



***EXPRESSIVE SPEECH ACTS IN GUILLERMO DEL TORO'S
PINOCCHIO MOVIE (2022)***

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Abstract

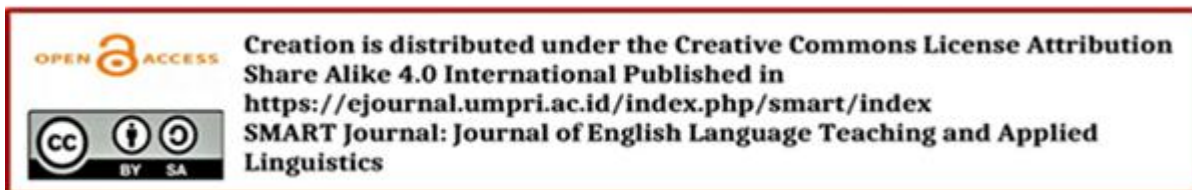
This study analyzes the types and strategies of expressive speech acts in Guillermo del Toro's Pinocchio (2022). Using qualitative descriptive method, the research analyzes dialogue containing expressive speech acts based on Searle's (1979) speech act theory, Norrick's (1978) classification of expressive speech acts, and Wijana's (1996) speech act strategies. The findings identify 52 expressive speech acts, including thanking, apologizing, condoling, deploring, welcoming, boasting, lamenting, forgiving, and wishing. The characters employ literal direct, nonliteral direct, literal indirect, and nonliteral indirect strategies, demonstrating how expressive speech acts convey emotions, develop characters, and support the movie's narrative.

Keywords: *Expressive Speech Acts, Pinocchio, Speech Acts*

INTRODUCTION

In daily communication, human language serves to exchange information while expressing thoughts, attitudes, intentions, and emotions. Through language, people reveal their psychological states, establish interpersonal relationships, and respond to various situations they encounter in daily life. Communication itself is a transactional process in which at least two individuals interact to negotiate and construct meaning (Kpogo & Abrefa, 2017). In this process, language purposes as the primary medium through which speakers communicate messages and listeners interpret them within particular contexts. According to De Stefani dan De Marco (2019), As a vital communication tool, language enables individuals to exchange information, build social bonds, and express emotions. Consequently, it serves both informative and expressive purposes, allowing people to convey diverse feelings such as joy, gratitude, sympathy, and regret.

The expression of emotions through language is not limited to everyday conversations but is also represented in literary and audiovisual works, particularly films. Although film



dialogue is scripted, it is designed to imitate natural human interaction and reflects how people communicate in real-life situations. Through dialogue, characters express their emotions, attitudes, beliefs, intentions, and responses toward other characters. As Wahyuningsih et al. (2023) argue, dialogue functions as the primary communication tool through which characters interact throughout a film. Consequently, film dialogue provides authentic linguistic data for examining how language is used to express emotions in different communicative contexts. Since the intended meaning of an utterance is closely related to its context rather than merely its literal form, the language used in films can be effectively analyzed through pragmatics.

Moreover, according to Oladunmoye & Funke O (2025) film dialogue serves as a dynamic form of communication in which language not only moves the narrative forward but also performs actions, negotiates meaning, and represents sociocultural realities. Verbal expressions are accompanied by contextual elements such as facial expressions, gestures, tone of voice, and interpersonal relationships. These features enable researchers to interpret speakers' intended meanings more accurately than isolated utterances. Janney (2012) suggests that because cinematic discourse plays an important role in shaping film interpretation, it provides a valuable basis for pragmatic analysis. According to Chepinchikj & Thompson (2016), film dialogue serves as a rich linguistic resource for exploring how speech acts influence the progression of the storyline, reveal characters' identities, and reflect the social dynamics between them.

Pragmatics serves as a vital linguistic subfield that investigates how social context shapes language use to convey meanings beyond literal word definitions (Axmedova, 2025). At the core of this discipline is speech act theory, which treats utterances as tools for performing actions rather than merely transmitting information. Through this lens, speaking is viewed as a functional act such as apologizing, thanking, or promising where the speaker's communicative intent directly drives the hearer's interpretation. To classify these actions, Yule (1996) categorizes speech acts into five distinct groups: declarations, representatives, directives, commissives, and expressives.

