



**THE KINDS OF DIRECTIVE ILLOCUTIONARY ACTS IN THE  
CONVERSATION IN *DJANGO UNCHAINED* MOVIE**

**A FINAL PROJECT**

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## **PRONOUNCEMENT**

The writer confirms that this project entitled *The Patterns of Directive Illocutionary Acts in The Conversation between White People and Black People* is compiled by himself without taking any results from other researcher in S-1, S-2, S-3 and in diploma degree of any university. The writer also ascertains that he does not quote any material from publications or someone's paper other than from the references mentioned.

Semarang, July 2019

Eka Nur Saputra

## **MOTTO AND DEDICATION**

*Harga tanah makin lama makin mahal, apalagi di Jakarta.*

**Eka Nur Saputra**

*I dedicated this Final Project to my  
beloved family and friends who  
always support me anytime.*

## ACKNOWLEDGEMENT

Praise be to God, who always give strength and spirit so this final project entitled *The Kinds of Directive Illocutionary Acts in The Conversation in Django Unchainde* movie came to a completion. On this occassion, I would like to thank everyone who had contributed to the completion of this research report.

The deepest gratitude and appreciation are extended to Drs. Mualimin, M.Hum – my advisor, who had given his continuous guidance, helpful correction, moral support, advice, and suggestion, without which it is doubtful that this final project came into completion.

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6. All my fellow students from 2015, especially those in Linguistics class.
7. And everyone who had contributed to the completion of this research report.

I realize that this final project is still far from perfect. I, therefore, will be glad to receive any constructive criticism and recommendation to make this final project better.

Finally, I expect this project will be useful to the reader who wishes to learn something about speech acts especially in directive speech acts.

Semarang, 9<sup>th</sup> August 2019

Eka Nur Saputra

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## ABSTRACT

Communication is the process of delivering information to hearers from speakers. In order to deliver it well, the same understanding of information needed between the speakers and the hearers. Therefore, a lot of instruments to deliver the message, and one kind of the media to deliver the message is a movie. Movie can send the messages through the dialogues, prologues, and monologues. The writer chose movie entitled *Django Unchained* because the movie contains conversation with racism. The purpose of this research is to investigate the kind of directive speech acts in the movie, and to investigate the reasons behind the use of directive speech acts. The data were collected using non-participant observation with recording and note taking technique from Sudaryanto's theory. The results of this study show that there are three kinds of directive speech acts contained in *Django Unchained*'s movie dialogue. They are requesting, warning, and commanding.

Keywords: *speech acts; directive illocutionary acts; Django Unchained*

# Introduction

## 1.1 Background of the Study

Communication is the process of delivering information from speakers to hearers. The information can be delivered through verbal or non-verbal communication. In order to deliver information going well, both speakers and hearers should have same shared knowledge. There are many of media in deliver the message, one kind of the media to deliver the message is a movie.

Movie is one of the media to send the messages to the viewers. Movie can send the messages through the dialogues, prologues, and monologues. In order to understand the story of the movie, the viewer should know the context of the movie itself.

According to Yule (1996: 47), speech act is an action performed which is produced by speakers through her/his utterances. Speech act is divided into three Locutionary Acts is an act that states something accordance with the meaning and rule. Illocutionary Acts is an action that serves to express or inform something and can be used to do something. Perlocutionary Acts is an act that the statement is intended to affect the hearer. Illocutionary act has five types of general functions, declarations, assertives, expressives, directives, and commissives. This research focuses on directive illocutionary act.

*Django Unchained* is one of the famous movies from U.S. This movie shows racism that occur in the 1858. The racism in the movie appeared in the conversations between white people and black people, the white people tend to demean black people.

Based on the racism phenomenon in that movie, the writer is interested in analysing the utterance in *Django Unchained* movie, using a theory of illocutionary acts. The writer wrote this research entitled “The Kinds of Directive Illocutionary Acts in the Conversations in Django Unchained Movie”.

