TYPES AND FUNCTIONS OF DIRECTIVE UTTERANCES IN "GULLIVER'S TRAVELS" MOVIE

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ABSTRAK

Skripsi ini membahas tentang ujaran direktif (directive utterances) dalam sebuah film berjudul Gulliver's Travels, sebuah film komedi yang diadaptasi dari sebuah novel dan disutradarai oleh Rob letterman pada tahun 2010. Penulisan skripsi ini didasari oleh keanekaragaman cara yang dilakukan oleh penutur dalam meminta pendengarnya melakukan sesuatu hal. Tujuan penulisan skripsi ini yaitu untuk mengidentifikasi fungsi dan tipe ujaran direktif yang dilakukan pembicara. Data dalam film tersebut dikumpulkan dengan menggunakan metode catat. Data yang dipilih berjumlah 18 data. Analisis data dilakukan dengan lebih dahulu mengidentifikasi konteks, lalu mengklasifikasi fungsi dan tipe ujaran direktif. Dalam menganalisis data, 2 teori utama yang digunakan adalah teori fungsi direktif yang terdapat dalam Kreidler dan teori tipe direktif dalam Wijana.

Dari 18 ujaran direktif yang dianalisis, berdasarkan tipenya ditemukan beberapa tipe ujaran yang merupakan hasil dari persilangan antara faktor *directness* dan *literalness*. Tipe-tipe ujaran tersebut adalah *direct literal, direct non literal, indirect literal, dan indirect non literal*. Tipe *direct literal* merupakan tipe yang paling dominan muncul. Hal ini terjadi karena tipe ini dapat menyampaikan makna penutur secara jelas dan tegas sehingga mengurangi resiko timbul salah interpretasi. Secara keseluruhan, ditemukan 8 ujaran *direct literal* (44,4%), 1 ujaran *direct nonliteral* (5,5%), 3 ujaran *indirect literal* (16,6%), dan 6 ujaran *indirect non literal* (33,3%).

Berdasarkan fungsinya, dari 18 ujaran direktif ditemukan ketiga fungsi ujaran direktif yang dikemukakan dalam Kreidler. Fungsi-fungsi tersebut adalah *command, request*, dan *suggestion*. Fungsi *command* lebih sering muncul karena film ini cenderung menampilkan adegan-adegan perang yang didalamnya melibatkan raja, jenderal, dan pasukan. Raja, jenderal, pasukan merupakan urutan orang-orang yang memiliki otoritas dalam melakukan ujaran perintah. Secara keseluruhan, melalui analisis data ditemukan 11 ujaran *command* (61%), 4 ujaran *request* (22,2%), dan 3 ujaran *suggestion* (16,6%).

Kata kunci: Directive, Command, Request, Suggestion, Authority, Direct, Literal

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LIST OF SYMBOLS

1. *S*   : Speaker
2. *A*   : Addressee
3. *Auth*   : Authority
4. $\longrightarrow$: Directive utterance
5. *B*   : Benefit
6. $=$: Result
7. *C*   : Command
8. *R*   : Request
9. *S*   : Suggestion
10. *SU*   : Speaker Utterance
11. *SM*   : Speaker Meaning
12. *i*   : Declarative Syntactical Form
13. *!*   : Imperative Syntactical Form
14. *?*   : Interogative Syntactical Form
15. *X*   : Literal
16. *Y*   : Nonliteral
17. *DL*   : Direct Literal
18. *DNL*   : Direct NonLiteral
19. *INL*   : Indirect Literal
20. *INNL*   : Indirect NonLiteral

CHAPTER 1

INTRODUCTION

1.1 Background of the Research

There are various ways for people to ask someone to do something. A child, for example, may say *I don't have money* to his mother to ask for money. Or, a teacher can say *close the door* to his student to ask the student to close the open door. The utterances that the speaker uses above are called directive utterance. When someone tries to express or utter the directives, he should know the way to express it, otherwise he will fail.

Authority affects the degree of function of directive utterance. The more degree of control that speaker has, the more successful his directive utterance will be, regardless of the formality. Respectively, the less authority that speaker has, the more formal or polite the utterance will be, regardless of the possibility to success. There are various forms of directive, yet the functions of directive can be classified in to three categories. As stated in Kreidler (1998, 190-191); those cattegories are command, request, and suggestion. This classification is based on the authority of the speaker which has been mentioned above.

Knowing and using language means being able to produce new utterances which never be used or pronounced before and being able to understand new utterances which never be heard as well. This ability allows people to creatively construct words, phrases, sentences, and utterances based on the functions of

language which of course, determined by the aim of the speech acts itself. This creativity also appears in the production of directive utterances.

Traditionally, based on its structural form, sentences can be differenciated into three types; they are declarative, interogative and imperative (Yule, 1996, 54). moreover, Yule added that these correspond to a statement, question, and command/request. Directive utterances are not only delivered in imperatively syntactical form as its corespondence to command/request, but also in the other two forms. For example, to ask a maid to turn on the air conditioner, a mother can say:

1. a. *Turn on the air conditioner please!*
   b. *It is so hot here.*
   c. *Is the air conditioner broken?*
   d. *How long have you been so thrifty?*

The first example shows that the imperative syntactical from is functioned equivalent with its corespondence that is to command/request. The other three shows differrently, the b is uttered declaratively, while the c and d are uttered interogatively.

Wijana (1996, 29-36) added that, there are two important aspects in this part of speech act. The directness and Literalness are those two things which then can be used to identify the types of speech acts. He mentioned that there are four types of speech act, they are Direct Speech Acts, Indirect Speech Acts, Literal Speech Acts, Non Literal Speech Acts. Directness is determined by the relation between syntactical form with coresspondence functions. In Directive utterance, It is direct if the form is imperative, it is indirect if the form are declarative or interogative. In another hand, Literalness is determined by the synchronous word meaning in the

utterance with the speaker meaning. It is literal if the word meaning is the same with the speaker meaning and vice versa.

The writer is interested to analyze illocutionary acts of directive to identify the types of speech acts and function of directive used. The writer takes data from "Gulliver's Travels" movie (Letterman, 2010). A movie is a kind of entertainment media which is presented to entertain the audience. Sometimes a movie is created not merely as a means of entertainment but more than it is a communication of ideas and attitudes. A movie has been created by specific cultures, reflects those cultures, and effects cultures. Its ability is to express the philosophy and worldview of individuals, cultures and nations. Eventhough, the dialogue spoken by the characters and actions they perform in the movie is seemingly artificial, yet it still represents small amount of an actual language in everyday life.

Briefly, this comedy movie tells about a lowly mailroom guy named Gulliver who accidentally travels to Bermuda triangle as he is asked to be the news paper's travel editor. In his trip, a storm hits his boat and he ends up on the island of Lilliput, where he finds that he is twelve times taller than the islanders. Starting a life as captive, he makes friend with Huratio who is also being captive too. It happens because of the General of the Lilliputian army, Edward, deviously brands Gulliver as a beast and a threat to the kingdom. After doing some brave actions, proving his goodness for saving the kingdom, Gulliver finally becomes an honorary hero there. The writer considers this movie contains many illocutionary acts because he detects many of the characters' utterances use the kind of directive.

One of the examples of directive functions of speech acts can be seen in the dialogue between Edward and Gulliver as follows:

2. Edward   : *Hallo beast, i come bearing the most terrific news*
   Gulliver : *Yeah, really?*
   Edward   : ***We have discovered your ship***
             "The KnotFerSail" Clever name.
   Gulliver : *You did it. You found my boat*

(Gulliver's Travels, Letterman, 2010)

Edward, general army in Liliput island, is the one who really bothered by the presence of Gulliver. Gulliver is chossen by king to replaced his position as the general army. Futhermore, Gulliver also helps Huration to get his true love Princess Mary while she has been engaged with Edward. This matter makes Edward really wants to drive away Gulliver from the island.

The utterance *We have discovered your ship* is an example of directive which is used by Edward to command Gulliver back to his former place. Since the speaker has authority to ask the hearer to do something, this utterance functionally can be categorized as "command". Based on the context, this is an "Indirect Speech Act" because the speaker uses informative form to command someone. In the aspect of literalness, this is Non Literal Speech act because in the level of word choice the speaker does not mention about the purpose of his speech.

The various types of directive which found in the utterances between each character especially when the giant Gulliver stranded in the Lilliput Island makes the writer is interested in conducting a research entitled "An Analysis of Types and Functions of Directive Utterances in "Gulliver's Travel" Movie.

1.2   Identification of the Problem

There are three main problems that the writer highlights in the analysis of "Gulliver's Travels" Movie. They are:

1.   What are the types of directive utterance in "Gulliver's Travels" movie?
2.   What are the functions of directive utterance used by speakers in "Gulliver's Travel" movie?
3.   What is the constraint of directive utterance in "Gulliver's Travels" movie?

1.3   Objective of the Study

The writer has three main purposes in conducting this research, they are:

1.   To classify the types of directive utterance in "Gulliver's Travels" movie.
2.   To find out the functions of directive utterances used by the speakers in "Gulliver's Travel" movie.
3.   To set up the constraint of directive utterance in "Gulliver's Travels" movie.

1.4   Scope of the Study

Directive is one of five kinds of illocutionary acts that the writer focuses in this research. In order to achieve the objectives of the study which are related to the types of speech acts and functions of directive, the writer uses theories in Wijana and Kreidler. The theory in Wijana (1996, 29-36) will be dealt with the types of speech acts. While, the theory in Kreidler (1998, 190-191) will be dealt with the functions of directive.

1.5 Methods of the Research

There are three procedures that the writer takes in conducting the research, they are collecting data, analyzing data, and presenting the result of the analysis (Sudaryanto, 1993, 5).

1.5.1 Collecting the Data

In collecting the data, the writer applies observational method (Sudaryanto, 1993, 133). The data are taken from a comedy movie entitled *Gulliver's Travels*. This method is applied by the writer by doing Non Participant Observation Technique. In this technique, the writer does not involve himself into the dialogue or conversation among the speech participants (Sudaryanto, 1993, 134). It means that, in collecting the data, he does not act as a speaker or hearer to respond or to listen to the other speech participant. The writer only observes the situation in the movie comprehensively. To gain the data accurately, the writer watches the movie for several times to observe what the participants say. Since the participant of speaking process does not realize that they have been observed by the writer, this kind of observational method helps the writer to gain the data objectively.

After having the data, the writer applies note taking technique to write down the chosen data (Sudaryanto, 1993, 135). The population of data in this research is all the directive utterances found in the movie. The writer notes the data by using digital form from Microsoft Office Word document. The written data consist of the utterances from the participants' dialogues and any needed background of knowledge surrounding the conversation processes. The background is noted because it will be used as the context in analyzing the data.

1.5.2 Analyzing the Data

In analyzing the data, the writer applies pragmatic identity method (Sudaryanto, 1996, 13). In this kind of method, the elements outside the utterance are needed to analyze the data. Those elements can be called as context. In this research, the writer uses the theory of context by Hymes (1972). This theory is known as SPEAKING components model.

The technique that the writer uses is pragmatic competence-in-dividing (Sudaryanto, 1996, 21). This kind of technique requires a clear understanding about the measuring tools and measuring criteria. For example, if the speedometer is used as measuring tool to measure the speed of car, then the speed of 0-40Km/h can be the measuring criteria of slow, 41-80Km/h of medium, and over 81Km/h of fast. From the illustration, it can be seen that the measuring criteria is surely determined by the nature of the car itself. A plane cannot be identified as fast if the flying speed only reaches 90Km/h.

In determining the functions of directive, the writer uses the degree of urgency. This degree is functioned as the measuring tools by the writer to identify whether the functions of directive is command, request, or suggestion (Kreidler, 1998, 189).

