

Hotel Transylvania 3 “A Monster Vacation” Movie: Exploring Dialogue and Emotional Literacy

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ABSTRACT

This qualitative study employed content analysis to classify and critically interpret the illocutionary acts in the animated film *Hotel Transylvania 3: "Summer Vacation"*. Based on Searle's taxonomy applied to 65 utterances, Expressive acts were found to be overwhelmingly dominant at 43%, indicating that the dialogue prioritizes relational and emotional work over purely transactional exchange. This high frequency is interpreted as an active strategy for interactional achievement, as explained by Haugh and Culpeper's theory, essential for managing interpersonal bonds within the narrative. The study's primary contribution lies in its conceptual synthesis, integrating Searle's classical classification with contemporary critical theoretical tools (Haugh, Culpeper, Trosborg) to provide a more comprehensive and critically assessed understanding of pragmatic function in cinematic discourse. Theoretically, this work supports the move toward dynamic, interactional pragmatics by demonstrating the limitations of static taxonomies in analyzing media discourse. In practice, the findings offer valuable insights for language educators and media producers on how animated film dialogue explicitly models complex relational communication and emotional literacy.

I. Introduction

When discussing communication, we also need to consider language, an essential component of daily life. In addition, people use language to convey their ideas, feelings, and thoughts about anything. However, there are instances when people find it difficult to express what they want to say and how they want to communicate. To properly grasp and avoid misinterpreting what people say, language learners and users must understand the meaning or message being conveyed.

Vocal and nonverbal communication are the two fundamental forms of communication, according to experts [1]. According to what he said, verbal communication is the process of speaking. Verbal communication can be expressed through writing, speaking, or the mouth. The study of pragmatics focuses on meaning as it is conveyed by a writer or speaker and understood by a reader or listener. In summary, pragmatics is the study of meaning as expressed by speakers.

The examination of the intentional meaning of spoken and written words is known as speech act theory. J.R. Searle, an American philosopher, established the notion of language act after Oxford University philosopher John Langshaw Austin published his book "How to Do Things With Words" in 1975 [2]. It falls into one of three categories of speech acts: illocutionary acts (speaking with the intention of informing someone), perlocutionary acts (speaking in a way that prompts action), and locutionary acts (making a meaningful statement, saying in a way that the listener understands). As a

result, illocutionary speech acts can also be grouped and assigned to various categories based on their intended use.

When we communicate with one another, the speaker must understand how to employ an utterance that acts, a speech act, and how to put it into practice. Since speech is an act of communication, using it effectively is essential. Because the film contains a message and purpose, the producer also communicates with the viewer or hearer through it. Put differently, each film has its unique characters based on the storyline the producer chooses to present. Therefore, a grasp of pragmatics, particularly as it relates to speech acts, is required to ensure that the hearer or listener comprehends the acts of the movie they see. Understanding the acts that are depicted in the film will prevent misunderstandings between the speaker and the hearer. If we communicate without using these acts, the audience or hearer will not be able to comprehend the context of the producer or the speaker accurately. Speech acts are essential to language and to effective communication, as they allow people to engage in a variety of activities, such as thanking, requesting, apologizing, and demanding. The occurrence of a speech act takes place in all situations, including in the movie—the interactions among actors lead to various utterances [3].

A variety of circumstances can establish these acts. This study examined a variety of speech acts in the 2018 American computer-animated comedy film, distributed by Sony Pictures and produced by Columbia Pictures and Sony Pictures Animation. This film is a follow-up to the 2015 films *Hotel Transylvania* and *Hotel Transylvania 2*, both written and directed by Genndy Tartakovsky, with assistance from Michael McCullers. Along with returning actors Mel Brooks and Kathryn Hahn, the film's cast featured Adam Sandler as Dracula, Andy Samberg as Jonathan, Selena Gomez as Mavis Dracula, Kevin James as Frankenstein, David Spade as Griffin, Steve Buscemi as Wayn (a male werewolf), Keegan-Michael Key as Murray (mummy), Molly Shannon as Wanda (a female werewolf), Fran Drescher as Frankenstein's wife, and Michael Key as Murray. With a running time of approximately one hour and thirty-two minutes, the film tells the tale of a monster family that decides to take a summer vacation outside of their hotel by traveling on a lavish cruise ship, accompanied by Drac, the Dracula." They relish the journey and every amenity the yacht provides, such as fierce volleyball matches, far-off excursions, and moon-gazing. However, a wonderful vacation quickly descends into a nightmare when Mavis learns that Drac has developed feelings for Ericka, the enigmatic ship captain, who is hiding a terrible secret that could wipe them all out.

