

GENRE FEATURES IN FILM DISCOURSE : THE SECRET LIFE OF PETS 2

Kevin Ardian

Sastra Inggris, STBA JIA

ardiankevin30@gmail.com

Abstract

This findings reveal six major genre features in the film discourse, namely communicative purpose, lexical features, grammatical features, communication patterns, character roles, and animal characters. These features demonstrate that the discourse is systematically organized to fulfill the communicative conventions of an animated family-comedy film. The dialogues emphasize cooperation, friendship, responsibility, courage, empathy, and problem-solving through simple vocabulary, concise grammatical structures, and recurring interactional patterns. Furthermore, the anthropomorphic representation of animal characters enables the film to communicate human social values while maintaining its entertaining function. The study concludes that genre features play an essential role in shaping discourse, supporting narrative development, and achieving the communicative purposes of the film. The findings are expected to contribute to discourse analysis, genre studies, film discourse, and future research on language use in animated films.

Key Words : Genre Features, Film Discourse, Communication Patterns, Animal Characters,

Article History

Received: Juli 2026

Reviewed: Juli 2026

Published: Juli 2026

Plagirism Checker: No
235.223.443

Copyright : Author

Publish by : Argopuro



This work is licensed under a [Creative Commons Attribution-NonCommercial 4.0 International License](https://creativecommons.org/licenses/by-nc/4.0/)

INTRODUCTION

Language is an essential tool for communication, allowing individuals to express ideas , emotions, and intentions in various social contexts. In the field of Discourse Analysis, language is examined not only as a system of words and grammar, but also as a social practice shaped by context, purpose, and communicative function. One important concept in discourse analysis is genre, which refers to recognizable patterns of communication characterized by specific structures, purposes, and linguistic features. Genre helps explain how speakers organize language to achieve particular communicative goals in different situations.

In film, genre features can be observed through dialogue, interaction, and narrative structure. Films provide rich linguistic data because characters communicate in ways that reflect social relationships, emotional expression, and situational purposes. Animated films are particularly interesting for discourse study because they often combine everyday conversational language, humor, emotional interaction, and clear communicative intentions that are accessible to broad audiences. The dialogue in *The Secret Life of Pets 2* presents various communicative forms which may represent different genre features in discourse.

Although many previous studies have examined language use in films, such as speech acts, politeness strategies, and character interaction, the analysis of genre features in animated film discourse structures remains relatively limited. Therefore, analyzing genre features in *The Secret Life of Pets 2* is important to understand how communicative purposes, discourse structure, and linguistic choice are constructed within cinematic dialogue. This study is expected to contribute to discourse analysis by providing deeper insight into the relationship between genre and communication in film discourse.

Genre is understood as a type of communication that has a particular communicative purpose, structural organization, and linguistic features. However, in film discourse studies, especially in animated films, the analysis of genre features in character interaction, while the classification of dialogue based on genre features has not been explored in depth. In the *Secret Life of Pets 2* film, the characters produce different types of discourse in various situations, such as instructional discourse like giving command or guidance, persuasive discourse to influence other characters, narrative discourse, telling experiences or events, and expressive discourse that shows emotions, fear, happiness, concern. Each of these communicative forms may contain different genre features in terms of purpose, structure, and language use. However, there is no clear identification of which genre features are most dominant and how they function in shaping communication in the film. Therefore, the specific problem identified in this study is the lack of detailed analysis of the types of genre features found in the character dialogues of *The Secret Life of Pets 2*, how these genre features are linguistically constructed, and how they contribute to the communicative meaning of the film discourse.

Previous studies in Discourse Analysis have widely examined film dialogue from various perspectives, some studies have also analyzed language style, humor, and communication patterns in animated films. However, most of these studies focus on how characters speak rather than how discourse is organized through genre features. In this study, there will be a further analysis of the genre in the discourse, and the object that will be studied is the character of a pet, from the language and communication that he said, in this film we know that language is not only used for humans but also from animals, even though this is from a fictional creature. Therefore, from previous study it can be concluded that the study of animal communication in English will be studied in a further analysis in terms of instructional genre, conversational genre, and etc.