In determining the types of directive which consist of directness and literalness aspects, two measuring tools are used. The relation between utterance functions (statement, command/request/suggestion, and question) and its syntactical forms (declarative, imperative, and interrogative) are used as the measuring tools (Wijana, 1996). Whenever there is a straight correspondence

between them, then, it is called Direct. While, whenever the correspondence is deviated, then, it is called Indirect. So, it can be seen that the measuring criteria for directness aspect are Direct and Indirect. In literalness aspect, the relation between the speakers' saying and the speakers' meaning is the measuring tools. Whenever what the speaker utters is synchronous with what the speaker means, the utterance is Literal. While, whenever it is not synchronous, it is Non-literal (Wijana, 1996). So Literal and Non-literal are the measuring criteria.

1.5.3 Presenting the Result of Analysis

In presenting the result of the analysis which is known as the way to publish the finding, the writer uses formal and informal method (Sudaryanto, 1993, 145). In formal method, the writer presents the finding in the form of signs, symbols, tables and percentages. While in informal method, the writer uses verbal language with explanations to present the finding. The use of signs, symbols, tables, and percentages are the techniques that the writer uses in applying formal method. Meanwhile, the use of verbal language is the technique in informal method.

CHAPTER 2

REVIEW OF PREVIOUS STUDIES

AND THEORETICAL FRAMEWORK

2.1 Review of Previous Studies

There are two related previous studies that the writer reviews in this research, to show that this research is distinctively different from those which already exist. The first one is by Herbert H. Clark (1979) entitled *Responding to Indirect Speech Acts*. In her analysis, Clark believes that the ways listeners understand and response the act in indirect speech acts are such important thing. Then, she put those reasons as her concentrations in her study. The ways people respond to indirect speech acts are divided into four parts. In the first part, after reviewing the six major properties of indirect speech acts, she proposes a matching set of properties for their responses. In the second part, she outlines a model of how people understand indirect speech acts and plan their responses. In the third part, she reports five experiments that were designed to refine this model. In the analysis, the writer does five experiments which each of them consists about three to five questions. As the result, he proposes four categories of response, they are: answer only, answer plus-inform, information alone, and no response at all.

The second one is a research done by Christianne Dalton-Puffer and Tarja Nikula (2007). The title of their research is *Pragmatics of Content-Based Instruction: Teacher and Student Directives in Finnish and Australian Classroom.* They did the research in CLIL classroom, specifically in Chemistry and History

classes. In collecting the data, they used non-participant method. They do recording and note taking technique to collect the data which taken from the conversation between teacher and student during studying. In analyzing the data, they applied pragmatic identity method. They believed that context determined significantly toward the classroom utterances. They use the theory by Janet Holmes in describing the data of directive.

After doing the analysis, they found that when a student demands for information both instructional and regulative register, student's right to perform directives act. They also located that there are specific conditions or context in classroom which can give special affect to the language environment that is used by teacher and students.

After reviewing the two researches above, the writer gained some benefits which contribute to his research as well. From the first research by Clark, the writer found that most sentences can be used to convey meaning indirectly. Because of that, this research is not only focused on indirect speech act but also the people responses of them. The writer also found that every indirect speech acts has at least two meanings, literal and indirect meaning. This is the same with analysis that the writer intends to do. In his research, the writer uses literal meaning and nonliteral meaning as correspondence of indirect meaning. The indirect meaning is conveyed by virtue of literal meaning and it is affected by seriousness of literal meaning. To understand Indirect Speech Acts, there are six factors found. They are conventionality of means, conventionality of form, special markers, Transparency of indirect meaning, Implausibility of literal meaning, and the speaker's imputed

plans and goals. Comparing with the writer's research, these factors are included in the SPEAKING theory of context by Dell Hymes. From the second research by Christianne Dalton-Puffer and Tarja Nikula, the writer found that context plays an important role in conversation. It can give a good achievement in learning content based instruction to the student's comprehension during the conversation in the classroom.

Comparing the two analyses above which firstly focused on the part of directive utterance that is indirect speech acts in relation with the listener's understanding, and secondly on the effect of context in speaking proceses between teacher and student in classroom, this research investigates the types and functions of directive utterance.

Definition of key terms

- **Utterance** is the sentence plus all these circumstances we can call the physical-social context of an utterance.

- **Directive utterance** is one of five type functions of illocutionary acts which refer to the speaker's attempts to make someone to do something.

2.2   Theoretical Frameworks

This sub-chapter contains some theories related to the data analysis. Since this research basically uses a set of theory of speech acts and events in Yule (1996, 47-56), it is necessary to know the concept of speech acts itself.

In expressing their idea or feeling, Yule believed that people do not only use utterances containing words which is grammatically arranged, but also perform

actions via those utterances. If you are engaging in a conversation with your friend, the utterance in 3 may shows that you promise the hearer via utterance.

3. *I'll be there too*

The actions performed via utterances are genereally called speech acts. The acts may in form of making statements, giving commands, asking questions, making promises, and so on. Moreover, According to Austin (1960, 52) the term speech acts originally used to refer to an utterance and the total situation in which the utterance is issued. In his opinion, words can be used to perform different speech acts, so different words can be used to perform the same speech acts. It shows how utterances perform actions more than the words spoken by the speaker.

Sometime the speaker's utterance may far different from what he actually means but still, the hearer understand it. In uttering speech acts, speech participants must be helped by the circumtances sorrounding the utterance. Thereby, the speaker may expect that his or her intention will be recognized by the hearer. These circumtances or situations by Yule and Austin are known as speech events.

Pragmatically, at least there are three kinds of act that can be produced by speaker, they are locutionary acts, illocutionary acts, and perlocutionary acts. If the utterance is issued merely for giving meaningful linguistics expression, it is locutionary acts. Every utterance has functions, then, the functions is called the illocutionary act. Lastly, the effect of the utterance toward the hearer is called perlocutionary act .

The same utterance may have different illucotionary forces. To assume that the hearer will recognize those forces, speakers need to consider IFIDs and Felicity

conditions. The Illocutionary Force Indicating Device, or IFIDs is the clearest device to indicate the illocutionary force. For explicit utterance, there is always performative verb seen. While for implicit utterance, the IFIDs can be word order, stress, and intonation.

Felicity conditions refers to certain expected or suitable circumtances for speech act to achieve its purpose. It is undeniable that only certain people are qualified to declare war, baptize people or sentence convicted felons. It means that, the speech act can be considered felicitous, if the speaker is a specific person in a special context. There are several notable types of conditions; they are preparatory condition, sincerity condition, and essential condition. Preparatory conditions include the status or the authority of the speaker to perform the speech act, the situation of other parties and so on. These conditions are needed by the speaker to make sure whether the speech events are appropiate to meet the speaking purpose. Sincerity conditions are those which determine whether the speech act is being performed seriously and sincerely. Lastly, there is an essential condition which is the condition in which a speaker decides whether an utterance that he intends to perform should actually be acted upon the addressee or not.

There are five types of general functions performed by speech acts, they are: assertive, directives, commissive, expressive, and declaratives (Searle, 1975). So in other words, directive is under the umbrella of speech act theory.

2.2.1 Directives Utterances

Directives utterances are the utterances which are proposed to influence the hearer to act something or not. Those utterances are commanding, ordering,
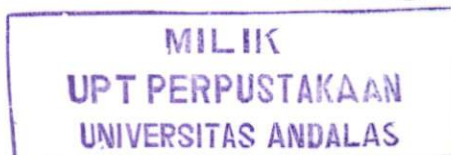
requesting, inviting, etc. Directive speech acts focus on calling the addressee to action, yet do not require the sender to reciprocate any action of his own. According to Yule (1996, 54) directives is used to make the hearer doing something proper with the speaker's intention.

    4. John   : *Come on, help me finish this homework*
        Daniel   : *Wait a minute*

This is a request uttered by John to ask Daniel's help for finishing his homework. In this case, John's utterance will construct Daniel to help her for finishing his homework.

Command, request, and suggestion are three kinds of directive utterances according to Kreidler (1998, 190-191).

2.2.1.1 Command

Command refers to the use of directive utterances along with authority (Kreidler, 1998, 190). It means that, in using command, the speaker has to have some degree of control over the addresses. The level of urgency in command is high, it makes the hearer tend to agree to what the speaker asks. The example of command can be seen in the following dialogue.

    5. *The Captain*   :   *Attack!*
        The Armies   :   *(Start firing)*

The utterance *Attack* by the captain is kind of directive of command because the captain has authority toward his armies in delivering the utterance. As the result, the armies have no choice but to follow the captain instruction that is to start firing.

2.2.1.2 Request

In contrary with command, request refers to the use of directive by the speaker without authority (Kreidler, 1998, 190-191). This kind of directive also expresses something that the speaker wants politely and formally because the benefit is in the speaker. Since this kind of directive delivered without authority, the hearer may refuse it freely. The example of command can be seen in the following dialogue.

6. Danny : *Excuse me; may I join the class sir?*
   Mr. Andrew : *Sure, but this will be last*

The example above is the kind of request, because the boy says it politely and formally to his teacher without using authority. It can be seen also, that the benefit is in the speaker that is he may jaoin the class.

2.2.1.3 Suggestion

Suggestion is the directive utterance that contains speaker's opinion (as an idea, attitude, or desired action) about what should or should not do (Kreidler, 1998, 191). By using suggestion, the speaker tends to advice the hearer by providing the personal benefits of his suggestion. The example of command can be seen in the following dialogue.

7. Hawke : *You should study harder to pass the exam!*
   Marian : *Well, I see*

The utterance by Hawke above is kind directive, specifically, it is suggestion. By providing the personal benefit which is to successfully pass the exam, the speaker shares opinion about what should the addressee does.

DETERMINING DIRECT AND INDIRECT SPEECH ACT

UTTERANCE FUNCTIONS		UTTERANCE SYNTACTICAL FORMS
STATEMENT		DECLARATIVE
Directive Utterances		
COMMAND REQUEST SUGGESTION		IMPERATIVE
QUESTION		INTEROGATIVE

———————— Direct   [........] Directive Scope
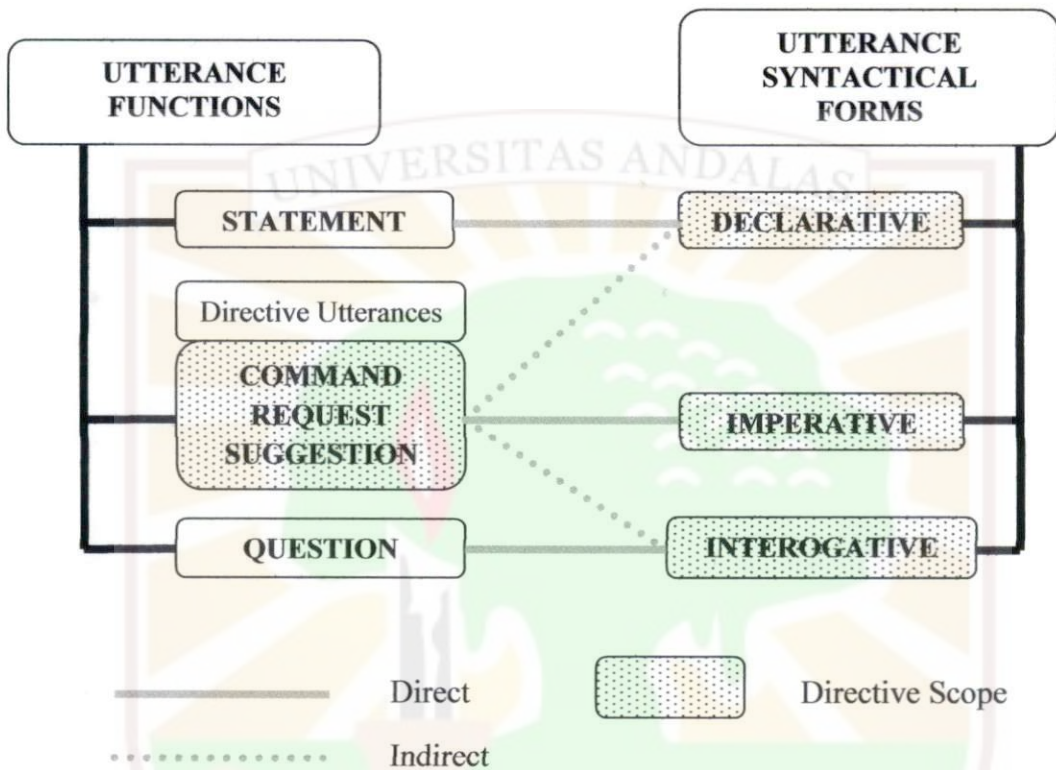
• • • • • • • • • • Indirect

From the chart above, it can be seen that three basic functions are correspondent with three syntactical form of utterance. It is called direct whenever there is straight correspondence between the function with its syntactical form. For directive utterances which consist of command, request, and suggestion, the direct correspondence is imperative form. The straight line indicates between utterance functions with syntactical form indicates this thing. While, it is called indirect whenever there is no direct correspondence between the function with its syntactical form. For directive utterances, it can be seen that indirect utterances are in declarative and interrogative form. The full dot line indicates this thing.

