



**THE DIRECTIVE SPEECH ACT ANALYSIS OF
LADY TREMAINE'S UTTERANCES
IN *CINDERELLA* MOVIE (2015)**

A THESIS

**In Partial Fulfillment of the Requirements for S-1 Degree Majoring
Linguistic in the English Department, Faculty of Humanities Diponegoro
University**

Submitted by :

Vonny Arsindy Dewi

NIM 13020118120004

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG**

2023

PRONOUNCEMENT

I honestly state that this thesis was written by myself without taking any works from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degree. I also ascertain that I do not take any material from other works except the references mentioned.

Semarang, 25 January 2023

A handwritten signature in black ink, appearing to read 'Vonny Arsindy Dewi', with a small 'u' above the first letter 'V'.

Vonny Arsindy Dewi

MOTTO AND DEDICATION

"Spread your wings, even if it gets snapped and get hurt again. You are stronger than anyone." -**NCT DREAM, Hello Future-**

*This thesis is dedicated to
my beloved mom and dad, my brother, and
to those whom I cherish the most.*

APPROVAL

**THE DIRECTIVE SPEECH ACT ANALYSIS OF
LADY TREMAINE UTTERANCES IN *CINDERELLA* MOVIE (2015)**

Written by :

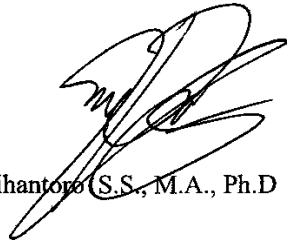
Vonny Arsindy Dewi

NIM: 13020118120004

is approved by the thesis advisor

on 25 January 2023

Thesis Advisor



Prihantoro (S.S., M.A., Ph.D)

NIP. 198306292006041002

The Head of English Department



Dr. Drs. Oktiva Herry Chandra, M.Hum.

NIP. 196710041993031003

VALIDATION
THE DIRECTIVE SPEECH ACT ANALYSIS OF LADY TREMAINE'S
UTTERANCES IN *CINDERELLA* MOVIE (2015)

Written by

Vonny Arsindy Dewi

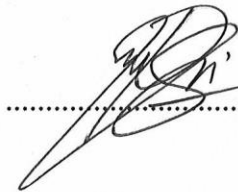
13020118120004

Was tested and defended in the examination session in front of Strata I Thesis Examination Committee Faculty of Humanities Diponegoro University on 03 February 2023, and was revised according to the suggestions of the Examination Committee

Thesis advisor

Prihantoro S.S., M.A., Ph.D

NIP. 198306292006041002



February 2023

First Member

Dwi Wulandari, S.S., M.A

NIP. 197610042001122001



February 2023

Second Member

Dr. Mualimin, M.Hum.

NIP. 196111101987101001



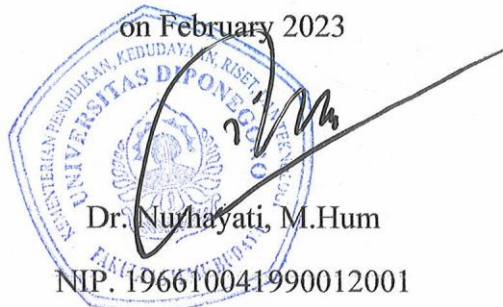
February 2023

Approved by

The Dean of

Faculty of Humanities Diponegoro University

on February 2023



Dr. Nurhayati, M.Hum

NIP. 196610041990012001

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I understand that this thesis is far from perfection and still has many shortcomings that need to be improved. I would appreciate constructive criticism or recommendations for improving this thesis.

Lastly, I do hope that this thesis can be useful for the readers.

Semarang, 25 January 2023

Vonny Arsindy Dewi

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ABSTRACT

Speech act is an action carried out by a speaker through an utterance such as *requesting, commanding, questioning, or informing*. Speech acts are not only present in verbal communications, but also in movies. The aims of this research are 1) to categorize directive speech acts discovered in Lady Tremaine's utterances and 2) to analyze the utterances using *power & solidarity* model. This research focuses on the utterances of one of the main characters in the 2015 *Cinderella* movie, namely *Lady Tremaine*. The data use in this study are collected from the *Cinderella* 2015 movie by observing and examining the movie and the movie script. This research uses descriptive qualitative method and purposive sampling technique and is analyzed using the theory of Yule, Searle, and Brown & Gilman. The results of the research show that there are 4 types of *directive* speech acts used by Lady Tremaine, namely *command, request, question, and prohibition* which are spoken both directly and indirectly. However, Lady Tremaine uses more the *direct* speech acts than the *indirect* ones. When she uses direct speech acts, she means exactly what she says and it can be understood literally. Meanwhile, by using *indirect* speech acts, she conveys more information to the hearer than what is actually said. Lady Tremaine tends to use direct speech acts if the hearer is in a lower hierarchy than her and if she has a close relationship with the hearer. On the other hand, she tends to use indirect speech acts if she does not have a close relationship with the hearer.

Keywords: pragmatics analysis, speech acts, directive speech acts, power & solidarity.

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Communication is one of the most important aspects of human life to exchange thoughts, point of views, or ideas. In this case, language holds an important role to express message that a speaker transmits to a hearer in order for the hearer to comprehend the speaker's intention. This falls to a sub-discipline of linguistics called Pragmatics. Yule (1996:3) argues that the study of pragmatics focuses on how a speaker (or writer) conveys meaning and how a hearer or a reader interprets that meaning. It is then followed by an analysis of what is meant by people in their utterances and why the words or phrases in those utterances are used.