Thus, research focuses on analyzing the genre features found in the dialogues of characters in *The Secret Life of Pets 2*. The data of this study consist of verbal interactions, conversations, and utterances produced by the main and supporting characters throughout the film, taken from the movie script and subtitle transcription as the primary source of data. The object will be taken from the communication of a pet that will be analyzed and from its communication and facial expressions, including verbal interactions between main character and supporting character that reflect

various communicative purposes and discourse patterns. And the theory applied in this study is based on genre theory by John Swales, who explains genre as communicative events with shared purposes and conventional structures. This study also uses the genre perspectives of J.R. Martin, which emphasizes social purpose, schematic structure, and linguistics realization in discourse. These theories are used to identify and interpret genre features in the film discourse. And the objective of this study is to identify and analyze the genre features found in the character dialogus of *The Secret Life of Pets 2*. This study specifically aims to examine the communicative purposes reflected in the dialogues, such as informing, persuading, instructing, entertaining, and expressing emotions. It also seeks to analyze how discourse structure are organized in character interactions, including opening, response, development, and closing patterns of communication, furthermore, this study aims to investigate the linguistics features that characterize ezch genre, including vocabulary choice, sentence construction, expressions, and communication style. Through this analysis, the study intends to explain how genre features contribute to meaning/making and communicative interaction among characters in the film discourse. And this study expected to provide both theoritical and pratical contributions in the field of Discourse Analysis. Theoritcally, this research contributes to the development of discourse study by providing a deeper understanding of genre features in film discourse, particularly in identifying communicative purpose, and linguistic features found in character dialogues in *The Secret Life of Pets 2*. This study is also expected to enrich the application of genre theory in analyzing cinematic communication as a form social discourse.

LITERATURE REVIEW

Genre Features: Genre analysis is one of the major approaches in discourse analysis that examines how language is organized to achieve particular communicative purposes in specific social contexts. Unlike traditional linguistic analysis, which mainly focuses on grammatical structures, genre analysis investigates the relationship between language, text organization, and the social situations in which communication occurs. Through genre analysis, researchers can identify the recurring patterns, linguistic features, and rhetorical structures that characterize different types of texts or spoken interactions.

According to Swales (1990), a genre is a class of communicative events whose members share a common communicative purpose. This communicative purpose is recognized by members of a discourse community and determines the overall structure, content, and linguistic characteristics of the text. Swales argues that genres are not merely collections of texts with similar topics, but socially recognized forms of communication developed to accomplish specific goals. Because each genre serves a different purpose, it also possesses distinctive organizational patterns and language features that enable readers or listeners to recognize and interpret the message effectively. Bhatia (1993) further develops Swales' concept by explaining that genre is a conventionalized communicative event characterized by shared communicative purposes within a professional or academic community. He emphasizes that genre analysis should not only examine linguistic forms but also consider the professional knowledge, social conventions, and cultural expectations that influence language use. According to Bhatia, understanding genre requires analyzing how writers or speakers strategically select vocabulary, grammatical structures, rhetorical organization, and discourse strategies to achieve their intended objectives. Therefore, genre analysis bridges linguistic analysis with the social functions of communication.

Halliday and Hasan (1989), explain that genres emerge from recurring social activities and are closely related to context. Their Systemic Functional Linguistics theory proposes that language choices are influenced by three contextual variables: field, tenor, and mode. Field refers to the subject matter or activity being discussed, tenor concerns the relationships between participants, and mode refers to the channel or medium of communication. These contextual factors determine the linguistic features found in different genres and explain why language varies across communicative situations. Consequently, genre analysis should consider both textual organization and contextual influences to understand how meaning is constructed. Genre features are the recurring characteristics that distinguish one genre from another. According to Bhatia (1993), these features include communicative purpose, generic structure, rhetorical organization, lexical choices, grammatical patterns, style, register, and audience expectations. These elements work together to enable members of a discourse community to recognize a particular genre and understand its intended function. Since genres are shaped through repeated social practices, their linguistic and structural features become relatively stable, although they may evolve over time in response to changing communicative needs.

