

Directive Speech Acts in *Howl's Moving Castle* by Hayao Miyazaki

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ABSTRACT

This study was aimed at identifying Japanese directive speech acts in *Howl's Moving Castle*, a film written and directed by Hayao Miyazaki. It also described and interpreted the meanings and lingual markers which signified the directive speech acts in the film. A descriptive qualitative method was used in this study and the dialogues in the film were transcribed and categorized following the four types of functions as proposed by Searle (2012). The results of the analysis showed that there were 168 utterances which were identified as directive speech acts under the four categories. *Meirei* [order] was used in 100 utterances, *irai* [request] occurred in 23 utterances, *kinshi* [prohibition] was evident in 19 utterances, and *susume* [suggestion] occurred in 26 utterances. The findings demonstrate that this film showed mostly used order form. The lingual marker of *~na* in this film could direct to different meanings. It could be a prohibition or an order depending on the context and situation. The overall findings suggest that Japanese culture used a different form of language based on status such as age or else showed in the film clearly.

Keywords: Directive speech acts, lingual marker, order, prohibition, request, suggestion.

1. INTRODUCTION

The communication process produces speech events between the speaker and the hearer. Ideally, the speaker states a speech that provides information or a message to the hearer. Unfortunately, sometimes the message is not conveyed to the hearer. As stated by Blakemore (1992), understanding utterances are not only a matter of knowing the words being uttered, it also involves understanding other non-linguistic information. It means that there are meanings in the communication between the speaker and the hearer.

In addition, Sperber and Wilson (1986) explain a language is an essential tool for the processing and memorizing of information. It exists as a necessary attribute of communicating devices. Two devices capable to communicate with each other must also be capable of internally representing the information communicated, and must therefore have an internal language. Humans have a rich internal language and external language for communication. Linguistic is one of a way to understand language scientifically. The utterances could be interpreted into many interpretations which achieved a degree of precision and complexity that rarely achieved in non-verbal communication. Much linguistic research was held, one kind of them was pragmatic research.

Many topics could be discussed in this field, including the study of speech acts.

1.1. Speech acts theory

Austin (in Saifudin, 2019) who firstly introduced speech acts, divided declarative sentences into two kinds of sentences based on the meanings: constative and performative sentence. A constative sentence is a sentence that only provided a statement, different from than performative sentence that not only provided a statement but also has an act in them.

In addition, from this division, Austin (cited in Saifudin, 2019) formulated declarative sentences that could bring out three kinds of speech acts. They are locution, illocution and perlocution speech acts. Locution speech acts is a speech acts stated a certain meaning and is easy to understand. Illocution speech acts are speech acts known as explicit performative sentences. Perlocution speech acts are speech acts related to others' utterances with their non-linguistic behavior. Illocution acts are one of the most pragmatic research which is often held.

Searle (2012) classified illocution acts into five kinds of categories: (1) assertive, (2) directive, (3) commissive,

(4) expressive, (5) declarative. Directive speech acts are speech acts that contain some expressions for the hearers to do something such as ordering, requesting, suggesting, and recommending.

1.2. Speech Acts function

Yule (1996) stated speech acts generally have five functions, such as (1) declarative to change the world with their speech, (2) representative to state what they believe reality or not, (3) expressive to explain speaker's feeling, (4) directive to explained an ordering someone to do something, and (5) commissive to show something they do in the future, such as promise, treat a, etc

1.3. Speech function

Holmes and Wilson (2017) proposed speech function which used in sociolinguistic research is, (1) expressive to express speaker's feeling, (2) directive to make someone do something, (3) referential to provide information, (4) metalinguistic to comment the language itself, (5) poetic to focus on esthetical of the language, and (6) phatic to show solidarity and empathic to others.

Directive speech acts are usually used in communication. The movie as one of the literature products made by humans contains many utterances. The utterances have different meanings according to the purpose of the sentences were used. Understanding the meaning of a conversation is important to avoid misunderstanding.