Within these classifications, expressive speech acts specifically communicate the speaker's psychological or emotional state. According to Searle (1979), these utterances

function to reveal an individual's emotional reactions, such as joy, regret, gratitude, or disappointment, toward a given situation. Recognizing the diverse nature of emotional communication, Norrick (1978) refined this concept by introducing ten subcategories: thanking, congratulating, apologizing, condoling, deploring, welcoming, boasting, lamenting, wishing, and forgiving. This taxonomy offers a more precise framework for identifying the exact emotions driving human interaction.

However, identifying the type of expressive speech act alone is insufficient to explain how emotions are linguistically communicated. Speakers do not always express their feelings directly or literally. Depending on the communicative context, an expression of gratitude, disappointment, regret, or forgiveness may be conveyed explicitly through direct utterances or implicitly through indirect or non-literal expressions. Therefore, understanding the strategy used to deliver expressive speech acts is equally important because it reveals the relationship between linguistic form, speaker intention, and contextual meaning. To evaluate these dynamics, this research utilizes Wijana's (1996) framework of speech act strategies, which divides utterances into literal direct, non-literal direct, literal indirect, and non-literal indirect forms. Merging expressive speech act classifications with these strategic approaches provides a holistic view, revealing both the nature of the emotions and the mechanisms of their communication.

Focusing on *Guillermo del Toro's Pinocchio* (2022), this research analyzes expressive speech acts within Netflix's stop-motion animated adaptation of *Carlo Collodi's* 1883 classic novel. While traditional adaptations center heavily on adventure and fantasy, Del Toro's version introduces a nuanced emotional landscape. The film shifts the narrative focus toward complex thematic elements, including grief, identity, loneliness, sacrifice, familial bonds, obedience, and the fundamental human need for acceptance. Set during Fascist Italy, the film portrays emotionally intense interactions between Pinocchio, Geppetto, Sebastian J. Cricket, and other characters, whose dialogues are rich in emotional expressions. Throughout the story, the characters repeatedly express gratitude, apology, sympathy, disappointment, regret, pride, forgiveness, and hope while responding to various personal and social conflicts. These emotionally charged interactions make the film an appropriate source for investigating expressive speech acts and the linguistic strategies through which they are realized.

Extensive research has focused on how films utilize expressive speech acts. For instance, Nityasa and Masykuroh (2024) examined *Little Women* to identify the diverse verbal forms characters use to convey emotional responses. Similarly, a study on the animated film *Sing* by Wahyuningsih et al. (2023) illustrated how expressive utterances reflect a character's internal feelings and social interactions. Further insights are provided by Putra (2019), who investigated the protagonist's dialogue in *The Greatest Showman*, and Meha and Heryono (2025), who applied a pragmatic lens to *The Shawshank Redemption*. Together, these studies confirm that expressive speech acts are fundamental to portraying character attitudes, psychological states, and emotions in cinema.

While previous studies offer valuable insights, they predominantly focus on mapping and quantifying the types and frequencies of expressive speech acts in dialogue. Little attention has been paid to the specific linguistic mechanisms used to convey these emotional meanings. In particular, prior literature overlooks Wijana's (1996) speech act strategy framework, leaving it unclear whether characters express emotions through direct or indirect methods, be they literal or non-literal. Consequently, existing research provides an incomplete understanding of expressive language, as identifying a speech act category does not fully explain how a speaker's intent is linguistically realized.

To address this gap, the present study integrates three complementary theoretical perspectives. Searle's (1979) theory provides the conceptual framework for understanding expressive speech acts as a category of illocutionary acts. Norrick's (1978) classification is employed to identify the specific types of expressive speech acts produced by the characters, while Wijana's (1996) speech act strategy theory is used to examine how those expressive meanings are communicated through different linguistic strategies. By combining these three theories, this study offers a more comprehensive analysis than previous research, as it investigates not only the emotional expressions found in the film but also the strategies through which those emotions are conveyed. To address this gap, the current study addresses two primary inquiries: first, what specific types of expressive speech acts manifest in the dialogue of Guillermo del Toro's *Pinocchio* (2022); and second, how characters strategically employ speech act mechanisms to communicate these emotional expressions.

