’s best friend in another universe. As a result, he performed the act with the question function to ask Peter from another universe whether he had a best friend. The first utterance “*Um...*,” could be seen as a (S) because Ned Leeds, as the speaker, did not explicitly express his desire of asking the question. Likewise, the second utterance “*So,*” could also be seen as a (S) as it was used to support the following [H] rather than explicitly asking the question. In contrast, the last utterance “*do you have a best friend too?*” could be seen as a [H] because Ned Leeds explicitly performed the act of asking a question through a yes/no question structure, starting with “*do.*” As the intended hearer, Peter did not have to interpret the third utterance to understand that Ned Leeds

was performing the act of asking the question and he required the answer. Peter accepted the act and provided him the answer.

4. (S) + [H] + [H] + [H]

(22)

Trevor: Go. You can go. He says, "go." You should speed up.

Katy: What? Why?

Shang-Chi: (Katy,) [go,] [go,] [go!]

The example is found in the movie *Shang-Chi and the Legend of the Ten Ring*. The speaker is Shang-Chi whereas the intended hearer is Katy. The utterances were used while Katy was driving in the forest to find an entrance of Shang-Chi's mother's village. While Katy was driving, Shang-Chi noticed that the forest started to move and eat them. As a result, Shang-Chi performed the act with the requirement function to require Katy to drive faster. The first utterance "Katy," by Shang-Chi could be considered a (S) because it was used to support the following [H]s. Furthermore, the (S) in this example was used with the vocative approach to address the name of a person whom the speaker wanted to take the action. On the other hand, the following three utterances "go," were repeatedly used as the [H]s to explicitly express Shang-Chi's desire for Katy to drive faster. For this reason, Katy did not need to use the context to interpret the act to recognize Shang-Chi's desire over her. She accepted the act and tried to drive faster.

5. (S) + (S) + [H] + [H]

(23)

Katy: (She's gone) (dude.) [What do we do?] [What do we do?]

Shang-Chi: Come on!

The extract is from the movie *Shang-Chi and the Legend of the Ten Ring*. The speaker is Katy while the intended hearer is her friend, Shang-Chi. It was

when Katy and Shang-Chi were at Xialing's workplace. While they were talking, there were a group of assassins attacking the workplace and Xialing escaped the assassins through a secret door, leaving Katy and Shang-Chi in the room. As a result, Katy used the directive speech act over Shang-Chi with the question function to ask him what they should do. The first utterance "*She's gone,*" could be considered as a (S) because it was used to implicitly ask Shang-Chi what they should do. As the intended hearer, Shang-Chi needed to understand the context to recognize that Katy used this utterance to ask him the question and wanted him to give the answer. Moreover, this utterance was used with the grounder approach as it could be seen as the reason for the following [H]s. The second utterance "*dude,*" could also be considered as the (S) because it was used to support the following [H]s. In addition, the (S) "*dude,*" by Katy also belongs to the vocative approach to emphasize the person whom she was asking the question and to address the social relationship between Katy and Shang-Chi that they were friends. In contrast, the third and the fourth utterance "*What do we do?*" could be seen as the [H]s. They were repeatedly used in an interrogative structure to explicitly express Katy's desire over Shang-Chi to give her the answer about what they should do to escape the assassins. As the intended hearer, Shang-Chi did not have to refer to the context to understand that Katy was performing the act of asking the question and required him to answer. Shang-Chi accepted the act by telling her the way they should do.

6. (S) + (S) + (S) + [H]

(24)

Shang-Chi: (Hey.) (Hey!) (Hey,) [open up.]

Katy: She's gone, dude. What do we do? What do we do?

The example is from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker is Shang-Chi while the intended hearer is his sister, Xialing. It was when Shang-Chi and Katy were at Xialing's workplace. While they were talking, there were assassins attacking the workplace and Xialing escaped the assassins through a

secret door, leaving Shang-Chi and Katy in the room. As a consequence, Shang-Chi employed the act with the requirement function to require Xialing to open the door. The first three utterances “*Hey,*” by Shang-Chi were repeatedly used and considered as the (S)s because they implicitly expressed Shang-Chi’s desire over Xialing to open the door. To explain, Xialing needed the context to understand that Shang-Chi used these three utterances to require her to open the door. Moreover, they were also used to support the following [H]. On the other hand, the last utterance “*open up,*” could be considered as the [H] because Shang-Chi explicitly stated his desire for Xialing to open the door. As the intended hearer, Xialing did not need to refer to the context to understand that Shang-Chi wanted her to open the door even though she refused the act and walked away from him.

7. (S) + (S) + (S) + (S) + [H]

(25)

Shang-Chi: (Well,) (it’s almost midnight.) (We got the early shift.)
(Should probably be responsible,) [go to sleep.]

Katy: Yeah, we can be responsible. We can do that. Or ...

The example is from the movie *Shang-Chi and the Legend of the Ten Rings*. In this example, the speaker is Shang-Chi while the intended hearer is his friend, Katy. In this scene, Shang-Chi and Katy were walking back to their homes in the late night after they had had dinner with their friends. Shang-Chi wanted to make a suggestion that both of them should be responsible for their work by going home and preparing to work on the next day. As a result, Shang-Chi employed the directive speech act with the advisory function. The first utterance “*Well,*” could be considered as a (S) because it was used to introduce his desire over Katy and to support the following utterances. The second utterance “*it’s almost midnight,*” could also be considered a (S) as it was used as a reason for the directive speech act that he performed. To clarify, Shang-Chi used the grounder approach in this utterance to explain the reason why he

wanted Katy to go back home. Similarly, the third utterance “*We got the early shift,*” could also be justified as another (S) because it was another reason that Shang-Chi used to support his desire over Katy. In other words, this utterance was also used with the grounder approach to inform the intended hearer of the reason for taking the action. Moreover, Shang-Chi also employed the past-hypothetical in this utterance through the use of the past verb “*got.*” Even though it was used in the past verb, Shang-Chi did not appear to refer to the past event because he was talking about the shift that they have tomorrow. To explain, the reason for the unreal past verb “*got,*” in this utterance could be to soften his act over Katy and to allow her to refuse if she disagreed to do. Likewise, the third utterance “*Should probably be responsible,*” could also be considered as a (S) because the utterance indirectly conveys Shang-Chi’s advice over Katy to go back home. Moreover, He used this utterance with the downtoner approach through the use of “*probably,*” which was used to soften the act. However, the last utterance “*go to sleep,*” could be seen as a [H] because Shang-Chi explicitly informed his suggestion that both of them should go to sleep. In short, as the intended hearer, Katy needed to understand the context to recognize Shang-Chi’s act in the first four utterances while she did not need context to understand Shang-Chi’s act in the last utterance. However, she refused Shang-Chi’s act and went to a karaoke instead.

The findings of the structures tend to affirm the position where [H]s and (S)s could occur and their functions. Both [H]s and (S)s could be placed at the beginning of the act and they could occur before or after one another. Besides, the [H]s could explicitly express the speaker’s desire for the hearer to do a particular action. However, the (S)s could implicitly express the speaker’s act over the intended hearer in which the context is required for the hearer to interpret the act correctly. At the same time, the (S)s could be used to support the [H]s. In short, the findings of the structures affirm that directive structures also link to a degree of directness in which the [H]s appear to represent the direct directive speech acts whereas the (S)s appear to represent the indirect directive speech acts.

4.2 Directive Strategies

Five strategies were found in the movies: direct, conventionally indirect, nonsentential, hint, and hybrid. The percentage of the use of each strategy is illustrated in Table 8.

TABLE 8 Percentage of Directive Strategies in the Movies

Characters Strategies	Shang-Chi % (N=158)	Katy % (N=133)	Xialing % (N=22)	Sersi % (N=128)	Ned Leeds % (N=96)
Direct	26.58	37.59	40.91	35.16	22.92
Conventionally	2.53	3.00	0.00	7.03	3.12
Nonsentential	44.94	45.12	13.64	32.81	54.17
Hints	22.78	12.78	40.91	18.75	13.54
Hybrid	3.17	1.51	4.54	6.25	6.25
Total	100	100	100	100	100

Table 8 shows that three characters (i.e., Shang-Chi, Katy, and Ned Leeds) performed the nonsentential strategy more than other directive strategies. However, Xialing performed the direct and hint strategy equally while Sersi used the direct strategy the most. Besides, the table demonstrates that the conventionally indirect strategy and hybrid strategy were less preferred performed by the five characters. This section provides a percentage and example of each sub-strategy as follows.