Hidayat and Yulia (2020) examined directive speech acts in the dialogue of the Flying Colour film directed by Nobuhiro Doi according to Namatame (1996). The result informed directive speech divided into four types as (1) command/*meirei* with lingual markers *~e*, *~ro*, *~yo*, *~nasai*, *~saseru*, *~seru*, *~ou*, *~mashou*, *~youni*, (2) request/*irai* with lingual markers *~te kudasai*, *~sasete kudasai*, *~tekure*, *~temoraemasenka*, *~te hoshii*, *~onegau*, (3) prohibition/*kinshi* with lingual markers *~nai*, *~te ha naranai*, *~naikoto*, *~naide kudasai*, *~naiyounishimashou*, and (4) suggestion/*teian* with lingual markers *~ta houga ii*, *~ba ii*, and *~tara ii*.

Saputri (2019) also analyzed prohibition pattern of directive speech acts in Spirited Away movie which directed by Hayao Miyazaki. It was found that the use of illocutionary speech forms directly prohibits which are: the patterns of *~V ru na*, *~te wa ikenai*, *~naide*, *~dame*, and *~janai*. Illocutionary forms are directly used by people who have strong authority over their partners. With his authority the speaker does not need to use indirect speech which usually emphasizes modesty.

Even though many studies explained directive speech acts by lingual markers classification according to Namatame (1996), such as Saputri (2019) who classified prohibition pattern of directive speech acts in Spirited

Away movie which focused on several lingual markers. In the other hand, there are utterances indicated as a directive with a lingual marker which not classified according to Namatame (Masamune, 2000). To fill this gap, the author initiated a study to analyze directive speech acts in Howl's Moving Castle which focused on Searle's theory which not only used classification of Japanese expression which proposed by Namatame (1996), it also used Sunagawa's (1998) and some research which related to directive speech acts. Howl's Moving Castle is one of the most financially successful Japanese films in 2004. The film was written and directed by Hayao Miyazaki. In addition, it won several international awards such as Nebula Award for Best Script. Howl's Moving Castle's manuscript awarded as the best script showed the utterances which used in the film is good and commonly used among Japanese, so the dialogues in the film are suitable to use for pragmatic analysis such as directive speech acts research. This study tries to reveal directive speech acts on four categories such as order, suggestion, prohibition, and request.

2. METHOD

This study was a descriptive qualitative study. The dialogue in the *Howl's Moving Castle* film was used as data and transcribed into a data card. Each dialogue was classified and identified to find out the directive meaning in them. After that, the sentence is categorized into four types of function as *meirei/order*, *irai/request*, *kinshi/prohibit*, and *susume/suggest* along with the lingual marker who followed the sentence. Finally, the next step was interpreting the result of analysis according to Searle's (2012) theory and then drawing a conclusion.

3. FINDINGS AND DISCUSSION

Directive speech acts in Howl's Moving Castle were used in 168 utterances with several of lingual marker. Speech acts categorized into four types of directive such as order/*meirei*, suggest/*susume*, request/*irai*, and prohibition/*kinshi*.

3.1. Order/Meirei

Order/*meirei* is one kind of directives. It used to instruct someone/the hearer do something as the speaker's asked. This kind of directive was marked by several lingual markers such as, *~e/ro*(18), *~you*(3), *~te*(37), *~te kudasai*(5), *~tamae*(2), *~nasai*(21), *~nda*(2), *~saseru*(4), *~te goran*(2), *~na*(2) and *~oide*(4). There are 100 utterances which were identified as an order/*meirei* in the film.

(1) Howl: *Hashire! Ashi wo ugokase! Asoko e hashire!*
[Run! Move your legs! Run there!]

Sophie: *Iya, hanasanaide* [No, don't let me go...]
(Dialogue at 01.24.42)

An utterance such as (1), *V~e(ro)* was used as a strong command by men (Sunagawa, 1998). This lingual marker clearly signified an order/ a command. Howl instructed Sophie to run as fast as possible because of an enemy's threat. The speaker ordered the hearer to do something and this was indicated as directive speech acts.