RESEARCH METHOD

This research utilizes a qualitative descriptive methodology to examine the expressive speech acts within *Guillermo del Toro's Pinocchio* (2022). This design is highly suitable given the study's aim to identify, categorize, and interpret emotional dialogue within its narrative context. Instead of employing statistical measurements, this qualitative approach prioritizes the detailed description of linguistic phenomena, facilitating a profound analysis of how characters articulate their emotional states.

The primary data source for this study comprises the character dialogues in *Guillermo del Toro's Pinocchio* (2022). The extracted data consists of specific utterances that embody expressive speech acts. To maintain data integrity, the official film and its English subtitles served as the main references, supplemented by repeated viewings to capture the exact communicative context of each utterance. Given that expressive meanings are deeply situational, the analysis systematically factors in contextual elements, including speaker relationships, interaction settings, the characters' emotional states, and surrounding narrative events.

The data were collected using the documentation technique. The researcher first watched the entire film several times to fully understand the storyline and the characters' interactions. All the dialogues containing potential expressive speech acts were identified, transcribed, and recorded in a data sheet. Each selected utterance was accompanied by contextual information, including the speaker, the hearer, the scene, and the communicative situation in which the utterance occurred. This procedure ensured that each datum could be analyzed within its appropriate context rather than as an isolated sentence.

Data analysis progressed through four systematic stages. First, all compiled utterances were scrutinized to verify their function as expressive speech acts. Second, the identified expressions were categorized based on the frameworks of Searle (1979) and Norrick (1978), which encompass ten distinct emotional types such as thanking, apologizing, and welcoming. Third, each datum was examined using Wijana's (1996) typology to identify the underlying strategy, whether direct or indirect, literal or non-literal. Finally, the findings were contextualized within the film's dialogue to uncover both the nature of the emotional expressions and their precise linguistic formulation.

To streamline the analysis, a systematic coding system was applied to each datum, indicating its chronological sequence, the speaker, the type of expressive speech act, and the specific delivery strategy. This framework ensured a consistent process for organizing, classifying, and decoding the research data. The abbreviation keys used during this analytical phase are detailed below.

5/THK/LDS

5 : The number of datum

THK : means “thanking” in expressive speech acts

LDS : means “literal direct speech”

The following is the coding definition for expressive speech act types and speech act strategies:

a. THK : Thanking

THK (Thanking) is an expressive speech act that functions to acknowledge and appreciate another person's kindness, assistance, or favor.

b. CNG : Congratulating

CNG (Congratulating) is an expressive speech act used to acknowledge another person's success, achievement, or joyful event by conveying praise, happiness, or good wishes.

c. APO : Apologizing

APO (Apologizing) is an expressive speech act through which speakers admit responsibility for a mistake or offense and seek forgiveness from the person affected.

d. CND : Condoling

CND (Condoling) is an expressive speech act used to offer sympathy and emotional support to someone experiencing loss, hardship, or other unfortunate circumstances.

e. DEP : Deploring

DEP (Deploring) is an expressive speech act used to communicate the speaker's dissatisfaction, disappointment, or disapproval of a person, action, or situation.

f. WEL : Welcoming

WEL (Welcoming) is an expressive speech act used to greet others warmly and convey friendliness, hospitality, or pleasure upon their arrival.

g. BOA : Boasting

BOA (Boasting) is an expressive speech act used to highlight the speaker's achievements, abilities, or possessions while conveying pride or self-satisfaction.

h. LMN : Lamenting

LMN (Lamenting) is an expressive speech act used to convey sadness, grief, or regret in response to an unfortunate event or difficult situation.

i. FOR : Forgiving

FOR (Forgiving) is an expressive speech act used to communicate the speaker's willingness to pardon another person's mistake, offense, or wrongful behavior.

j. WIS : Wishing

WIS (Wishing) refers to utterances in which the speaker expresses hopes, desires, or good wishes for another person or for a future event.

k. LDS : Literal Direct Speech

LDS (Literal Direct Speech) is a speech act strategy in which speakers communicate their intentions explicitly, with the literal meaning of the utterance matching its intended message.

l. NDS : Nonliteral Direct Speech

NDS (Nonliteral Direct Speech) is a speech act strategy in which speakers communicate their intentions explicitly, although the intended message differs from the utterance's literal meaning.

m. LIS : Literal Indirect Speech

LIS (Literal Indirect Speech) is a speech act strategy in which speakers imply their intentions through indirect expressions, although the literal interpretation of the utterance still reflects the intended meaning.

n. NIS : Nonliteral Indirect Speech

NIS (Nonliteral Indirect Speech) refers to speech strategy involves expressing an intention through indirect forms where the speaker's intended meaning extends beyond or differs from the literal interpretation of the utterance.