Pragmatics is also related to the study of contextual meaning. It involves the interpretation of what people mean in a given context and how the context influences what is said, by taking into accounts several aspects of communication from both a speaker and a hearer. For example, a speaker often expresses what they want to say directly according to whom they speak, where, when, and under what circumstances. Likewise, a hearer also explores how they can interpret what the speaker means correctly (Yule 1996:3).

Directive speech act is the main focus of this research. They are used to expressed speaker's intention such as *commands, orders, requests, suggestions,* etc (Yule 1996:54). Speech act analysis is applicable to, not only to linguistics, but also to an other discipline, such as literature. Speech acts can be used to

analyze dialogues in literature and can take place not only in a verbal conversation, but also from a movie. In addition, speech act analysis may be used to identify power of characters in the movie which can be observed through the utterances of the characters.

In this research, I analyze *Cinderella* movie (2015). Directed by Kenneth Branagh, *Cinderella* is a romance fantasy movie released in 2015. It is a live-adaptation or non-animated version movie which is remaked from a famous animated tale movie with the same title in 1950 by Walt Disney Pictures. The *Cinderella* movie script was written by Chris Weitz, and the movie was co-produced by Walt Disney Pictures, Kinberg Genre, Allison Shearmur Productions, and Beagle Pug Films. This *Cinderella* 2015 movie portrays and presents Cinderella's life (henceforth, Ella), the woman with the purest heart living in a hostile world loaded with cruel stepsisters and a stepmother named *Lady Tremaine* who intends to destroy Ella's life and take possession of Ella's father's property. This research focuses on the application of pragmatics as a tool in identifying the directive speech acts in Lady Tremaine utterances. The utterances will also be analyzed using *power* and *solidarity* model proposed by Brown & Gilman (1960).

1.2 Research Questions

There are two research questions raised in this research, as follows:

1. What are the types of directive speech act in Lady Tremaine's utterances in *Cinderella* movie (2015)?

2. What are the potential factors behind the use of direct and indirect speech act within Lady Tremaine's utterances in *Cinderella* movie (2015) following by power and solidarity model?

1.3 Objective of The Study

The objectives of this research are:

1. To categorize directive speech acts discovered in *Lady Tremaine's* utterances.
2. To find out the factors behind the use of direct and indirect speech act within *Lady Tremaine's* utterances in *Cinderella* movie (2015) following by *power* and *solidarity* model?

1.4 Previous Study

Several studies have been previously conducted related to speech act analysis. Ten studies are summarised here.

The first previous study is written by Violeta (2019). This study finds out the most common types of speech acts used by Maleficent, the main character in the Maleficent movie. This study reveals that Maleficent uses the five illocutionary acts proposed by Searle (1979): representative, directive, commissive, expressive, and declarative. This study also discovers the usage of speech acts in the Malficent's movie script, which is; to communicate dissatisfaction, to express that someone is out of control, to demonstrate or express friendship, to lighten the tone of discourse, to persuade someone in a dialogue, to show that one belongs to a certain group, to express joy, or just for fun. The author wants to know the speaker's intention in utters speech acts.

The second study is entitled “The Analysis of Types of Illocutionary Acts in “Tangled” Movie” by Marlina et al. (2018). This paper focuses on the transitivity processes in the text. Material and Relational processes are the processes most commonly found in the text. However, a few processes are taken for deeper analysis to describe the theme and shape Emily's character. Emily's anti-traditional character and pursuit of love and people's emotions for Emily are discovered from the text's analysis of goals, actors, and circumstances.

The third previous study is “Illocutionary Act in The Main Characters' Utterances in *Mirror Mirror* Movie,” a journal article by Ariani et al. (2018). This research aims to determine the types of illocutionary acts of the main characters' utterances in *Mirror Mirror* movies and the context underlying illocutionary acts of the main characters by using Searle's theory of speech act and Hyme's SPEAKING model. The results of the research show that there are 55 utterances of the main characters that contain illocutionary acts. Directive illocutionary acts are the most frequent types of illocutionary acts because the main characters mostly express their utterances in direct ways, such as by ordering, requesting, asking, and commanding. According to Hyme's SPEAKING model, the main characters' illocutionary act was influenced by eight different elements. They are setting, participants, ends, act, sequences, key, instrumentalities, and genre.

The fourth previous study is a journal article by Sembiring et al., “Illocutionary Act on *Aladdin* Movie 2019” (2019). This study aims to discover the types and the function of the context of the illocutionary act in *Aladdin* movie. Through this study, there are 30 utterances of illocutionary acts. Directives are the

most frequent type of illocutionary act because the main characters express their utterances directly, such as by ordering, requesting, asking, and commanding.

The fifth previous study is “Illocutionary Act in *Alice In Wonderland* Movie Script” by Lubis (2018). This study aims to categorize the types of illocutionary acts, determine the most prominent type of illocutionary acts, and determine the motive for the illocutionary acts used in the movie script of *Alice in Wonderland*. The findings of this study are that There are five types of illocutionary acts in the *Alice in Wonderland* movie script such as *assertive, directive, commissive, expressive, and declarative*. *Assertive* is the most prominent type, with the most significant percentage of illocutionary acts conducted in this study. Furthermore, this study's author discovers why *assertive* is the most prominent type of illocutionary act in this movie script, namely because of its fantasy adventure genre.

The sixth study is a journal entitled “Direct and Indirect Directive Illocutionary Acts in The Movie “Penguin of Madagascar” (2018). Mahendra conducts this study. This study aims to identify the direct and indirect directive types of illocutionary acts and to explain and analyze the meaning of the utterances interpreted by the hearers in *Penguin of Madagascar* movie using the theories of Bach & Harnish and Hymes. In this study, five types of directive illocutionary are found in the movie of *Penguin of Madagascar*: *requestives, questions, requirements, permissive, and advisories*. However, the indirect question and direct prohibitive are not found in the movie. The way the hearers interpret the meaning depends on the context of the situation.