- (2) Town mayor: *Kokuou heika kara shouseijou desu. Iyoiyo sensou desuzo. Mahoutsukai mo majinai mo majo desura, minna kokka ni kyouryoku seyo to oboshimeshi desu. Kanarazu shuttou suru you ni...* [This is an order from His Majesty the King. It's finally a war. Even a sorcerer or a witch, everyone want to cooperate with the nation. Be sure to appear!]

(Dialogue at 00.24.28)

As seen in (2), *V~you* was used by town mayor to tell an order from his majesty to Howl. Sunagawa (1998) explained *V~you* used for giving advice or recommendation, but Namatame (1996) classified *V~you* as order form of directive speech acts. According to the situation, town mayor commanded Howl to participate in war as a prove of cooperative citizens. Also (2) was signified as a directive speech act in order/*meirei* form because it is an official order from higher officer to his subordinate which must be accomplished.

- (3) Sophie: *Koko wa shiganai shita machi no boushiya desu. Douzo ohikitori kudasai.* [This is a hat shop in the downtown are. Please leave!]

Arechi no majou: Arechi no majo ni hariaou nante, ii dokyou ne [What a good courage to compete with a witch like that]

(Dialogue at 00.10.36)

From excerpt (3), *V~te kudasai* was used in the dialogue between Sophie and a witch. Sophie told the witch to leave her hat shop in a polite way and gently. *V~te kudasai* is formal expression which used to elder people or equal with the speaker. Namatame (1996) and Sunagawa (1998) have same opinion about *V~te kudasai* which was used as an order in directive speech acts.

- (4) Howl: *Daijoubu, boku ga sugata wo kaete, tsuite iku kara. Saa, ikitamae* [It is okay, I will get change and follow you. Then, go!]

Sophie: *Zettai umaku ikanai tte ki ga shite kita.* [I get the feeling this won't be smooth]

(Dialogue at 00.52.15)

In data (4), *V~tamae* used by Howl to instruct Sophie go and do the plan. The word *~tamae* itself is an imperative form of *~tamau* (please). Namatame (1996) concluded *V~tamae* as a directive expression which used in order/*meirei* form. It was indicated as a directive speech act.

- (5) Sophie: *Tsuitekurun janai yo. Ongaeshi nanka shinakute ii kara, anta mo mahou no nandarou, majo toka noroi toka mou takusan... dokodemo sukinatoko ni tattenasai.* [Don't follow me, if you want to pay the debt, it is okay, you too got a curse right? I was fed up with all of this, curse and witch, please stay where you like to!]

(Dialogue at 00.16.58)

As seen as in data (5), this is an order from Sophie to a stump. The lingual marker *~nasai* used between elder to younger, teacher to students, or parents to kids (Sunagawa, 1998). In the film, Sophie portrayed as an elder because of the curse which enchanted by a witch. A stump followed her because he helped by Sophie and wanted to pay the debt, but Sophie has been fed up with magic and curse, order the stump to not follow her. Result that utterance indicate an directive.

- (6) Howl: *Boku ga aite wo suru, Sofii wa kono mama arechi no shiro made tobunda.* [I will face the enemy, Sophie, just like this flyed to castle!]

Sophie: *Ee, sonna no muri yo* [Ee, it is impossible]

Howl: *Daijoubu, houkou wa yubiwa ga oshiete kureru. Karushifa wo kokoro no naka de yobunda.* [It is okay, the ring will guide you to castle, call Calcifer in your heart]

(Dialogue at 01.07.27)

Dialogue (6) showed an indirect directive speech acts. *V~nda* could be used to order or instruct in indirect form. In Masamune's research (2000) found *V~nda* is used by a man to order with *uchi* concept. The research stated lingual marker *~nda* categorized as a *meirei*/order in *kakuchou jutsugo* (extended predicated). Howl order Sophie to fly into the castle and instruct her to call Calcifer who will guide them to the castle indirectly. Also Sunagawa (1998) explained *V~nda* usually expressed an order and mainly used by man.