2.2.2   Types of Directive

According to Wijana (1996, 30), speech acts can be distinguished to two main classifications. They are direct and indirect speech acts, and literal and non literal speech acts . From those classifications there are four possible intersections of each type. So, it is sure that one directive must be one of Direct Literal, Direct Non Literal, Indirect Literal, and Indirect Non Literal intersection.

2.2.2.1 Direct and Indirect Speech Acts

Direct speech acts appears if the declarative sentence is functioned conventionally to say something, interrogative sentence to asking, imperative sentence to command, order, asking, request, etcetera.

8. *Where is your home?*
9. *Mom, I don't have money*

The 8 is an example of introgative sentence which functions to ask for something. While Indirect speech acts, in contrary, happened if the speaker, in order to speak politely, uses interrogative sentence to command someone or vice versa. The example number 9 shows how declarative sentence is used by the boy to ask for money.

2.2.2.2 Literal and Non Lliteral Speech Acts

Literal speech acts refers to the speech acts in which the meaning that speaker shares is synchronous with what he utters. The 10 is an example of it. While, Non literal speech acts refers to the speech in which the meaning that the speaker shares is not synchronous his utterance. See the example number 11!

10. *Please stop the music!*
11. *Don't stop the music! I want to finish this homework.*

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In analyzing the types of speech acts, the writer uses intersections of those distinctions (Wijana, 1996, 30). They are:

- Direct Literal Speech Acts

- Direct Non Literal Speech Acts

- Indirect Literal Speech Acts

- Indirect Non Literal Speech Acts

2.2.2.3 Direct Literal Speech Acts

Direct Literal Speech Acts refers to the speech acts in which the syntactic form of utterance and what the speaker means are exactly the same with what he says literally (Wijana, 1996, 33).

12. A: *What time is it?*

The sentence above is used to ask about the time at the time and the interrogative form which is used to ask something makes this sentence can be categorized as Direct Literal Speech Acts.

2.2.2.4 Indirect Literal Speech Acts

Indirect Literal Speech Acts is kind of speech acts in which the way it is uttered is not synchronous with the purpose, but the syntactical meaning is the same with what the speaker intends (Wijana, 1996, 34).

13. A: *Mom, I don't have money*

B: *Here it is*

A uses informative way, while the purpose is not to inform but to ask for money. The syntactical meaning is the same with what the boy intends.

2.2.2.5 Direct Non Literal Speech Acts

Direct Literal Speech Acts is kind of speech acts in which the way it is uttered is synchronous with the purpose, while the syntactical meaning is not the same with what the speaker intends (Wijana, 1996, 35).

14. *The Older Brother* : *Feeds the horse! (look away his motorcycle)*
    The Younger Brother : *Ok*

The example number 14 shows the kind of Direct Non-literal Speech Act. It is direct because there is a straight correspondence between the utterance function with its syntactical from. The utterance *feed the horse* is in imperative syntactical form and function to ask the addressee to do something. It is Non-literal because what the speaker means is to ask his brother to refill his motorcycle fuel not to feed his horse.

2.2.2.6 Indirect Non Literal Speech Acts

Indirect Literal Speech Acts is kind of speech acts in which the way it is uttered is not synchronous with the purpose, while the syntactical meaning is not the same with what the speaker intends (Wijana, 1996, 35-36).

15. *The Mother* : *What a clean yard*
    The Daughter : *Oh... I am sorry mom*

The example above shows how the mother emotionally asks her daughter to clean house yard. It is Indirect because the relation between utterance function (command) and its syntactical form (declarative) is not in a straight correspondence. It is Non-literal because what the mother means is to ask her daughter to do something.

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2.2.3 Context

Context is any background of knowledge assumed to be shared by speaker and hearer (Leech, 1983, 13). The context is needed to avoid miscommunication and misunderstanding in conversation, the hearer and the speaker must be in the same world of context. Hymes (1972) distinguish the component of context by using the word SPEAKING model. They are:

Setting and Scene
:Setting refers to time, place and other physical condition surrounding the speech act. Scene is the psychological counterpart to setting what is meant here is that a setting can be change, for example, from formal to informal by the participant.

Participant
:Participant refers to who is involved in the speech process. The speaker or sender, the addressor, the hearer, receiver, or audience and addressee are example of participant.

Ends
:The purpose and goal of the speech along with outcomes of the speech. Each people has different goal and ai in doing conversation. Ussualy the use of different style of language determines the goal of the speaker.

Act Sequences
:The order of events that took place during the speech. It means the appropiateness of utterance with the actual topic.

Keys
:The tone, manner, or spirit of the conversation, for example, the serious, mocking, angry and others.

Instrumentalities
:The form and sytle of the speech given such as oral, written, telegraphic.

Norms
:Norms defines what is socially acceptable at the event. It aslo defines an interpretation implicate the belief system of a community. For example: the norms of interaction, interruption and interpretation.

Genres
:Genre refers the style of speech that is given, for example poem, riddle, fairy tale, advertisement, etc.

CHAPTER 3

TYPES OF DIRECTIVE UTTERANCES

3.1. Introduction

This chapter discusses the analysis of types of directive utterances in Rob Letterman, "Gulliver's Travels" movie. The writer analyzes 18 data by interpreting the meaning by relating it to the context, and then identifies the type of directive by using theory that proposed in Wijana (1996). The context is very usefull in determining the utterance meaninng and the speaker means.   In this analysis, the writer firstly gives a brief explanation of the component of the context, and then finds and classifies the proper types of directive utterances. Lastly, the writer classifies the entire result of the intersection between directness and literalness types of directive in selected data. In the constraint of directive, Speaker's Utterance is indicated by *SU*, Speaker's Meaning by *SM*, Directive Utterance by $\longrightarrow$, Adresse by *A*. In syntactical form of utterance, Declarative is indicated by *i*, Imperative by *!*, Interogative by *?*. In Literalness, there are X and Y. Result is indicated by =, Direct Literal by DL, Direct NonLiteral by DNL, Indirect Literal by INL, and Indirect NonLiteral by INNL.

3.2. Data analysis

1. Gulliver Travels 00:06:58
Dan	: *You are not my boss anymore.*
Gulliver	: *What're you talking' about?*
Dan	: *I just got promoted... Anyway,* **be in tomorrow at 7am!** *We're gonna sort of change things up and let's start with playing the guitar during working hours*
Gulliver	: *(nods his head regretfully)*

The constraint of directive:

$$\text{SU:} \quad \frac{!\qquad\qquad X}{\text{SM:} \quad !\qquad\qquad X} \longrightarrow A \quad = DL$$

In the mail room, during morning working hour, Dan who has just been promoted as the head of mailroom informs Gulliver about his new job position, which means he becomes Gulliver's new boss as well. As a boss, Dan formally criticizes Gulliver about his bad habits during work time. Dan describes that the reason Gulliver is still working in mailroom after over 10 years of career is the same with the reason he never be able to ask Darcy out for a dinner. Dan then, asks Gulliver to come to the meeting at tomorrow morning. As the result, he affirmatively nod his head to confirm about the command.

The directive utterance *be in tomorrow at 7am!* can be viewed in directness and literalness aspects. Directnessly, since the imperative form that Dan uses to command gulliver is the same with his intention, this directive can be categorized as "direct" utterance. literalnessly, this is "literal" because the pattern of what's spoken by Dan is synchronous with the meaning that he actually wants to share. The utterance then, is a "Direct Literal" Directive Utterance.

2. Gulliver Travels 00:08:27

Darcy	:	*You want to apply for a 'travel writing summit'?*
Gulliver	:	*Yup, exactly*
Darcy	:	*I had no idea you wrote, or travel.*
Gulliver	:	*I do, I travel a lot. I go to New Zealand, Mexico, Africa, because I 'travel' and 'write'. So, this is kind of like what I want to do.*
Darcy	:	**Why don't you bring in a writing sample tomorrow morning and I'll see what I can do.**
Gulliver	:	*Perfect (agrees convincingly)*

The constraint of directive:

$$\text{SU:} \quad \frac{? \qquad\qquad X}{\text{SM:} \quad ! \qquad\qquad X} \longrightarrow A \quad = \text{INL}$$

In the night office break, Gulliver enters Darcy's office room trying to start a warm conversation with her. Due to nervous because he loves his boss, he makes a serious mistake by taking a paper of travel magazine draft and goes. Darcy is so surprised supposing that Gulliver is really a traveler and writer. He, then, lies excessively about the travel he has done. It makes Darcy becomes more interested and suddenly asks him to bring his writing sample tomorrow. Gulliver has no choice but to agree about the task he is asked to. Gulliver who actually is not a traveler has no idea about what should he writes. He then, does the task from Darcy by plagiarizing the time-out magazine.

In this conversation, the statement *Why donot you bring in a writing sample tomorrow morning and I'll see what I can do* by Darcy can be analyze based on directnes and literalness aspects. This statement form or modus is interrogative; however its function is imperative because what actually Darcy does is ordering not asking. Since the form and the direction is not equivalent, this utterance can be classified as indirect utterance.

In the aspect literalness, it can be seen that the speaker literally conveys her intention to the hearer. Since the pattern of what she says is synchronous with the meaning, it is kind of literal utterance. The directive 2 then, in the aspect of directness and literalness can be classified as "Indirect Literal" Directive Utterance.

3. Gulliver Travels 00:16:55

Edward	:	*My spear!*
The army	:	*(Throws the spear to him)*

The constraint of directive:

$$\text{SU:} \quad \frac{\quad\quad i \quad\quad\quad\quad X\quad}{\text{SM:} \quad\quad ! \quad\quad\quad\quad X} \longrightarrow A \quad = \text{INL}$$

The conversation above happens when Edward, General of Lilliputians, and his army discover Gulliver who has just casted onto the beach of Lilliput Island along with his wreckage ship. The general and his army are so surprised to see that Gulliver is twelve times taller than common people there. Thus the general wants to capture Gulliver in order to secure the land. General Edward then, asks one of his soldiers to throw a spear by saying *my spear* to him, and attacks Gulliver's foot.

In the aspect of directness, the utterance *my spear* from General Edward to one of his army can be classified as indirect utterance because Edward uses declaratives form to command someone. In the aspect of literalness, this utterance is literal speech act. Edward really says "my spear' to his army to ask his army to do something which is throwing spear to him. So the construction of this utterance is synchronous with the meaning that of speaker's intention. As the result, this directive utterance can be categorized as "Indirect Literal" Directive Utterance.

4. Gulliver Travels 00:21:13

Gulliver	: *Well. No offense, but this Edward guy seems like kind of a "lame-ass".*
Edward	: *A lame what? It's my impression that 'lame-ass'...is a negative expression from whence you came. If this is the case, you should be thrown into stocks.*
Gulliver	: *(explains respectfully) No, no "Lame-ass" means, great, brave, courageous, 'heart of a lion' man.*

The constraint of directive:

$$\text{SU:} \quad \xrightarrow{\quad ? \qquad\qquad X \quad} \quad A \quad = \text{INL}$$
$$\text{SM:} \qquad\quad ! \qquad\qquad X$$

This conversation happens between Gulliver and Huratio when they meet in the prison. But then General Edward comes and suddenly confronting them because he is currious to what Gulliver says about him. After chatting away with Huratio, Gulliver realizes that Huratio has been put in jail for an unclear reason, that is for loving Princess Mary. This is the same with him who has also been jailed for unproven crime. He expresses his abhorent feeling about Edward using the term which is not common in Liliput Island. The term is the phrase "lame-ass". The General accidentally hears that hence he asks Gulliver to clarify the meaning of that term because he has a feeling that "lame-ass" refers to something ugly. He threatens to throw Gulliver into stocks if it is proven to be true. Edward may do that, because he is a general of the Liliput army, the one who has authority to punish anyone. As the response beeing forced, Gulliver lies by telling that "lame ass" is a kind of praise which meaning is equal to brave, courageous and 'heart of a lion' man.