The seventh study is “Directive Illocutionary Acts by the Characters in The Movie *The Boss Baby*” (2018). Rahmadanni conducts this study to describe the types of illocutionary acts and analyze the directive illocutionary forces used by the characters in the movie *The Boss Baby* using the theories of Searle & Vanderveken (1985) and Vanderveken (1990). According to this study, there are six types of directive illocutionary acts; requesting, ordering, suggesting, warning, adjuring, and forbidding. The illocutionary force will be considered successful or felicitous if it fulfills all components.

The eighth study is a journal by Della et al. (2018) entitled "An analysis of Directive Speech Acts by Searle Theory in “Sleeping Beauty” Movie Script." The objectives of this study are to find out the types of Directive Speech Acts by the characters in *the Sleeping Beauty* movie script and to analyze the types of directive speech acts most frequently used in the movie script and the possible reason for it. This study's findings show four types of directive speech acts found in the movie script of *Sleeping Beauty*: command, request, permission, prohibition, and question. Command is the type of directive speech act frequently used by the characters in *the Sleeping Beauty* movie script since it usually shows the strength of each character very clearly.

The ninth study is a journal by Fitria (2019) entitled “An Analysis of Directive Speech Act found in “Koi Mil Gaya” Movie.” The study focuses on finding the most prominent type of directive speech act in *the Koi Mil Gaya* movie. The result shows that command is the most prominent type of directive speech act used in *Koi Mil Gaya* movie.

The last study conducted by Pertiwi entitled “The Directive Illocutionary Act Analysis of The Character Utterances in *13 Reasons Why*” (2019). This study analyzes the types of directive illocutionary acts in the selected characters in *the 13 Reasons Why* TV series. The result of this study shows that there are four types of directive illocutionary acts used by the characters in *13 Reasons Why*, namely command, request, prohibition, and suggestion. Directive illocutionary act of requesting is the most frequently used in *13 Reasons why*. It shows that the hearer can do what the speaker wants with a performed action. In conclusion, the utterances spoken by the selected characters (Jessica, Justin, and Bryce) in *13 Reasons Why* can affect the hearer to perform a certain action and psychologically affect the social issues raised in the TV series *13 Reasons Why*.

This research shares similarities with several previous studies that have been mentioned, including the objective that mainly focuses on the directive speech act to make the discussion in this research narrower in scope and more in-depth. In addition, this research also has several distinctions compared to those previous studies. The movie script I study, *Cinderella 2015*, has never been studied in earlier projects. Furthermore, the purpose of this study is not only to identify directive speech acts in Lady Tremain (a character in the movie)’s utterances but also to find out the factors behind the use of direct and indirect speech acts within Lady Tremain’s utterances in *Cinderella* movie (2015) following by power and solidarity model using *power* and *solidarity* concept proposed by Brown & Gilman (1960).

1.5 Scope of the Study

The scope of this research is on the analysis of directive speech act in the utterances spoken by one of the main characters in *Cinderella* 2015 movie, namely Lady Tremaine. Sub-types of the directive speech act focused in this research are *command*, *prohibition*, *request*, and *question*. To analyze the utterances, I use the underlying theories of Yule (1996) and Searle & Vanderveken (1985) followed by *power* and *solidarity* model proposed by Brown & Gilman (1960).

1.6 Writing Organization

This research is divided into four chapters according to the following structures:

CHAPTER I : INTRODUCTION

The first chapter consist of the background of the study, research questions, objective of the study, scope of the study, and writing organization.

CHAPTER II : THEORY AND METHOD

This chapter consists of two sub-chapters. The first sub-chapter explains about the theories that are used to analyze the data. The theory is divided into several sections: pragmatics, speech acts and their classification, types of illocutionary acts, etc. The second sub-chapter presents methodology. It discusses data source, population and sample,

method of collecting data and method of analyzing data.

CHAPTER III : FINDINGS AND DISCUSSIONS

The findings and discussions based on the data are presented in this chapter.

CHAPTER IV : CONCLUSION

This chapter concludes my study. It summarizes findings and discussions in this project.

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

The theories applied by the researcher to conduct this research are referred to as the theoretical framework. This chapter's elements include definition of Pragmatics, context, speech acts and their classifications, power and solidarity model.

2.1.1 Pragmatics

The study of Pragmatics is one of the subfields of linguistics that focuses on the speaker's meaning. Yule (1996:3) states that the focus of pragmatics is the interaction between a speaker and a hearer. The role of a speaker is to transmit their messages; meanwhile, the role of a hearer is to comprehend what a speaker wrote. The emphasis is not on the word-for-word or literal basis but rather on the hearer determining the speaker's intended meaning. This kind of study always requires the interpretation of what a speaker actually means when they make statements in specific contexts, as well as how those contexts influence how a hearer understands. It is necessary to consider how speakers organize what they want to say in relation to whom they are talking to, where they are speaking, what they are talking about, and the circumstances under which they are speaking. This leads to defining Pragmatics as the study of contextual meaning (Yule 1996:3).

As for Levinson (1983:9), Pragmatics is defined as the study of the interaction between language and context with a particular focus on those features that are

useful for constructing grammar. An example of this is what we understand as speech acts, which will be described in the next section.

2.1.2 Context

Pragmatics examines the relationship between meaning and speech situations, referring to one or more aspects of speech situations (Leech 1989:13). These speech situations refer to several important aspects, one of which is context. In order to comprehend an utterance said by a speaker, a hearer must also comprehend the utterance's context. By considering the context, a hearer might infer what a speaker intends by producing the utterance. According to Leech (1989:13), context is any background knowledge presumed to be shared by a speaker and a hearer, which adds to a hearer's understanding of what a speaker intends by producing a specific utterance.