- (7) Howl: *Are, mahou gakkou ni nyuugaku suru toki, chikai wo tatesaserareteru* [Well, when I enrolled to magic school, I was forced to make an oath]

(Dialogue at 00.51.00)

According to data (7), *V~saseru* pointed out an instruction to the hearer which forced by third-party as a speaker. Namatame (1996) concluded *V~saseru* is one of directive which used in order/ *meirei* form. The utterance formed in a statement, but indirectly signified a directive speech acts. The magic school principal orders Howl to make an oath before enrolled to academy. It also showed a force behind the meaning.

- (8) Howl: *Toire mo tsukuttandayo, kazoku ga fueta kara ne. Sofii, kocchi e kite, Sofii! Heya mo hitotsu fuyashitanda, haitte goran!* [I also build a toilet because our family increased. Sophie, come here, Sophie! I build one more room, look!]

(Dialogue at 001.19.37)

Regarding to data (8), Howl guided Sophie around their new home and called her to look a new room which made by him. The phrase *goran* itself formed of *miru* (see) in *sonkeigo* (honorifics language). It usually means *mite kudasai* and used by older to younger or in same range. Namatame (1996) classified *goran* as a lingual marker which signified an order. In this dialogue, Howl order Sophie to come into new room and look around. And also signified as a directive which pointed out an instruction.

- (9) Sophie: *Nani yo, koi tte itta no wa Ou-sama janai, anata, ganbarina!* [What a..., the one who tell us to come is the king, isn't it? You there, fighting!]

(Dialogue at 00.58.18)

As stated in data (9), there is an unusual phrase has been used, *V-na* usually used to prohibited someone from doing something, on the contrary there is one utterance used *V-na* to order someone doing something. In data (9), Sophie told the witch to fight more until reached the place. It indicated as an indirect order came out from Sophie to the witch, therefore this also included as an directive speech acts.

- (10) Markl: *Sofii-san mo douzo, kocchi ni suwatte* [Sophie, please sit here]

(Dialogue at 00.30.32)

Regarding to data (10), *V-te* could be indicated as a directive speech. Masamune (2000) stated *V-te* used in Japanese imperative and commonly use in *uchi* concept, that means this pattern used in informal situation. In the data (10), Markl orders Sophie to sit because they are going to eat breakfast. Although it does not really contain a strong order, the speaker used this form to instruct the hearer. And it signified *V-te* is a lingual marker of directive speech acts based on context and situation takes place.

- (11) Sophie: *Ja, ganbari na! Te wo kasu hodo, atashi wa shinsetsu janain de ne! Oide hauru!* [Then, fighting! I'm not as good as person to help you, Come, Howl!]

(Dialogue at 00.57.28)

As stated in data (11), *Oide* is used as imperative to order someone come, *oide* has the same meaning as *kite kudasai*. Along with this similarity, Sophie orders Heen which she thinks as Howl to come near her. Author concluded *oide* as one of lingual marker which pointed out a directive speech acts.

3.2. Irai/Request

Irai/Request is used by the speaker to requesting, or to asked something. It marked in several lingual markers such as *~negau*(10), *~te kure*(9), *~te morau*(1), *~you ni*(1), *~to ii*(1), and *~choudai*(1). In the film, found there are 23 utterances signified request.

- (12) Soldier: *Dewa, ocha nado ikaga deshou? Otsukiai negaimasuka* [Then, how about tea? Would you like to go out with me?]

Sophie: *Kekkou desu. Youji ga arimasu no de.* [It is fine, I have a business to attend]

(Dialogue at 00.04.43)

In the data (12), pointed out the soldier asking Sophie's permission to go out with him. Sunagawa (1998) explained *~negau* as a request expression. Along with that, the utterances also signed the speaker's request to the hearer. In the dialogue, Sophie refused the soldier's request because she has to attend her business. In

conclusion, *V-negau* indicated as a request and one of kind directive speech acts.