4.2.1 Direct Strategies

It was found that the selected Asian characters employed two sub-strategies of the direct strategies, including the imperatives and performatives direct strategy. Both of them could explicitly express the speaker's desire for the intended hearer to do a particular action. Each sub-strategy is thoroughly exemplified as follows.

1. Imperatives

(26)

Ikaris: Sersi. I'm worried about you. If Arishem finds out you're trying to stop the emergence ... I'm not powerful enough to protect you from him.

Sersi: I'm not afraid. This violent cycle has to end. Hey, *stop worrying about me.*

Ikaris: Old habit.

The extract is from the movie *Eternals*. The speaker in this example is Sersi while the intended hearer is Ikaris, a member of the Eternals. The utterance was used after Sersi had made a decision to stop the emergence of a new universe, which could kill all lives. Ikaris was worried about Sersi's plan. However, Sersi did not want Ikaris to worry about her. The utterance "*stop worrying about me,*" could be seen as a directive speech act with the requirement function that Sersi performed to explicitly require Ikaris not to worry about her. Moreover, the utterance could be justified as the imperative direct strategy because Sersi, as the speaker, used the act in an imperative structure with an omission of the subject pronoun "*you,*" to show her requirement for the intended hearer not to worry about her. As the intended hearer, Ikaris did not have to use the context to interpret the act. He accepted her act by indirectly stating that he was trying to stop his old habit.

2. Performatives

(27)

Dr. Strange: Don't!

Ned Leeds: Dude, *what are you doing?*

MJ: Peter, you gotta go. Go, go. Get out of here.

The example is from the movie *Spider-Man: No Way Home*. The speaker is Ned Leeds while the intended hearer is his best friend, Peter. The utterance was used

after Peter took a magic box that could send the villains back to their universes from Dr. Strange. Ned Leeds, as the speaker, performed the act with the question function to show that he required Peter to tell him what he was doing. The utterance “*what are you doing?*” could be seen as the performative direct strategy because Ned Leeds explicitly expressed his desire for Peter to provide him the answer through the use of a wh-question structure, starting with “*what.*” As the intended hearer, Peter could understand the act at the syntactic level even though he refused the act by running away and saying nothing.

4.2.2 Conventionally Indirect Strategies

For the conventionally indirect strategies, seven sub-strategies of conventionally indirect strategies were discovered from the data. These strategies, in line with the direct strategies, tend to explicitly express the speaker’s desire for the intended hearer to do a particular action. The sub-strategies of the conventionally indirect strategy are exemplified as follows.

1. Prediction Statements

(28)

Flight Attendant: Beef or vegetarian? We're all out of the chicken, so I can only offer you beef or vegetarian?

Katy: Umm.. *Vegetarian would be great.*

Shang-Chi: Yeah, same.

The extract is from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker is Katy whereas the intended hearer is a flight attendant. The utterance was used when Katy and Shang-Chi were on the plane, traveling to Macau. While they were talking about the situation, the flight attendant asked them what they wanted to eat. As a result, Katy employed the act with the requestive function. To explain, Katy wanted the flight attendant to prepare vegetarian food for her by stating “*Vegetarian would be great.*” Katy’s utterance in the example could be considered as the prediction statement strategy because Katy utilized the statement structure with the

use of the modal verb “*would*,” which is the past form of the modal “*will*.” Furthermore, the use of “*would*,” in this example also signifies the speaker’s politeness. As the intended hearer, the flight attendant accepted the act by checking whether they had the vegetarian food or not.

2. Strong Obligation Statements

(29)

Kingo: Sersi, we have no right to stop the birth of a Celestial.

Sersi: There has to be a way Tiamut can emerge without destroying the Earth. *We just have to delay it until we figure out how.*

Gilgamesh: Could Druig control its mind? Maybe put it to sleep?

The example is from the movie *Eternals*. The speaker is Sersi while the intended hearer is her friends in *Eternals*. In this scene, Sersi was trying to encourage her friends to help save the world from the emergence. As a result, she employed the act with the requestive function to request her friends to join the team. The utterance “*We just have to delay it until we figure out how*,” could be seen as using the strong obligation statement strategy because Sersi, as the speaker, performed the act in a statement structure with the subject pronoun “*We*,” which shows that she also wanted the intended hearers to help her. Moreover, she also used the modal “*have to*,” to intensify her desire for her friends to help find the ways to delay the emergence. As the intended hearers, Sersi’s friends accepted the act by sharing the possible ways to help the world.

3. Weaker Obligation Statements

(30)

Ned Leeds: Finally, some privacy. It is so crazy down there. So, I was thinking ... *when we get into MIT, we should live together.*

Peter: Yeah, for sure.
 MJ: Yeah, I'd love that.

The example is from the movie *Spider-Man: No Way Home*. In this example, the speaker is Ned Leeds whereas the intended hearers are his friends, Peter and MJ. The utterance was used when they tried to find a college that would accept them after they had been banned by society as they were involved with a Spider-man. As a result, Ned Leeds performed the act of suggesting, which belongs to the advisory function, that they should stay together. The utterance "*when we get into MIT, we should live together,*" could be seen as using the weaker obligation statement strategy. This is because he employed the act with the modal verb "*should,*" in his statement to express his suggestion for Peter and MJ to do. As the intended hearer, Peter and MJ seemed to understand the act and accepted it by stating "*Yeah.*"

4. Volitional Statements

(31)

Grandma: He can take anything. Last year, I put a bottle of whiskey on his grave. And it was gone the next morning. I know you kids think it's silly.
 Katy: We don't think it's silly, Waipo. *We just know Waigong would've wanted you to move on and enjoy your life.*

The extract is from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker is Katy while the intended hearer is her grandmother. In this scene, Katy's grandmother kept talking about Waigong, her husband, who had passed away a long time ago. As a consequence, Katy employed the act with the advisory function to express her desire for her grandmother to move on, but using the name of her grandmother's husband. The utterance "*We just know Waigong would've wanted you to move on and enjoy your life,*" could be justified as using the volitional statement

directive strategy because of the use of the verb “*want*,” to explicitly express her suggestion for her grandmother to move on. As the intended hearer, Katy’s grandmother tended to understand Katy’s act although she remained quiet.

5. Ability / Possibility Statements

(32)

Ned Leeds: *My lola's asking if you could clean up the webs you just shot.*

Peter 2: Oh, sorry, Lola.

Peter 3: Yes, of course.

The extract is from the movie *Spider-Man: No Way Home*. The speaker is Ned Leeds whereas the intended hearers are Peter 2 and Peter 3 or Spider-Men from other universes. In this scene, Peter 2 and 3 had fought each other in Ned Leeds’ house where his grandmother, Lola, was also with them. His grandmother spoke in another language to Ned Leeds to tell the two Spider-Men to clean up the webs from their fight. As a result, Ned Leeds, as the speaker of this utterance, performed the act with the requestive function to request Peter 2 and Peter 3 to clean the web. The utterance “*My lola's asking if you could clean up the webs you just shot*,” could be seen as using the statement expressing the ability or possibility because of the modal “*could*,” which was used in the past form to express the speaker’s politeness. The use of “*could*,” with the subject “*you*,” in this example shows that Ned Leeds explicitly expressed his desire for the intended hearers to clean the webs. As the intended hearers, Peter 2 and Peter 3 understood the act and accepted it by committing to clean the webs.

6. Volitional Questions

(33)

Trevor: Stay in the pocket.

Katy: *Will you just stop saying, “Stay in the pocket”?*

Trevor: One last right, then straight on the end. You might wanna hurry up.

The example is from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker is Katy while the intended hearer is Trevor. The utterance was used when Katy and her friends were in the forest, trying to find a village where Shang-Chi's mother had lived. While Katy was driving, the forest started to move and almost killed them. However, Trevor kept telling Katy to stay in the pocket. As a result, Katy performed the act with the prohibitive function to prohibit Trevor from telling her to stay in the pocket. The utterance "*Will you just stop saying, 'Stay in the pocket'?*" by Katy could be considered as using the volitional question strategy because she performed it in an interrogative structure. Besides, she used the act with the modal verb "*Will,*" and the subject pronoun "*you,*" to imply her desire over the hearer to stop telling her to stay in the pocket. To explain, the use of "*Will,*" signifies the speaker's intention over the intended hearer rather than the future event. As the intended hearer, Trevor seemed to understand Katy's act and stopped telling her to stay in the pocket.

7. Ability / Possibility Questions

(34)

Sersi: All right, settle down. So, *who can tell me what an apex predator is?*

A Student: Animals that hunt their prey for food.

