



**THE USE OF DIRECTIVE SPEECH ACTS IN
REFLECTING MALEFICENT'S
CHARACTERIZATION IN MALEFICENT: *MISTRESS
OF EVIL***

A THESIS

**In Partial Fulfillment of the Requirements
for the Sarjana Degree Majoring Linguistics in English
Department Faculty of Humanities Diponegoro University**

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2026

PRONOUNCEMENT

The writer, hereby sincerely confirm that this thesis is my original work. I have not incorporated any materials or writings from other researchers, whether from S-1, S-2, S-3, or any diploma degree from any university, except where proper references are explicitly mentioned.

Semarang, 2 June, 2026

Ghozi Syadid Puradin

MOTTO AND DEDICATION

" Education is the passport to the future, for tomorrow belongs to those who prepare for it today.. "

-Malcom X

This thesis is dedicated to

my beloved parents

and everyone who helped me accomplished this thesis

APPROVAL

**THE ROLE OF DIRECTIVE SPEECH ACTS IN CONSTRUCTING
MALEFICENT'S CHARACTERIZATION IN *MALEFICENT: MISTRESS OF
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This work surely contains weaknesses and errors due to my incompetence. I am open to receiving any comments and suggestions to improve the quality of this work.

At last, I hope this work can be beneficial for those who are going to do research in the same field as mine.

Semarang, June 2, 2026

Ghozi Syadid Puradin

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ABSTRACT

This study analyzes the directive speech acts used by the main character, Maleficent, in the film *Maleficent: Mistress of Evil* (2019) and examines how these utterances construct her characterization. The research applies a qualitative descriptive design, utilizing Searle's (1969, 1976) classification of speech acts and Holmes's (2013) sociopragmatic framework regarding social factors. Data were collected from the film's dialogue transcript, focusing exclusively on Maleficent's utterances. The analysis revealed a total of 33 directive speech acts distributed across nine active categories: questioning (48.5%), advising (12.1%), commanding (9.1%), warning (9.1%), requesting (6.1%), suggesting (6.1%), ordering (3.0%), prohibiting (3.0%), and inviting (3.0%), with zero instances of begging (0.0%). The high frequency of questioning shows that Maleficent relies heavily on inquiry and cooperation to navigate unfamiliar social environments rather than defaulting to forceful commands. Pragmatically, these directive choices construct a complex character identity that subverts the traditional villain archetype, presenting Maleficent as a strategic and vulnerable diplomat, a protective mother, and a utilitarian leader who exercises strict authority only to halt violence. The study concludes that her linguistic choices are dynamically shaped by social factors such as participants, setting, topic, and function, demonstrating high social adaptability and shifting the audience's perception of her role from a conventional antagonist to a multi-dimensional protagonist.

Keywords: *Directive Speech Acts, Characterization, Maleficent: Mistress of Evil.*