- (13) Howl: *Kimitachi, chotto sanpo shite kurenaika.* [Hey, man, could you go to walk for a while?]

(Dialogue at 00.05.08)

According to data (13), it takes place when Sophie teased by the soldier and Howl came to rescued her. He asked the soldier to go away from Sophie. It showed a request behind the utterance. *V-te kure* is was rarely used by woman and used to younger or equal. Sunagawa (1998) explained *V-te kure* signified a request which asked by the speaker included strong order in it. It categorized as a request because it more pointed out the speaker point of view who asking the hearer to do something, rather than ordered the hearer.

- (14) Sophie: *Douka Karushifaa ga sennen mo iki, Hauru ga kokoro wo torimodoshimasu you ni* [I hope Calcifer have a long life till thousand years and Howl can get back his heart]

(Dialogue at 01.51.15)

As stated in the data (14), *V-you ni* could be also indicated as a request. In this dialogue, according to the situation in the movie, it refers to hope. Sophie hoped and prayed to God for Calcifer to have a long life and Howl could get his heart again. It signed Sophie request to God and pointed out this utterance is a directive speech acts in a request form.

- (15) Howl: *Koko ni itara, sugu Sariman sensei ni mitsukacchau kara ne, kimi wa koko ni ite morawanakya naranai na, maryoku ga tsuyoku sugiru...* [If we're here, Salliman will find us soon, you have to stay with us, because the magic is too strong]

(Dialogue at 01.17.32)

V-te morau used to ask something from the hearer. It was used by the older to the younger or to a new person whom we just know recently (Sunagawa, 1998). The dialogue in data (15) occurred between Howl and the Stump. He asked the stump to stay with him in case to protect the stump from being taken by an enemy. The speaker's point is of view more pointed. It showed Howl requested the stump must stay and not go anywhere. Data (15) also included directive speech acts which formed in request with lingual marker *V-te morau*.

- (16) Howl: *Ato bekon nigire ni, tamago rokko choudai.* [Cut the bacon into two pieces and give me six eggs, please?]

(Dialogue at 00.29.44)

As presented in data (16), the dialogue takes place when Howl request Sophie to crack six eggs for breakfast. And as requested Sophie does it. The utterance used *V-choudai* as a form of request/ asking something. It was not used in a formal situation and is commonly used by women, children, and close friends/partners. Namatame (1996) classified *V-choudai* as a directive expression which used in a request form so that it signified as directive speech acts.

- (17) Sophie: *Konya tomaru uchi mo tsurete kite kureru to iin dakedo ne..* [It will be good if you could take me to a place where we could sleep]

(Dialogue at 00.17.25)

In this dialogue, *V~to ii* used to expressed a desire or hope. Sunagawa (1998) explained *V~to ii* which followed by *dakedo*, *noni* or *ga*, it expressed an insecurity or the condition where different with reality. As presented in data (17), Sophie hoped the Stump could take her to a good place where they could sleep. This data was categorized into *irai*/request formof directive speech acts.

3.3. Kinshi/Prohibition

Kinshi/Prohibition at least has been used in 19 utterances. *Kinshi* form is to forbid, to prohibited someone doing something. Lingual markers which contained prohibition meaning such as, *~naide*(11), *~dame*(4), *~na*(2), and *~tehadame*(2).

- (18) Markl: *Hikkomuto, hana ga naku narimasu yo. Mou, urouro shinaide kudasai.* [If you don't pull it in, you'll lose your nose. Don't hang around anymore]

(Dialogue at 00.26.45)

The prohibition pointed with *V~naide kudasai* which is a formal pattern, Namatame (1996) classified *V~naide kudasai* as a *kinshi hyougen*. Data (18) take place between Markl and Sophie. Sophie was interested to magic door and she tried every colour to check where the doors headed. Markl who saw the behavior of Sophie got angry and forbid her to hang around here and there. The utterance said by Markl signified a directive speech acts in prohibition form.