The utterance *A lame what?* by Edward to Gulliver is kind of directive because it is used by speaker to get the hearer to do something which is clarifying the actual meaning of "lame-ass". From the form of the choosen directive, it is known that the forn interogative is not what Eward means. So this is kind of "indirect" speech act. Literalnessly, this is "literal" because Edward mention his threat to Gulliver literally. So the meaning of the directive can be seen in the level of chosen words constructing the uttrance. This data then, entirely can be identified as "Indirect Literal" Directive Utterance.

5. Gulliver Travels 00:24:07
   Princess   : *I am kidnapped*
   Gulliver   : *Not on my watch*
                    Hold on, Princess! *I get you out of here.*
                    Offer his hand to be sit by the princess
   Princess   :*(Step up to Gulliver hand and Gulliver moves her safely)*

The constraint of directive:

$$\frac{\text{SU:} \quad ! \qquad \qquad X}{\text{SM:} \quad ! \qquad \qquad X} \xrightarrow{\quad} A \quad = DL$$

This conversation between the Princess and Gulliver happens in the castle near the Princess' room when she is almost kidnapped by Blefuscian army, the army from neighboring Kingdom. Knowing about the kidnapping, Gulliver bravely fights the invaders to release the princess. He offers his hand to her while saying *Hold on, Princess!*. The Princess moves to his hand and then be displaced to a safe place.

The utterance *Hold on, Princess!* by Gulliver to Princess Mary can be analysed based on directness and literalness aspects. This utterance is a "direct" speech act because Gulliver uses imperatives form to request someone to do something based on his intention. Next, in this directive example, the construction is created synchronously with the meaning that Gulliver wants to deliver. Then, in the aspect of literalness it is "literal" speech act. Entirely, this directive utterance is "Direct Literal" Directive Utterance.

6. Gulliver Travels 00:26:15
   King Theodore : **Our Savior, the Beast**
                    (Pointing his finger to Gulliver proudly)
   The People   : *Beast Beast Beast Beast Beast Beast*
                    (Raise their hands along with cheers up enthusiastically)

The constraint of directive:

$$\text{SU:} \quad \frac{i \qquad\qquad X}{\text{SM:} \quad ! \qquad\qquad Y} \longrightarrow A \quad = \text{INNL}$$

This utterance is taken place in the castle yard, the moment after Gulliver saves the King from burning flame which is caused by Blefuscian attack. After rescuing the Princess from kidnapping, Gulliver has to save King Theodore who is trapped in his room which is surrounded by fire. Because he is running out of time, he decides to urinate the fire to extingusih it. By using such disgusting way, he saves The King. The King congratulates him and says "Our Savior, the Beast!" while pointing his finger to Gulliver. The people suddenly shout and say "Beast! Beast! Beast! Beast!" as the agreement response for the King's action.

The utterance *Our Savior, the Beast!* by the King is uttered by the King with declarative form yet it is not functioned to declare but to command. Therefore it can be mentioned as "indirect" directive utterance. The King doesnot construct the utterance similarly with the meaning that he wants to deliver. In level of words choice, this utterance only functions to shows the people that Gulliver has been a savior. It is far away from the meaning that the speaker wants to deliver that is to ask the people altogether congratulate Gulliver. Later on, it is kind "non literal" speech act. The data wholly can be classified as "Indirect Non Literal" Directive Utterance.

7. Gulliver Travels 00:27:04

Informant	: *The King requests the honor of your company at the banquet this evening. Do you accept?*
Gulliver	: *Yeah, on one condition.* ***You free my friend Huratio, and allow me to bring him as my 'Plus One'.***
Informant	: *He was jailed for 'unlawful' courting. He must return.*
Gulliver	: *That's my condish*
Informant	: *One moment, if you will.* *(Goes back inside the kingdom)*

The constraint of directive:

$$\begin{array}{c} \text{SU:} \\ \text{SM:} \end{array} \quad \underrightarrow{\begin{array}{ccc} ! & & X \\ ! & & X \end{array}} \quad A \quad = DL$$

This conversation between Guliver, Liliput informant and Huratio takes place in front of the Liliput Castle. The informant appears and informs Gulliver that he is invited by The Monarch for a banquet. Gulliver repplies that he will come if his friend Huratio is freed from the prison and also invited to that dinner. In the beginning, that request is rejected because Huratio is jailed   for unlawful courting, because he loves woman who is not in an equivalent social-class with him. As Gulliver stays stubborn with his proposed condition, the informant then, agrees him.

The suggestion utterance *You free my friend Huratio, and allow me to bring him as my 'Plus One'* by Gulliver can be viewed in both directness and literalness aspect. It is "direct" speech act because Gulliver Imperatively asks the Informant to do something. While, it is "literal" speech act because what Gulliver wants to the addresse in uttering the sentence can be seen literally. As a whole, this data can be identified as "Direct Literal" Directive Utterance.

8. Gulliver Travels 00:37:34

General Edward	: *Hello, Beast. I come bearing the most terrific news.*
Gulliver	: *Yeah, really?*
General Edward	: ***We have discovered your ship.***
	The "KnotferSail". Clever name

The constraint of directive:

$$\begin{array}{c} SU: \quad i \qquad\qquad X \\ \xrightarrow{\hspace{3cm}} A = INNL \\ SM: \quad ! \qquad\qquad Y \end{array}$$

In the morning, General Edward comes to Gullliver's home and rings the bell. He informs Gulliver that his army has dicovered the lost ship so Gulliver can return to his place. The ship was lost due to storm hit when Gulliver traveled to Bermuda triangle to accomplish his new job as travel writer. The utterance *we have discovered your ship* by Edward not only means that he has discovered the ship but also he wants Gulliver to go away from Lilliput Island as soon as possible. Gulliver's arrival has caused some problems for him. Due to Gulliver's heroic actions, he lost his position as the General of the army. Moreover, Gulliver help to Huratio makes Edward almost loses his love, Princess Mary.

The utterance *we have discovered your ship* is kind of directive utterance. From directness point of view, this directive is "indirect" because Edward tries to command Gulliver by using declarative form, the way that imperative form directly has. From literalness point of view, it is "non literal" because what actually Edward means is not synchronous with his utterance. Therefore as a whole the chosen data can be classified as "Indirect Non Literal" Directive Utterance.

9. Gulliver Travels 00:41:02

King Theodore	: *And whyeth must we always go on with these 'F'?*
General Edward	: *Because we speak officiallyeth?*
King Theodore	: *Forget it, from now on, even when speaking officially. We must get rid of these 'Fs'.*
General Edward	: *Official speaking is an illustrious Lilliputian tradition (Loudly)*
King Theodore	: ***Who 'Inside-castle-voice' please!** (Angrily)*
General Edward	: *Forgive meeth. Forgive me.*

The constraint of directive:

$$\begin{array}{ccc} \text{SU:} & ! & X \\ \hline \text{SM:} & ! & Y \end{array} \longrightarrow A \quad = \text{DNL}$$

This conversation between King Theodore and his general, Edward happens inside the castle. Edward faces the King to complain about his feeling toward the existence of Gulliver in Lilliput Island. He shares that he has a bad felling about him. He has found the ship but Gulliver is not willing to go back. The King does not reply the statement, he even complains about why they have to speak with "F". After a long debate with the King, Edward unconsciously pushes the King to use the "F" with mocking tone. The King responses angrily, to remind him that nobody ever speak loudly inside the castle. This condition makes the King goes further, he removes Edwards from general position and replaces him with Gulliver. As the response, Edward feels so sorry to king. He do apologize.

The utterance *Who 'Inside-castle-voice' please* is kind of directive utterance. Since the king uses imperative form to command the addresse to speak softly, this is kind of "Direct" utterance. It is Non literal because what the king says is not synchronous with what he means. Thus, as overall, this data can be identified as "Direct Nonliteral" Directive Utterance.

10. Gulliver Travels 00:43:01
>
> Blefuscian captain : *They are defenseless.*
> **Ceasefire and ready the troops!**
> Blefuscian army : *(Spread out following the captain's instruction)*

The constraint of directive:

$$\frac{\text{SU:} \quad ! \qquad X}{\text{SM:} \quad ! \qquad X} \longrightarrow A \quad = DL$$

The conversation between Blefuscian captain and his army happens in their warship, a moment before they attack Lilliput Island. Due to his downgraded position from general to vice general army of the Lilliputian, Edward betrays his own Kingdom by joining the Blefuscian. He desperately turns off the defense system of Lilliputian Kingdom to humiliate the new army headed by Gulliver. This chance is used by the Blefuscian which has been waiting for the right moment to conquer Lilliput Island. The Blefuscian captain then, commands his army by saying "Ceasefire and ready the troops". The hearers quickly follow the instruction to prepare the troops for attacking.

The utterance *Ceasefire and ready the troops!* by the Blefuscian Captain to his army can be categorized as kind of directive. Based on directness point of view, It is direct because this command is uttered imperatively by the speaker. Then, From Literalness side, it is Lliteral because what the speaker means is synchronous with what he utters. As the result, this directive entirely, is "Direct Literal" Directive Utterance.

11. Gulliver Travels 00:43:06
>
> Huratio : *Gulliver! The Blefuscian attacked.*
> Gulliver : *Are you sure?*
> Huratio : *Yes **please, we need you.** You are our General.*

The constraint of directive:

$$\text{SU:} \quad \frac{i \qquad\qquad X}{\text{SM:} \quad ! \qquad\qquad Y} \longrightarrow A \qquad = \text{INNL}$$

This conversation between Gulliver and Huratio takes place in Gulliver new house which is built as a reward from the King to him. Knowing about the Blefuscian attack, Huratio spontaneously runs to Gulliver's house to inform about it. Gulliver who is sitting comfortably eating his meal feels shock. He is not sure about that information because he has just fought them and won. Huratio convinces him that since he is the general of Lilliputian he is responsible to lead the army to march into the battle.

Please! We need you utterance by Huratio, based on directness aspect can be classified as Indirect Directive Utterance. This is it because it is delivered in declarative syntactiacal form but functioned to request the hearer. This is the function that "imperative' form directly has. Furthermore, this is nonliteral speech act because the speaker did not mention literally in his utterance that he wants to ask Gulliver to fight the enemy, the exact meaning of "we need you" by Huratio. As the result of the intersection between directness and literalness aspect, this chosen directive is "Indirect Nonliteral" Directive Utterance.

12. Gulliver Travels 00:56:34

Edward	:	*Do you surrender, Beast?*
Gulliver	:	*Sure, yeah, whatever!*
Edward	:	*No, no, no,* ***Say it properly! Say it!***
		You surrender. Say it! Say it! Say!
Gulliver	:	*I surrender!*

The constraint of directive:

$$\text{SU:} \quad \frac{! \qquad\qquad X}{\text{SM:} \quad ! \qquad\qquad Y} \longrightarrow A \qquad = \text{DL}$$

This conversation between General Edward and Gulliver happens in Lilliput castle yard. Edward comes to the castle and challenges Gulliver to for a duel. Due to his size which is very small compared to his opponent, he is underestimated by Gulliver. But in the battle, he has prepared a special weapon to defeat Gulliver. He evolves into a giant robot which is taller and yet powerful. On the count of minutes, he defeats Gulliver easily. He hangs Gulliver along while asking him to declare surrender in front of Lilliputian people. Edward does that to humiliate Gulliver so that he will not be regarded as the hero by Lilliputian anymore. Gulliver lost in the battle and sent to forbidden island by the Blefuscian army.