Swales (1990) also introduces the concept of rhetorical moves, which has become one of the most influential frameworks in genre analysis. A move refers to a functional stage in a text that contributes to achieving the overall communicative purpose, while each move may consist of several smaller steps that support its function. The move analysis approach allows researchers to examine how texts are systematically organized and how each section contributes to the effectiveness of communication. This framework has been widely applied to academic writing, speeches, professional documents, media discourse, and other communicative genres. Cook (1994) argues that discourse should never be analyzed independently of its context because meaning is produced through the interaction between language, participants, and situational factors. In audiovisual media such as films, discourse extends beyond spoken dialogue to include visual elements, actions, gestures, and relationships among characters. Consequently, the genre features of film discourse are reflected not only in linguistic choices but also in how dialogue functions within the narrative and supports character development, conflict, and audience interpretation.

Genre analysis has been widely applied in discourse studies involving academic texts, political speeches, business communication, legal documents, media reports, digital communication, and film dialogue. In film discourse, genre features are often reflected through specialized vocabulary, speech styles, interaction patterns, power relations, and context-dependent language use. Characters select linguistic forms that correspond to their social roles, identities, emotional states, and communicative goals. As a result, the analysis of genre features provides valuable insights into how language functions within fictional narratives while simultaneously reflecting real-world social communication. Overall, the literature suggests that genre analysis offers a comprehensive framework for understanding how discourse is organized to fulfill communicative purposes. The theories proposed by Swales (1990), Halliday and Hasan (1989), Bhatia (1993, 2004), and Cook (1994) collectively demonstrate that genres are socially recognized communicative practices characterized by recurring structural, linguistic, and contextual features. By examining these genre features, researchers are able to explain not only how texts are organized but also why particular linguistic choices are made within specific discourse communities. Therefore, genre analysis remains an essential approach in discourse analysis for investigating the relationship between language, context, and communication across various forms of spoken and written discourse.

Communication Patterns : Communication is a fundamental aspect of human interaction that enables individuals to exchange information, express ideas, negotiate meaning, and establish social relationships. Rather than viewing communication as the simple transmission of messages, discourse analysis considers communication as a dynamic process in which language is shaped by context, participants, and communicative goals. For this reason, the study of communication patterns has become an important area of discourse analysis because it explains how interactions are organized and how meaning is jointly constructed by speakers.

According to Tubbs and Moss (2008), communication patterns refer to the regular and predictable ways in which people interact with one another. These patterns describe how messages are initiated, exchanged, and responded to during communication. They emphasize that successful interaction depends not only on the information being communicated but also on the sequence and organization of communicative acts. Consequently, communication patterns help explain how participants coordinate their behavior to achieve mutual understanding. West and Turner (2021) argue that communication is an ongoing process in which individuals create shared meanings through verbal and non-verbal messages. Every interaction is influenced by the participants' backgrounds, social relationships, intentions, and the environment in which communication occurs. Therefore, communication patterns are not fixed structures but develop naturally through repeated interactions in particular social and cultural contexts. These recurring forms of interaction become recognizable characteristics of communication within specific communities. Brown and Yule (1983) explain that discourse analysis focuses on language beyond individual sentences by examining how utterances are connected to create coherent communication. They argue that conversations consist of organized sequences in which each utterance is related to previous and subsequent responses. Communication patterns can therefore be observed through interactional structures such as requests followed by responses, questions followed by answers, commands followed by actions, or disagreements followed by negotiation. These recurring structures demonstrate how speakers organize discourse to accomplish particular communicative purposes.

Cook (1994) states that language should always be interpreted within its context because meaning cannot be understood by analyzing isolated sentences alone. Factors such as the participants, setting, topic, and purpose of communication influence the language choices speakers make during interaction. As a result, communication patterns differ across situations, reflecting the social relationships and communicative objectives of those involved. This contextual approach allows researchers to understand why similar messages may be expressed differently in different discourse environments. Halliday (1978) also emphasizes that language functions as a social resource for making meaning. Through the perspective of Systemic Functional Linguistics, he explains that speakers select linguistic forms according to their social roles, interpersonal relationships, and communicative intentions. Communication patterns therefore reflect broader social structures, including authority, cooperation, solidarity, and conflict. Interactions involving unequal social status often display directive and hierarchical communication, whereas interactions among equals generally involve more collaborative exchanges.