FINDING AND DISCUSSION

Data analysis produced 52 expressive speech act data found in the film *Pinocchio*.

3.1 Types of Expressive Speech Acts

The classification of expressive speech acts in this study was conducted based on the frameworks by Searle (1979) and Norrick (1978), who outline ten categories of expressive acts. Among the 52 data items analyzed, nine types were classified, as summarized in Table 1.

Table 1. Strategies of Expressive Speech Acts Identified Part II

Types of Expressive Speech Acts Identified			
	Types	Frequency	Percentage
1.	Thanking	7	13%
2.	Congratulating	0	0%
3.	Apologizing	5	9%
4.	Condoling	3	6%
5.	Deploring	10	20%
6.	Welcoming	2	4%
7.	Boasting	5	9%
8.	Lamenting	8	15%
9.	Forgiving	2	4%
10.	Wishing	10	20%
	Total	52	100%

Here are examples of each type of expressive speech acts:

a. Thanking

5/THK/LDS

Geppetto : “There now, here you go.”

Pinocchio : “*Oh boy! Thank you, thank you, thank you, thank you--*”

Geppetto : “Yes, Pinocchio. Go, warm your feet by the fire.”

This dialog scene happens after they back home, Geppetto gave Pinocchio a cup of hot chocolate, Pinocchio accepted it and thanked him. Then Geppetto told Pinocchio to warm his feet by the fire.

This utterance exemplifies a thanking speech act executed through a literal direct strategy. Pinocchio explicitly conveys his appreciation to Geppetto upon receiving a cup of hot chocolate. His repetitive phrasing, “*Thank you, thank you, thank you, thank you,*” underscores a profound sense of gratitude and joy. Because the dialogue directly articulates

his emotional state without any hidden or implied meaning, it represents a straightforward, literal expression of gratitude.

b. Apologizing

2/APO/LDS

Cricket : “Oh dear.”

Geppetto : “If only I could have you back here, *I’m so sorry...*”

Cricket witnesses a scene where Geppetto mourns the loss of his son, Carlo, as he stands front of Carlo's grave. He wishes Carlo could come back to life and apologize for his death.

This utterance is classified as the speech act category of Apologizing and the Literal Direct Speech strategy because Geppetto directly expresses his regret by saying, “I’m so sorry.” He feels deep sadness and guilt after losing his son, Carlo. The utterance clearly conveys his apology without any implied meaning, so it is categorized as a literal and direct expression of apology.

c. Condoling

46/CND/LIS

Pinocchio : “*After you’re feeling better, we’ll go right home, okay?*”

Geppetto : “No, Pinocchio. There is no escape from this dreaded beast.”

The moment when Pinocchio gives Geppetto a comforting sentence as they are trapped inside the Giant Fish's belly. However, Geppetto doesn't believe they can get out of here, because he was trapped first before Pinocchio.

This utterance classified as the speech act of Condoling and the Literal Indirect Speech strategy because Pinocchio expresses his sympathy and concern for Geppetto, who is trapped inside the Giant Fish and has lost hope of escaping. By saying, “After you’re feeling better, we’ll go right home, okay?” Pinocchio indirectly comforts and encourages Geppetto to stay hopeful. The utterance has a literal meaning, but its function is to express sympathy rather than simply give information. Therefore, it is categorized as a literal indirect speech strategy.

d. Deploring

8/DEP/LIS

Pinocchio : “*Awww, look what you did Papa! You ruined the nice light on my feet!*”

Podestà : “This is what you get with an undisciplined mind. You must send this child to school!”

When Pinocchio's foot was burned after getting too close to the fire, he didn't feel any pain because he was just a wooden puppet. Instead, he felt happy because he thought his burning foot was fun. When Geppetto tried to put it out, Pinocchio was disappointed because it was gone.