The coercion *say it* from Edward to Gulliver can be viewed from directness and literalness aspects. This is kind Direct because the form and the function is match. It is delivered by using imperative form and functioned to command. Literalnessly, It is Literal because the utterance words construction literally synchronous with the meaning that the speaker intends. As a whole, this data can be classified to "Direct Literal" Directive Utterance.

13. Gulliver Travels 00:59:06
    Princess Mary   : ***Can I not walk alone in my own garden?***
    Blefuscian guards   : *(keep guarding)*
    Princess Mary   : *Go away!*

The constraint of directive:

$$\frac{SU: \quad ? \qquad X}{SM: \quad ! \qquad Y} \longrightarrow A \quad = INNL$$

This conversation between Princess Mary and the guards happens in the garden where she used to relax. After Gulliver is defeated by Edward, Edward

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humiliates Gulliver and Huratio. He tells that everything spoken by them is lie. This condition makes the Princess feels very uncertain about her love story with Huratio. She blames the two soldiers who guard her because she is bored being followed all the time. Firstly she says *Can I not walk alone in my own garden?* but the soldiers just stop in confusion.

There are two directive utterances found in this conversation. The first one is *Can I not walk alone in my own garden?* and the secon one is and *Go away!*. Thus, if analyzed based on aspect directness, it is Indirect because, she uses interrogative form to command the soldier. In aspect of Literalness, it is non Literal because this kind of illocutionary act cannot be understood by the words construct themselves but is understood by the meaning implied them. Thus this utterance is "Indirect Nonliteral" Directive Utterance.

14. Gulliver Travels 00:59: 06
    Princess Mary   : *Can I not walk alone in my own garden?*
    Blefuscian guards   : *(keep guarding)*
    Princess Mary   : ***Go away!***
    Blefuscian guards   : *(Leave the princess alone)*

The constraint of directive:

$$\frac{\text{SU:} \quad ! \qquad\qquad X}{\text{SM:} \quad ! \qquad\qquad X} \longrightarrow A \quad = DL$$
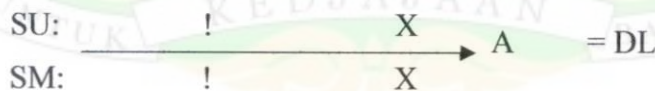
This conversation is the continuation of 13. After failed at her first utterance which is delivered politely, she delivers the directive along with authority. The guards then, move away following Princess Mary's instruction. The type of this data is "Direct Literal" because the speaker command the hearer imperatively and the utterance meaning is the same with the speaker's meaning.

15. Gulliver Travels 00:59:24
    Huratio   :   *Princess.*
                            I've secured a boat.
    Princess Mary   :   *No, Huratio*

The constraint of directive:

$$\text{SU:} \quad \underline{iX} \quad A \qquad = \text{INNL}$$
$$\text{SM:} \qquad\quad !Y$$

Huratio silently sneaks to come after Princess Mary in her own garden. Fortunately for him, the princess is not guarded at the time. He meets her and informs that he has secured a boat so they can leave tonight. This kind of asking is refused by the princess because she has lost her trust on him.

The directive utterance in the conversation above is *I've secured a boat.* From the form of the sentence, it can be seen that this sentence is declarative sentence. Since it is functioned to ask someone, this utterance is "Indirect". The sentence does not shows what the speaker means literally. In the level of word, it just informs the hearer that he has prepared a boat. But, what actually he means is asking the princess to go. Thus, this is kind "Nonliteral". As a whole, this data can be identified as "Indirect Nonliteral" Directive Utterance.

16. Gulliver Travels 01:00:21
    General Edward   :   ***State your name She-Beast!***
    Darcy   :   *Darcy Silverman.*
    General Edward   :   *Of Manhattan?*
    Darcy   :   *Ahhhhhh (Screamingly*

The constraint of directive:

$$\text{SU:} \quad \underline{!X} \quad A \qquad = \text{DL}$$
$$\text{SM:} \qquad\quad !X$$

Darcy, who sails to Bermuda to find Gulliver, casts ashore Lilliput Island. As she opens her eyes, she found that she has been tied-up and surrounded by Lilliput army. Edward, the army leader, stands on her body and asks her about her name by saying "State your name She-Beast!" Darcy replies by saying her name. She screams terrifically because she is shocked that these small creatures already know that she comes from Manhattan.

The Utterance *State your name She-Beast!* from General Edward can be identified as directive. Directnessly, this directive of command is delivered by using imperative form. The data then, is kind "Direct" Speech Act because the form is the same with the functions that is to command the hearer to state her name. It is "Literal Speech Act" because what the speaker means is the same with what he says. As the result, this data can be classified as "Direct Literal" Directive Utterance.

17. Gulliver Travels 01:00:21

Huratio	:	*Gulliver! Gulliver! Down here!*
Gulliver	:	*What are you doing here?*
Huratio	:	*Gulliver, **you must return to Lilliput at once!***
Gulliver	:	*Forget it, man; it's a No-Go. . . .*
Huratio	:	*Hey! Stop feeling sorry for yourself and listen! Blefuscian has taken over Lilliput and Edward has captured Darcy Silverman of Manhattan.*

The constraint of directive:

$$
\begin{array}{l}
\text{SU:} \ \underline{\hspace{1cm} ! \hspace{2cm} X} \to \text{A} \quad = \text{DL} \\
\text{SM:} \ \hspace{0.8cm} ! \hspace{2cm} X
\end{array}
$$

In this conversation, Huratio who has just arrived to 'Forbidden Land' where giant creatures live tries to convince Gulliver to go back to Lilliputian castle. He goes there by sailing over the seas because Lilliputian castle is in danger.

General Edward betrays his own Kingdom by cooperating with the old rival, the Blefuscian army. Firstly Gulliver refuses the offer from Huratio because he is hopeless about his life. He feels that he has acted cowardly either in his real life or in Liliput Island. In the real life, he has lost Darcy's trust, the only girl that he always loves. While, in Lilliput Island, he is defeated easily by Edward at the duel. Until in the end of the conversation, knowing that his love, Darcy Silverman from Manhattan has also been captured by the Blefuscian, he agrees to go back to Lilliput island.

The Huratio attempt to get Gulliver to do something is delivered by uttering *you must return to Lilliput at once!* is in imperative form of utterance to request someone. It means that, in the directness point of view, this is direct utterance. This utterance also has synchronous meaning from the word choice to the speaker's intention. It means this is Literal utterance. So entirely, this Huratio utterance is "Direct Literal" Directive Utterance.

18. Gulliver Travels 01:05:53

> Gulliver   : *Darcy, Darce*
> Darcy   : *Gulliver*
>   *(Trying to approach Gulliver, without realizing that her body was tied down)*
> Gulliver   : **Hey I'm coming over there**.

The constraint of directive:

$$\frac{\text{SU:} \quad\quad i \quad\quad\quad X}{\text{SM:} \quad\quad ! \quad\quad\quad Y} \xrightarrow{} A \quad = \text{INNL}$$

This conversation takes place in the prisoner where Darcy and the royal families were jailed. Gulliver, who was sent to the Forbidden Land, immediately travels back the moment after knowing that her love is put in jail by the Blefuscian.

At the moment of his arrival, Gulliver goes to the prison where Darcy is jailed. Darcy tries to approach after hearing Gulliver's voice. She does not realize that her body was tied-down. Gulliver asks her not to move indirectly by saying *Hey I'm coming over there*.

Based on directness point of view, the utterance *Hey I'm coming over there* by Gulliver to asks Darcy to stay in her place is spoken "indirectly" because Gulliver uses declarative form in asking Darcy. While, based on literalness point of view, it is "nonliteral" because his utterance is not the same with what he means. He literally only says that he wants to come closer. While, what he means is to ask Darcy to stay. Lastly, this utterance can classified as "Indirect Nonliteral" Directive Utterance.

4.2 Result

In the second analysis of directive utterances in Gulliver Travels Movie (Letterman, 2010), Direct Literal is the dominant types of the directive utterance used. From 18 data, the types of directive utterance (Wijana 1996), the writer found Direct Literal 8 times, Direct Nonliteral 1 times, Indirect Literal 3 times, and Indirect Nonliteral 6 times.

CHAPTER 4

FUNCTIONS OF DIRECTIVE UTTERANCES

4.1. Introduction

As the continuation of chapter 4, this chapter discusses the analysis of the data taken from comedy movie "Gulliver's Travels" (2010) which is directed by Rob Letterman. The writer analyzes 18 data by interpreting the meaning of selected utterances by relating them to the context, and classifies the functions of directive of each utterance by using the theory proposed by Kreidler (1998). In this analysis, the writer firstly gives a brief explanation of the component of the context, and then classifies the functions of directive in selected data. In the constraint of directive, Speaker is indicated by S, Adresse by A, Authority by $Auth$, Directive utterance by $\longrightarrow$, Benefit by B, Result by $=$, Command by C, Request by R, and Suggestion by S.

4.2. Data Analysis

1. Gulliver's Travels 00:06:58

Dan	:You are not my boss anymore.
Gulliver	: What're you talking' about?
Dan	: I just got promoted... Anyway, **be in tomorrow at 7am!** We're gonna sort of change things up and let's start with playing the guitar during working hours
Gulliver	: (nods his head regretfully)

The constraint of directive:

$$S(Auth) \longrightarrow A \quad = C$$

In the mail room, during morning working hour, Dan who has just been promoted as the head of mailroom informs Gulliver about his new job position, which means he becomes Gulliver's new boss as well. As a boss, Dan formally criticizes Gulliver about his bad habits during work time. Dan describes that the reason Gulliver is still working in mailroom after over 10 years of career is the same with the reason that he is never able to ask Darcy out for a dinner. Dan then, asks Gulliver to come to the meeting at tomorrow morning. As the result, he affirmatively nod his head to confirm about the command.

The utterance *be in tomorrow at 7am!* from Dan to Gulliver can be categorized as directive. It is uttered to ask Gulliver to do something which in this case is to ask Gulliver to come to the meeting. This directive is a kind of "command" because a boss has degree of control for asking Gulliver. This command is uttered less formally, because Dan had been Gulliver subordinate before he was promoted.

2. Gulliver's Travels 00:08:27

Darcy	:	*You want to apply for a 'travel writing summit'?*
Gulliver	:	*Yup, exactly*
Darcy	:	*I had no idea you wrote, or travel.*
Gulliver	:	*I do, I travel a lot. I go to New Zealand, Mexico, Africa, because I 'travel' and 'write'.*
		So, this is a kind of like what I want to do.
Darcy	:	***Why do not you bring in a writing sample tomorrow morning and I'll see what I can do.***
Gulliver	:	*Perfect (agrees convincingly)*

The constraint of directive:

$$S(Auth) \longrightarrow A \quad = C$$

In the night office break, Gulliver enters Darcy's office room trying to start a warm conversation with her. Due to nervous because he loves his boss, he makes a serious mistake by taking a paper of travel magazine draft and goes. Darcy is so surprised supposing that Gulliver is really a traveler and writer. He, then, lies excessively about the travel he has done. It makes Darcy becomes more interested and suddenly asks him to bring his writing sample tomorrow. Gulliver has no choice but to agree about the task he is asked to. Gulliver who actually is not a traveler has no idea about what should he writes. He then, does the task from Darcy by plagiarizing the time-out magazine.

In this conversation, the utterance *Why do not you bring in a writing sample tomorrow morning and I'll see what I can do* from Darcy can be categorized as directive utterance. Specifically, it is directive of "command" because Darcy is one of Gulliver's bosses in the office. Gulliver then, has no choice but to agree about the task.