2.1.3 Speech Act

In communication, a speaker may express himself to a hearer through utterances, which include not only grammatical structures and words, but also actions via the utterances (Yule 1996:47). One of the subfields of pragmatics that focuses on the performance acts carried out by speakers is known as speech act.

Speech acts are often referred to as actions that are conducted via utterances, and in English, more precise terms such as *apology*, *complaint*, *compliment*, *invitation*, *promise*, or *request* are commonly used (Yule 1996:47). Searle in his book (1969:16) also states that speech act is a small or basic unit in the linguistics of communication. The three components of speech acts outlined by Yule are *locutionary act*, *illocutionary act*, and *perlocutionary act* (1996:48).

According to Yule (1996:48), locutionary act is the basic act of utterance that is in accordance with the rules and its meaning. Also, as Searle (1980:24) explains that a locutionary act is the performance of uttering words by a speaker in the form of morphemes and sentences. For instance, let us consider Yule's (1996:48) illustration *I've just made some coffee*. The locutionary act of the utterance can be understood through what is written or what is heard from the utterance without considering the context, as from the phonetic transcription of the utterance *I've just made some coffee* is [aɪv dʒʌst meɪd sʌm 'kɒfi].

Producing an utterance includes a communicative function or purpose. Yule (1996:48) states that Illocutionary act is an utterance produced by a speaker which has a particular meaning or purpose in mind and is performed via communicative force such as stating, offering, or explaining. Searle (1970:24) also adds that an illocutionary act is build under a certain context, condition, and purpose. To put it another way, illocutionary act can be defined as what the speaker intends to accomplish by producing an utterance. For example, in Yule's (1996:48) illustration, the utterance *I've just made some coffee* may have the intention to make a statement, an offer, an explanation, etc.

The perlocutionary act is the effect of the illocutionary act. When we produce an utterance with a function, we must do it with the intention that will have some kind of impact. This is defined by Yule (1996:48), as a perlocutionary act. Searle (1969:25) adds that perlocutionary act is the effect on the hearers' actions, thoughts, beliefs, etc, that are closely tied to the concept of illocutionary acts. The example of perlocutionary act is the utterance *I've just made some coffee* (Yule

1996:48). The utterance is spoken with the expectation that the hearer will understand the effect it has. For example, to explain a pleasant aroma or encourage the hearer to have some coffee (Yule 1996:49).

2.1.4 Classification of speech acts

To fully understand the meaning of an utterance within a speech act, we must also clearly understand its form and its function through speech act classification. A number of scholars offer a variety of categorizations of speech acts. However, I follow Yule (1996:53). He argues that speech acts can be categorized on the basis of their general functions and structures.

2.1.4.1 General function

Based on their general functions, Yule (1996:53) categorizes speech act into five different types, namely *declarations*, *representatives*, *expressives*, *commissives*, and *directives*. In this research, I focus on the analysis of *directive* speech acts.

In directive speech acts, speakers persuade another person or other people to perform a certain action. The speech acts convey the speaker's goal such as *commands*, *orders*, *requests*, and *suggestions* (Yule 1996:54). Furthermore, in their book, Searle and Vanderveken (1985:198) also provide the following directive illocutionary acts: *direct*, *request*, *ask*, *urge*, *tell*, *require*, *demand*, *command*, *order*, *forbid*, *prohibit*, *enjoin*, *permit*, *suggest*, *persuade*, *warn*, *advise*, *recommend*, *plead*, *supplicate*, *entreat*, *beseech*, *implore*, and *pray*. However, in this thesis, I limit the analysis into directive speech acts of *commanding*, *prohibiting*, *requesting*, and *questioning* since I could not find any

other types of directive speech act from Searle & Vanderveken (1985) theory in *Cinderella* movie (2015).

1) Command

The directive speech act includes command as one of its elements. In some cases, command and order can be used interchangeably. However, a command utterance has greater power than an order. According to Searle & Vanderveken (1985:201), the primary distinction between command and order is that order does not require an institutional structure of authority. A person can order someone to do something solely based on his position of power, regardless of whether or not that power is institutionally sanctioned. While the command requires the speaker to be in a position of authority over the hearer (Searle & Vanderveken 1985:201). This is also related to the difference in status and position between the speaker and the hearer.

Searle (1976:5) adds that the status or the position of the speaker and the hearer can help to determine whether or not the utterance is classified as a command utterance. For instance, an utterance can be categorized as a command if a general tells a private to clean up the room. However, a request for a general to clean the room from a private is more of a suggestion than an order (Searle 1976:5).

2) Prohibition

Another element of directive speech acts as opposed to the previous element is prohibition. If the aim of the command is to order the hearer to do something,

prohibit or forbid conveys the idea of ordering the hearer to not to perform a certain action (Bach & Harnish 1983:49). The primary distinction between to forbid and to prohibit is that prohibition is typically more permanent than forbid. To prohibit has the same meaning as to forbid, but with the addition of a time-related content condition (Searle & Vanderveken 1985:202). Moreover, prohibition can occur under a special condition where both the speaker and the hearer must possess the same underlying knowledge or understanding, so that the prohibition produces by the speaker can be fully understood by the hearer (Searle 1980:163). For instance, the utterance in Yule (1996:54) *Don't touch that*.