Within film discourse, communication patterns contribute significantly to the development of narrative and characterization. Dialogues are carefully designed to represent social relationships, reveal characters' personalities, and move the plot

forward. Depending on the genre and situational context, characters may engage in patterns of persuasion, instruction, negotiation, warning, confrontation, or emotional support. These recurring interactional forms enable audiences to understand both the storyline and the relationships among characters. In action and science fiction films, communication is frequently characterized by concise, goal-oriented exchanges because characters often operate under conditions of danger, urgency, or uncertainty. Commands, warnings, tactical discussions, and rapid decision-making become dominant interactional patterns that support the progression of the narrative. Such communication frequently relies on shared background knowledge and implicit understanding among participants, making it particularly relevant to discourse studies that examine restricted code and context-dependent language. In conclusion, communication patterns provide an essential framework for understanding how discourse is organized in different communicative situations. The perspectives of Tubbs and Moss (2008), Brown and Yule (1983), Cook (1994), Halliday (1978), and West and Turner (2021) demonstrate that communication patterns are influenced by linguistic choices, participant relationships, communicative purposes, and contextual factors. Analyzing these patterns enables researchers to explain how interaction functions effectively within particular discourse settings and how speakers organize language to accomplish their communicative goals.

Animal Characters : this theory recognized as meaningful components of narrative texts because they perform functions that extend beyond their physical presence in a story. In literature, films, and other narrative media, animals may act as protagonists, antagonists, companions, or symbolic figures that contribute to the development of events and themes. Their roles often influence the behavior of other characters, shape the direction of the narrative, and communicate ideas that support the overall message of the work.

Abrams and Harpham (2015) explain that a character is any individual or being represented in a literary or dramatic work. This definition includes both human and non-human figures, provided they participate in the events of the narrative. Animal characters, therefore, should not be viewed merely as background elements but as participants whose actions and interactions contribute to the unfolding of the story. Depending on the context, they may serve as allies, obstacles, or representations of broader concepts. And another expert like Bordwell and Thompson (2020) state that every character in a film exists to perform specific narrative functions. Characters motivate actions, create conflicts, and establish relationships that move the plot from one event to another. Animals can fulfill these same functions when their presence directly affects the decisions and experiences of other characters. As a result, animal characters become an integral part of storytelling rather than simply visual additions to the film.

The significance of animal characters is also connected to the meanings audiences associate with them. Berger (1980) argues that animals in cultural and artistic works frequently represent ideas that go beyond their literal existence. They can symbolize fear, power, freedom, danger, loyalty, or environmental concerns depending on the context in which they appear. Through these symbolic roles, animal characters enrich the interpretation of a narrative and encourage audiences to consider deeper social and cultural meanings.

Corrigan and White (2021) emphasize that film narratives rely on various cinematic elements to communicate meaning, including the portrayal of non-human characters. Animals can influence the emotional atmosphere of a film by creating suspense, sympathy, or tension. Their appearance is often carefully integrated into the narrative

structure to strengthen genre conventions and enhance audience engagement. Consequently, the analysis of animal characters requires attention to both their narrative function and their contribution to the film's overall discourse. In science fiction and action films, animal characters are frequently portrayed as products of technological experimentation, environmental change, or biological mutation. Their existence often reflects the consequences of scientific advancement and serves as a source of conflict within the story. In **Resident Evil: Extinction**, infected dogs and crows illustrate the devastating impact of the T-virus while simultaneously creating obstacles for the protagonists. Their attacks increase the urgency of the characters' actions and reinforce the themes of survival, fear, and human responsibility. Although these animals do not engage in verbal communication, their presence significantly shapes the interactions and decisions of the human characters throughout the narrative.