3. Gulliver's Travels 00:16:55

General Edward   :   ***My spear!***
The soldier   :   *(Throws the spear)*

The constraint of directive:

$$S(Auth) \longrightarrow A \quad = C$$

The conversation above happens when Edward, General of Lilliputians, and his army discover Gulliver who has just casted onto the beach of Lilliput Island along with his wreckage ship. The general and his army are so surprised to see that Gulliver is twelve times taller than common people there. Thus the general wants to
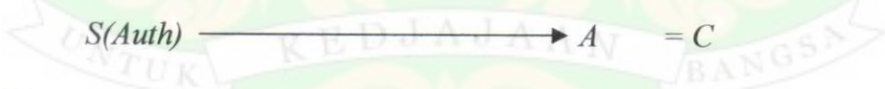
capture Gulliver in order to secure the land. General Edward then, asks one of his soldiers to throw a spear by saying *my spear* to him, and attacks Gulliver's foot. Gulliver is not severely hurt by that tiny stab and it triggers the general to take further action, that is to tie Gulliver up.

The utterance *my spear* from General Edward to one of his soldiers functions as "command" because he uses the authority as a general to get the army doing something. As the effect, the respective soldier, no doubt, gives the spear to Edward which is then used to attack Gulliver. Furthermore, this utterance is delivered explicitly over the person addressed.

4. Gulliver's Travels 00:21:13

Gulliver	:	*Well. No offense, but this Edward guy seems like kind of a "lame-ass"*
Edward	:	**A lame what?**
		It's my impression that 'lame-ass'...is a negative expression from whence you came. If this is the case, you should be thrown into stocks.
Gulliver	:	*(explains respectfully) No, no "Lame-ass" means, great, brave, courageous, 'heart of a lion' man.*

The constraint of directive:

$$S(Auth) \longrightarrow A \quad = C$$

This conversation happens between Gulliver and Huratio when they meet in the prison. But then General Edward comes and suddenly confronting them because he is currious to what Gulliver says about him. After chatting away with Huratio, Gulliver realizes that Huratio has been put in jail for an unclear reason, that is for loving Princess Mary. This is the same with him who has also been jailed for unproven crime. He expresses his abhorent feeling about Edward using the term

which is not common in Liliput Island. The term is the phrase "lame-ass". The General accidentally hears that hence he asks Gulliver to clarify the meaning of that term because he has a feeling that "lame-ass" refers to something ugly. He threatens to throw Gulliver into stocks if it is proven to be true. Edward may do that, because he is a general of the Liliput army, the one who has authority to punish anyone. As the response of beeing forced, Gulliver lies by telling that "lame ass" is a kind of praise which meaning is equal to brave, courageous and 'heart of a lion' man.

The utterance *A lame what?* from Edward to Gulliver is a kind of directive because it is used by a speaker to get the hearer to do something. In this case Edward wants Gulliver to clarify the actual meaning of the term "lame-ass". This directive type is "command" because this explicit utterance is delivered along with authority of the General, the one who is in charge in Lilliput army.

5. Gulliver's Travels 00:24:07

Princess   : *I am kidnapped*
Gulliver   : *Not on my watch*
                       Hold on, Princess! *I get you out of here.*
                       (Offer his hand to be sit by the princess)
Princess   : *(Step up on Gulliver hand. Gulliver moves her safely)*

The constraint of directive:

$$S \longrightarrow A(B) = S$$

This conversation between the Princess and Gulliver happens in the castle near the Princess' room when she is almost kidnapped by Blefuscian army, the army from neighboring Kingdom. Knowing about the kidnapping, Gulliver bravely fights the invaders to release the princess. He offers his hand to her while saying

Hold on, Princess! The Princess moves to his hand and then be displaced to a safe place.

The utterance *Hold on, Princess!* is delivered by Gulliver in polite way because he is talking to the Princess. Gulliver uses those utterance to suggest The hearer by providing personal benefit for hearer that is the hearer may get out safely. The Princess may refuse what Gulliver asks because there is no authority from Gulliver to force such thing. But, in order to be safe, she follows what Gulliver suggests, that is to move and hold on to Gulliver's hand. This kind of directive is simply classified as a "suggestion".

6. Gulliver's Travels 00:26:15

> King   : **Our Savior, the Beast**
> *(Pointing his finger to Gulliver proudly)*
> People : Beast! Beast! Beast! Beast! Beast! Beast!
> *(Raise their hands along with cheers up enthusiastically)*

The constraint of directive:

$$S(Auth) \longrightarrow A \quad = C$$

This utterance is taken place in the castle yard, the moment after Gulliver saves the King from burning flame which is caused by Blefuscian attack. After rescuing the Princess from kidnapping, Gulliver has to save King Theodore who is trapped in his room which is surrounded by fire. Because he is running out of time, he decides to urinate the fire to extingusih it. By using such disgusting way, he saves The King. The King congratulates him and says "Our Savior, the Beast!"

while pointing his finger to Gulliver. The people suddenly shout and say "Beast! Beast! Beast! Beast!" as the agreement response for the King's action.

The utterance *Our Savior, the Beast!* from the King is not only functions to congratulates Gulliver from his brave action for rescuing the Princess and the King, but also to ask the hearers, which at the time being are the people who watch the action, to do the same. As the response, the people shout enthusiastically. This directive utterance is part of "command" because the King has and uses his authority to get his people to do something. The authority makes the command can be refused easily but followed. Additionally, this is uttered implicitly by the speaker in less formal way.

7. Gulliver's Travels 00:27:04

Informant	:	The King requests the honor of your company at the banquet this evening. Do you accept?
Gulliver	:	Yeah, on one condition. **You free my friend Huratio, and allow me to bring him as my 'Plus One'.**
Informant	:	He was jailed for 'unlawful' courting. He must return.
Gulliver	:	That's my condish
Informant	:	One moment, if you will. (Goes back inside the castle)

The constraint of directive:

$$S \longrightarrow A(B) = S$$

This conversation between Guliver, Liliput informant and Huratio takes place in front of the Liliput Castle. The informant appears and informs Gulliver that he is invited by The Monarch for a banquet. Gulliver repplies that he will come if his friend Huratio is freed from the prison and also invited to that dinner. In the

beginning, that request is rejected because Huratio is jailed for unlawful courting, because he loves woman who is not in an equivalent social-class with him. As Gulliver stays stubborn with his proposed condition, the informant then, agrees him.

The utterance *You free my friend Huratio, and allow me to bring him as my 'Plus One'* by Gulliver can be categorized as a directive utterance. It is a kind of "suggestion" because the speaker advices the hearer by providing personal benefits of his suggestion that he will only come if his friend, Huratio, is also invited. This suggestion works only because Gulliver talking to the people like informant. The result must be different if he says it to the King. Moreover, Gulliver feels in advantageous position to ask the informant since he has just been awarded as Liliputian Hero by the King.

8. Gulliver's Travels 00:37:34

General Edward	:	*Hello, Beast. I come bearing the most terrific news.*
Gulliver	:	*Yeah, really?*
General Edward	:	*We have discovered your ship.* *The "KnotferSail". Clever name.*

The constraint of directive:

$$S(Auth) \longrightarrow A \quad = C$$

In the morning, General Edward comes to Gullliver's home and rings the bell. He informs Gulliver that his army has dicovered the lost ship so Gulliver can return to his place. The ship was lost due to storm hit when Gulliver traveled to Bermuda triangle to accomplish his new job as travel writer. The utterance *we have*

discovered your ship by Edward not only means that he has discovered the ship but also he wants Gulliver to go away from Lilliput Island as soon as possible. Gulliver's arrival has caused some problems for him. Due to Gulliver's heroic actions, he lost his position as the General of the army. Moreover, Gulliver help to Huratio makes Edward almost loses his love, Princess Mary. In other word, Gulliver existence in Liliput Island has caught attentions from all over the Kingdom. His brave action has made him idolized by every Liliput inhabitant and has frightened Liliput rival, The Blefuscian.

The utterance *we have discovered your ship* is a kind of directive utterance. Specifically, this explicit directive is part of "command" because as a general, Edward has a degree of control over Gulliver when uttering this directive. By the finding of Gulliver's ship, Gulliver will have to go back to his land and Edward will have no challenger anymore as General in Liliput Island.

9. Gulliver's Travels 00:41:02

King Theodore	: *And whyeth must we always go on with these 'F'?*
General Edward	: *Because we speak officiallyeth?*
King Theodore	: *Forget it, from now on, even when speaking officially. We must get rid of these 'Fs'.*
General Edward	: *Official speaking is an illustrious Lilliputian tradition (loudly)*
King Theodore	: ***Who 'Inside-castle-voice' please!*** *(angrily)*
General Edward	: *Forgive meeth. Forgive me.*

The constraint of directive:

$$S(Auth) \longrightarrow A \quad = C$$

This conversation between King Theodore and his general, Edward happens inside the castle. Edward faces the King to complain about his feeling toward the

existence of Gulliver in Lilliput Island. He shares that he has a bad felling about him. He has found the ship but Gulliver is not willing to go back. The King does not reply the statement, he even complains about why they have to speak with "F". After a long debate with the King, Edward unconsciously pushes the King to use the "F" with mocking tone. The King responses angrily, to remind him that nobody ever speak loudly inside the castle. This condition makes the King goes further, he removes Edwards from general position and replaces him with Gulliver. As the response, Edward feels so sorry to king. He do apologize.

The utterance *Who 'Inside-castle-voice' please* is a kind of directive. This utterance is uttered by the speaker to get the addressee to perform some act or refrain from performing an act. Specifically, it is used in implicit way by King Theodore to ask adresse not to speak so loudly. This is a kind of command, because it is spoken a long with authority over the addresse. The King is the one who is fully in charge in all over Lilliput Island.

10. Gulliver Travels 00:43:01

Blefuscian Captain	:	*They are defenseless.*
		Ceasefire and ready the troops!
Blefuscian Army	:	*(Spread out following the captain's instruction)*

The constraint of directive:

$$S(Auth) \longrightarrow A \quad = C$$

The conversation between Blefuscian captain and his army happens in their warship, a moment before they attack Lilliput Island. Due to his downgraded position from general to vice general army of the Lilliputian, Edward betrays his

own Kingdom by joining the Blefuscian. He desperately turns off the defense system of Lilliputian Kingdom to humiliate the new army headed by Gulliver. This chance is used by the Blefuscian which has been waiting for the right moment to conquer Lilliput Island. The Blefuscian captain then, commands his army by saying "Ceasefire and ready the troops". The hearers quickly follow the instruction to prepare the troops for attacking.

The utterance "Ceasefire and ready the troops!" is an example of directive. It is uttered by the speaker to get the addressee to do something, that is to prepare the attack. The directive is a kind of "command" because the captain as the speaker has authoriy over the hearer. As the result, the army did not refuse after all, but follows what is ordered quickly.

11. Gulliver Travels 00:43:06

Huratio	:	*Gulliver! The Blefuscian attacked.*
Gulliver	:	*Are you sure?*
Huratio	:	*Yes **Please. We need you.** You are our General.*

The constraint of directive:

$$S(B) \longrightarrow A = R$$

This conversation between Gulliver and Huratio takes place in Gulliver new house which is built as a reward from the King to him. Knowing about the Blefuscian attack, Huratio spontaneously runs to Gulliver's house to inform about it. Gulliver who is sitting comfortably eating his meal feels shock. He is not sure about that information because he has just fought them and won. Huratio convinces

him that since he is the general of Lilliputian he is responsible to lead the army to march into the battle.

Please! We need you utterance from Huratio is a kind of "request" because the benefit is in the speaker. He informs politely to Gulliver because Gulliver has done many contributions for Lilliput and it makes him regarded as the most powerful person all over the Island. Besides that, he and Huratio is a close friend which has been put in jail by the cunning of Edward, the former General of Lilliputian army.

12. Gulliver Travels 00:56:34

Edward	:	*Do you surrender, Beast?*
Gulliver	:	*Sure, yeah, whatever!*
Edward	:	*No, no, no, **Say it properly! Say it!***
		You surrender. Say it! Say it! Say!
Gulliver	:	*I surrender!*

The constraint of directive:

$$S\ (Auth)\longrightarrow A = C$$

This conversation between General Edward and Gulliver happens in Lilliput castle yard. Edward comes to the castle and challenges Gulliver to for a duel. Due to his size which is very small compared to his opponent, he is underestimated by Gulliver. But in the battle, he has prepared a special weapon to defeat Gulliver. He evolves into a giant robot which is taller and yet powerful. On the count of minutes, he defeats Gulliver easily. He hangs Gulliver along while asking him to declare surrender in front of Lilliputian people. Edward does that to humiliate Gulliver.