Researchers are eager to investigate the practical aspects of the movie "Hotel Transylvania 3: A Monster Vacation." The illocutionary speech acts that are present in the film will be examined and discussed by researchers. Furthermore, earlier studies have examined related occurrences under different headings. The following are a few studies similar to this one. The first research was done by Halqi & Rosdiana [4]. The objective of their study is to examine the main character's use of language and speech acts in the *Super Mario Bros* movie. Sociopragmatic with a qualitative descriptive approach is the methodology the researcher used to collect the data. These findings reveal that 125 speech acts were detected in the *Super Mario Bros* movie, comprising 52 assertives (42%), two commissives (2%), 61 directions (48%), and 10 expressives (8%). The most common speech act identified is a directive. The tendency to ask questions and plead is common, as the main character in the Mario Bros film was known for doing so.

Bindiya et.al [5], in her study, described and identified the types of speech acts the teacher performs in a lesson video posted to a YouTube channel. A qualitative descriptive approach is used in her study to address the issues under investigation. The findings show that 26 of the teacher's utterances (25.2%) were representative speech acts, 52 (50.5%) were directive, 2 (2%) were commissive, and 23 (22.3%) were expressive. The most common directive speech actions teachers produce occur during classroom questioning and inquiry.

Another study was conducted by Azhari & Anggraeni [6], titled "An Analysis Of Sherly Annavita Illocutionary Act Video In Youtube Channel," which describes the various illocutionary speech acts Sherly Annavita has posted on her YouTube channel, along with their purposes. The findings indicate that the writers examined all varieties of illocutionary speech actions, and that Sherly Annavita employed five of them in her video: directive, expressive, declarative, representational, and commissive. Sherly Annavita uses 27 utterances, with representative percentages of 59.25% for directives, 14.81% for commissives, 7.4% for declaratives, and 3.7% for commissives, according to the research findings. The percentage result indicates that the

Representative uses the most common type of illocution; in other words, Sherly Annavita makes many statements that encourage people to change.

The last study, "An Analysis Of Speech Act In Elemental: Forces Of Nature (2023) Movie Script," was completed by Sharifah & Shofiyuddin [7]. The purpose of the research is to identify the many illocutionary acts, declarative, expressive, directive, commissive, and assertive, that are present in the speech delivered by the actors in motion pictures. The study's findings indicated that 213 utterances fell into the category of illocutionary types. The researchers discovered that declaration types accounted for 3%, expressive actions for 29%, directive acts for 34%, commissive acts for 7%, and assertive acts for 27% of the total. The directive act is the most prevalent speech act in this film, at 34%, while the declarative act has the lowest rate, at 3%.

While there has been research on speech acts, no one has focused on the animated film "Hotel Transylvania 3". Hotel Transylvania 3 is an appropriate object of speech based on the writer's experience watching videos, movies, or dramas. Due to its popularity and the abundance of emotional responses in each word, Hotel Transylvania 3 is a perfect object for speech-act analysis and can provide a more profound understanding of speech acts. The author is therefore curious about the kinds of speech acts found in animated films. Based on the explanations above, the author did a study named "An Analysis of Illocutionary Acts in Hotel Transylvania 3 Animated Movie." The purpose of this study is to determine the types of speech actions utilized in the animated film Hotel Transylvania 3, as well as the most prevalent kind of speech act employed in the movie.