Based on the background of the study, there are two problems raised in this study:

- a. What the directive illocutionary acts in the *Django Unchained's* movie?
- b. What are the factors that affect the use of illocutionary act in *Django Unchained's* movie dialogues?

By answering the research problems, the objectives of the study are:

- a. To elaborate the classification of the directive illocutionary act and the dialogues in *Django Unchained* movie into type, function of the illocutionary acts and the components of illocutionary acts that forces used by the speaker to the hearer in this movie.
- b. To find out the factors that affect the use of directive illocutionary acts of the dialogues in *Django Unchained* movie.

The writer limit the discussion only on utterances of main character which only containing directive illocutionary acts in *Django Unchained* movie. Describes the type of directive illocutionary acts they used based on Vandervaken theory about general function of speech acts.

The first was a thesis written by Maharani (2012) entitled “An Analysis of Exchange and Illocutionary Acts in The *Apa Kabar Amerika Dialog on TV One* (Campaign Retail Eat, Pray, Love, 22<sup>nd</sup> of August, 2010)”. She tells the readers the pattern of the exchange made by the participants in *Apa Kabar Amerika*. She analyses the pattern of indirect or direct illocutionary acts that showed up in *Apa Kabar Amerika's* dialogues. In *Apa Kabar Amerika* she found out expressives, commissives, directives, and representatives illocutionary acts. And audiences get the point that *Apa Kabar Amerika* wanted to give.

The second was a thesis written by Kalangsari (2011) entitled “Tindak Ilokusi Asertif dan Komisif dalam Movie *The Devil Wears Prada*”. In this thesis she classified assertive and commissive illocutionary acts that showed in *The Devil Wears Prada* movie dialogues. The assertive and commissive illocutionary

act in *The Devil Wears Prada*, she found out that there are 9 kinds of commissive illocutionary acts in that movie and 23 kinds of assertive illocutionary acts.

The third was a thesis written by Safitri (2009), entitled “Analisis Tindak Ilokusi Iklan-iklan Berbahasa Inggris Di Majalah Cosmopolitan Indonesia Dan Vogue”. Classified four types of illocutionary acts based on the data from *Cosmopolitan Indonesia* (2005) and *Vogue* (2006) woman magazines’ advertisement, namely assertive, directive, commissive, and expressive. Based on her thesis, the utterances in *Cosmopolitan Indonesia* and *Vogue* are felicitous. The direct literal speech acts also dominantly appear on the data.

The fourth thesis was written by Alfian (2010), which focused on utterances performing directive illocutionary acts produced by main character of the Transformer movie, *Revenge of The Fallen*. He did the research to identify directness and indirectness of the directive illocutionary acts in the movie, and to describe the function of directives illocutionary acts which exist in the movie, and to show the syntactic features of directives utterances in the movie. He found that the most appearances of illocutionary acts were direct in directive illocutionary act. He found that the most appearances most utterances of the main character of *Transformer* movie which contain illocutionary act were felicity condition by using Vandervaken’s theory. He only took the directive illocutionary act, whereas he could analyse another types of illocutionary act such as commissive, expressive, declarations and assertive.

The fifth was a thesis written by Purbaningrum (2010), entitled “Analisis Tindak Ilokusi Tuturan pada Naskah Movie *Twilight* Karya Melissa Rosenberg”. This thesis explored the kinds of speech act in the scenario of *Twilight* movie and then classified the speech act according to each function and each dictionary force. As the result, she found out five types of illocutionary act, those are assertive, commissive, directive, declaration and expressive. The result shows there were 124 directive utterances in the script. The most utterances in the dialogue of *Twilight* movie script were directive utterances.

The five previous studies did not explain the context clearly, as it explains the kinds of illocutionary act. They also did not distinguish between direct and indirect speech act. From the evaluation of these five thesis, the writer focuses on directive type of illocutionary act containing direct and indirect speech acts and give the context clearly.