The extract is from the movie *Eternals*. In this example, the speaker is Sersi whilst the intended hearers are her students. This utterance was used when Sersi was giving a lecture in her class about the animals, she asked the students to think and share some examples. As a result, Sersi utilized the act with the question function to require the students to share some answers. The utterance "*who can tell me what an apex predator is?*" could be considered as using the question expressing the ability or

possibility because the speaker used the modal “*can*,” in an interrogative structure with the *wh*- question “*who*.” As the intended hearers, the students understood the act and accepted it by sharing the answer.

4.2.3 Nonsentential Strategies

It was found that the selected Asian characters were presented to perform two sub-strategies of the nonsentential strategies, including direct and indirect nonsentential strategies. In contrast with the direct and conventionally indirect strategies, the nonsentential strategies could be performed directly and indirectly. The example of each sub-strategy is illustrated as follows.

1. Direct

(35)

MJ: What are you talking about? Right. Go to the right! Right!
Right! He means right. Don't listen to him.
Ned Leeds: Oh! *Right!* I mean, *right!*
Peter: Guys, this is not helping!

The example is from the movie *Spider-Man: No Way Home*. The speaker is Ned Leeds while the intended hearer Peter or a Spider-Man. The utterances were used while Peter was fighting a villain. Ned Leeds and MJ were talking to Peter, using an online device, to tell Peter the direction he should go to escape the villain. Initially, Ned told Peter the wrong direction. As a result, he performed the act with the requirement function to restate the direction that Peter should go. The two utterances “*Right*,” could be justified as using the direct nonsentential strategy because he used the act with an incomplete sentence. Despite that, the utterances could explicitly express Ned's requirement for Peter to move to the right direction. As the intended hearer, Peter understood Ned's desire and refused the act by telling his friends that it did not help him from escaping the villain.

2. Indirect

(36)

Shang-Chi: Is there a back exist?

Katy: Shaun.

Shang-Chi: *Hey. Hey! Hey, open up.*

The example is from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker is Shang-Chi whereas the intended hearer is Xialing, his sister. In this scene, the utterances were used when a group of assassins attacked Xialing's workplace. Xialing escaped the assassins through a secret door and locked Shang-Chi and Katy in the office. Shang-Chi performed the act of requirements to require Xialing to open the door. The three utterances "Hey," could be seen as the indirect nonsentential strategy because they were used in incomplete sentences. Moreover, they did not explicitly express Shang-Chi's requirement for Xialing to open the door. As the intended hearer, Xialing needed the context or the following utterance to interpret Shang-Chi's act correctly.

4.2.4 Hint Strategies

It was discovered that the selected Asian characters used two types of hint strategies, including the statement and question hint strategies. These strategies were observed to occur when expressing indirect directive speech acts. That is, the intended hearer needs to use the context to interpret the strategies correctly. The sub-strategies are exemplified as follows.

1. Statements

(37)

Shang-Chi: *We don't have much time. Our father is coming.*

The example is from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker is Shang-Chi whilst the intended hearers is his aunt, Nan, and the villagers. The utterances were used after Shang-Chi had arrived at his mother's village. He wanted to warn his aunt and the people in the village that his father was coming to

destroy the village. As a result, he utilized the act with the advisory function to warn his aunt and the people in the village to be prepared. The two utterances “*We don’t have much time,*” and “*Our father is coming*” by Shang-Chi could be considered as using the statement hint strategy because Shang-Chi, as the speaker, used them in a declarative structure. Besides, the two utterances indirectly convey his act for the intended hearer. To explain, as the intended hearer, Nan needed to understand the context to recognize that Shang-Chi was warning her and her people to be prepared.

2. Questions

(38)

Sprite: Sersi. You're not powerful enough to do this. And you won't. You're not a killer.

Sersi: Maybe I've changed. *And is this really who you are, Sprite? Are you really willing to let everyone on this planet die?*

Sprite: I'm sorry Sersi. I've always envied you, Sersi. 'Cause you get to live as one of them. And I never could. You know why I hated living with humans? Because they reminded me of things I didn't even know I wanted. Because of them, now I wanna know what it feels like to grow up. To fall in love. To have a family. And to know, in the end, I've lived. It's all over now. We get to start over somewhere new.

The extract is from the movie *Eternals*. The speaker is Sersi while the intended hearer is Sprite, a member of the Eternals. The utterances were used during the fight between Sersi and Sprite. Sersi tried to save the world and stop the emergence of the new universe. However, Sprite tried to fight against Sersi and wanted the emergence to happen. As a result, Sersi used the act with the prohibitive function to

stop Sprite. The two utterances “*And is this really who you are,*” and “*Are you really willing to let everyone on this planet die?*” could be justified as using the question hint strategy because Sersi, as the speaker, performed the act in an interrogative structure. Additionally, they were used to implicitly prohibit Sprite from helping the emergence to happen. As the intended hearer, Sprite needed to understand the context to interpret the act correctly even though she refused Sersi’s act and kept on helping the emergence to happen.

4.2.5 Hybrid Strategies

In addition to the five-abovementioned strategies, it was found that directive speech acts could be performed by two strategies at the same utterance. The strategies are named as hybrid strategies. Six sub-strategies were found from the data. Besides, the use of hybrid strategies appears to represent the indirect directive speech acts in which the intended hearer needs to understand the context to interpret correctly. The example of each sub-strategy is illustrated as follows.

1. Weaker Obligation Statement + Indirect Nonsentential

(39)

Wong: Do you have the rings?

Shang-Chi: Uh ... Yeah, yes.

Wong: Good. Let’s go, we have a lot to talk about. You too.

Katy: Me too?

Shang-Chi: *I think we should ...*

Katy: Yeah.

Shang-Chi: Uh, we gotta go.

The extract is from the movie *Shang-Chi and the Legend of the Ten Ring*. The speaker is Shang-Chi whereas the intended hearer is his friend, Katy. The utterance was used after Wong had appeared to take Shang-Chi and Katy to talk about the rings that Shang-Chi had. As a result, Shang-Chi performed the act with the advisory function to advise Katy that she should also go with him. Shang-Chi’s utterance “*I think*

we should ...,” could be justified as using the weaker obligation statement strategy and the indirect nonsentential strategy. Firstly, Shang-Chi used the modal verb “*should*,” with the subject pronoun “*we*,” which normally includes both the speaker and the intended hearer. Secondly, the use of “*should*,” in this example could signify the speaker’s suggestion over the hearer to do the action. In addition, Shang-Chi employed the utterance with an incomplete sentence. This means that he used the indirect nonsentential strategy, which allows the hearer to complete the sentence. As the intended hearer, Katy needed to understand the context to interpret Shang-Chi’s act correctly. She accepted his act and responded by stating “*Yeah*.”

2. Ability / Possibility Statement + Indirect Nonsentential

(40)

Katy: You can explain on the plane.

Shang-Chi: What? No, Katy. *You can't just ...*

Katy: You can explain on the plane, Shaun!

The example is from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker is Shang-Chi while the intended hearer is his friend, Katy. The utterance was used when Shang-Chi tried to avoid telling Katy about his identity at that moment because he wanted to go to his sister first. However, Katy insisted on asking him to tell the truth by indirectly telling Shang-Chi that she would also follow him. As a result, Shang-Chi employed the act with the prohibitive function to prohibit Katy from going with him. Shang-Chi’s utterance “*You can't just ...*,” could be justified as using the statement expressing ability and possibility strategy, and the indirect nonsentential strategy. Firstly, Shang-Chi uses the modal “*can*,” in a negative structure to imply that he wanted to prohibit Katy from going with him. In addition, the utterance was not utilized in a full sentence. Shang-Chi left some parts of the sentence to allow the hearer to complete it. Consequently, Katy needed to understand the context to interpret Shang-Chi’s act correctly even though she refused his act and went with him.

3. Ability / Possibility Statement + Statement Hint

(41)

Sersi: I don't know how it happened, okay? And I'm pretty sure I couldn't do it again.

Phastos: Well, now is the time to try, don't you think?

Sersi: Phastos, that Deviant is dead. Our plan is to put Tiamut to sleep, not to kill it. *I can't kill a Celestial.*

Phastos: Sersi. Sersi.

Sersi: We can't! We can't.

Phastos: It's okay, Sersi. I got this.