Based on these perspectives, animal characters can be understood as essential narrative participants that contribute to plot progression, thematic development, and symbolic meaning. The theories proposed by Abrams and Harpham (2015), Bordwell and Thompson (2020), Berger (1980), and Corrigan and White (2021) indicate that the study of animal characters provides valuable insight into how films and literary works construct meaning through the interaction of both human and non-human characters.

RESEARCH METHODOLOGY

This research employed a descriptive qualitative method to investigate the genre features found in the discourse of *The Secret Life of Pets 2*. A qualitative approach was selected because the study aimed to interpret and explain the characteristics of language used by the characters rather than to measure variables statistically. Creswell (2014) states that qualitative research is an approach used to explore and understand the meanings individuals or groups ascribe to social or human phenomena. Therefore, this method is appropriate for discourse analysis because it enables researchers to examine language in its natural context and interpret the communicative functions embedded in conversations.

The theoretical framework of this study was based on Genre Analysis proposed by Swales (1990) and Bhatia (1993). Genre analysis views discourse as a communicative event that possesses specific communicative purposes, structural patterns, and linguistic characteristics recognized by members of a discourse community. The study also adopted the perspective of Halliday and Hasan (1989), who argue that language should always be interpreted in relation to its social context. These theories provided the analytical framework for identifying genre features in the film discourse. And the primary source of data was the animated film *The Secret Life of Pets 2*, released in 2019 and produced by Illumination Entertainment. The data consisted of spoken dialogues, conversations, utterances, and communicative interactions produced by both the main and supporting characters throughout the film. The official English subtitles were used as supporting documents to ensure the accuracy of transcription. Additional references were collected from books, scholarly journals, and previous studies related to discourse analysis, genre analysis, and film discourse to support the interpretation of the findings.

Data collection was conducted using the documentation method. First, the researcher watched the entire film repeatedly to obtain a comprehensive understanding of the storyline, character relationships, and communication contexts. Second, the researcher transcribed the dialogues by comparing the spoken language with the official subtitles. Third, utterances

containing genre features were identified and highlighted. Fourth, the selected data were organized into categories based on the theoretical framework. Finally, each dialogue was coded according to the character, scene, and communicative situation to facilitate systematic analysis. The data were analyzed using the interactive model of qualitative analysis developed by Miles, Huberman, and Saldaña (2014). The analysis began with data collection, during which all relevant dialogues were gathered from the film. The second stage was data condensation, where unnecessary information was removed and only dialogues representing genre features were retained. The third stage involved data display, in which the selected data were organized into analytical tables according to communicative purpose, discourse structure, lexical features, grammatical features, communication patterns, and character roles. The final stage was drawing and verifying conclusions, in which the researcher interpreted the findings and evaluated how genre features contributed to the construction of meaning within the film discourse also to identify genre features systematically, the researcher analyzed each selected dialogue based on several analytical categories. These categories included the communicative purpose of the interaction, the schematic structure of the discourse, lexical and grammatical features, communication patterns, participant roles, situational context, and the contribution of each discourse event to the development of the narrative. Through these categories, the researcher was able to explain how language choices reflected the conventions of the film genre.

The trustworthiness of the research was established through theory triangulation and repeated observation. Theory triangulation was achieved by comparing the findings with theories proposed by Swales (1990), Bhatia (1993), Halliday and Hasan (1989), and Cook (1994). Repeated viewing of the film and repeated examination of the selected dialogues ensured consistency in identifying and interpreting the genre features. In addition, the researcher continuously compared each finding with the context of the scene to maintain the credibility and dependability of the analysis.

The findings of this study were presented descriptively in the form of dialogue excerpts, analytical tables, and detailed explanations. Each excerpt was interpreted according to the theoretical framework of genre analysis to demonstrate how communicative purposes, discourse organization, and linguistic choices functioned within the narrative of *The Secret Life of Pets 2*. This method enabled the researcher to provide a comprehensive description of the genre features embedded in the film discourse and their role in supporting the communicative and narrative objectives of the film.