## **Theoretical Framework**

### **2.1 Speech Acts**

This study uses theories which related with the topic, the research problem, and the object to achieve in this thesis. Two theories are taken from Yule (1996:47-58) and Levinson (1983:226-283) about speech acts. According to Levinson (1983: 9), pragmatics is the study of those relations between language and context that are grammaticalized, or encoded in the structure of a language. In pragmatics, one of the study is about speech acts. Speech act is an action performed which is produced by speaker via his/ her utterances (Yule, 1996: 47).

In Yule's theory, the action performed by producing an utterance consists of three related acts: (1) Locutionary Act, is an act that states something accordance with the meaning and the rule, (2) Illocutionary Act, is an action that serves to express something or inform something and can be used to do something, and (3) Perlocutionary Acts, is an act that the statement is intended to affect the hearer (Yule, 1996:48). In illocutionary act, the hearer can recognize the intended illocutionary force. We can use Illocutionary Force Indicating Devices (IFID) and felicity conditions to recognize the intended illocutionary force. Yule (1996:49) says that IFID is indication in the speaker's utterance of the communicative force of that utterance.

Illocutionary force is considered successful if the validity has been approved by the hearer. The writer uses IFIDs analysis by Yule who states that it function to analyze direct speech act in which there are verbs showing illocutionary force explicitly to analyze the kinds of illocutionary force, called Performatives Verbs. For example, the performative verbs "request" in the sentence "I request you that you get out from my class" makes the explicitly illocutionary acts, and it can be formulated as followed: I + Vp + You + that + U

1. I request you that you get out from my class.

I : The first person singular

Vp : Performative verb

You : The second person singular

U : Utterance

The verb above (1) is preceded by the "request" (ask) which functions to show a request that tends to be normal.

In speech acts, the utterance is differentiated into direct and indirect speech act. Direct speech act is uttered in a simple way. Indirect speech act is uttered in a different way. For example, the speaker uses interrogative when giving command in order to dilate the command.

Besides performative verb, another IFID used are word order and intonation. For example: you are swimming (I tell you that you are swimming). The wording in the example consists of a speaker (not mentioned), "you" as the hearer, and "are swimming" as the verb. In intonation, pitch used to produce a speech also affects on the illocutionary force.

## **2.2 Illocutionary Force**

According to Vanderveken (1990:103) in illocutionary logic, the notion of illocutionary force is not taken as a primitive notion, but it is derived from more primitive notions. Vanderveken divided each illocutionary forces into six components. Which serves to prove whether an illocutionary force is felicitous or not.

### **2.2.1 Illocutionary Point**

Illocutionary Point refers to the point of utterances for determining the content of utterances. According to Vanderveken (1990:104), there are five illocutionary points, those are:

1. The assertive point, representing a state of affairs.
2. The commissive point, committing the speaker to the future action.
3. The directive point, consisting of an attempt to get the hearer to do something.
4. The declaration point, performing an action that causes something or state of affairs, changed.
5. The expressive point, expressing psychological attitude of the speaker about the action.

#### 2.2.2 Mode of Achievement

The Mode of Achievement is the component of that force which determines how its point must be achieved on the propositional content in a successful performance of an act (Vanderveken 1990:108).

#### 2.2.3 Proportional Content Condition

It is supposed to express the judgement, opinion or a matter to be dealt with. The propositional content can represent actual future as well as past or present state of affair (Vanderveken 1990:112).

#### 2.2.4 Preparatory Condition

It concerns the circumstances that are essential for the successful of the intended illocution. This condition is about the truth of certain proposition in the context of utterance (Vanderveken 1990:113).

#### 2.2.5 Sincerity Condition

Sincerity Conditions are the psychological state of the speaker. For example, the sincerity condition of request act that the speaker needs the hearer to do something, while the Sincerity Condition of the state act is that the speaker believes about something (Vanderveken 1990:117).

### 2.2.6 Degree of Strength

The mental states that enter into the sincerity conditions of speech acts are expressed with different degree of strength depending on the illocutionary force. If an illocutionary force has those six components, it is felicitous (Vanderveken 1990:119).