The extract is from the movie *Eternals*. The speaker is Sersi while the intended hearer is Phastos, a member of the Eternals. The utterance was used while Phastos was trying to tell Sersi to use her power again to kill a Celestial and stop the emergence. However, Sersi thought that she could not use the power again. As a result, she performed the act with the prohibitive function to stop Phastos from asking her to use the power again. The utterance "*I can't kill a Celestial,*" by Sersi could be considered as using two strategies, including the ability and possibility statement strategy, and the statement hint strategy. Sersi used the modal verb "*can,*" in a negative structure to implicitly prohibit Phastos from asking her to use the power again. Moreover, as Sersi did not explicitly state her desire in the utterance, Phastos, as the intended hearer, needed to understand the context to interpret Sersi's act correctly. In other words, the utterance could also belong to the statement hint strategy since the speaker used the act in a statement structure and implicitly expressed her desire for Phastos to stop asking her to use the power. At the end, Phastos accepted the act and stopped asking her.

4. Prediction Statement + Statement Hint

(42)

- Peter: I know we're in this together, but I can't do this if you're in danger. Okay, so for me, MJ, could you please take this? Please.
- MJ: Fine. But Peter, if I don't hear from you, I'm pressing the button. And I will do it.
- Peter: She'll do it.
- Ned Leeds: Absolutely, *she will*.

The example is from the movie *Spider-Man: No Way Home*. The speaker is Ned Leeds while the intended hearers are the villains from other universes. The utterance was used after the villains had been captured by Peter. Peter gave a magic box that could send all of them back to their universes to his friend. In order to control the villains, Ned Leeds performed the act of prohibitive to threaten them not to escape from the place. The utterance “*she will*,” by Ned Leeds could be justified as using two directive strategies, including the prediction statement strategy and the statement hint strategy. Firstly, Ned Leeds utilized the modal verb “*will*,” which signifies the future event that his friend, MJ, would press the button if they planned to escape. In addition, he performed the act in a declarative structure to implicitly prohibit the villains not to escape from the place. As the intended hearers, the villains needed to understand the context to interpret the act correctly. They accepted the act and stayed still at their own places.

5. Weaker Obligation Statement + Statement Hint

(43)

- Wenwu: I have to save her. She's calling to me.
- Shang-Chi: I wish that was true. Dad, please. *Your family needs you*.

The example is from the movie *Shang-Chi and the Legend of the Ten Rings*. The speaker is Shang-Chi whereas the intended hearer is Wenwu, his father. The

utterance was used when Wenwu was destroying the gate where he believed that his wife had been captured in. However, Shang-Chi wanted to stop his father because he knew that it was a monster's trick to be free. As a result, he performed the act with the prohibitive function to prohibit his father from destroying the gate. Shang-Chi's utterance "*Your family needs you,*" in the example could be considered as using the weaker obligation statement strategy and the statement hint strategy. Shang-Chi employed the modal verb "*need,*" which expressed his desire for his father to stop destroying the gate. In addition, he did not explicitly state his desire in the utterance. To explain, he performed the act to implicitly prohibit his father from destroying the gate in the statement structure. As the intended hearer, Wenwu needed to understand the context to understand that Shang-Chi was performing the act of prohibiting even though he refused Shang-Chi's act and kept on destroying the gate until the monster was free.

6. Volitional Statement + Statement Hint

(44)

Sersi: *Thought I'd find you here.*

Ikaris: I've thought about this place a lot. Amazing how things change over time.

The extract is from the movie *Eternals*. The speaker is Sersi while the intended hearer is Ikaris. The utterance was performed after Sersi and her Eternal friends had discussed the possible ways to save everyone's lives on earth and Ikaris left the place to stay alone. In this scene, Sersi walked to have a talk with Ikaris. Sersi's utterance "*Thought I'd find you here,*" in the example could be seen as using volitional statement and statement hint strategies. Firstly, Sersi used the modal "*would,*" as it is a past form of "*will,*" with the subject pronoun "*I,*" which could express the speaker's politeness rather than referring to the past event. Secondly, it is possible that Sersi performed the utterance in a statement structure to implicitly ask Ikaris a question "*What are you doing here?*" As the intended hearer, Ikaris needed to understand the context to

recognize that Sersi was performing the act of asking a question. He accepted the act by giving her the answer.

The findings of the strategies tend to affirm that directive speech acts could occur with more than one strategy and the strategies are connected to a level of directness. According to the findings, five strategies were found from the selected five characters: direct, conventionally indirect, nonsentential, hint, and hybrid strategies. This appears to reveal that directive speech acts could be performed with a combination between two strategies as in hybrid strategies. Besides, it could be assumed that the direct, conventionally indirect, and nonsentential strategies could express direct directive speech acts. On the other hand, the nonsentential, hint, and hybrid strategies could show the indirect directive speech acts that the intended hearers need to understand the context to interpret the act correctly. In short, the findings of the strategies show that the nonsentential strategies could express both direct and indirect direct speech acts.

In conclusion, this chapter quantitatively and qualitatively discusses the use of directive structures and directive strategies by the selected five Asian characters. Based on the findings, three (i.e., Shang-Chi, Sersi, and Ned Leeds) out of five characters tend to use **(S)s** more than **[H]s**. Xialing is the only character who performed both **[H]s** and **(S)s** equally. However, when the structures were categorized by **[H]** and **(S)** oriented structures, all characters tend to use single **[H]** oriented structure more than other structures. For the strategies, it was observed that nonsentential strategies were likely to be used predominantly as three (i.e., Shang-Chi, Katy, and Ned Leeds) out of five characters used them more than other four strategies. In addition, the findings in this chapter also show that both structures and strategies tend to be connected to a degree of directness. The discussion of the findings will be demonstrated in chapter 5.

Chapter 5

Conclusion

This chapter demonstrates the conclusion of the research study. The first section presents a summary of the present study and the main findings. The second section illustrates the discussion of the findings, followed by the implications in the third section. The following section discusses the limitations of the present research. The final section in this chapter is the suggestions for further research.

5.1 Conclusion

The present study employed quantitative and qualitative research designs to answer two research questions: 1) What are the structures of directive speech acts employed by Asian protagonists and Asian supporting characters in the selected superhero movies? and 2) Based on 1, what are the strategies of directive speech acts employed by Asian protagonists and Asian supporting characters in the selected superhero movies? The selected superhero movies are *Shang-Chi and the Legend of the Ten Rings*, *Eternals*, and *Spider-Man: No Way Home* with two protagonists (i.e., Shang-Chi, and Sersi), and three supporting characters (i.e., Katy, Xialing, and Ned Leeds). The structures and strategies of directive speech acts were analyzed by Blum-Kulka and Olshtain (1984), and Leech's (2014) frameworks of pragmatic structures and directive strategies.

The findings of the structures showed the possible positions that [H]s and (S)s might occur and the possible factors that may influence the use of [H]s and (S)s. Based on the findings, the scriptwriters presented the selected Asian characters using (S)s more frequently than [H]s. Both [H]s and (S)s could be placed at the beginning of the act or followed one another as they could be categorized based on [H] and (S) oriented structures. When categorizing the structures as such, it was observed that the selected characters performed four sub-structures for each. Among these, all of them tended to use the single [H] oriented structure more than others.

Furthermore, the factors that may influence the use of the [H]s and (S)s could be the degree of intensity of the situations and the relationship between the speaker and the intended hearer. To explain, the [H]s were observed to occur when the speaker and the hearer are in high-intense or urgent situations and have a close relationship with one another. On the other hand, when the speaker and the hearer are not in high-intense or urgent situations and do not have a close relationship, the (S)s appeared to be used more frequently.

In terms of strategies, even though Leech (2014) discussed four directive strategies, the findings of the present study revealed five strategies, including direct, conventionally indirect, nonsentential, hint, and hybrid strategies, with sub-strategies. To clarify, the present study found that directive speech acts could be performed by using two strategies at the same time (i.e., hybrid strategies). Among these five strategies, the nonsentential strategies tended to be employed predominantly because three (i.e., Shang-Chi, Katy, and Ned Leeds) out of five characters used them more than other strategies.

The findings of the structures and the strategies appear to agree with the hypothesis stated in Chapter 1 that the (S) might be found more frequently while the nonsentential may be the most preferred strategies.

5.2 Discussion

Based on the research findings and previous studies, several aspects could be discussed, including the structures of directive speech acts, the strategies of directive speech acts, the use of repetition, and the relationship between the structures and strategies of directive speech acts.

5.2.1 Discussion: The Structures of Directive Speech Acts in the Selected Movies

The findings of the structures suggested that the scriptwriters tended to present the selected Asian characters to perform direct directive speech acts rather than indirect directive speech acts. Even though the three out of five characters used the (S)s more frequently than the [H]s, the single [H] oriented structure was used predominantly by all five characters when they were categorized into [H] and (S) oriented structures. The findings could lead to an assumption that this pattern was used

more than others because it could be simple and direct to the point. In other words, the (S)s seem to be used to support the act rather than standing alone to implicitly express the speaker's desire for the intended hearer to do a particular action. These findings agree with the study of Poppi (2020). The researcher examined how employees in four different companies used directive speech acts when they made requests in emails. The results showed that the employees usually began the information requests with direct directive speech acts as they are shorter and could reduce time when communicating.