RESULT AND DISCUSSION

Genre Features	Characters involved	Dialogue	Genre Analysis & Function
Superhero parody (slapstick & satire)	Snowball & Max	Snowball: “ I’m looking for crime, tiny dog. I’m doin’ superhero stuff. If anybody comes in here looking for trouble, they gonna meet my	Parodies classic superhero tropes through the contrast of tiny rabbit’s megalomaniacal delusion vs his actual reality of wearing kid’s pajamas

		partners... paw and arm!" Max: " you're just wearing superhero pajamas."	
Coming of age/ Mentor Dynamic (Adventure)	Rooster & Max	Rooster : " First rule of me : I don't care. Second rule : If you're scared, you just gotta run right through it. Fear is a natural thing. But if you let it control you, you're never gonna live."	Features the classic " gruff older mentor" archetype guiding the anxious protagonist to overcome internal fear and step out of his comfort zone.
Pet Satire/ Absurdist Comedy (slapstick)	Chloe & The owner	Chloe : (Coughs up a hairball, then meowly loudly at 5 AM) Chloe : Meow, meow, MEOW!" (Owner wakes up) Chloe " Good you,re awake. Feed me!"	Leverages relatable real life animal traits, specifically cats indifferent and manipulative behaviour toward humans for observational humor.
Animal Mentorship/ Transformation	Chloe & Gidget	Chloe: "If you want to be a cat, you must learn from a cat. Step one: Drop this." (Knocks a coffee mug off the table) Chloe: "Good. Now step two: Land on your feet."	Uses a classic training sequence trope applied to a absurd, comedic premise (a pomeranian learning how to act like a cat).
Family & Buddy comedy (	Max & Duke	Max: "I gotta admit, keeping Liam safe is a	Flips the typical domestic dynamic by portraying pets as

Domestic Animation)		full-time job. This is my kid... and I'm never going to let anything bad happen to him." Duke: "No need to overreact, but Liam just left." Max: "Wait, WHAT?!"	overprotective parents, driving the emotional core of the family genre.
The call to adventure (Action/ Rescue Mission)	Daisy & Snowball	Daisy: "There is a white tiger trapped at the circus, and I need Captain Snowball to help me save him!" Snowball: "Say no more! Captain Snowball is on the case!"	Serves as the inciting incident for the main action plot, employing high stakes rescue tropes tailored for a young audience.
Climatic Heroism (Action/ Drama)	Max & Rooster	Max: "I have to get up there! I have to save Hu!" Rooster: "Then stop thinking about how scary it is, and just DO IT!"	Represents the payoff in the hro journey, where the main character applies his mentor lessons to perform a selfless act of bravery.

TABLE 1; GENRE FEATURES OF DIALOGUE

Overall, the table demonstrates that The Secret Life of Pets 2 effectively blends three core genre elements: Comedy & Satire: Uses superhero parody, slapstick humor, and relatable satires of real-life pet behavior to keep the movie entertaining, adventure & Character Growth (Coming-of-Age): Employs a classic mentor-apprentice dynamic (Rooster & Max) and a high-stakes rescue mission to drive the protagonist's growth from anxious to brave.Family & Emotional Core: Anchors the narrative in warm domestic dynamics, portraying pets as protective family members.

In short: These genre features work together to create a balanced family animation—delivering laughs through absurd animal comedy while offering a meaningful lesson about courage and love.

Patterns		Example	Function
Question Answer	->	“ Where is Max ? “ -> He’s outside.”	Information exchange
Request Response	->	“ Help me ! “ = “ i’m coming”	Cooperation
Advice Acceptance	=	“ Be careful “. = “ I will.”	Guidance
Problem Solution	=	“ We’re trapped = “ Let’s find another way”.	Conflict resolution
Warning Reaction	=	“ Be careful ! someone is coming = “ Let’s hide behind the couch ! “	The warning produces a reaction, emphazing safety and urgency.

TABLE 2 ; COMMUNICATION PATTERNS

The communication patterns illustrated above demonstrate how interactions are systematically organized to achieve specific communicative purposes. According to Brown and Yule (1983), discourse consists of connected utterances that form meaningful interaction rather than isolated sentences. The patterns such as question-answer, request-response, and problem-solution create coherence and help the audience follow the development of the narrative. From the perspective of Cook (1994), these interactional sequences also reflect the influence of context on language use. Characters adapt their speech according to the situation, their relationship with other participants, and the communicative goal they intend to achieve. In an animated family film, these communication patterns commonly emphasize cooperation, friendship, encouragement, and conflict resolution, which support the educational and entertaining purposes of the genre.