**Directives** are speech acts in which speakers use to get the hearer else to do something. Thus; it express what the speaker wants. The kinds of directive verb are request, ask, urge, tell, require, demand, command, order, forbid, prohibit, permit, suggest, insist, warn, advise, recommend, beg, entreat, implore, and pray. In using directive acts, the speaker attempts to make the words fit the world. (Vanderveken 1990:189).

In this research, writer focuses to analyse in directive part. In directive part itself there are some kinds of directive, and what writer focuses are, request, command, and warning.

## Research Method

### 3. 1 Type of Research

This research is descriptive and qualitative, because the writer wanted to describe the data in the form of words in this research and determine the speakers' goal in the data. According to Hadi (1980:3), descriptive research only describes the object or situation of event and takes general conclusion from that situation.

In this research, the writer collected the data by using non participant observation, note taking, and recording technique. The writer was not involved in the dialogue used as the data of the research. According to Sudaryanto (1993:134), non-participant observation is a method where the researcher is not an addresser or speaker in the dialogue or the conversation, the writer is only the observer of the dialogue or the conversation. The writer downloaded the movie from <https://yts.am/movie/django-unchained-2012> and the writer watched the movie. After watching the movie, the writer made a transcription of all the dialogues. After the transcription was done, the writer analyse the data.

The data were collected in accordance with the following steps:

1. The writer downloaded the *Django Unchained* movie from the <https://yts.am/movie/django-unchained-2012>.
2. The writer download a transcription of all the dialogues.
3. The writer identified the conversations between the main characters containing the directive illocutionary acts in *Django Unchained* movie,

### 3. 2 Method of Analysing Data

In this research, the writer used Identity methods to analyse the data, since the determinant device of this research is an outside factor of the language (Sudaryanto, 1993:13). In this project the writer want to analyse the meaning of speaker's utterances. The Identify Method is divided into five, they are reference

method, articulatory phonetic method, translation method, orthography method, and pragmatic method. The writer also use Pragmatic method because the research object in this research is interlucor. To analyse the data, the writer used illocutionary act theory. Hence, the writer paid attention to the context of actors' utterances.

The data are analysed in accordance with the following steps.

1. After collecting the data, the writer classified the data.
2. The writer divided the data into direct and indirect speech act.
3. The writer make the context in each utterances containing directive speech act based on the setting in the movie.
4. The writer made the conclusion of the analysis.

## The Kinds of Directive Illocutionary Act in the Conversation

### In *Django Unchained* Movie

#### 4.1 Data

In this chapter, the writer presents the result that had been analyzed using Vandervaken theory. First, the writer found that in *Django Unchained*, there are three kinds of directive illocutionary act that are used by the main characters in this movie. Second, there is a reason behind the use of directive illocutionary acts.

The utterances spoken between the speaker and the hearer can be classified into directives illocutionary act. In Table 1, directive illocutionary acts are categorized into direct speech acts.

Table 1. The Directive Illocutionary Act Classifications

Types of Directive Illocutionary Act	Illocutionary Force	The number and frequency of Illocutionary Force
Direct Directive Speech Act	Request	3 (37.5%)
	Command	2 (25%)
	Warn	1 (12.5%)
		6

Indirect Directive Speech Act	Request	1 (12.5%)
	Command	1 (12.5%)
	Warn	-
		2

In Table 1, there are eight utterances in *Django Unchained* containing directive speech act. 75% of utterances are direct speech act, while 25% are indirect speech act. These amounts explain that much of the utterances are conventional. The common speech is the suitability between mood and its function such as declarative speech to express information, interrogative speech to ask for something, and imperative speech to order the hearer to do something. The actors used direct speech act because most of them have higher power than the hearer.