II. Literature Review

Pragmatics is the branch of linguistics focused on meaning as it is understood by readers (or listeners) and expressed by writers (or speakers). It is the study of speaker and contextual meaning, examining how context influences meaning and how more is conveyed than is literally stated [8], [9]. Pragmatic studies are concerned with the application of linguistics to communication, focusing on the meaning derived from language use in particular contexts [10]. The practical application of pragmatics in communication is often explored through Speech Act Theory. A speech act is a function performed by an utterance, allowing us to grasp what speakers are saying and avoid misconceptions in daily interactions. Classic Speech Act Theory, pioneered by Austin [11] and formalized by Searle [2], identifies three related acts performed through the production of utterances: the locutionary act, the act of saying something; the literal production of a meaningful linguistic expression. Illocutionary Act: The act performed by using the expression (the communicative force), such as ordering, promising, or apologizing. This is the core focus of the Searle taxonomy. Perlocutionary Effect: The consequences or effects achieved on the listener, such as convincing, motivating, or annoying them [9]. Then, Searle [2] categorized illocutionary acts into five types, such as Assertives (committing the speaker to the truth of the proposition), Directives (trying to get the hearer to do something), Commissives (committing the speaker to a future action), Expressives (expressing a psychological state), and Declaratives (bringing about a state of affairs by saying something). This theory tends to treat illocutionary force as a fixed, independent property of an utterance, while neglecting that meaning is often dynamically constructed in real time.

The first act is an illocutionary act, which is carried out by using speech as a means of communication. However, we don't just make an utterance with a purpose and hope it has an impact. Next comes the second act: the fundamental act of speech, the creation of a coherent language expression. Not only are we making beautiful speeches devoid of meaning and usefulness, but we are also making them. Every speech has a purpose, which is known as a locutionary act. The actions that, depending on the situation, the speaker performs with the expectation that the listener will understand the meaning the speaker intended. This is commonly referred to as the third act of the speech act, or the perlocutionary effect.

Assertive (Representative)

This action involves conveying information from the speaker to the listener about various topics, events, or global conditions. Examples of this include characterizing, boasting, stating, complaining, making a claim, diagnosing, classifying, and concluding. Furthermore, Cutting [12] provides additional details on this kind of speech act, arguing that it can perform specific tasks, including speculating, insisting, describing, forecasting, and making claims.

Directives

Speechmakers use the following actions and words to elicit responses from their audience: advise, permit, ask, beg, order, demand, insist, plead, beseech, entreat, propose, and request. The forces behind these illocutionary acts include ordering, commanding, recommending, requesting, prohibiting, inviting, etc. [12].

Commissive

Through the expression of a goal, such as an appointment, vow, impend, promise, or another example about the specification of commissive acts, these activities are intended to demonstrate that the speech maker fulfills their commitment. Cutting assumes that the speaker expresses their refusals, pledges, offers, and threats through these actions [12].

Expressive

In this act, the speaker provides some language act context or conveys their state of mind on any situation, such as offering condolences, apologies, entertainment, congratulations, consoling, or other expressions about the expressive act specification.

Expressive

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Declaratives

In these acts, the speakers describe the linguistic act or their intention to change a condition, such as position, salutation, nomination, resignation, appointment, and declaration.

To provide more critical and current analysis, this study integrates perspectives from contemporary pragmatics to emphasize that the meaning of a speech act is not simply inferred from a speaker's intention but is emergent and interactionally achieved [13]. The force of an utterance (e.g., whether it is interpreted as a request or a complaint) is often negotiated by participants through their sequential turns in a conversation. Besides, Culpeper's work, particularly on impoliteness [14], shows that speech acts are strategic social actions that manage or intentionally violate social norms (face-work). This perspective is vital for analyzing the conflict, humor, and power dynamics present in the film's dialogue, moving beyond simple classification to interpret the social consequences of each act. Anna Trosborg's work on cross-cultural pragmatics [15] highlights the importance of sociopragmatic factors (e.g., social distance, status, and cultural norms) in shaping the linguistic realization (pragmalinguistics) of a specific speech act.

While the current corpus is drawn from a single, fictional cultural setting, Trosborg's framework is used methodologically to structure the analysis: examining how the characters' established social roles (Dracula as a father/boss, Mavis as a daughter) correlate with their choice of direct or indirect language to perform acts like Directives or Commissives. This provides depth to the interpretation of why certain linguistic forms are deemed appropriate or offensive within the film's relationships.