This datum falls into the deploring category, executed through a literal indirect speech strategy. Pinocchio channels his frustration toward Geppetto for extinguishing the flame on his feet by exclaiming, *"Awww, look what you did, Papa! You ruined the nice light on my feet!"* Through this literal observation, he indirectly communicates his dissatisfaction and disapproval of his father's actions. While the words carry a literal interpretation, their primary pragmatic function shifts from merely describing the event to venting his internal disappointment, thereby qualifying it as a literal indirect strategy.

e. Welcoming

41/WEL/LIS

Candlewick: *“I’m glad you’re here.”*

Pinocchio : “Me too.”

When Pinocchio is separated from Geppetto and eventually meets Podestà and Candlewick during military training, Candlewick expresses his gratitude for seeing Pinocchio again.

This utterance is classified as the speech act of Welcoming and the Literal Indirect Speech strategy because Candlewick expresses his pleasure at seeing Pinocchio again by saying, “I’m glad you’re here.” Although he does not explicitly say “Welcome,” his utterance functions as a way of welcoming Pinocchio back. The utterance has a literal meaning, but its function is to welcome his friend rather than simply state his feeling. Therefore, it is categorized as a literal indirect speech strategy.

f. Boasting

28/BOA/NDS

Spazzatura (as Punchinello) : “Spazzatura is his favorite.”

Spazzatura (as Devil Puppet) : “He’s always been. He’s a genius.”

Pinocchio : *“No! Count Volpe wouldn’t lie to me! I’m his star! You’re all just jealous! Hmf!”*

When Spazzatura saw a lot of attention to Pinocchio who was rising in popularity, he indirectly told Pinocchio in his toys form that Spazzatura was Count Volpe's favorite, but Pinocchio denied it and said that they were just jealous because he was famous.

This utterance represents a boasting speech act delivered through a nonliteral direct strategy. Pinocchio overtly displays immense pride by declaring, *“I’m his star! You’re all just jealous!”* He inflates his status to Count Volpe and baselessly assumes public jealousy without any supporting evidence. Consequently, the statement is nonliteral due to its hyperbolic nature, yet remains direct because Pinocchio explicitly and bluntly brags about his own importance.

g. Lamenting

20/LMN/LDS

Pinocchio : “His nose didn’t grow.”

Cricket : “What’s that?”

Pinocchio : “When he called me a burden, his nose didn’t grow. *That’s how he really feels, I don’t want to be a burden.* I don’t want to hurt Papa and make him want to yell at me like that...”

This context occurs after Geppetto reprimands Pinocchio for his misconduct, labels him a burden, and leaves him outside with Cricket. Witnessing this, Pinocchio observes that Geppetto’s nose did not elongate, implying that his father was speaking the truth, unlike Pinocchio's own nose when lying. Expressing deep sorrow, Pinocchio confides to Cricket that he never intended to cause trouble, hurt Geppetto, or provoke such angry outbursts from his father again.

This utterance represents a lamenting speech act performed through a literal direct strategy. Pinocchio openly voices his sorrow and remorse after Geppetto labels him a burden. By stating, *“I don’t want to be a burden... I don’t want to hurt Papa and make him want to yell at me like that...”* he articulates his profound grief and disappointment regarding the conflict. Because the dialogue explicitly communicates his emotional state without any

implied subtext or figurative language, it is classified as a literal and direct expression of sadness.

h. Forgiving

52/FOR/LIS

Geppetto : “Pinocchio! My child, I was trying to make you someone you were not. So don’t be Carlo, or anyone else! Be exactly who you are! I love you exactly as you are,”

Pinocchio : ***“Then I will be Pinocchio! And you will be my Papa! Will that do?”***

The moment when Geppetto regrets and admits his mistake because he has been trying to make Pinocchio like his late son, Carlo. But he then tells Pinocchio to be himself because he loves Pinocchio exactly as he is.