## 4.2 Direct Directive Speech Act

### 4.2.1 Direct Request

Direct directive request happened when the speakers are white people or have high position and the hearers are black people or have low position. The request is delivered directly because the speaker seemed straight to the point when they talk. There is data analysis example of direct request. Based on mood, imperative sentence is a marker of directive such as in [103] functioning as a request. As found in the following utterance is:

Calvin : How long she been in the box? [101]

Stephen : How long you think she been in there? All damn day. And she got ten more days to be in there. [102]

Calvin : **Take her out.** [103]

Stephen : Take her out? Why? [104]

Calvin : Because I said so, that's why. [105]

Based on the sentence [103], the utterance of the speaker (Calvin) shows that he wants the hearer (Stephen) to take Broomhilda out from the box. The context of this utterance is in front of Calvin's house. Based on social

background, the utterance invokes the power of position between the white people (Calvin) and the black people (Stephen), because Stephen is Calvin's assistant. Calvin can use his power to Stephen because he is a white people.

Analysis based on the theory of illocutionary force by Vanderveken is as follows:

a. Illocutionary Point

The point of those utterances is directives because the speaker [103] tries to get the hearer [104] to do something (to take Broomhilda out from the box) to carry out the future action.

b. Mode of Achievement

The speaker [103] hopes that the hearer [104] can fulfill the speaker request.

c. Propositional Content Condition

The act of requesting refers to the future act and to be carried out by the hearer [104]. The hearer [104] will do something as the speaker's request in the future.

d. Preparatory Conditions

The hearer [104] is capable of doing something such as refusing or considering the speaker's request. Meanwhile, the speaker [103] believes that the hearer [104] is capable of doing the speaker's request.

e. Sincerity Condition

The speaker [103] actually wants the hearer [104] to do as the speaker's request. The speaker's utterance expresses a strong desire of requesting.

f. Degree of Strength

The degree of strength of request is lower than the act of command because a request is allowed the option of refusal, while command is not allowed the option of refusal.

There is other analysis example of direct directive request. Based on mood, imperative sentence is a marker of directive such as in [107] functioning as a request. As found in the following utterance is:

Stephen : But, Monsieur Candie, she run off. [106]

Calvin : Jesus Christ, Stephen. What is the point of havin' a nigger that speaks German if you can't wheel 'em out when you have a German guest? Now, I realize it is inconvenient, but still, **you take her ass out.** [107]

Stephen : Yes, Sir. [108]

Based on the sentence [107], the utterance of the speaker (Calvin) shows that he wants the hearer (Stephen) to take Broomhilda out from the box. The context of this utterance is in front of Calvin's house. Based on social background, the utterance invokes the power of position between the white people (Calvin) and the black people (Stephen), because Stephen is Calvin's assistant. Calvin can use his power to Stephen because he is a white people.

Analysis based on the theory of illocutionary force by Vanderveken is as follows:

a. Illocutionary Point

The point of those utterances is directives because the speaker [107] tries to get the hearer [108] to do something (to take Broomhilda out from the box) to carry out the future action.

b. Mode of Achievement

The speaker [107] hopes that the hearer [108] can fulfill the speaker request.

c. Propositional Content Condition

The act of requesting refers to the future act and to be carried out by the hearer [108]. The hearer [108] will do something as the speaker's request in the future.

d. Preparatory Conditions

The hearer [108] is capable of doing something such as refusing or considering the speaker's request. Meanwhile, the speaker [107] believes that the hearer [108] is capable of doing the speaker's request.

e. Sincerity Condition

The speaker [107] actually wants the hearer [108] to do as the speaker's request. The speaker's utterance expresses a strong desire of requesting.

f. Degree of Strength

The degree of strength of request is lower than the act of command because a request is allowed the option of refusal, while command is not allowed the option of refusal.

There is other analysis example of direct directive request. Based on mood, imperative sentence is a marker of directive such as in [109] functioning as a request. As found in the following utterance is:

Calvin : Cora! **Get over there and get her cleaned up.** Bring her back over here to Dr. Schultz. [109]

Cora : Yes, Sir. [110]

Based on the sentence [109], the utterance of the speaker (Calvin) shows that he wants the hearer (Cora) to take Broomhilda out from the box and clean her up. The context of this utterance is in front of Calvin's house. Based on social background, the utterance invokes the power of position between the white people (Calvin) and the black people (Cora), because Cora is Calvin's assistant. Calvin can use his power to Stephen because he is a white people.