The claim of innovation is sufficiently persuasive because it is based on a clear methodological and conceptual contribution that goes beyond merely utilizing an alternative research object. However, the novelty of this study lies in its critical synthesis, which uses the traditional Searle/Yule taxonomy as a necessary baseline for data classification. It then subjects classification to a crucial assessment by interpreting the data through the lens of contemporary theories by Elder & Haugh, Culpeper, and Trosborg [14], [15], [16]. This integrated approach allows the study to interpret how and why specific acts function socially among the characters, providing a robust analysis of the illocutionary force in cinematic discourse that critically engages with and extends classical pragmatic frameworks.

This study contributes theoretically by hybridizing Searle's taxonomy with Haugh's relational pragmatics and Culpeper's impoliteness lens to analyze *Monster Vacation* (Hotel Transylvania 3) and reveal how animated discourse negotiates face threats in intercultural family settings. Methodologically, it employs a cross-linguistic distributional analysis of illocutionary acts (locutionary, illocutionary, perlocutionary), addressing Trosborg's call for genre-sensitive

refinements amid recent trends in online and political discourse. Conceptually, it extends speech act theory to underrepresented multimodal media, quantifying act distributions to highlight perlocutionary effects absent in prior film evaluations, thus providing a replicable framework for dynamic, context-bound taxonomies.

Based on the previously described evaluation, the researcher has determined the following formula for this investigation: a) to determine the range of speech acts that appear in the film *Hotel Transylvania 3: "Monster Vacation,"* and b) to analyze the distribution of illocutionary acts within the film.

III. Method

The research design employed in this study was qualitative. The qualitative technique is an instrument designed for analyzing and assessing the significance that people or organizations place on a social or human event [17]. To portray the current state of a phenomenon that occurred throughout the inquiry period, qualitative research was conducted, as stated by Arikunto [18]. This approach is essential for the field of pragmatics, as it allows the researcher to delve deeply into the contextual meaning of utterances, which is necessary to portray the current state of communicative phenomena as they occurred within the film's narrative. The methodology uses content analysis as the primary method to systematically categorize and interpret the manifestations of speech acts in the film's dialogue. The data for this study consists of all verbal utterances produced by the characters in the movie *Hotel Transylvania 3: "Summer Vacation"* that perform an illocutionary act (Speech Act). The researcher watched the movie *Hotel Transylvania 3: "Summer Vacation"* to identify all relevant communicative events. All relevant utterances were transcribed to establish the corpus.

The data elaboration followed a four-step approach (identifying, analyzing, interpreting, and concluding) structured into two distinct stages. The first stage ensured comprehensive classification by segmenting all speech acts, grouping them into the five Searle types, and quantifying their frequency. The second stage was the critical assessment, which focused on interpreting illocutionary acts within their social and interactional contexts, scrutinizing pragmalinguistic (directness) and sociopragmatic (appropriateness/power dynamics) aspects, drawing on Culpeper and Trosborg. To ensure the validity and trustworthiness of the qualitative analysis, the categorization and critical interpretation of the data were confirmed through peer review/expert discussion to verify the findings against established pragmatic frameworks.

IV. Results and Discussion

The following section presents the findings from the analysis of illocutionary acts in the film *Hotel Transylvania 3: "Summer Vacation"*, detailing the distribution of speech acts and providing a critical discussion of the results based on both classical and contemporary pragmatic frameworks. The study identified 65 total illocutionary utterances in the analyzed corpus. The researcher explains the speech act from the *Hotel Transylvania* movie in detail based on the screenplay. Expressive speech acts account for 43% of the illocutionary acts in the data. Of the total speech acts, 29% are directive, 17% are commissive, 5% are representational, and 6% are declarative, which contrasts with earlier research by Azhari and Sharifah [6], [7], who concluded that representative and directive acts were the most dominant type of speech act in their corpus. The frequency and percentage of the five illocutionary act types, classified according to Searle's taxonomy [2], are summarized below:

Table 1. Summary of the Illocutionary Acts in the Data

<i>Acts</i>	<i>Frequency</i>	<i>Percentage</i>
Commissive	11	17%
Declarative	4	6%
Directive	19	29%
Expressive	28	43%

<i>Acts</i>	<i>Frequency</i>	<i>Percentage</i>
Representative	0	5%
Total	65	100%

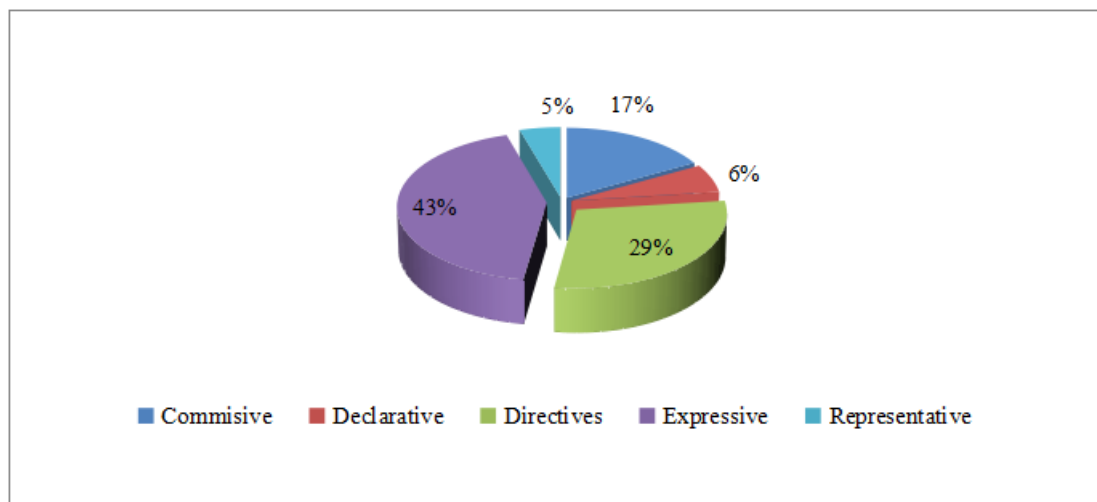


Figure 1. Percentage Distribution of Illocutionary Acts in the Data.

The table and figure that follow provide an overview of the data results. The researcher focuses on analyzing illocutionary acts in the "Hotel Transylvania: A Monster Vacation" movie. The illocutionary acts found in this movie were 65 utterances. Here are the examples and the descriptions of illocutionary acts employed in the animated film.

1. Commisive Acts

"i swear i will never rest until i destroy you"

"i will hunt you for all eternity"

Speech acts in which speakers commit or promise something are called commissive acts. From the utterances above, the speaker promises to destroy someone.

2. Declarative Acts

"He's my dad."

"I am Professor Abraham Van Helsing."

Related to the utterances mentioned above, the declarative is used to state something from them, when the speaker declares that he is a professor and appoints someone as his dad. It belongs to declarative acts because it proclaims the speaker's occupation or position.

3. Directives Acts

"Wake up, wake up, drace."

"Stop, help me."

Directives are speech acts in which the speechmaker asks the listener to perform a physical action or to carry out an utterance. From the utterance above, the speechmaker wishes the listener to do something it has told them to do. As seen in the example above, when the speaker said, "Wake up, wake up, drace," it shows that the speaker gives a command to the listener to perform a physical action.

4. Expressive Acts

“Oh, that was incredible.”

“Whoa, you sounded pretty smart, Dad.”

“Oh, I'm sorry, my little bed bug.”

Those kinds of speech acts that state what the speaker feels. It can be the expression of pleasure, pain, likes, dislikes, joy, or sorrow. According to the utterances above, the first and second utterance belongs to the expression of pleasure. Then, the third utterance belongs to an expression of sorrow or feeling sorry about something.

5. Representative Acts

“Welcome to one of the true wonders of the underwater kingdom. I give you Volcano del fuego”

“We are pulling up to our next stop, the deserted island.”