In addition, with regard to situations that [H]s and (S)s occur, the findings revealed that the use of directive structures could be influenced by the degree of intensity of a situation and the relationship between the speaker and the intended hearer. This tends to agree with the studies of Chang and lunn (2021), Marsen and Chand (2022), and Chang and lunn (2021) investigated a corpus of directive speech acts in Taiwanese Southern Min and discovered that the factors that may influence the use of the acts are social status, a degree of familiarity, and a degree of urgency. This also agrees with the study of Marsen and Chand (2022). The researchers explored the speech acts of a government in three different countries during the Covid-19 pandemic. The results suggested that directive speech acts could be performed successfully when the situation was urgent.

With an emphasis on the Asian culture, the findings of the present study consist of some similarities to the studies of Klinkajorn (2014), and Saengprang and Gadavanij (2021). The findings agree to the previous studies that culture could be one of the factors that may influence the use of [H]s and (S)s. As illustrated in the previous studies that Asian people tend to perform directive speech acts indirectly. As a result, the number of the (S)s seem to be used more often. Likewise, the present study shows that the (S)s were observed to be used more frequently by a majority of the selected characters. That is, three out of five characters performed the (S)s more frequently while one character used both [H]s and (S)s equally and the other one character used the [H]s more. Besides, they are similar when categorizing into [H] and (S) oriented structures. Klinkajorn (2014) indicated that the single [H] structure was the most

preferred structure in both Thai and English texts. Similarly, the findings of the present study revealed that all five characters agreed to perform the single [H] structure the most because of its simplicity. However, the findings of the total percentage of [H] and (S) oriented structures showed that three out of five characters performed the [H] oriented directive speech acts more frequently while two characters performed the (S) oriented directive speech acts more frequently. This may lead to the assumption that the selected Asian characters in this study may prefer to begin directive speech acts directly.

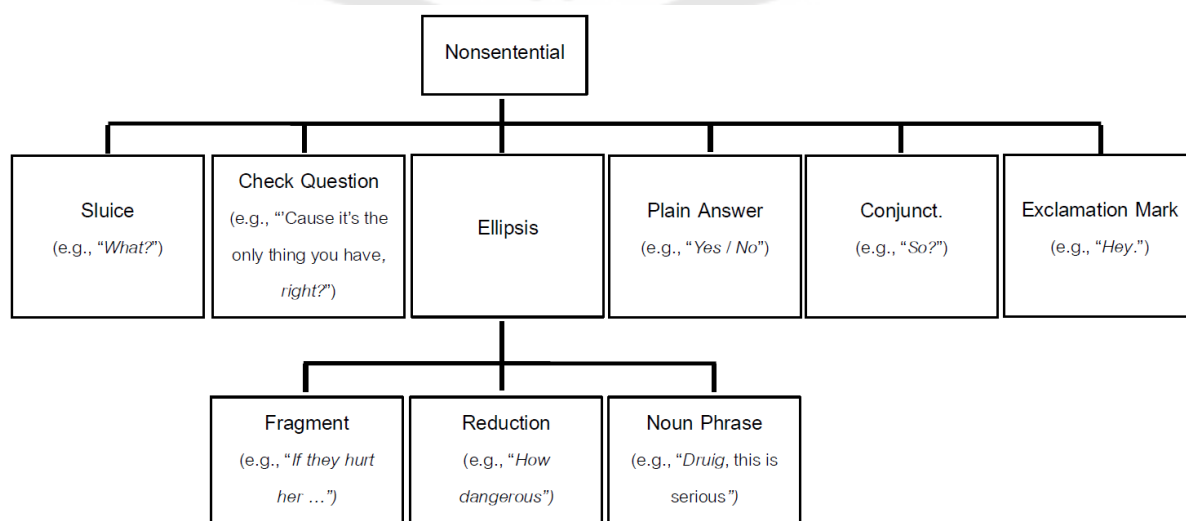
However, the findings contrast with the studies of Aldila et al. (2020), Carstens and Rambiritch (2021), Giyoto et al. (2020), and Patmo (2017). Aldila et al. (2020) examined the use of directive speech acts by the main character T'Challa in the movie *Black Panther* (2018). Carstens and Rambiritch (2021) investigated the directiveness that the tutor used. Giyoto et al. (2020) examined speech acts by a group of university students. Patmo (2017) explored directive speech acts in the English teaching and learning process. These studies suggested that directive speech acts could imply the speaker's higher authority to the hearer.

5.2.2 Discussion: The Strategies of Directive Speech Acts in the Selected Movies

In terms of the strategies, it was discovered that the use of the nonsentential strategies were used more than others. The findings suggested that the selected Asian characters were presented to perform directive speech acts in an incomplete sentence rather than a full sentence. The term "nonsentential" was defined by Fernandez et al. (2007) as utterances that do not consist of elements of a full sentence based on traditional grammars, but are able to convey meaningful messages. They proposed a taxonomy of the nonsentential utterances, which could be divided into 13 types (i.e., clarification ellipsis, check questions, sluice, short answer, plain affirmative answer and plain rejection, repeated affirmative answer, helpful rejection, plain acknowledgment, repeated acknowledgment, propositional and factual modifiers, bare modifier phrase, conjunct, and filler).

In the present study, the nonsentential strategy was found in a variety of forms, such as an exclamation mark, a yes/no answer, and an ellipsis. According to Merchant (2010), an ellipsis refers to a sentence that the speaker uses with an omission of some constituents, such as a fragment (e.g., *If they hurt her, ...*), a reduction (e.g., *How dangerous?*), or a noun phrase (e.g., *Shaun!*). As the ellipsis is also not performed in a complete sentence, it is necessary for both participants to share a background of the situation to convey the ellipsis successfully (Merchant, 2010). Likewise, the ellipsis in the present study also requires both participants to share the same background of the situation to perform directive speech acts successfully. For example, the address term “*Shaun!*” in (3) was successful because both participants, Katy as the speaker and Shang-Chi as the intended hearer, share the same background of the situation. As a result, Shang-Chi could recognize that Katy required him to help her at the moment. Additionally, the nonsentential findings in this study tend to affirm that the term “nonsentential” could be seen as a big umbrella referring to any utterances that were used in an incomplete sentence. Figure 4 illustrates that the nonsentential’s findings of this study could be categorized based on Fernandez et al. (2007) and Merchant (2010) in addition to the level of directness.

FIGURE 4 The Nonsentential Strategies’ Findings based on Fernandez et al. (2007) and Merchant (2010)



The findings of the strategies align with the studies of Fitria (2019), and Su (2018). Fitria (2019) observed that the characters in the movie *Koi Mil Gaya* (2013) could perform directive speech acts at various levels. To clarify, the acts could be employed at a level of a single word in addition to a phrase or a complete sentence. Moreover, Su (2018) indicated that the participant sometimes employed the conventionally indirect strategies, and the nonsentential strategy “*please*,” when using directive speech acts to the intended hearer. The researcher suggested that the strategies were used to make the acts more polite.

On the other hand, the findings contrast with the studies of Chang and lunn (2021), Kurniawati (2012), and Pablos-Ortega (2020). Chang and lunn (2021) examined a corpus in Taiwanese Southern Min. It was suggested that conventionally indirect strategies were observed to be used the most. Kurniawati (2012) investigated directive speech acts in the movie *The Fellowship of the Ring* (2011) and discovered that the acts were usually performed in a declarative sentence. Pablos-Ortega (2020) adopted the discipline of the directive strategy to examine the acts in English and Spanish movies. The results showed that the direct strategies were employed the most frequently.