Analysis based on the theory of illocutionary force by Vanderveken is as follows:

a. Illocutionary Point

The point of those utterances is directives because the speaker [109] tries to get the hearer [110] to do something (to take Broomhilda out from the box and clean her up) to carry out the future action.

b. Mode of Achievement

The speaker [109] hopes that the hearer [110] can fulfill the speaker request.

c. Propositional Content Condition

The act of requesting refers to the future act and to be carried out by the hearer [110]. The hearer [110] will do something as the speaker's request in the future.

d. Preparatory Conditions

The hearer [110] is capable of doing something such as refusing or considering the speaker's request. Meanwhile, the speaker [109] believes that the hearer [110] is capable of doing the speaker's request.

e. Sincerity Condition

The speaker [109] actually wants the hearer [110] to do as the speaker's request. The speaker's utterance expresses a strong desire of requesting.

#### f. Degree of Strength

The degree of strength of request is lower than the act of command because a request is allowed the option of refusal, while command is not allowed the option of refusal.

#### 4.2.2 Direct Command

Direct command happened when the speakers are white people or have high position and the hearers are black people or have low position. The command is delivered directly because the speaker seemed straight to the point when they order something to the hearer. There is data analysis example of direct command. Based on mood, imperative sentence is commonly used to make a command such as in [201] functioned as a command. As found in the following utterance is:

Calvin : Why do you want to get in the Mandingo business? [201]

Dr. Schultz : You don't intend to allow your second to make the proper introductions? [202]

Calvin : **Quit stalling and answer the question!** [203]

Dr. Schultz : Because I'm bored. [204]

Based on the sentence, the utterance of the speaker shows that he wants the hearer to answer his question. The speaker does the command in utterance [203] directly because the speaker has higher power than the hearer. The context of this utterance is in the Calvin's house. Based on the social background, the speaker utterance invokes the power of position between the host (Calvin) and his guests (Dr.Schultz and Django). Analysis based on the theory of illocutionary force by Vanderveken is as follows:

#### a. Illocutionary Point

The point of utterance is directives because the speaker [203] tries to get the hearer [204] to do something (to answer Calvin's question).

b. Mode of Achievement

The speaker [203] insists the hearer [204] to fulfill the speaker's command (to answer Calvin's question).

c. Propositional Content Condition

The act of commanding concerns the future action, the hearer [204] has to do something as the speaker [203] commands.

d. Preparatory Condition

The speaker assumes the hearer [204] is able to fulfill the speaker's order because the speaker has the greater power than the hearer. Thus, the hearer [204] can not refuse the speaker's command.

e. Sincerity Condition

The speaker [203] actually wants the hearer [204] to do as the speaker's command.

f. Degree of strength

The degree of strength in the speaker's command is strong because the speaker [203] uses his power to command the hearer [204]. The strong power is shown by the speaker's intonation when he commands the hearer [203].

There is another analysis example of direct command. Based on mood, imperative sentence is a marker of directive such as in [205] functioning as a command. As found in the following utterance is:

Calvin : **Throw your gun out we won't kill Hilda!** [205]

Django : Horseshit! [206]

Based on the sentence, the utterance of the speaker shows that he wants the hearer (Django) to throw his gun. The speaker does the command in utterance [205] directly because the speaker has higher power than the hearer. The context of this utterance is in the Calvin's house. Based on the social background, the speaker utterance invokes the power of position between the host (Calvin) and his guests (Django). Analysis based on the theory of illocutionary force by Vanderveken is as follows:

a. Illocutionary Point

The point of utterance is directives because the speaker [205] tries to get the hearer [206] to do something (to throw the gun).

b. Mode of Achievement

The speaker [205] insists the hearer [206] to fulfill the speaker's command (to throw the gun).

c. Propositional Content Condition

The act of commanding concern the future action, the hearer [206] has to do something as the speaker [205] command.

d. Preparatory Condition

The speaker assumes the hearer [206] is able to fulfill the speaker's order because the speaker has greater power than the hearer. Thus, the hearer [205] cannot refuse the speaker's command.

e. Sincerity Condition

The speaker [205] actually wants the hearer [206] to do as the speaker's command.

f. Degree of strength

The degree of strength in the speaker command is strong because the speaker [205], use his power to command to the hearer [206]. The strong power showed by speaker's intonation when he command to the hearer [205].