The dominance of expressive acts and the observed distribution pattern provide compelling evidence regarding the relational and social priorities of the film's dialogue, supporting the claim of methodological innovation by moving beyond mere classification. The finding that expressive acts (43%) are the most dominant type is significant. Expressive acts, which include apologies such as "Oh, I'm sorry my little bed bug", saying thanks such as "Thank you, young man", and compliments such as "You are amazing"; "Oh, that was incredible" are the primary linguistic tools for achieving relational goals. In line with Michael Haugh's view that meaning and relational states are interactionally achieved, the high frequency of Expressives demonstrates that the characters are constantly working to build, maintain, and repair their relationships. The dialogue prioritizes mutual support, emotional expression, and face-management (positive face).

The following largest categories, Directives (29%) and Commissives (17%), further reveal the sociopragmatic context and power structures [15] within the film. Utterances like “Wake up, wake up, drace” or “Dennis, come on” are often delivered in a direct, unmitigated form. The choice of these direct forms (a pragmalinguistic choice) reflects the high degree of intimacy and familiarity among the prominent monster family and friends. When the characters share a close relationship, the need for elaborate politeness markers is minimized, even when issuing a command.

Commissive acts range from helpful offers (“I'll be right back”) to serious threats. Extreme Commissives, such as the antagonist's “I will hunt you for all eternity” and “I swear I will never rest until I destroy you”, are strategic moves that directly violate the hearer's face, aligning with Culpeper's framework of using anti-social acts to establish immediate and intentional conflict. These acts perform crucial narrative functions by explicitly stating the antagonist's commitment to the conflict.

The low frequency of Declarative (6%) and Representative (5%) acts suggests that the dialogue is less focused on conveying objective facts (transactional content) and more focused on immediate interpersonal action and reaction. Although infrequent, Declaratives (“I am Professor Abraham Van Helsing”; “I'm Captain Erica”) are highly impactful. These acts are influential in the Declarative subtype because they instantly establish a new identity or social reality for the listener, which is critical for driving the plot and introducing new sources of conflict or authority. Representative acts are mainly used to set the scene, such as descriptions of the environment (“Welcome to one of the true wonders of the underwater kingdom...”). Their low count confirms that the primary work of the dialogue is not factual exposition but emotional and relational interaction.

This analysis confirms that the film *Hotel Transylvania 3* uses illocutionary acts as a functional tool to achieve communicative purposes. However, the methodological novelty of this study lies in interpreting the statistical dominance of Expressive acts not just as a classification result, but as a reflection of the film's pragmatic priority for relational bonding and emotional face-work, which is best understood through the critical lens of contemporary scholars like Haugh, Culpeper, and

Trosborg. This provides a conceptually deeper contribution than a simple evaluation of an alternative research object [14], [15], [16].

This result contrasts with previous studies, which often find directive acts dominant in animated films (where action and instruction drive the plot). The dominance of expressive acts in *Hotel Transylvania 3* indicates that the narrative's core emphasis is not on tasks but on the characters' emotional and familial journey, particularly Dracula's pursuit of a new romantic connection and his relationship with Mavis. The dialogue explicitly emphasizes emotions and social bonding.

These are several examples of illocutionary speech acts that occur in this movie.

1. Expressive Acts

These utterances state the speaker's feelings, attitudes, or psychological state. They include expressions of gratitude ("Thank you young man," "All right, thanks"), dislike/negative feeling ("Man, I hate wearing disguises"), apology ("Sorry, guys," "Oh I'm sorry my little bed bug"), positive evaluation/compliment ("You're a nice kitty," "Oh lovely shirt," "You look ravishing," "You are amazing"), excitement/joy ("Best summer vacation ever!!!"), and general positive feedback ("Man, this is amazing," "Sounds good," "Genius! Isn't that awesome, honey").

2. Declarative Acts

These acts change the state of affairs by declaring or establishing a new status, identity, or fact. The examples are used to state an identity or position ("I am Professor Abraham Van Helsing," "I'm Captain Erica") or to assert a significant observation ("This is like, the nicest hotel I've ever been to," "He's my dad").