3) Request

As explained in the previous section, the intention of a request utterance is similar to a command utterance, because it requires the hearer to do something. Nevertheless, there are certain distinctions between request and command utterance. Searle and Vanderveken (1985:199) point out that it is possible for a hearer to refuse a speaker's request. Leech (1983:175) also argues that request and order differs on the degree to which the speaker offers the hearer options. For instance, the utterance *Could you lend me a pen, please?* in Yule (1996:54) is a request, not an order. In addition, Holmes (1984:284) argues that when making a request, children are taught to use the polite word "please." This means that in request utterance, a hearer under no obligation to comply with the request.

4) Question

According to Bach & Harnish (1979:48), questions are utterances used by a speaker to ask a hearer for certain information. Meanwhile, Searle & Vanderveken

(1985:199) argue that question is a speech act used by a hearer to perform a certain action. There are two distinctions of “ask” in term of their usages; the first one is to ask a question, and the second one is to order someone to do something. For instance, in the wedding ceremony, the utterance *Do you take this woman to be your lawful wedded wife?* asked by the minister, the minister asks a question to the groom. The expected response is *Yes I do* or *No, I do not* response (Searle & Vanderveken 1985:199).

2.1.4.2 Structure

In the previous section, we have discussed the classification of speech acts based on their functions. In addition to their general functions, speech acts can also be divided based on their general structures, namely *direct* and *indirect* speech act (Yule 1996:54).

a. Direct speech act

When there is a direct correlation between a speech act structure and its function, the speech act may be categorized as a direct speech act (Yule 1996:54–55). For example, the utterance *Wear a seatbelt!* in Yule (1996:54), expressed in imperative form and used as a command. Since there is a direct relationship between the structure and the function of the utterance, it can be categorized as a direct speech act. Therefore, this can mean that a direct speech act can be defined as an utterance that are spoken directly or explicitly by a speaker and can be understood with minimum reference by a hearer.

b. Indirect speech act

Yule (1996:55) explains that an indirect speech act shows there is an indirect relationship between a speech acts structure and its function. For instance, observe following utterances in (Yule 1996:55).

- [21] a. *It's cold outside*
 b. *I hereby tell you about the weather*
 c. *I hereby request of you that you close the door*

The utterance in [21a] is expressed in a declarative form. However, the utterance can be used as a statement to give the information to the hearer about the weather [21b], and it also can be used as a request [21c] (Yule 1996:55). Typically, a speech act of requesting is expressed in imperative structure. However, the structure of the utterance in [21a] is a statement or declarative. Even though the utterance is derived from the declarative form under the right context, it can be assumed by a speaker that the utterance has the function of requesting (see [21c]). This can mean that an indirect speech act refers to an utterance produced by a speaker that contains an implicit meaning.

2.1.5 Power and Solidarity Model

A number of scholars have proposed some models to analyze metalinguistic aspects that affect how a speech act is expressed. Among many other aspects, we can consider power and solidarity. Brown and Gilman introduce the concept of power and solidarity in relation to the pronoun systems by the European. Those two pronouns are called T as *tu* and V as *vos*, which come from Latin. Later, the pronouns are then widespread and used in various languages (Brown & Gilman 1960:254). In this research, I use power and solidarity model to analyze the data.

However, unlike Brown & Gilman model, this research does not apply power and solidarity model to the linguistic units at pronoun or word level, but utterance.

According to Brown & Gilman (1960:255), power can control the behaviors of the communication partner. Power can occur when the communication involves at least two people and the power is not reciprocal. It can be caused by a number of variables, such as physical strength, wealth, social status, age, and gender to the role or type of work (Brown & Gilman 1960:255). Phrases such as older than, parent of, richer than, stronger than, and nobler indicate unequal power among the participants (Brown & Gilman 1960:257). In other words, a person with more power can control a communicative event to a hearer with less power.

As for solidarity, Brown & Gilman (1960:258) believes that solidarity comes in where the relation is mutual between a speaker and a hearer. In other words, solidarity is the situation when we feel connected or close to someone, and all the people have the potential of solidary dimension. For example, people with superior power may be solidary, to people with lower hierarchy may also be solidary, such as parents to children who are less connected. Equally, those with less power can be as distant as the waiter at a strange restaurant or as steadfast as the long-time family retainer (Brown & Gilman 1960:258). Solidarity can also apply to a speaker of equal power, such as going to the same school, share the same parents.

Nevertheless, it is necessary to note that not all shared characteristics between people lead to solidarity. For instance, it is not necessary for two people to be

intimately connected just because they have similar attributes, such as the same eye color or shoe size. However, the likelihood of a solidary relationship rises if they have similar behavioral dispositions or share characteristics such as political affiliation, religion, place of birth, or other similar traits (Brown & Gilman 1960:258).

2.2 Methodology

The research can be categorized as descriptive qualitative research since this research aims to describe, identify or observe the research's object. As a result, the data obtained through the identification or observation process will be examined using the theories of Yule (1996) and Searle & Vandervaken (1985), followed by the power and solidarity model by Brown & Gilman (1960).

2.2.1 Data, Population, Sample, and Sampling Technique

The data analysis unit is the utterance spoken by Lady Tremaine containing a directive speech act taken from *Cinderella* movie (2015) as the primary data. As for the secondary data, I used *Cinderella* (2015) movie script to understand the actual words that are written. *Cinderella* (2015) movie is a non-animated or live-action version of a famous animated tale movie with the same title in 1950 by Walt Disney Pictures with 105 minutes of duration. Meanwhile, *Cinderella* (2015) movie script contains 41 pages and is downloaded from the website <https://tinyurl.com/26jz9fn2>. The population used in this research is all the utterances containing directive speech act spoken by Lady Tremaine in *Cinderella* movie (2015). Meanwhile, the sample used for the research is taken

from the representative population. Besides that, the research uses a purposive sampling technique.