- (19) Sophie: *Atashi wa soujifu nano! Souji wo suru no ga shigoto nano ~* [I am a cleaner, cleaning is my job]

Markl: *a, da, dada, dame! Nikai wa dame!* [A, you can't, second floor is forbidden]

Sophie: *Atashi nara daiji na mono wo isoide shimattoku kedo?* [If it is me, I will hurry iup something important, wouldn't you?]

(Dialogue at 00.35.23)

Regarding to data (19), it showed Markl forbid Sophie to clean his room. *Dame* itself is an adjective could be used to prohibit someone to do something. Markl stated he prohibit Sophie to come and clean his room. The prohibition pointed out clearly by using *dame* as a lingual marker. And in the data (20) which used similar lingual marker *V~tehadame* signified a prohibition. Sunagawa (1998) explained *V~tehadame* usually used by teachers, parents, manager, and etc.

- (20) Sophie: *Matte Hauru, itte wa dame, koko ni ite!* [Wait, Howl, you can't go, stay here!]

Howl: *Tsugi no kuushu ga kuru. Karushifaa mo, bakudan wo fusegenai.* [Next air-raid will come. Calcifer too couldn't defence the bomb]

Sophie: *Nigemashou. Tatakatte wa dame!* [Let's run away, you can't fight]

(Dialogue at 01.33.49)

In the dialogue above, Sophie forbade Howl to join the war. And she asked him to stay with her. Howl refused her and once again Sophie prohibited Howl to take a part in war. On the contrary, she suggested to run away from there. Data (19) and (20) was used *dame* represented directive speech acts.

- (21) Markl: *Sofii, are teki no hikou gunkan dayo! Sofii, bira dayo! Sofii!* [Sophie! That is enemy's airship! Sophie, Flier, Sophie!]

Soldier: *Hirouna! Sono bira wo hirouna!* [Don't pick it, don't pick that flier!]

(Dialogue at 00.45.21)

As shown in data (21), *V~na* was used to prohibit someone in order not to do something. In this dialogue, prohibition is stated by a soldier man, and the soldier prohibits citizens to pick up fliers distributed by the enemy through airships.

3.4. Susume/Suggest

Susume/Suggest used in 26 utterances, and marked in several lingual markers such as *~ba ii*(7), *~mashou*(6), *~ou*(6), *~naika*(1), *~tara*(2), and *~houga ii*(4).

- (22) Sophie: *Sa, Hauru, mou yamemashou! Kami nara somenaosebaiin janai? Ne? Mou! Hauru nanka suki ni sureba ii!* [Then, Howl, let's stop it, okay? It is okay if we dye again your hair, isn't it? Whatever, you can do as you please]

(Dialogue at 00.47.06)

Sunagawa (1998) concluded *V~ba ii* expressed a suggestion to reach a better result or state. As seen in data (22), Sophie suggested Howl dyed again his hair because it looked bad. And advised Howl not to whine anymore. Unfortunately, Howl become stressed and turned into sticky ones. Sophie who saw that got angry and told Howl to do as he please, then leave. Sophie suggested Howl signified a directive speech act.

- (23) The stump: *Sou sasete itadakimasu, sensou ga owarimashitara, mata ukagaimashou. Kokorogawari wa, hito no yo no tsune to moushimasukara* [I will do it, after war ended, I will ask you again. Human can changed heart everytime]

(Dialogue at 01.53.24)

According to data (23), *V~mashou* is indicated as a lingual marker of a suggestion/advice (Namatame,1996). In the dialogue, the stump who finally turned into a human owed to Sophie and be grateful to her. He told his feeling to Sophie, but after knowing the one she chose was Howl, he decided to stop the war in his country and will propose again to Sophie. The stump gave a proposal to Sophie signified a directive speech acts in suggestion form.