3. Commissive Acts

These utterances commit the speaker to some future course of action. They are statements of promise, threat, or intention. Examples include promises of return ("I'll be right back," "I'll be right there"), assurances ("Don't worry, I'd never leave you home alone," "I promise I won't try and kill Dracula, okay?"), and forceful threats or vows ("I will hunt you for all eternity," "I will kill him," "I swear I will never rest until I destroy you").

4. Directives Acts

Directives are attempts by the speaker to get the listener to perform some action. This category includes different types of requests and commands: polite requests ("Please try to relax, Lucy," "Please help someone"), commands ("Tinkles, sit," "Dennis, come on," "Wait! Stop it..."), suggestions/invitations ("Dare to dance?" "Let's go. Let's do this"), and instructions/warnings ("Please direct your attention to the front of the cabin," "For your safety, please unbuckle your seat belts") which are also consistent with earlier research by [Bindiya] and [Halqi].

5. Representative Acts

These acts commit the speaker to the truth of the expressed proposition. They are used to state, affirm, or describe something that the speaker believes to be true. The examples function as descriptions or affirmations about the location and surroundings: "Welcome to one of the true wonders of the underwater kingdom, I give you Volcano del fuego," and "We are pulling up to our next stop, the deserted island. It's a giant kraken, which aligns with previous research by Azhari & Anggraeni [6].

V. Conclusion

This study aimed to classify the range and distribution of illocutionary acts in the film *Hotel Transylvania 3: Summer Vacation* and to critically interpret their communicative function within the film's narrative and relationships. The analysis of the film's script identified 65 illocutionary utterances. The distribution of these acts, categorized by Searle's taxonomy, shows that the most dominant type of speech act is the Expressive act (43%). This dominance is followed by Directive acts (29%), Commissive acts (17%), Declarative acts (6%), and Representative acts (5%).

The overwhelming dominance of Expressive acts confirms that the film's dialogue prioritizes relational and emotional work over purely transactional or informational exchange. The characters,

especially the main protagonists Drac, Mavis, and Ericka, frequently use language to express feelings, offer apologies, express thanks, and offer compliments. This reflects the film's central narrative theme of exploring emotional development, life experiences, and the search for love and acceptance. The high frequency of expressive acts is interpreted not merely as a description of emotion, but as an active strategy for interactional achievement and face-management. The characters consistently use these acts to build positive rapport, manage social harmony, and negotiate the emotional status of their relationships, which is crucial for a comedy film centered on family and romance.

The study achieves its claim of innovation by demonstrating the insufficiency of a purely classificatory approach. The actual contribution is the conceptual synthesis, in which classical classification serves as a baseline, while the interpretation is deepened by applying contemporary theoretical tools to assess the social and relational consequences of illocutionary acts. This integrated methodology provides a more comprehensive and critically evaluated understanding of pragmatic function in cinematic discourse. In essence, the dialogue in *Hotel Transylvania 3* is fundamentally driven by the need to convey and portray the speakers' emotions and manage their interpersonal bonds, making Expressive acts the most influential speech act in this particular corpus. In theory, this study shows that we need to use newer, more flexible ways to analyze language (dynamic pragmatics) because the old, fixed categories are insufficient for understanding how people talk in movies and other media. In practice, the findings are helpful for language teachers and movie producers because they show exactly how dialogue in animated films teaches people complex social skills and emotional awareness.

Based on the limitations and findings of this study, the following suggestions are offered for future research in pragmatics. Future studies should extend the analysis beyond illocutionary acts to include the perlocutionary effects (the actual impact on the listener). Analyzing both the illocutionary force and its subsequent perlocutionary uptake would provide a more complete picture of conversational interaction. Future research could focus on a specific, commonplace act (e.g., Directives or Expressives) and analyze the pragmlinguistic strategies used (e.g., directness, use of softeners/aggravators) in relation to the characters' power dynamics and social distance, using a model like Trosborg's. To increase the study's comprehensiveness and data robustness, future research should either analyze the complete film script or conduct a comparative analysis with other animated films, thereby enabling broader generalizations about genre-specific pragmatic patterns.

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