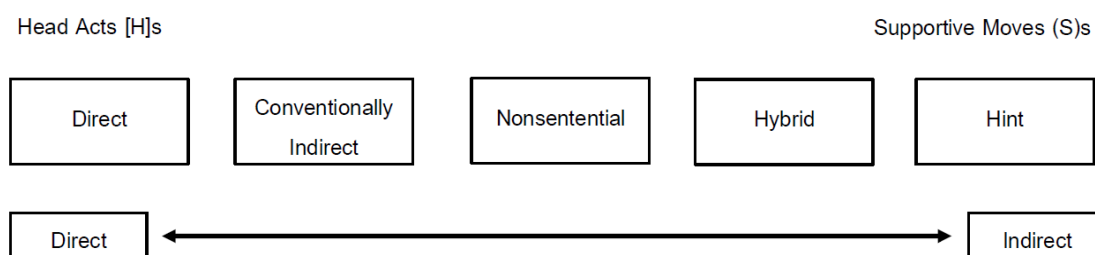
5.2.3 Discussion: The Use of Repetition

Apart from the structures and strategies, the third aspect that could be discussed is the use of repetition. The findings of the present study showed that directive speech acts could occur repeatedly. According to Usarov (2022), the primary function of repetition is to express the speaker’s emotion and to highlight some messages that can occur at a level of words, phrases, or clauses. This is in line with the findings of the present study. This study discovered that the selected characters employed the repetition at a level of words, phrases, and clauses to emphasize the actions that the speaker wants the hearer to take. To illustrate this, Shang-Chi’s utterance in *Shnag-Chi and The Legend of the Ten Rings* can be seen as an example when Shang-Chi uttered “*Katy, go, go, go*,” in (22). The repetition of “*go*,” in this example was used at a level of a word to show the speaker’s emotion. To explain, the speaker felt the need that they had go now or they might die.

5.2.4 Discussion: The Relationship between the Structures and the Strategies

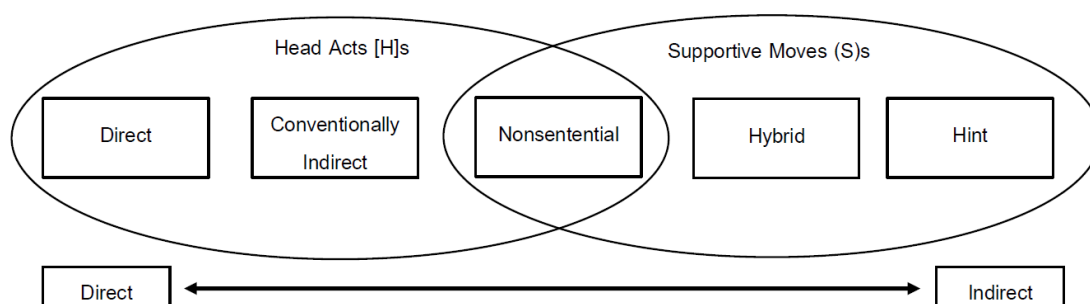
Besides, the findings of structures and strategies of the present study also signify the relationship to the level of directness as demonstrated in Figure 5.

FIGURE 5 The Relationship between the Findings and the Level of Directness



The figure shows that both structures and strategies of directive speech acts link to the level of directness. The use of the [H] structure and the direct strategies tend to signify the most direct directive speech acts. On the other hand, the use of the (S) structure and the hint strategies tend to express the most indirect directive speech acts. Moreover, the findings also demonstrate how the structures and strategies connect with one another as presented in Figure 6.

FIGURE 6 The Relationship between the Pragmatic Structures and Strategies of Directive Speech Acts based on the Findings



The figure shows that there is a relationship between the first and the second objectives of the present study (i.e., directive structures and directive strategies), and a degree of directness. The structures based on the [H]s tend to signify

the direct directive speech acts. These could occur with direct, conventionally indirect, and nonsentential strategies. In contrast, the structures based on the (S)s tend to show the speakers' indirect directive speech acts. The strategies that could occur with the (S)s structures include nonsentential, hint, and hybrid strategies. In short, the nonsentential strategies appear to be employed with the [H]s and (S)s.

Additionally, the findings of the present study show that the same utterance could be justified as different structures and strategies, based on different contexts. For example, the use of "*Come on*," could be seen as a [H] with a direct imperative strategy and a (S) with an indirect nonsentential strategy as in the following example (45) and (46).

(45)

Katy: She's gone, dude. What do we do? What do we do?

Shang-Chi: *Come on!*

(46)

Sersi: We have to try. *Come on*, we're not going to let everyone on Earth die, right?

In (45), the use of "*Come on*," could be seen as a [H] with an imperative direct strategy. The utterance was used when Katy and Shang-Chi were trying to escape a group of assassins. Shang-Chi broke the window and called Katy to come to him. As the intended hearer, Katy did not need to interpret to understand that Shang-Chi was requiring her to come to him. She accepted the act and went to Shang-Chi. In contrast, the use of "*Come on*," in (46) could be considered as a (S) with an indirect nonsentential strategy because it was used to support her act of request. In other words, the utterance did not explicitly express Sersi's request to her friends to help her. The instances confirm that the context of the situation is necessary to help interpret whether the acts are direct or indirect.

5.3 Implications

English instructors may teach their students a proper situation in which directive speech acts could be employed successfully. They may select some examples from this research findings to discuss how the character expresses the desire for the hearer to do the action without the cause of miscommunication and impoliteness. Moreover, the scriptwriters could see possible ways that they may write scripts for characters to perform the acts to one another more effectively. To explain, they could add directive speech acts in the scripts with the proper situations.

5.4 Limitations

Firstly, the data collection of this study was limited to Asian characters in 2021 superhero movies. As a result, the findings might not be able to generalize to how Asian people in general employ directive speech acts in their everyday conversations. Furthermore, the findings may not be able to generalize to other movie genres or character types. This is because different genres and different relationship between the characters may provide different research findings. Secondly, the present study investigated the verbal language of directive speech acts. Even though the non-verbal language does not require the speaker to speaker, it can also convey the meaningful message to the intended hearer. The findings might differ if non-verbal language is incorporated to analyze the acts. Finally, the present study explored the illocutionary force of directive speech acts. The findings might not cover the effects of the acts that the speaker performs.

5.5 Suggestions for Further Research

Since the present study examined directive structures and strategies in 2021 superhero movies, future researchers may explore directive speech acts in different contexts, such as different movie genres, different character types, or real-life conversations of people in a particular group (e.g., African American people). This may provide the other interesting findings comparing to the present study. Furthermore, the discipline of non-verbal language could be added to provide a more in-depth explanation of how directive speech acts are performed. Additionally, it would be interesting if the perlocutionary acts of directive speech acts will be explored further.

That is, the future researchers may investigate the effects of the acts along with how the acts are performed by a speaker. Besides, the future researchers may also explore nonsentential utterances or strategies in different context and in a different taxonomy since there is also other possible ways to categorize the strategies as exemplified in the discussions of the present study.



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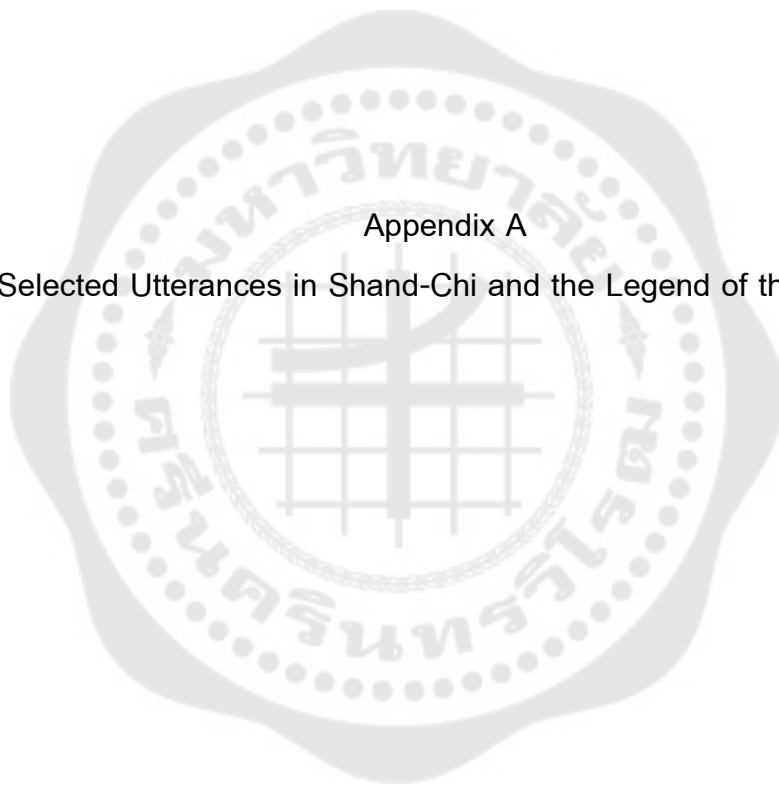




Appendices

Appendix A

The Selected Utterances in Shand-Chi and the Legend of the Ten Rings



Speaker	Selected Utterances
Katy	I'm driving
Shang-Chi	No, you're not ... Katy. Hey, hey, get back here. Give me the key. Please open the door.
Shang-Chi	Get out.
Katy	You get in!
Shang-Chi	Look, if anything happens to this thing, we're gonna be jobless and in debt for the rest of our lives.)
Katy	Oh, come on. Nothing's gonna happen to this car. I'm the Asian Jeff Gardon.
Shang-Chi	I don't know who that is.
Katy	Shaun, we've been friends for 10 years, okay? You know I'm not an idiot. Please, get in. I'll go slow.
Shang-Chi	Katy, watch the ...
Katy	What's that supposed to mean?
Shang-Chi	Yeah, what's that supposed to mean?
Katy	Please, tell me you're kidding, Soo.
Shang-Chi	Well, it's almost midnight. We got the early shift. Should probably be responsible, go to sleep.
Katy	Or ...
Shang-Chi	Are you sure that Waigong's allowed to take Funyuns and cigarettes back to after life?
Katy	We just know Waigong would've wanted you to move on and enjoy your life.
Katy	I think we're gonna miss our bus.
Katy	Come on, Shaun, let's go.
Katy	Look. Look at that. Look at that girl.
Shang-Chi	So?
Shang-Chi	How's it going?