- (24) Markl: *Sofii, motto chikaku ni itte miyou yo!* [Sophie, let's look more closely]

Sophie: *Iya, atashi, kou iu no dame, modorou* [No, I can't, let's go back]

(Dialogue at 00.44.33)

As presented in data (24), *V~you* is an informal pattern of *V~mashou*. In data (24), Markl persuaded Sophie to look more closely to the airship. Sophie who cannot handle the situation refused and suggest going back home instead of looking closely at to airship. *V~you* used to *ichidan doushi* and *fukisoku doushi* (classification of Japanese verbs), and *V~ou* used to *goudan doushi*. And data (24) signified a suggestion when Markl persuade Sophie. It was classified as directive speech.

- (25) Sophie: *Anta, chotto orite, anta, kyou wa yametoitara? Muri dayo.* [You, please get down, you, how about stop it today? It is impossible for you]

(Dialogue at 00.57.14)

According to data (25), *V~tara* could indicated as a directive lingual marker depend on situation and grammar structure. In this case, the dialogue contained a suggestion (Sunagawa, 1998). This utterance take place where Sophie must climb up the stairs to meet with Saliman, and with her, there are Heen and Witch. The Witch who can't climbed up anymore because of her weight got an suggest from Sophie. She suggested The Witch to stop and stated it is impossible for her. Along the end of utterance, question mark stressed the suggestion. It could be classified as a directive speech acts.

- (26) Witch: *Mado wa akenai houga ii to omou yo, Karu-chan no chikara ga yowaku natteru kara ne, yatsura ga haitte kuru yo.* [I think you shouldn't open the window, Calcifer's power getting weaker, they will come to get us]

(Dialogue at 01.30.47)

Regarding to data (26), it clearly contained a suggestion in the utterance. The dialogue take place when Sophie asked Markl to open the window. Also, the witch suggested Sophie not to open the window because enemies would know where they belong. *V~nai hou ga ii* used to advise someone to not do something because it is a better choice than doing it. The witch's advice showed a clear directive speech act in suggestion form.

- (27) Man: *Betty, sanpo ni ikanaika* [Betty, would you like to take a walk with me?]

(Dialogue at 00.07.20)

As stated in data (27), there was a man who asked Betty to take a walk with him. Lingual marker which used in the dialogue is *V~naika*, this marker is an informal pattern of *V~masenka*. It used to suggest the hearer doing what the speaker was proposed. Data (27) showed a suggestion or a proposal in the utterance, pointed out the data contain directive speech acts.

It can be seen from all these data above, directive speech acts could be identified and analyzed based on context and situation where the dialogue takes place. A lingual marker as a sign of a speech act could share another function according to how the meaning of the utterance is interpreted. Although many studies used lingual marker classification to identify speech acts, it did not seem to portray all of the speech acts. It has become difficult to ignore speech acts research. The more years passed, research about speech acts will be developed.

4. CONCLUSION

This study found 168 utterances showing directive speech acts in Howl's Moving Castle. The lingual markers which were identified as a directive speech act in the film mostly used *meirei/order* form which was found in 100 utterances, and marked with several lingual markers such as, *~e/ro*(18), *~you*(3), *~te*(37), *~te kudasai*(5), *~tamae*(2), *~nasai*(21), *~nda*(2), *~saseru*(4), *~te goran*(2), *~na*(2) and *~oide*(4). *Susume/suggest* form used in 26 utterances, signified in *~ba ii*(7), *~mashou*(6), *~ou*(6), *~naika*(1), *~tara*(2), and *~houga ii*(4). *Irai/request* form showed in 23 utterances with several lingual markers such as, *~negau*(10), *~te kure*(9), *~te morau*(1), *~you ni*(1), *~to ii*(1), and *~choudai*(1). *Kinshi/prohibition* form signified in 19 utterances, marked in lingual marker such as *~naide*(11), *~dame*(4), *~na*(2), and *~tehadame*(2).

Howl's Moving Castle is a film written and directed by Hayao Miyazaki and this film showed mostly used order form. Also, in this study, it was discovered that lingual marker of *~na* could direct to different meanings, it could be a prohibition or it could be an order, based on context and situation. Japanese culture used different form of language based on status such as age or else showed in the film clearly. Elders used direct and short orders to younger, and younger used indirect and polite orders to Elders.

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