2.2.2 Method of Collecting the Data

In collecting the data, I use non-participant observation since I observe the character's utterances and the context of the utterances being uttered in the movie, then sort out the utterances spoken by Lady Tremaine. Firstly, I watched *Cinderella* (2015) movie on *Disney+* and, at the same time, examined the movie script. The utterances from other characters are eliminated.

2.2.3 Method of Analyzing the Data

I use the referential method to analyze the data since this research focuses on identifying *Lady Tremaine's* utterances. The collected utterances are then analyzed based on the speech act theory of Yule (1996) and Seale & Vanderveken (1985) to categorize the types of directive speech acts found in Lady Tremaine's utterances. The utterances whose speech acts are not directive are excluded. After that, I categorize them based on their structure, namely *direct* and *indirect* speech acts applying Yule's theory (1996). Lastly, I discuss the findings using Brown and Gilman's power and solidarity model (1960).

CHAPTER III

FINDINGS AND DISCUSSIONS

In this chapter, I present the result of my analysis. I analyze directive illocutionary acts such as *command*, *prohibition*, *request*, and *question*, applying the theory of Yule (1996) and Searle & Vanderveken (1985), and Power and Solidarity model by Brown & Gilman (1972). I organize the data analysis into two parts: *direct* and *indirect* speech act.

3.1 Directive Speech Act (Direct)

In directive speech acts, speakers encourage someone else to perform a certain action (Yule 1996:54). These speech acts convey speaker's goals, and are categorized by their general functions. In using a directive, the speaker attempts to make the world fit the words (via the hearer) (Yule 1996:54).

When we analyse directive speech acts, we also have to pay attention to their general structure. It is because within speech acts, an utterance can be categorized as either direct or indirect speech acts. According to Yule (1996:55), a direct speech act is whenever there is a direct relationship between a structure and its function.

When using direct speech act, a speaker tends to speak directly and can be understood with minimum reference to the context of situation. For instance, the speaker typically uses imperative form when commanding, requesting, or ordering, not interrogative.

3.1.1 Command (Direct)

Context: Lady Tremaine and her daughters have just arrived at Ella's house. Lady Tremaine talks to Ella's father and praises the beauty of Ella's house, then continue with Anastasia and Drizella's appearance to see more of the state of the house. After overhearing the conversation between Lady Tremaine and Ella's father, Anastasia and Drizella disagree about Lady Tremaine's statement, which says that Ella's house is so charming. Instead, Anastasia refutes her mother's statement and says that she cannot see the charming side of it. In other words, she sneers at Ella's house. Lady Tremaine worries that Ella and her father might hear about that, which might hurt their feelings, so Lady Tremaine commands their daughters to shut up.

Based on the excerpt below, the conversation participants are Lady Tremaine, Anastasia, and Drizella. Lady Tremaine is the speaker and Anastasia and Drizella are the hearers. The utterance written in bold from Lady Tremaine above is a direct speech act. The utterance "**Shut up!**" is an imperative sentence parallel to the speech act of commanding. The literal meaning of Lady Tremaine's

utterance is that she is telling the hearers to do something, and there are no other possible interpretations of what she is saying.

Excerpt 1

Lady Tremaine : “How charming, how perfectly charming.”
 Lady Tremaine : “You did not say.”
 “Your daughter was so beautiful.”
 Father : “She takes after her...”
 Lady Tremaine : “Her mother. Just so”
 Anastasia : “What does mummy mean? What’s so charming
 about it?”
 Drizella : “She’s lying. That’s just good manners.”
 Lady Tremaine : “**Shut up!**”

Participants		
Analysis	Speaker	Hearers
Power	(+)	(-)
Solidarity	(+)	(+)

Table 1. excerpt 1 (Speaker = Lady Tremaine, Hearers = Anastasia & Drizella)

The preference of the direct speech act of commanding may be primarily driven by the fact that Lady Tremaine is higher in hierarchy as compared to Anastasia and Drizella, because Lady Tremaine is their mother. This is shown by the analytic table in which the speaker’s power (Lady Tremaine) is positive, and the hearers (Anastasia and Drizella) are negative. The exercise of power here is shown from the speaker with higher hierarchy to the hearers with lower hierarchy. It shows Lady Tremaine’s control over other people whose hierarchy are lower.

Hence, it can be categorized as a command, because the utterance leaves the hearer with no choice but to do what the speaker wants. In addition, the close relationship between Lady Tremaine and her daughters is marked by positive solidarity as shown in the table; positive plus symbols under solidarity columns for all participants that also makes Lady Tremaine uses *direct speech act of commanding*.

3.1.2 Prohibition (Direct)

Context: Ella cries because Lady Tremaine tears her dress. Lady Tremaine prohibits Ella from coming to the party held by the king because Lady Tremaine thinks Ella is just a ragged servant girl who will ruin her daughters' prospects. Therefore, she tears Ella's dress so that Ella cannot come to the party.

The participants shown in the table below are Lady Tremaine, as the speaker, and Ella, as the hearer. The utterance written in bold is categorized as a direct speech act. It contains a restriction utterance from Lady Tremaine who prohibits Ella to perform a certain action. Lady Tremaine constructs the utterance using a directive illocutionary act of prohibiting. In uttering the direct speech act of prohibiting, her utterance is structured with the "***shall not***" marker, which indicates that the sentence is a negative imperative as shown by the exclamation mark (!) at the end of the utterance. In addition, the speaker has a strong intention in her utterance by using a high tone, audible from the video, but here marked using an underline, in expressing her utterance and it indicates a strong

prohibition. Lady Tremaine's utterance has no other meaning than actually what she says.