### 4.3.3 Direct Warning

Direct warning happened when the speakers have same or high position and the hearers have same or low position. The warning is delivered directly because the speaker seemed straight to the point when they warned the hearer. Based on mood, imperative sentence is commonly used to make a warning such as in [301] functioned as a warning. As found in the following utterance is:

Calvin : Django! We got your woman! Billy Crash here got his pistol upside her head. **You don't stop all that carrying on, he gonna blow her goddamn brains out!** [301]

Django : I don't believe you. [302]

Based on the utterance [301], the speaker shows warning because the speaker warns the hearer [302] to give himself up. The speaker does the warning in utterance [301] because the hearer (Django) has lower power when he speaks with the host (Calvin). The context of this utterance is in Calvin's house. Based on social background, the utterance invokes the power of position between the host (Calvin) and the guest (Django). In the story, Django wanted to set Broomhilda free. But the host, Calvin, wanted to kill Django.

a. Illocutionary Point

The point of the utterance is directives, because the speaker [301] warns the hearer [3012] to do or to avoid something (to stop his fight against Calvin's man).

b. Mode of Achievement

The speaker [301] hopes the hearer [302] will notice the warning doing or avoiding it.

c. Propositional Content Condition

The act of warning refers to the future act. The hearer [302] will do or avoid something as the speaker's warning.

d. Preparatory Condition

The speaker [301] thinks the action will occur and it is not in the hearer interest.

e. Sincerity condition

The speaker [301] believes that the action is not in the hearer's interest.

f. Degree of strength

The degree of strength in the speaker's warning is strong because the speaker [301], use his power to warn to the hearer [302]. The strong power shows by speaker's intonation when she warns to the hearer [302].

### **4.3 Indirect Directive Speech Act**

#### **4.3.1 Indirect Request**

Indirect request happened when the speakers are black people or have same position and the hearers are white people or have same position. The request is delivered indirectly because the speakers have less power than the hearers, so they seemed to talk in another way such as giving information in order to fulfill their will. This analysis is an example of declarative sentence such as in [401] functioned as a request:

Django : Hey, Snowball? **Wanna know my name or the name of my horse, you ask me.** [401]

Stephen : Just who the hell you callin' "Snowball," horse boy? [402]

Based on the utterance [401] of the speaker, it shows a request, because the speaker asks the hearer to do something. In the utterance [401] the speaker request the hearer to ask the speaker. Hence, the utterance can be explained as: (I request you to...) ask by yourself. Based on social background, the utterance does invoke the power of position between the guest (Django) and the maid (Stephen). Analysis based on the theory of illocutionary force by Vanderveken is as follows:

a. Illocutionary Point

The point of those utterances is directives because the speaker [401] tries to get the hearer [402] to do something carry out the future action.

b. Mode of Achievement

The speaker [401] hopes that the hearer [402] can fulfill the speaker request.

c. Propositional content condition

The act of requesting refers to the future act and to be carried out by the hearer [402]. The hearer [402] will do something as the speaker's request in the future.

d. Preparatory condition

The hearer [402] is capable of doing something such as refusing or considering the speaker's request. Meanwhile, the speaker [401] believes that the hearer [402] is capable to do the speaker's request.

e. Sincerity condition

The speaker actually wants the hearer [402] to do as the speaker's request. The speaker's utterance expresses a strong desire of requesting.

f. Degree of Strength

The degree of strength of "request" is lower than the act of command.