Speaker	Selected Utterances
Katy	Do you know this guy?
Shang-Chi	I don't know what you're talking about, dude.
Shang-Chi	Hey. Get off of me!
Katy	What's wrong with you, asshole?
Katy	You have the wrong guy! Does he look like he can fight? Come on, bro!
Shang-Chi	You okay?
Katy	Who are you?
Katy	What the hell is going on?
Shang-Chi	You really wanna talk about this now?
Katy	Go, you freak.
Shang-Chi	Open the door, please!
Shang-Chi	The back is about to go. On my signal, make a hard right.
Katy	What signal?
Shang-Chi	Everybody to the front now!
Katy	Hold on, everybody!
Katy	Shaun. Hey. You need to tell me what the hell's going on.
Katy	What are you doing?
Katy	Where are you going?
Katy	Macau?
Katy	You have a sister?
Shang-Chi	I'll explain it when I get back, I promise
Katy	No, no. Hell no, dude
Katy	Who the hell are you?
Shang-Chi	If they hurt her ... I'm sorry, but I have to go.
Katy	You can explain on the plane.
Shang-Chi	No, Katy, you can't just ...
Katy	You can explain on the plane, Shaun!

Speaker	Selected Utterances
Katy	Vegetarian would be great.
Shang-Chi	Yeah, same.
Katy	Beef. 'Cause that's all you have, right?
Katy	Yes.
Shang-Chi	Beef
Katy	And the beef.
Katy	Did you go through with it?
Katy	What is it?
Shang-Chi	No. Shang-Chi
Shang-Chi	Shang.
Shang-Chi	Shang.
Shang-Chi	S-H-A-N-G. Shang.
Katy	Shang?
Katy	You changed your name from Shang to Shaun?
Katy	What is your name change logic?
Shang-Chi	Can't hear you.
Katy	Oh, my Chinese sucks.
Shang-Chi	Wait. What?
Shang-Chi	I'm not here to fight. Okay? I'm looking for my sister, Xu Xialing.
Katy	Is he gonna be fighting in one of these?
Shang-Chi	Look, I'm not going up there, okay? I'm just trying to ...
Shang-Chi	What?
Katy	What's our cut?
Shang-Chi	It doesn't matter.
Katy	It matters.
Katy	Come on. You got this.
Katy	Don't be nervous.
Katy	What happened to your shirt?

Speaker	Selected Utterances
Xialing	I don't know what he's telling you, but Mom ...
Shang-Chi	Mom's dead.
Shang-Chi	Where'd you get all that money?
Shang-Chi	Did you bet against me?
Xialing	What do you want?
Xialing	I saw the video.
Shang-Chi	They took my pendant. They're gonna come for yours next. I don't know what he wants with them, but we both know it can't be good.
Xialing	You know what he said to me when he left?
Xialing	That's how long it took me to realize I didn't need him anymore.
Xialing	I didn't need you then, and I don't need you now.
Shang-Chi	Then why would you send me the postcard?
Xialing	What postcard?
Shang-Chi	Is there a back exist?
Katy	Shaun.
Shang-Chi	Hey. Hey! Hey, open up.
Katy	She's gone dude. What do we do? What do we do?
Shang-Chi	Come on!
Katy	Hell no. Screw you! I'm not doing this.
Shang-Chi	If we make it to the elevator, we can hop in on the next floor. Katy, we're out of options.
Shang-Chi	We have to go now. One, two, three.
Shang-Chi	Just head straight for that elevator. You got this.
Shang-Chi	Just keep going.
Katy	On a dark desert highway. Cool wind in my hair.
Katy	Shaun! Shaun! Shaun!
Katy	Shaun!
Shang-Chi	Hang on!

Speaker	Selected Utterances
Katy	Shaun!
Shang-Chi	What does he want with the pendant ...?
Xialing	He has the pendant.
Katy	Is he gonna kill us?
Katy	Just nod. Don't talk.
Katy	He always treat you like that?
Katy	When did you leave?
Katy	You started an underground fight ring in Macau when you were 16 years old?
Shang-Chi	How did you find me?
Xialing	What are you talking about?
Shang-Chi	To do what?
Shang-Chi	Dad, Mom's gone. She's not talking to you from behind a gate, and she's not leaving any clues for us.
Xialing	And what happens if they don't let you open the gate?
Shang-Chi	You can't just march into our mom's village with this bullshit. I mean, do you have any idea how insane ...
Katy	Hey! Where are you taking me?
Katy	Is what he said about your mom's village true?
Xialing	What if Dad's right?
Shang-Chi	About Mom being locked behind a gate by her own people?
Shang-Chi	but if we don't find a way to get to Ta Lo before him, he's gonna destroy everything that's left of our family.
Shang-Chi	The hell was that?
Katy	You're going toward that noise?
Katy	Who are you?
Katy	Why are you down here?
Shang-Chi	Then my dad broke you out?

Speaker	Selected Utterances
Shang-Chi	To kill you?
Katy	So you're like his jester?
Shang-Chi	Uh, thank you, Trevor. I think we're okay.
Shang-Chi	What is that?
Katy	That! What is that?
Shang-Chi	That! That! That!
Katy	Morris?
Katy	Where's his face?
Katy	It talks ... It talks to you?
Shang-Chi	How would he know me?
Katy	How dangerous?
Shang-Chi	How did you ...
Xialing	This will take us straight to the garage.
Shang-Chi	Just head up that ramp and through the front gate. Should be a straight shot. Figure we got about 30 seconds until he ...
Katy	Hold on. Is there another exist?
Shang-Chi	Incoming!
Katy	What's happening back there?
Katy	Hurry up!
Katy	Shaun!
Shang-Chi	So, you became an actor because you thought the monkeys were actually ..
Shang-Chi	but how long do we have to sit here?
Shang-Chi	but how long are we talking? Like, hours? Days?
Katy	What?
Katy	What? Why?
Shang-Chi	Katy, go, go, go!
Katy	What?

Speaker	Selected Utterances
Shang-Chi	Hard right where?
Katy	What pocket?
Shang-Chi	What happened if we don't stay in the pocket?
Shang-Chi	Eat us? What does that mean?
Shang-Chi	Watch your back!
Katy	How close is it?
Katy	What is that in feet?
Shang-Chi	Really fricking close.
Katy	Will you just stop saying, "Stay in the pocket"?
Katy	What do you think I'm doing?
Shang-Chi	We don't have much time. Our father is coming.
Shang-Chi	What do they have to do with all this?
Shang-Chi	So, you think soul eaters are talking to our dad?
Katy	Here you go.
Katy	What?
Shang-Chi	you're gonna deliver some dragon arrows?
Shang-Chi	My mother is the only one who could beat him. Show me how she did.
Katy	You okay?
Katy	You already apologized for that.
Katy	What ... What is it?
Katy	What are you saying?
Xialing	He's here.
Xialing	Stop him!
Xialing	Those things are gonna kill us all if we don't work together.
Xialing	What are they doing?
Katy	Hey, where's your brother?
Shang-Chi	She's not back there, dad.
Shang-Chi	Dad, please. Your family needs you.

Speaker	Selected Utterances
Shang-Chi	It's headed for the village!
Katy	Me too?
Shang-Chi	I think we should ...
Katy	What is it?
Shang-Chi	A message to where?
Shang-Chi	Or ...
Xialing	Let's get started. We have a lot of works to do.