Gulliver has no choice but agree to say he surrender. Gulliver lost in the battle and sent to forbidden island by the Blefuscian army.

The utterance to force *Gulliver No, no, no, Say it properly! Say it! You surrender Say it! Say it! Say!* to surrender is an example of directive. In this case, Edward is in charge to force the hearer to follow his intentions. Due to his defeat, there is nothing he possibly does but to say surrender. Thus, this directive is a kind of "command".

13. Gulliver Travels 00:59:06

Princess Mary   : ***Can I not walk alone in my own garden?***
Blefuscian guards : *(keep guarding)*
Princess Mary   : *Go away!*

The constraint of directive:

$$S\ (B) \longrightarrow A = R$$

This conversation between Princess Mary and the guards happens in the garden where she used to relax. After Gulliver is defeated by Edward, Edward humiliates Gulliver and Huratio. He tells that everything spoken by them is lie. This condition makes the Princess feels very uncertain about her love story with Huratio. She blames the two soldiers who guard her because she is bored being followed all the time. She says *Can I not walk alone in my own garden?* but the soldiers just stop in confusion.

There are two directive utterances found in this conversation. The first one is *Can I not walk alone in my own garden?* This directive is a kind of Request because the princess utters the directive formally toward the guards. The benefit of

those utterance is in the speaker's side. Since this is request, the guards then, do not agree to go away. The second one will be discussed in 14.

14. Gulliver Travels 00:59:06

Princess Mary	: *Can I not walk alone in my own garden?*
Blefuscian guards	: *(keep guarding)*
Princess Mary	: ***Go away!***
Blefuscian guards	: *(Leave the princess alone)*

The constraint of directive:

$$S\ (Auth) \longrightarrow A = C$$

As the continuation of 13, This directive *Go away!* by the princess is kind of "Command". After failed at her first utterance which is delivered politely, she delivers the directive along with authority. The guards then, move away following Princess Mary's instruction.

15. Gulliver Travels 00:59:24

Huratio	:	*Princess.*
		I've secured a boat.
Princess Mary	:	*No, Huratio*

The constraint of directive:

$$S\ (B) \longrightarrow A \quad = R$$

Huratio silently sneaks to come after Princess Mary in her own garden. Fortunately for him, the princess is not guarded at the time. He meets her and informs that he has secured a boat so they can leave tonight. This kind of asking is refused by the princess because she has lost her trust on him.

The utterance *I've secured a boat* by Huratio to the princess is an example of directive. By using this utterance, Huratio actually asks the princess to go together leaving the castle. This directive is a kind of "Request" because the speaker has no degree of control over the addressee. Because of that, the princess can freely refuse it.

16. Gulliver Travels 01:00:21

General Edward	:	***State your name She-Beast!***
Darcy	:	*Darcy Silverman.*
General Edward	:	*Of Manhattan?*
Darcy	:	*Ahhhhhh (Screamingly)*

The constraint of directive:

$$S(Auth) \longrightarrow A = C$$

Darcy, who sails to Bermuda to find Gulliver, casts ashore Lilliput Island. As she opens her eyes, she found that she has been tied-up and surrounded by Lilliput army. Edward, the army leader, stands on her body and asks her about her name by saying "State your name She-Beast!" Darcy replies by saying her name. She screams terrifically because she is shocked that these small creatures already know that she comes from Manhattan.

The Utterance *State your name She-Beast!* from General Edward can be identified as a directive of "command". Edward is the leader of the army; he is responsible for the Kingdom's safety. He then, uses that power to ask Darcy. It can be seen that he does not use formal utterance in asking her. Meanwhile Darcy has no other option but to answer because she is tied-up. This directive of command is uttered by the speaker explicitly to ask Darcy to tell her name.

17. Gulliver Travels 01:00:21

Huratio	:	*Gulliver! Gulliver!*
Gulliver	:	*What are you doing here?*
Huratio	:	*Gulliver,* **you must return to Lilliput at once!**
Gulliver	:	*Forget it, man; it's a No-Go. . . .*
Huratio	:	*Hey! Stop feeling sorry for yourself and listen! Blefuscian has taken over Lilliput and Edward has captured Darcy Silverman of Manhattan.*

The constraint of directive:

$$S (B) \longrightarrow A \quad = R$$

In this conversation, Huratio who has just arrived to 'Forbidden Land' where giant creatures live tries to convince Gulliver to go back to Lilliputian castle. He goes there by sailing over the seas because Lilliputian castle is in danger. General Edward betrays his own Kingdom by cooperating with the old rival, the Blefuscian army. Firstly Gulliver refuses the offer from Huratio because he is hopeless about his life. He feels that he has acted cowardly either in his real life or in Liliput Island. In the real life, he has lost Darcy's trust, the only girl that he always loves. While, in Lilliput Island, he is defeated easily by Edward at the duel. Until in the end of the conversation, knowing that his love, Darcy Silverman from Manhattan has also been captured by the Blefuscian, he agrees to go back to Lilliput island.

Huratio's attempt to get Gulliver to do something is delivered by uttering *you must return to Lilliput at once*. Actually, the addressee is in charge in this conversation because he was the former general of Lilliputian army. But, since they are close friends which means in this term there is no one in a higher authority, hence this directive utterance can be categorized as "request".

18. Gulliver Travels 01:05:53

Gulliver   : *Darcy, Darce*
Darcy   : *Gulliver (Trying to approach Gulliver, without*
       realizing that her body was tied down)
Gulliver   : **Hey I'm coming over there.**

The constraint of directive:

$$S \xrightarrow{\hspace{4cm}} A(B) = S$$

This conversation takes place in the prisoner where Darcy and the royal families were jailed. Gulliver, who was sent to the Forbidden Land, immediately travels back the moment after knowing that her love is put in jail by the Blefuscian. At the moment of his arrival, Gulliver goes to the prison where Darcy is jailed. Darcy tries to approach after hearing Gulliver's voice. She does not realize that her body was tied-down. Gulliver asks her not to move indirectly by saying "Hey I'm coming over there".

The utterance *Hey I'm coming over there* by Gulliver is a kind of directive which is addressed to asks Darcy to stay in her place. This is kind of suggestion because the speaker utters the directive by providing personal benefit to the hearer. The benefit is not stated literally, but it can be seen that by following Gulliver's utterance, that is not to move, he will come to safe the hearer.

3.2 Result

In the analysis of directive utterances in Gulliver's Travels movie (Letterman, 2010), the writer found Command and Direct Literal are the dominant functions and types of the directive utterance used. From 18 data, the functions of the directive utterance (Kreidler 1998) that the writer found are 11 commands, 4 requests, and 3 suggestion.

CHAPTER 5

CONCLUSION

In this chapter, the writer presents the result of the analysis of directive utterance of the characters in Gulliver Travels Movie (Letterman, 2010). After analyzed the data, the writer found all three functions of directive utterance which proposed in Kreidler (1998). Those functions are command, request, and suggestion. The writer also found all four types of directive utterance based on intersection of directness and literalness which proposed in Wijana (1996), they are Direct Literal, Direct Nonliteral, Indirect Literal, and Indirect Nonliteral.

Based on the analysis of data in the previous chapter, from 18 data, the writer found that there are several functions of directive utterance in the movie. They are command 11 times (61%), request 4 times (22,2%), and suggestion 3 times (16,6%). While in the types of directive utterance, the writer found Direct Literal 8 times (44,4%), Direct Nonliteral 1 times (5,5%), Indirect Literal 3 times (16,6%), and Indirect Nonliteral 6 times (33,3%).

From the analysis, it can be concluded that command type of directive is the dominant functions used by the characters in the movie. This command appears because this movie shows many scenes about war which involve the king, the general and the army, the ones who has authority. While from the types, Direct Literal is the dominant types found. Direct literal tends to be used in directive utterance because it is a clear and straight utterance which is employed by the speaker if he wants to avoid misunderstanding. By using direct literal utterance, the hearer may understand the speaker's intention correctly.
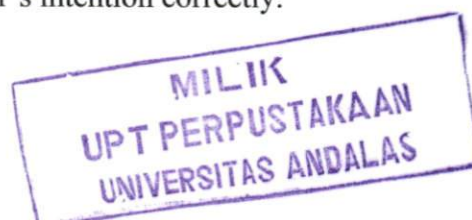
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APPENDIX

1. 00:06:29

Dann	:Gull
Gulliver	:Yeah? Yeaaah!
Dann	:You chickened out, didn't you?
Gulliver	:Listen! I just... you know...I didn't chicken out.
Dann	:You're being respectful of her workspace.
Gulliver	:Exactly.

Dude, speaking of which after work, do you want to go for a couple of brews, shoot some pools, maybe a little man date, huh?

Dann	:I don't think so. Especially if it's called a 'man date', sir
Gulliver	:I got you. You want a 'rain cheque'. You want to wake up all 'bright-eyed' and 'bushy-tailed' for the boss.
Dann	:You are not my boss anymore
Gulliver	:What're you talkin' about?
Dann	:I just got promoted.
Gulliver	:It's impossible! You just got here.
Dann	:Yeah, they promoted me to the 'head' of the Mailroom. So, I'm your boss. Look, Gulliver, the reason you didn't ask her out now and you never will is the same reason you're not going to leave the Mailroom. You've been here like ten years, man. You know, you, you peaked. When you talk the big game and that could be fun sometimes. And you're pretty funny around the office, but that's all you are. Just 'talk'. So, you might as well face it. You're never really going to get any bigger than this. This talk is the worst part of being a boss. Anyway, **be in tomorrow at 7am**! We're gonna sort of change things up and let's start with playing the guitar during working hours.
Gulliver	:*(nods his head regretfully)*

2. 00:08:27

Darcy	:You want to apply for a'travel writing summit'?
Gulliver	:Yup, exactly
Darcy	:I had no idea you wrote or travel.
Gulliver	:I do, I travel a lot. I go to New Zealand, been to Mexico, "me-hee-kaw" as they called it, the locals. Africa, the Congo, which I know is in Africa because I travel and write. So, this is kind of like what I want to do.
Darcy	:**Why don't you bring in a writing sample tomorrow morning and I'll see what I can do.**
Gulliver	:Perfect *(agrees convincingly)*

3. 00:15:54

Gulliver	:I'm paralyzed from the neck down. What is that crawling on me? No, no, not fire ants, please don't be fire ants.
Gen. Edward	:I am General Edward Edwardian, Commander of Lilliput. All hail, Liliput! You are herewith charged with aiding our sworn enemy, the Blefuscu! You are our

	prisoner and shall be presented to our Royal Highness, King Theodore! What say you, Beast?
Gulliver	:You are not real! Where am I? Where am I? I'm dreaming. I'm going to close my eyes and then I'm going to open them and I'll be home in bed. Okay, Okay
Gen. Edward	:**My spear !** Bring the Beast down!
The Army	:Alright, boys! Release the hookers! Pull! Pull! Pull!
Gulliver	:That's not cool. Hey, that's my pants. That's not funny!