CONCLUSION AND SUGGESTION

This study aimed to analyze the genre features found in the discourse of *The Secret Life of Pets 2* by applying the framework of genre analysis proposed by Swales (1990) and Bhatia (1993). Using a descriptive qualitative approach, the analysis focused on communicative purpose, lexical features, grammatical features, communication patterns, character roles, and animal characters as the primary elements that shape the discourse of the film. The findings demonstrate that the dialogues are systematically organized to fulfill the communicative conventions of an animated family-comedy film while supporting the development of the narrative and the relationships among the characters. The analysis reveals that communicative purpose serves as the central component of the film discourse. Most conversations are intended to express friendship, provide encouragement, solve problems, offer assistance, and strengthen cooperation among the characters. These communicative purposes are consistently reflected

in the interactions throughout the film and contribute to delivering positive moral values such as responsibility, courage, kindness, and teamwork. Consequently, the discourse not only entertains the audience but also functions as a medium for communicating educational messages suitable for viewers of different ages.

The lexical analysis indicates that the film employs simple, familiar, and emotionally expressive vocabulary. The language is carefully selected to ensure accessibility for children while remaining engaging for adult audiences. Words and expressions related to friendship, family, protection, trust, bravery, and cooperation dominate the conversations. This lexical simplicity supports the communicative purpose of the film by allowing audiences to understand the dialogue easily without reducing its emotional impact. And the grammatical analysis shows that the discourse is primarily constructed through short declarative, interrogative, and imperative sentences. Declarative sentences provide information and express feelings, interrogative forms facilitate interaction and information exchange, while imperative structures frequently occur during situations requiring immediate action or guidance. The predominance of concise grammatical structures creates natural conversations that match the dynamic pacing of the narrative and the characteristics of spoken discourse in animated films.

Another important finding concerns communication patterns. The interactions frequently follow recognizable sequences such as question-answer, request-response, advice-acceptance, warning-reaction, command-compliance, and problem-solution. These recurring patterns contribute to discourse coherence and enable the storyline to progress logically from one event to another. They also illustrate how cooperation and mutual understanding are achieved through effective communication among the characters. The communication patterns therefore represent one of the defining genre features of the film discourse.

The study also highlights the importance of character roles in shaping discourse. Each character demonstrates distinctive linguistic behavior that reflects individual personality traits and narrative functions. Max frequently uses caring and protective language, Rooster communicates through direct and instructional expressions, Snowball contributes humorous and exaggerated speech, while Daisy often employs supportive and optimistic language. These differences enrich the interaction and create a balanced discourse that combines humor, emotion, and action.

Furthermore, the analysis of animal characters demonstrates that anthropomorphism is one of the defining characteristics of the film. Although the participants are animals, they communicate using human language, express emotions, negotiate, cooperate, and solve problems similarly to human beings. This representation enables audiences to connect emotionally with the characters while reinforcing themes of friendship, responsibility, courage, empathy, and family. The animal characters therefore function not only as narrative participants but also as symbolic representations of human social values.

Overall, the findings confirm that the discourse of *The Secret Life of Pets 2* reflects the conventions of the animated family-comedy genre through the integration of communicative purpose, linguistic features, communication patterns, character roles, and anthropomorphic representation. These elements work together to construct meaningful interactions that support the narrative while delivering positive educational messages. The findings are consistent with the theories of Swales (1990), Bhatia (1993), Halliday and Hasan (1989), Brown and Yule (1983), and Cook (1994), which emphasize that discourse should be understood as a socially organized communicative event influenced by linguistic choices, contextual factors, and communicative objectives.