Excerpt 2

Ella : “How could you?”
 Lady Tremaine : “How could I otherwise?”
 “I will not have anyone associate my daughters with you.”
 “It would ruin their prospects to be seen arriving with a ragged servant girl.”
 “Because that is what you are. And that is what you will always be.”
 Lady Tremaine : “Now mark my words!”
“You shall not go to the ball!”

Participants		
Analysis	Speaker	Hearer
Power	(+)	(-)
Solidarity	(+)	(+)

Table 2. excerpt 2 (Speaker = Lady Tremaine, Hearer = Ella)

The fact that Lady Tremaine is the only mother of the household and she is Ella's stepmother, places her in the higher hierarchy than Ella. This is shown by the analytic table in which the speaker's power (Lady Tremaine) is positive, and the hearer's (Ella) is negative. As a result, Lady Tremaine may have a greater power which fulfills the requirement for the direct speech act of prohibiting. In this situation, the speaker, who occupies a higher position in the hierarchy, exercises power over the hearer, who holds a lower position in the hierarchy. From this, the hearer (Ella) has no choice but to comply to the speaker's wants

(Lady Tremaine), because she does not have enough capacity to refuse the Lady Tremaine's wants. In addition, as illustrated in the table, the solidarity between Lady Tremaine and Ella is marked by positive symbol, which also contributes to Lady Tremaine's use of direct speech act.

3.1.3 Request (Direct)

a. Excerpt 3

Context: Lady Tremaine slinks into the palace to meet the Grand Duke and inform him about the owner of the glass slippers that the Prince has been looking for to become his wife. Knowing that the glass slipper's owner is just an ordinary country girl (Ella), the Grand Duke plans to hide it by keeping Lady Tremaine to keep silent. As a return, Lady Tremaine requests a favor from the Grand Duke.

The dialogue below involved two participants: Lady Tremaine and Grand Duke. Lady Tremaine is the speaker, and the Grand Duke is the hearer. The utterance written in bold below can be categorized as a direct speech act. The utterance **"I should like to be a countess and I require advantageous marriages for my two daughters"** revealed by Lady Tremaine is a declarative sentence formed with *hedging*, which is indicated by the modal adverb 'should like to be' that demonstrates politeness in Lady Tremaine's utterance. Lady Tremaine expresses her intention explicitly in her utterance. She has no other meaning than request the Grand Duke to do something.

Excerpt 3

Grand Duke : “So what do you want?”
 Lady Tremaine : **“I should like to be a countess and I require advantageous marriages for my two daughters.”**
 Grand Duke : “And the girl?”
 Lady Tremaine : “Do with what you want. She’s nothing to me.”

Participants		
Analysis	Speaker	Hearer
Power	(-)	(+)
Solidarity	(-)	(-)

Table 3. Excerpt 3 (Speaker = Lady Tremaine, Hearer = Grand Duke)

Moreover, the utterance is indicated as the direct speech act of requesting knowing the fact that the speaker (Lady Tremaine) is a commoner, meanwhile, the hearer (Grand Duke) is a noble. As shown in table 3, the speaker’s power (Lady Tremaine) is negative, and the hearer’s power (Grand Duke) is positive. It indicates that Lady Tremaine is lower in hierarchy compared to the Grand Duke. Furthermore, Lady Tremaine and the Grand Duke do not have a close relationship, as shown by the negative symbol beneath the solidarity columns for all participants.

Usually, a speaker whose hierarchy is lower than the hearer, and does not have strong enough solidarity, tend to use indirect speech acts. However, in this case, Lady Tremaine explained her intention to the Grand Duke using direct speech act. While the speech act is direct, it is formed using a *hedging*, which may reduce Face Threatening Act, following Brown & Levinson (1987:145). Thus, Lady Tremaine's utterance is categorized as a request than a command because, Lady Tremaine does not have enough authority to command the Grand Duke because, as previously stated, the Grand Duke is in a higher position than Lady Tremaine since the Grand Duke is a noble, he basically has more authority over Lady Tremaine. Therefore, although Lady Tremaine expresses her request to the Grand Duke using a direct speech act, the Grand Duke, as the hearer, has the ability to comply or not comply with the request.

b. Excerpt 4

Context: The Grand Duke, the captain, and the royal soldiers visit all the houses to find the owner of the glass slipper, who will be the prince's wife. When they arrive at Ella's house, Lady Tremaine greets them and asks them to come into her house.

The dialogue below involved two participants: Lady Tremaine and Grand Duke. Lady Tremaine is the speaker, and Grand Duke is the hearer. The utterance “**Please, this way.**” written in bold below, can be categorized as a direct speech act of requesting. In making a request, the utterance revealed by Lady Tremaine is formed with the word *please*, which demonstrates politeness in Lady Tremaine's utterance. Lady Tremaine expresses her intention explicitly in her

utterance. She has no other meaning than request the Grand Duke to do something.

Excerpt 4

Grand Duke : “A moment of your time, good lady.”
 Lady Tremain : “Of course, Your Grace. **Please, this way.**”

Participants Analysis	Speaker	Hearer
Power	(-)	(+)
Solidarity	(-)	(-)

Table 4. Excerpt 4 (Speaker = Lady Tremain, Hearer = Grand Duke)

Moreover, the utterance is indicated as the direct speech act of requesting knowing the fact that the speaker (Lady Tremain) is a commoner, meanwhile, the hearer (Grand Duke) is a noble. As shown in table 4, the speaker’s power (Lady Tremain) is negative, and the hearer’s power (Grand Duke) is positive. It indicates that Lady Tremain is lower in hierarchy compared to the Grand Duke. Furthermore, Lady Tremain and the Grand Duke do not have a close relationship, as shown by the negative symbol beneath the solidarity columns for all participants.