This utterance constitutes a forgiving speech act executed through a literal indirect strategy. Pinocchio signals his acceptance of Geppetto's apology, demonstrating that he harbors no lingering resentment. By proposing, *“Then I will be Pinocchio! And you will be my Papa! Will that do?”* he implicitly grants forgiveness rather than utilizing an explicit declaration like *“I forgive you.”* While the literal wording focuses on restoring their familial bond, its underlying pragmatic function is to absolve Geppetto, thereby qualifying it as a literal indirect strategy.

i. Wishing

50/WIS/LDS

Wood Sprite: “Well then, noble Cricket. Choose wisely...”

Cricket: “Well, gosh darn it! ***I wish him back to life!***”

When Pinocchio runs out of life to revive after saving his father and friends and is trapped in the After Life, Cricket begs the Wood Sprite to bring him back to life and join Geppetto, himself, and Spazzatura again.

This utterance exemplifies a wishing speech act delivered via a literal direct strategy. Cricket overtly states his desire for Pinocchio's revival through the exclamation, *“I wish him back to life!”* The statement transparently communicates his hope without employing any implicit subtext or metaphorical devices, thereby representing a straightforward, literal expression of a wish.

Overall, the findings reveal that the distribution of expressive speech acts in Guillermo del Toro's *Pinocchio* mirrors the film's core themes and character complexity. Among Norrick's (1978) ten categories, wishing and deploring are the most prevalent, underscoring the characters' desires, frustrations, and emotional reactions to adversity. Conversely, less frequent acts like welcoming, condoling, and forgiving occur only in specific scenarios, proving that expressive language depends heavily on social context and interpersonal bonds. Furthermore, while condoling and lamenting both convey negative emotions, they diverge in focus: condoling offers external sympathy and support for another's suffering, whereas lamenting centers on the speaker's internal grief or regret. Ultimately, these results demonstrate that expressive speech acts serve as critical mechanisms for character development and narrative progression rather than mere emotional outlets.

3.2 Strategies of Expressive Speech Act

Utilizing the framework proposed by Wijana (1996), the analysis identified three out of the four strategic approaches to speech acts. As detailed in Table 2, the dataset comprises 35 literal direct utterances, 6 non-literal direct instances, and 11 non-literal indirect speech acts.

Table 2. Strategies of Expressive Speech Acts Identified Part II

Strategies of Expressive Speech Acts Identified			
	Strategies	Frequency	Percentage
1.	Literal Direct Speech	35	68%
2.	Nonliteral Direct Speech	6	12%
3.	Literal Indirect Speech	11	20%
4.	Nonliteral Indirect Speech	0	0%
	Total	52	100%

Examples of these strategies are presented below:

a. Literal Direct Speech Acts

1. 14/DEP/LDS

Count Volpe: "Aha! I am sorry to keep you waiting, my little puppet!"

Pinocchio : *"I don't like being called a puppet."*

When Pinocchio joins Count Volpe's carnival team, he is told to wait his turn to go on stage. When Count Volpe apologizes for making him wait and adds "my little puppet," Pinocchio is displeased.

This utterance is classified of Deploring and the Literal Direct Speech strategy because Pinocchio directly expresses his disapproval of being called a puppet by saying, "I don't like being called a puppet." The utterance clearly conveys his dissatisfaction without any implied or figurative meaning. Therefore, it is categorized as a literal direct speech strategy.

2. 32/BOA/LDS

Count Volpe: "I found you at the bottom of that cage in the rain! You were left there to die. Nobody wanted you! ***And I saved you! Rescued you!! I should've let you die!!***"

Pinocchio : "Hey! Stop that!"

The moment when Count Volpe scolded Spazzatura because Spazzatura said that he was superior to Pinocchio, and Pinocchio said that he was just jealous of him. Count Volpe apparently heard that and was angry because he shouldn't have said that to Pinocchio.

This utterance represents a boasting speech act delivered via a literal direct strategy. Count Volpe explicitly brags about rescuing Spazzatura by stating, "*And I saved you! Rescued you!!*" through which he proudly emphasizes that Spazzatura owes his very survival to him. Because the dialogue directly states his pride without containing any hidden or implied meaning, it is categorized as a literal and straightforward expression of self-praise.

3. 48/WIS/LDS

Wood Sprite : "Master Geppetto... I only wished to bring you joy."