Based on the findings of this study, several suggestions can be proposed for future researchers, educators, and students interested in discourse analysis and genre analysis. First, future researchers are encouraged to investigate genre features in different types of films, such as action, science fiction, fantasy, horror, or documentary films. Comparing genre features across various film genres would provide a broader understanding of how communicative purposes and discourse structures vary according to genre conventions. Comparative studies may also reveal similarities and differences in language use, interaction patterns, and narrative organization. Second, future studies should consider incorporating additional theoretical perspectives within discourse analysis. Combining genre analysis with approaches such as conversation analysis, critical discourse analysis, pragmatics, multimodal discourse analysis, or Systemic Functional Linguistics may provide more comprehensive insights into how meaning is constructed through language, visual elements, gestures, and social interaction. Such interdisciplinary approaches would enrich the interpretation of film discourse and contribute to the development of discourse studies. Third, researchers are encouraged to examine a larger corpus of film dialogues by including multiple films from the same genre or from different production companies. A broader dataset would allow for more reliable generalizations regarding the linguistic characteristics and communicative patterns associated with particular film genres.

For educators, the findings suggest that animated films such as *The Secret Life of Pets 2* can be effectively utilized as authentic teaching materials in discourse analysis, sociolinguistics, pragmatics, and English language learning. The dialogues provide meaningful examples of real-life communication, interactional patterns, speech functions, and contextual language use that can enhance students' understanding of communicative competence. For students, this study demonstrates the importance of analyzing language beyond grammatical structures. Understanding discourse requires attention to communicative purpose, participant relationships, contextual factors, and interactional organization. Developing these analytical skills will improve students' ability to interpret authentic communication in both academic and everyday contexts.

Finally, it is expected that this study will contribute to the growing body of research on film discourse and genre analysis. Although the present study focuses on a single animated film, its findings provide useful insights into how genre conventions influence language use and communication. Future investigations may expand this area of research by exploring different media, cultural contexts, and discourse communities, thereby enriching the understanding of genre features in contemporary communication.

BIBLIOGRAPHIE

- brams, M. H., & Harpham, G. G. (2015). *A Glossary of Literary Terms* (11th ed.). Cengage Learning.
- Berger, J. (1980). *About Looking*. Pantheon Books.
- Bhatia, V. K. (1993). *Analysing Genre: Language Use in Professional Settings*. Longman.
- Bhatia, V. K. (2004). *Worlds of Written Discourse: A Genre-Based View*. Continuum.
- Bordwell, D., & Thompson, K. (2020). *Film Art: An Introduction* (12th ed.). McGraw-Hill Education.

Brown, G., & Yule, G. (1983). *Discourse Analysis*. Cambridge University Press.

Cook, G. (1994). *Discourse*. Oxford University Press.

Corrigan, T., & White, P. (2021). *The Film Experience: An Introduction* (6th ed.). Bedford/St. Martin's.

Creswell, J. W. (2014). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (4th ed.). Sage Publications.

Halliday, M. A. K. (1978). *Language as Social Semiotic: The Social Interpretation of Language and Meaning*. Edward Arnold.

Halliday, M. A. K., & Hasan, R. (1989). *Language, Context, and Text: Aspects of Language in a Social-Semiotic Perspective* (2nd ed.). Oxford University Press.

Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook* (3rd ed.). Sage Publications.

Swales, J. M. (1990). *Genre Analysis: English in Academic and Research Settings*. Cambridge University Press.

Tubbs, S. L., & Moss, S. (2008). *Human Communication: Principles and Contexts* (11th ed.). McGraw-Hill.

West, R., & Turner, L. H. (2021). *Introducing Communication Theory: Analysis and Application* (7th ed.). McGraw-Hill.

Lynch, M. (2018). Coming-of-Age Narratives and the Role of the Mentor in Animated Cinema. *Journal of Popular Film and Television*, 46(2), 85-94.

Neale, S. (2000). *Genre and Hollywood*. Routledge.

Wells, P. (1998). *Understanding Animation*. Routledge.

Campbell, J. (2004). *The Hero with a Thousand Faces* (3rd ed.). Novato, California: New World Library.

Renaud, C. (Sutradara). (2019). *The Secret Life of Pets 2* [Film]. Illumination Entertainment / Universal Pictures.