#### 4.3.2 Indirect Command

Indirect command happened when the speakers are white people and have high position and the hearers are black people and have low position. The command is delivered indirectly because the speaker wants to be seen as a good master, so he was not told directly and only provide information that will be immediately understood by the hearer to be implemented immediately. The imperative sentences are commonly used to make a command, but not as follows:

Calvin : **Or you can give up**, throw your gun out we won't kill Hilda.  
[403]

Django : Horseshit! [404]

Based on the sentence, the utterance of the speaker shows that he wants the hearer to give up. Hence, the utterance can be explained as: (I command you to) giving yourself up. Based on social background, the utterance invokes the power of position between the host (Calvin) and the guest (Django). He was not just to tell to give up, but he commanded to throw Django's gun. Analysis based on the theory of illocutionary force by Vanderveken is as follows:

a. Illocutionary Point

The point of utterance is directives because the speaker [403] tries to get the hearer [404] to do something (to give up).

b. Mode of Achievement

The speaker [403] insist the hearer [404] to fulfill the speakers command (to give up and throw his gun).

c. Propositional Content Condition

The act of commanding concern the future action, the hearer [404] has to do something as the speaker [403] command.

d. Preparatory Condition

The speaker assumes the hearer [404] is able to fulfill the speaker's order because the speaker [403] has the greater power than the hearer [404]. Thus, the hearer [57] cannot refuse the speaker's command.

e. Sincerity Condition

The speaker [403] actually wants the hearer [404] to do as the speaker's command.

f. Degree of strength

The degree of strength of "command" is greater than the act of "request".

## CONCLUSION

In the analysis, the writer found that there are three kinds of directive speech act used by the main characters in this movie. They are request, command, and warn. Request is one of the directive speech acts that allows for the possibility of refusal. There are 4 utterances functioning as requests. Command is one of the directive speech acts that invokes the position of power or authority over the hearer. Commanding has a bigger degree of strength than requesting, and this bigger degree of strength is from the fact that a command invokes the position of power or authority over the hearer. There are also 3 utterances functioning as commands. Warn is one of the directive speech acts that gives advice about what will happen. There is 1 utterance functioning as a warning.

After analysing some kinds of directive speech acts, the writer found that there are some reasons behind the use of directive speech acts both directly and indirectly. The speakers use direct utterance to get something because they have higher power than the hearer. However, sometimes the speakers use indirect utterance to get something because they do not have higher power or they use indirect utterance in order to fulfill their will. The speakers also used indirect utterance even though they have more power because they want to be seen as a respectful host to their guest.

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## APPENDIX

Utterances containing direct request:

- Calvin : How long she been in the box? [101]
- Stephen : How long you think she been in there? All damn day. And she got ten more days to be in there. [102]
- Calvin : Take her out. [103]
- Stephen : Take her out? Why? [104]
- Calvin : Because I said so, that's why. [105]
- Stephen : But, Monsieur Candie, she run off. [106]
- Calvin : Jesus Christ, Stephen. What is the point of havin' a nigger that speaks German if you can't wheel 'em out when you have a German guest? Now, I realize it is inconvenient, but still, **you** take her ass out. [107]
- Stephen : Yes, Sir. [108]
- Calvin : Cora! Get over there and get her cleaned up. Bring her back over here to Dr. Schultz. [109]
- Cora : Yes, Sir. [110]

Utterances containing direct command:

- Calvin : Why do you want to get in the Mandingo business? [201]
- Dr. Schultz : You don't intend to allow your second to make the proper introductions? [202]
- Calvin : Quit stalling and answer the question! [203]

Dr. Schultz : Because I'm bored. [204]

Calvin : Throw your gun out we won't kill Hilda! [205]

Django : Horseshit! [206]

Utterances containing direct warn:

Calvin : Django! We got your woman! Billy Crash here got his pistol upside her head. You don't stop all that carrying on, he gonna blow her goddamn brains out! [301]

Django : I don't believe you. [302]

Utterances containing indirect request:

Django : Hey, Snowball? Wanna know my name or the name of my horse, you ask me. [401]

Stephen : Just who the hell you callin' "Snowball," horse boy? [402]

Utterances containing indirect command:

Calvin : Or you can give up, throw your gun out we won't kill Hilda. [403]

Django : Horseshit! [404]