Geppetto : "And you DID. You DID bring me joy... such terrible, terrible joy. ***Please! Bring him back to me!***"

The moment when Pinocchio's life was gone because he spent his life to save the people he loved, so when Pinocchio didn't come back again, Geppetto asked the wood sprite to bring him back to life.

This utterance constitutes a wishing speech act executed through a literal direct strategy. Geppetto explicitly voices his desire for Pinocchio's revival by pleading, "*Please! Bring him back to me!*" The statement transparently communicates his profound hope

without employing any hidden subtext or metaphorical language, thereby qualifying as a straightforward, literal expression of a wish.

b. Nonliteral Direct Speech

1. 49/LMN/NDS

Wood Sprite: "... And did you accomplish this task?"

Cricket: "OKAY! Fine! So maybe I didn't do so great. ***Maybe I messed up a little-or a lot-but- Well, I tried my best and that's the best anyone can do!***"

When Cricket asks Pinocchio to come back to life like Geppetto did, the Wood Sprite asks if Cricket did his job properly, looking after Pinocchio and Geppetto. Cricket says that he did his best, but that his best is the best anyone can do.

This utterance exemplifies a lamenting speech act delivered via a nonliteral direct strategy. Cricket overtly voices his remorse and disappointment over failing his responsibility to guide Pinocchio. By admitting, "*Maybe I messed up a little-or a lot-but- Well, I tried my best,*" he acknowledges his flaws through self-criticism. The dialogue functions nonliterally due to its blend of understatement and hyperbole, yet remains direct because Cricket explicitly addresses his internal regret.

2. 38/BOA/NDS

Count Volpe: "This does not concern you, Pinocchio. You're a star! Go rehearse your steps."

Pinocchio : "I DEMAND that you stop! ***You said it: I am the STAR of this show and I won't have my co-star treated this way!***"

When Count Volpe scolds Spazzatura for making a mistake, Pinocchio tries to stop him. To make Count Volpe listen, Pinocchio claims that he is the star of the show, believing that his important position will influence Count Volpe's decision.

This utterance is classified as the speech act of Boasting and the Nonliteral Direct Speech strategy because Pinocchio directly expresses excessive pride by claiming, "I am the STAR of this show!" He exaggerates his importance to persuade Count Volpe to stop mistreating Spazzatura. The utterance is nonliteral because Pinocchio overstates his status as the "star" of the show, while the act of boasting is expressed directly. Therefore, it is categorized as a nonliteral direct speech strategy.

3. 34/DEP/NDS

Count Volpe: “This does not concern you, Pinocchio. You’re a star! Go rehearse your steps.

Pinocchio : “***I DEMAND that you stop!*** You said it: I am the STAR of this show and I won’t have my co-star treated this way!”

When Spazzatura was severely scolded by Count Volpe for his mistake, Pinocchio empathized with his and told Count Volpe to stop his violent action because he felt sorry for Spazzatura.

This utterance classified as the speech act of Deploing and the Nonliteral Direct Speech strategy because Pinocchio directly expresses his strong disapproval of Count Volpe's treatment of Spazzatura by saying, “I DEMAND that you stop!” He also exaggerates his authority by saying, “I am the STAR of this show,” to strengthen his protest. Therefore, the utterance is nonliteral because it contains exaggeration, while the expression of disapproval is delivered directly. Thus, it is categorized as a nonliteral direct speech strategy.

c. Literal Indirect Speech

1. 40/CND/LIS

Candlewick : “I’ll show him I’m no coward. I’ll make him like me.”

Pinocchio : “Cricket reassures Pinocchio that while all fathers love their children, they can experience moments of despair and voice hurtful statements they do not truly mean, emphasizing that paternal affection remains constant beneath temporary frustration.”

When Candlewick feels burdened by his father's (Podestà) demands to be a perfect soldier and not be a coward, and aspires for his father to like him for it, Pinocchio gives him a comforting sentence. This utterance is classified as condoling because Pinocchio attempts to comfort Candlewick, who feels rejected by his father.

This utterance classified as the speech act of Condoling and the Literal Indirect Speech strategy because Pinocchio attempts to comfort Candlewick, who feels rejected by his father. Instead of directly expressing sympathy, Pinocchio reassures him by saying that fathers sometimes say hurtful things even though they still love their children. The utterance has a literal meaning, but its function is to express sympathy and comfort rather than simply provide information. Therefore, it is categorized as a literal indirect speech strategy.