Appendix B
The Selected Utterances in Eternals

Speaker	Selected Utterances
Sersi	Excuse me. Excuse me.
Sersi	Poetry?
Sersi	All right, settle down.
Sersi	So, who can tell me what an apex predator is?
Sersi	Who can give me an example?
Sersi	Get down. Get down!
Sersi	Get down! Under the tables!
Sersi	Don't worry, it'll pass soon. It's all right.
Sersi	Come here.
Sersi	You're all right. You're all right.
Sersi	She said that?
Sersi	What if I am?
Sersi	Dane.
Sersi	Dane. Run!
Sersi	Let's go.
Sersi	You told him that?
Sersi	How?
Sersi	Watch out!
Sersi	Dane, this is serious.
Sersi	What's going on?
Sersi	Let's go to Ajak first. She'll know what to do.
Sersi	What did I miss?
Sersi	Try
Sersi	You're learning their language now?
Sersi	Hello? Ajax?
Sersi	Thena?
Sersi	Are you okay? Thena?
Sersi	We need to talk.

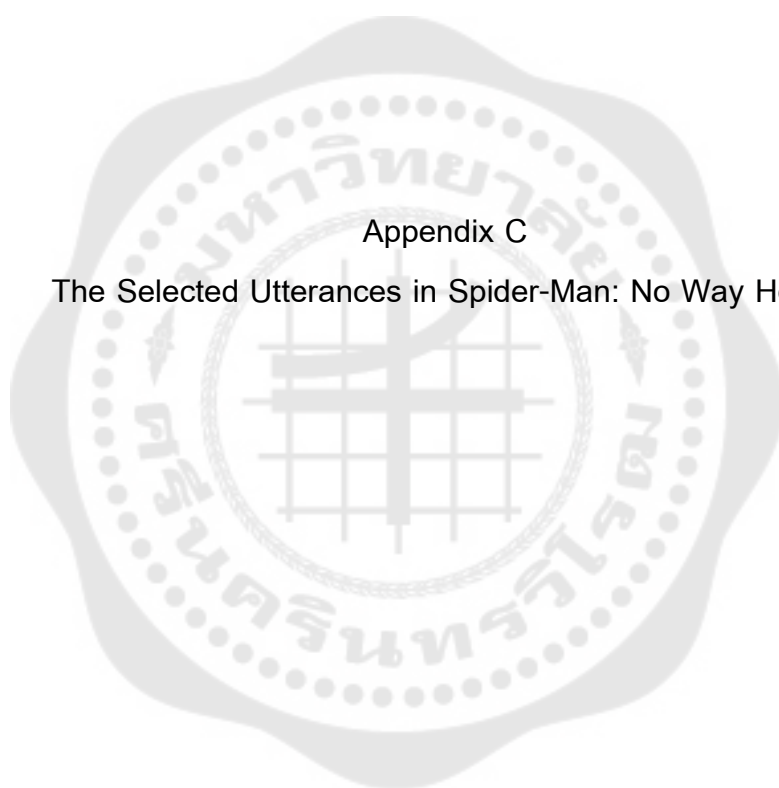
Speaker	Selected Utterances
Sersi	Oh, this? Look at this.
Sersi	I'm just gonna get some air.
Sersi	Is this the Centuri-6 Thena was talking about?
Sersi	And something unusual is happening to Earth.
Sersi	The emergence?
Sersi	But ... everyone on Earth will die.
Sersi	Ajak knew the truth?
Sersi	Why don't I remember any of this?
Sersi	Why do you keep them?
Sersi	We have to stop the emergence.
Sersi	There has to be a way Tiamut can emerge without destroying the Earth.
Sersi	We just have to delay it until we figure out how.
Sersi	We have to try. Come on, we're not gonna let everyone on Earth die, right?
Sersi	Will you help us?
Sersi	We need him.
Sersi	Druig, this is serious.
Sersi	Dane.
Sersi	Call your uncle.
Sersi	You've always wanted to make amends with him, right? Now is the time. Trust me.
Sersi	Dane? Dane? You're breaking up.
Sersi	Hey, stop worrying about me.
Sersi	Why did you leave?
Sersi	Watch out!
Sersi	Clear the camp!
Sersi	One of them took Ikaris.

Speaker	Selected Utterances
Sersi	Kingo!
Sersi	Come on!
Sersi	This way.
Sersi	Quickly! Come on!
Sersi	Get in! Get in!
Sersi	Druig! Let them go.
Sersi	Please. I know you're better than this.
Sersi	Why didn't you?
Sersi	Please. Druig. You can't stay here anymore.
Sersi	We'll need Phastos.
Sersi	Phastos ...
Sersi	He has a point.
Sersi	What for?
Sersi	It can happen quickly with our help.
Sersi	Thought I'd find you here.
Sersi	Except there is no end, is there?
Sersi	What about the Uni-Mind?
Sersi	How much longer?
Sersi	Ikaris? What are you doing?
Sersi	Don't hurt him!
Sersi	If Ajak wanted you to take her place, why did she choose me?
Sersi	What have you done?
Sersi	She loved you.
Sersi	Sprite ...
Sersi	I don't know how it happened, okay? And I'm pretty sure I couldn't do it again.
Sersi	I can't kill a Celestial.
Sersi	We can't! We can't.

Speaker	Selected Utterances
Sersi	Do it.
Sersi	Do it. Will it work?
Sersi	It's time to put a god to sleep.
Sersi	Keep Ikaris busy.
Sersi	And is this really who you are, Sprite? Are you really willing to let everyone on this planet die?
Sersi	Are you ready for that?
Sersi	Please, visit
Sersi	Sometimes I wonder if we did the right thing. Killing Tiamut.
Sersi	What is it?

Appendix C

The Selected Utterances in Spider-Man: No Way Home



Speaker	Selected Utterances
Ned Leeds	Dude!
Ned Leeds	Dude!
Ned Leeds	Dude!
Ned Leeds	I'm not supposed to say anything to you.
Ned Leeds	Whoa, whoa, whoa.
Ned Leeds	I would like to have my words stricken from the record.
Ned Leeds	Back off.
Ned Leeds	So, I was thinking ... when we get into MIT, we should live together.
Ned Leeds	This is gonna be us.
Ned Leeds	Yeah, because we're actually friends with Spider-Man.
Ned Leeds	So, how did you know you were a man of magic? Because my nana says that we have it in our family, and sometimes, I get these tinglings in my hands ...
Ned Leeds	So, how did the bad guys get here?
Ned Leeds	You did it with a magic?
Ned Leeds	Let's catch some multiverse men.
Ned Leeds	Is that a dinosaur?
Ned Leeds	I ... I ... I I got one. I got one. I got one.
Ned Leeds	What ... What's happening?
Ned Leeds	Osborn?
Ned Leeds	Go left. Left, dude, left! Left! Go! Left! Yes!
Ned Leeds	Right! I mean right!
Ned Leeds	Hey, ask him if this is, like, a tree monster, or like, a scientist that turned into a tree.
Ned Leeds	Do you think there are other Ned Leedses?
Ned Leeds	Dude, what are you doing?
Ned Leeds	Dude, what happened?
Ned Leeds	What?

Speaker	Selected Utterances
Ned Leeds	Peter, we're in this together.
Ned Leeds	Absolutely, she will.
Ned Leeds	Be safe.
Ned Leeds	What? No, he...
Ned Leeds	I just wish we could see him.
Ned Leeds	I just wish we could see Peter.
Ned Leeds	Hey, Peter!
Ned Leeds	I mean ...
Ned Leeds	My lola's asking if you could just get the cobweb there, sir. Since you're, like, up there.
Ned Leeds	So, I opened the wrong portal to the wrong Peter Parker.
Ned Leeds	Find Peter Parker.
Ned Leeds	Find Peter Parker.
Ned Leeds	Find Peter Parker.
Ned Leeds	Wait. So, you're Spider-Man too?
Ned Leeds	Why didn't you just say that?
Ned Leeds	My lola's asking if you could clean up the webs you just shot.
Ned Leeds	Um ... So, do you have a best friend too?
Ned Leeds	You did?
Ned Leeds	Peter!
Ned Leeds	"Peter" Peter.
Ned Leeds	Peter Parker?
Ned Leeds	The computer.
Ned Leeds	Here's your web cartridges.
Ned Leeds	That came out of you.
Ned Leeds	Oh, we could portal there.
Ned Leeds	Cure that ass.
Ned Leeds	Before you do anything, Mister ... Dr. Strange, sir, Peter's plan is

Speaker	Selected Utterances
	working.
Ned Leeds	He's curing them.
Ned Leeds	What?
Ned Leeds	You promise?
Ned Leeds	I know you will.
Ned Leeds	Wait, what?



VITA