4. 00:19:40

Lil. Army	:Mealtime, Beast
Gulliver	:Hay? I can't eat hay
Lil. Army	:Eat up! You've a busy day ahead of you, Beast
Gulliver	:Enough with the 'Beast' thing! I may be a giant but I have feelings.
Huratio	: I think that you will find that the hay is a bit more digestible if mixed with some sewer water. I am sorry my countrymen called you a 'Beast'. I do not think of you as a 'Beast'. As a matter of fact before you arrived, I was the tallest man in the Lilliput. So, I know how you feel.
Gulliver	:Thanks, man. I can't reach you for a handshake. I am Gulliver.
Huratio	:Huratio
Gulliver	:You guys are so tiny. Are you the only prisoner in the whole dungeon?
Huratio	:Yes, I've been placed in this prison by the great and glorious general Edward Edwardian for sending an illicit letter to his betrothed, Princess Mary.
Gulliver	:That's it? He put you in prison for hitting on his lady? Dude, that is harsh.
Huratio	:No, no, no, you must understand that I am of a lowly station. To legally court a woman of her stature, one must commit a valued action which is virtually impossible as a commoner.
Gulliver	:Come on, don't be so hard on yourself. You seem like a cool guy. You can do something valiant.
Huratio	:Gen. Edward has led countless crusades and is known far and wide for his bravery. I'm no Gen. Edward.
Gulliver	:Well, no offense, but this Edward guy, seems like kind of a lame-ass.
Gen. Edward	:**A lame what?** It's my impression that 'lame-ass' is a negative expression from whence you came. If this is the case, you should be thrown into stocks!
Gulliver	: *(explains respectfully)*
	No, no "Lame-ass" means great brave courageous, heart of a lion man.
Gen. Edward	:Is this the honorable truth?
Gulliver	:Yes, this is the honorable truth.
Gen. Edward	:Then, I'm not just a 'lame-ass'. I'm a big 'lame-ass'.
Gulliver	:The biggest
Gen. Edward	:I, General Edward Edwardian, I'm the biggest 'lame-ass' in all of the land.
Gulliver	:Heart of the lion

5. 00:24:07

The Princess	:I am kidnapped.
Gulliver	:Not on my watch. **Hold on, Princess!** Let's get you out of here.
Gen. Edward	:Fear not, darling. I am here to save you. Where did she go? Oh, She has been kidnapped.
Gulliver	:Here you go, Princess.
The Princess	:Thank you so much.

6. 00:24:52

Huratio	:The fire has raised out of control.
The Princess	:My father is trapped.
Gulliver	:You guys got to invest in a more efficient warning system. Out of the way! I've gotta put out the fire. Out of the way, Coming through.
The King	:The Beast
Gulliver	:Yeoow! I've gotta say that was hot.
Huratio	:Princess, no, Princess, no, you mustn't!
The Princess	:Father, he's burning.
Huratio	:We need access to a great deal of water.
The Princess	:Do something!
Gulliver	:I do not want to do this.
Huratio	:You have a plan?!
Gulliver	:I have a plan but you're not going to like it. Don't look !
Huratio	:It's working.
Gulliver	:Yes it is working. Oh no, oh no, sorry about that smell. I have been drinking sewer water. I know that was pretty gross. Let me pull up my trousers.
The Princess	:Father, Father, you look glorious.
The King	:Thank you my dear. **Our Savior, the Beast!**
Liliputian	:Beast! Beast! Beast!Beast! Beast! Beast!
Gulliver	:Hey guys, it was nothing, really. I saw a fire. I had some water and released flood on 'I-O-2' (Instant-On Input-Output).

7. 00:27:04

Informant	:The King requests the honor of your company at the banquet this evening. Do you accept?
Gulliver	:Yeah, on one condition. **You free my friend Horatio, and allow me to bring him as my 'Plus One'.**
Informant	:He was jailed for 'unlawful' courting. He must return!
Gulliver	:That's my condish.
Informant	:One moment, if you will.
Huratio	:Why are you doing this for me?
Gulliver	:Because you are my buddy, i'm not going to this thing without you. I'm not going to know anybody there.You have to come! Shhh, play it cool.
Informant	:The King requests the honor of your and Horatio's company at the Royal banquet this evening. Do you accept?
Gulliver	:Yes indeed. I can make it.
Huratio	:Oh, my God! I'm forever indebted to you.

Gulliver	:It's not necessary. Instead, let's just do this.
Huratio	:What is that?
Gulliver	:You pound it with your fist. Come on, don't let me hangin'. Yeah! Now, let's go P-A-R-T-Y!

8. 00:37:30

Gulliver	:I hear you Ring-A-Ling-A-Ding-Dong. How is it going?
Gen. Edward	:Hello, Beast, i come bearing the most terrific news.
Gulliver	:Yeah, really?
Gen. Edward	:**We have discovered your ship**, The "KnotferSail". Clever name
Gulliver	:You did it? You found my boat? I'm actually going home. Hey, you guys can fix this thing, right? Of course you can, you incredibly awesome builders. Yes! Darcy is about to read the best article ever.

9. 00:41:02

Gen. Edward	:Noble and valiant King Theodore, I trusteth not this Beast Gulliver who liveth in our midst. He can now leaveth, but he chooses to stay. And furthermore, I do not believeth who he saith he isth.
The King	:I mosteth humbly disagreeth. And whyeth must we always go on with these 'Fs'?
Gen. Edward	:Because we speak officiallyeth?
The King	:Forget it, from now on, even when speaking officially, we must get rid of these 'Fs'.
Gen. Edward	:Official speaking is an illustrious Lilliputian tradition.
The King	:Woh **'Inside-castle-voice' please!**
Gen. Edward	:Forgive meeth. Forgive me.
The King	:You know I think this job's beginning to stress you out. Maybe a little 'Time-off' will be the thing.
Gen. Edward	:Who else could run your army?

10. 00:42:32

Blefuscian Captain	: They have turned off their defence system. Alert the king and prepare the Armada!
General Edward	: Oh, no. Our defence system has failed. We shall never reach our ships on time. Careful now! Mind yourselves! Oh what a mess.
Blefuscian Captain	: They are defenseless. **Ceasefire and ready the troops!**

11. 00:43:06

Huratio	:Gulliver, The Blefuscians attacked.
Gulliver	:Are you sure?
Huratio	:Yes, **Please! We need you.** You are our General.
The King	:Good Lord! It's the entire Blefuscian Armada.
Gen. Edward	:I know. Finally, our general has arrived.
Gulliver	:What's going on? I heard the bells.
Gen. Edward	:As our 'mighty' general,you must lead the army to save Lilliput and vanquish the entire Blefuscian Armada.
Gulliver	:You want me to vanquish all of them?

Gen. Edward	:Yes, please! Everyone last one of them.
Gulliver	:Yeah, fine.
The King	:Thank you, fair Gulliver.
Gulliver	:Okay. Here we go. Time to vanquish.

12. 00:54:45

Huratio	:Five bells
Gulliver	:What does five bells mean?
Huratio	:There've never been 5 bells.
Gulliver	:Don't worry about it! Coz this guy throws down no matter how many bells they're ringin. Don't freak, little peeps. This one's on me. You gotta be kidding me. This is 5 bells? Ha it's cute.
The King	:Edward, you traitor. How dare you forsake your lilliputian brothers?
Gen. Edward	:I only forsoken for I was forsoken.
Gulliver	:'Forsoking' ends now.
Gen. Edward	:I challenge you to a duel!
Gulliver	:Cool, whatever
Gen. Edward	:Do you accept?
Gulliver	:Oh yeah yeah, i accept your duel.
Gen. Edward	:Good
Gulliver	:Make a move. Wow, you are hard. Okay, just stretching up.It is a good thing to do before the duel.
Gen. Edward	:You brought this on yourself, Beast. Do you surrender, Beast?
Gulliver	:Sure, yeah, whatever
Gen. Edward	:No, no, no, **say it properly! Say it! you surrender say it! say it! say**
Gulliver	:I surrender. I surrender.You win. Release my butt!
The Princess	:You can not surrender. You are our most glorious protector.
The King	:You are 'President The Awesome'.
The Princess	:You and Captain Sparrow defeated The Joker and Magneto.
Huratio	:And you and Jack Bauer had only 24 hours to do it.
Gulliver	:I didn't do any of that stuff. I'm just the guy from the mailroom.
The King	:But you gave us your word.
Gulliver	:I'm sorry. I lied.
Gen. Edward	:I knew it. I hereby banish this Beast to the island where we dare not go. Never to return to Lilliput again! Take your positions!

13. 00:59:06

The Princess	: **Can I not walk alone in my own garden?** Go away!

14. 00:59:06

The Princess	: Can I not walk alone in my own garden? **Go away!**

15. 00:59:24

Huratio	:Princess, **i've secured a boat.**
The Princess	:No, Horatio
Huratio	:But Edward's going to force you to marry him.

The Princess	:I don't have any choice.
Huratio	:Please, please, yes, of course you have a choice.
The Princess	:You made that choice for me.
Huratio	:You don't understand. Gulliver told me
The Princess	:Everything Gulliver said was a lie. Including you.

16. 01:00:13

General Edward	:I Am General Edward Edwardian, Commander of the new Blefuscia. All hail Blefuscia!
Blefuscian Army	:All hail Blefuscia.
General Edward	:**State your name, she-Beast!**
Darcy	:Darcy Silverman
General Edward	:Of Manhattan?
Darcy	:Ahhhhhh

17. 01:03:25

Huratio	:Gulliver Gulliver, down here!
Gulliver	:What are you doing here?
Huratio	:Gulliver, **you must return to Lilliput at once!**
Gulliver	:Forget it, man, it's a 'No-Go'.
Huratio	:No, you don't understand. Edward
Gulliver	:Doesn't matter. I may be a hundred feet tall, but I'm not half the size of one of you little guys.
Huratio	:You've got to listen to me, this is important.
Gulliver	:No. This is where I belong. As a giant girl's babydoll.
Huratio	:Hey, stop feeling sorry for yourself and listen! Blefucian has taken over Lilliput and Edward has captured Darcy Silverman of Manhattan.
Gulliver	:What? She's, Darcy's here?
Huratio	:Yeah
Gulliver	:Oh no! She said she was going to do the assignment herself. She's here because of me.
Huratio	:It's all because of you. How could you lie to us?
Gulliver	:I was afraid to tell you guys the truth. Because it was just so great being a Big shot for the first time in my life. I didn't want it to end.
Huratio	:Snap out of it, man. You think of yourself as this small little thing. But that's not how I see you. Think about what've done already. You saved the Princess. You single-handedly defeated the entire Blefuscian Armada. Didn't you? Come on, I'm your best friend. I wouldn't lie to you. You can do this.So take off that dress and let's get out of here!
Gulliver	:Am I really your best friend?
Huratio	:You're kind of my only friend.
Gulliver	:It's great, man. You too for me.
Huratio	:Let's go save Lilliput!
Gulliver	:Yeah, let's go do this.
Huratio	:Take me with you!

Gulliver	:One second. There we go. I gotcha. Okay, officer I'm just going to borrow this parachute, if it's okay with you. You don't need it anymore. This is insane.
Huratio	:Oh, I'll let you.
Gulliver	:Thanks, Horatio.

18. 01:05:53

Gulliver	:Darcy, darce
Darcy	:Gulliver
Gulliver	:Hey, **i'm coming over there**. Are you okay? I can't believe you're here. I mean, of all the places, right? What's up?
Darcy	:What's up? What's up? What isn't up? Can you talk about the inverted whirlpool?
Gulliver	:Crazy
Darcy	:And why does everybody calling me your Princess?
Gulliver	:They don't. I think you misheard.
The King	:I see you've returned for your Princess.
Darcy	:Now, you heard it right there. He just called me your Princess?
Gulliver	:That's because everybody is a Princess here. I forgot to tell you, It's just this sort of a thing.
The Queen	:If you wish to speak to your one true love more privately we should cover our ears.
Darcy	:One true love? You told them that I am the one true love?
Gulliver	:Is it now a good or bad time to tell you about the crush I've had on you for the last 5 years?
Darcy	:Really?
Gulliver	:Yeah. I totally have a crush on you.
Darcy	:That's why you're always wheel in the mail cart around and none of the mail is for me?
Gulliver	:Yeah hmm yeah, i told everyboby that you're my girlfriend. It's really embarrassing.
Darcy	:I think it's kinda sweet. Gulliver, we've gotta focus. We've got a book to the podium. We're gonna get the hell out of here. We are surrounded by little people?
Gulliver	:Darcy, listen to me! I would love to book with you, over to the boat right now. But I can't.These little people have grown very large in my heart. They depended on me and I let them down. I have to do this first. King, if it's alright with you, I would like to be your glorious protector again.
The King	:I don't know. How are we to believe anything you say, Gulliver?
Gulliver	:Because my word is my bond this time, for real. I promise.
Darcy	:Gulliver, you work in the mailroom
Gulliver	:Not today