2. 18/DEP/LIS

Geppetto : “Why can’t you be more like Carlo?!”

Pinocchio : “Because I’m NOT Carlo! ***I don’t wanna be like Carlo!***”

Geppetto : “Enough! You are such a burden.”

The moment when Geppetto still often compares Pinocchio to his deceased son, Carlo. Pinocchio feels he is not Carlo and he doesn't want to be Carlo because Pinocchio is Pinocchio himself.

This utterance classified as the speech act of Deploring and the Literal Indirect Speech strategy because Pinocchio expresses his disapproval of Geppetto's comparison by saying, “I don’t wanna be like Carlo!” Rather than directly criticizing Geppetto, he rejects being compared to Carlo. The utterance has a literal meaning, but its function is to express his dissatisfaction and disapproval. Therefore, it is categorized as a literal indirect speech strategy.

3. 10/WIS/LIS

Pinocchio : “Pinocchio vows to mirror Carlo by promising absolute obedience and regular school attendance, asserting that he will excel at any academic task to ensure his father's pride!”

Pinocchio : “Off to school, going to school. Off to school...”

When Pinocchio aspires to replace the late Carlo and become him in order to please Geppetto again. However, this is included in wishing indirect nonliteral speech because This utterance is categorized as an expression of desire because Pinocchio voices his strong hoping to become like Carlo and make Geppetto proud.

This utterance is classified of the speech act of Wishing and the Literal Indirect Speech strategy because Pinocchio expresses his wanting to be like Carlo and make his father proud. Instead of directly saying, “I wish to be like Carlo,” he expresses his wish through future declarative statements, such as “I will be just like Carlo,” and “I’ll make you proud.” The utterance has a literal meaning, but its function is to express his desire rather than merely describe a future action. Therefore, it is classified as a literal indirect speech strategy.

Overall, the analysis of speech act strategies demonstrates that the characters predominantly express their emotions through Literal Direct Speech, indicating a tendency to communicate feelings explicitly and clearly. However, the presence of Literal Indirect Speech and Nonliteral Direct Speech shows that emotional expressions are not always conveyed in a straightforward manner. Instead, the choice of strategy varies according to the communicative context, the relationship between speakers and hearers, and the speakers' intentions. The diversity of these approaches highlights that expressive communication goes beyond simply voicing feelings. Instead, it relies on strategic verbal selections that actively shape the delivery of emotional messages within the narrative.

CONCLUSION

The findings reveal 52 expressive utterances consisting of thanking, apologizing, condoling, deploring, welcoming, boasting, lamenting, forgiving, and wishing. The dominance of wishing and deploring indicates that voicing emotional states serves as a vital engine for driving the plot forward and shaping the characters' journeys. The dominance of wishing reflects the themes of hopes, aspirations, and desires that frequently appear throughout the movie. Meanwhile, the high number of deploring utterances illustrates the conflicts, disappointment, and emotional struggles experienced by the characters. Interestingly, many deploring utterances are expressed directly, especially by Pinocchio. As a puppet who is still learning about human emotions and social interaction, Pinocchio often struggles to express his feelings directly. Instead of openly criticizing or complaining, he tends to show dissatisfaction through questioning, refusal, emotional reactions, or implied expressions. Such indirectness mirrors his naivety and underdeveloped emotional state as a non-human figure trying to navigate human society. In terms of strategic execution, the characters' interactions manifest across four distinct patterns, spanning literal direct, non-literal direct, literal indirect, and non-literal indirect forms. Direct strategies are commonly used by adult or authoritative characters when expressing emotions clearly and firmly, while indirect strategies are often used in emotionally sensitive situations. The contrast between these strategies helps emphasize differences in personality, emotional development, and social roles among the characters. This study enriches pragmatic literature by demonstrating

how expressive speech acts fulfill diverse communicative objectives. Beyond merely conveying emotional states, these utterances actively construct characterization and drive narrative significance within cinematic dialogue. Furthermore, this study highlights how language use in animated films can portray complex emotional growth, particularly through a character like Pinocchio, whose indirect expressions reflect his journey toward becoming more human.

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