Lady Tremain’s utterance is categorized as a request than a command because, Lady Tremain does not have enough authority to command the Grand Duke because, as previously stated, the Grand Duke is in a higher position than

Lady Tremaine since the Grand Duke is a noble, he basically has more power or authority over Lady Tremaine.

3.1.4 Question (Direct)

Context: The conversation happens one morning in the dining room of Ella's house when Ella has just finished preparing breakfast. Lady Tremaine sees Ella's dirty face, and she asks Ella about what happened to her face.

The dialogue occurs between two participants: Lady Tremaine and Ella. Lady Tremaine is the speaker, and Ella is the hearer. The utterance written in bold below can be categorized as a direct speech act. The dialogue takes place in the dining room when Ella has just finished preparing breakfast. The utterance "**Ella, what's on your face?**" is an interrogative sentence parallel to the speech act of questioning since the utterance has the intention to ask the hearer to provide certain information. It can be understood literally and does not have any other possible interpretations of what she is saying.

Excerpt 5

Lady Tremaine : "**Ella, what's on your face?**"
 Ella : "Madam?"
 Anastasia : "It's ash from the fireplace."

Participants		
Analysis	Speaker	Hearer
Power	(+)	(-)
Solidarity	(+)	(+)

Table 5. Excerpt 5 (Speaker = Lady Tremaine, Hearer = Ella)

The use of the direct speech act of questioning may be primarily driven by the fact that Lady Tremaine is in a higher hierarchy compared to Ella. This is shown by the analytic table in which the speaker's power (Lady Tremaine) is positive, and the hearer (Ella) is negative. The exercise of power here is shown from the speaker with higher hierarchy to the hearer with lower hierarchy. So, when Lady Tremaine sees Ella's dirty face, she wants to know what is on her face and she asks the question directly to Ella. The use of the direct speech act is also influenced by the fact that Lady Tremaine and Ella are closely related. It can be seen in the analytic table that both Lady Tremaine and Ella marked by positive symbols under the solidarity row.

3.2 Directive Speech Act (Indirect)

In communication, there are cases where the speaker tends to mean more than what he/she says literally. In contrast, it is possible that what the speaker says differs from what he/she intends. The hearer may recognize the message or force intended beyond what the speaker says literally. Likewise, in expressing a directive speech act, one does not always use the imperative or interrogative form. They can also use other forms. For example, the utterance in Yule (1996:55) "It's cold outside." It can be meant as an order to the hearer to close the window because the weather is cold outside. It shows that the indirect speech act appears when a speaker expresses an utterance implicitly or indirectly. According to Yule (1996:55), a declarative used to make a statement is an indirect speech act, but a

declarative used to make a request is an indirect speech act. However, the utterance's intention should refer to the speaker's situation and context.

3.2.1 Command (Indirect)

a. Excerpt 6

Context: The conversation occurs at the beginning of the movie after Ella's father passes away. Lady Tremaine suggests that Ella temporarily move to the attic because Anastasia and Drizella will use her room. Lady Tremaine plans to redecorate the room, so she tells Ella to bring her bric-a-brac to the attic while handling it to Ella. Therefore, the room is not full of Ella's belongings.

Based on the excerpt below, the participants of the conversation are Lady Tremaine as the speaker, and Ella as the hearer. Lady Tremaine's utterance that written in bold is categorized as indirect speech act of commanding. In expressing the utterance, Lady Tremaine does not use imperative sentences but she uses suggestion sentences, which can be seen from the formulaic structure of suggesting sentence by using subject + 'would be' (modal) and 'if' conditional sentences. The literal meaning of the utterance is that Lady Tremaine suggests Ella to bring the bric-a-brac with her, but the actual meaning is Lady Tremaine commands Ella to bring the bric-a-brac with her. Instead of commanding directly by using imperative sentence like "Bring this bric-a-brac up there with you!", she uses a sentence in the form of suggesting. It is also reinforced by Lady Tremaine who expressed her intention while handing the bric-a-brac to Ella.

Excerpt 6

Ella : "The attic?"

Lady Tremaine : “Yes. Only temporarily while I have all the other rooms redecorated. “
 “The attic’s so nice and airy and you’ll be away from all of our fuss and bother.”
“You’d be even more cozy if you kept all this bric-a-brac up there with you.”

Participants		
Analysis	Speaker	Hearer
Power	(+)	(-)
Solidarity	(-)	(-)

Table 6. Excerpt 6 (Speaker = Lady Tremaine, Hearer = Ella)

The use of indirect speech act of commanding may be primarily driven by the fact that Lady Tremaine at the time of speaking, is a new resident at Ella's house. She does not command Ella directly since the conversation occurs at the beginning of the movie where Lady Tremaine does not yet have a close relationship with Ella. As can be observed from the table, both of the participants have negative symbols under solidarity columns. Therefore, despite the fact that Lady Tremaine is in a higher hierarchy than Ella, as shown in the table (where Lady Tremaine's power is marked with a positive symbol and Ella's with negative symbol), Lady Tremaine chooses to use indirect speech act instead of direct speech act.

b. Excerpt 7

Context: the conversation occurs when Lady Tremaine and her companies (Anastasia and Drizella) go to the dance party held by the king. At the beginning of their arrival, to be precise at the palace entrance, there was a Royal Crier whose duty is to examine the dance party attendees' invitation cards. As for the attendees who are royal guests, the Royal Crier does not do such examination; instead, he will announce the royal guests arrival by mentioning their names. This does not apply to non-royal guests whose arrivals are not announced.

In this case, Lady Tremaine's arrival should not be mentioned because this demonstrates that she is just a commoner and not a royal guest. Nonetheless, Lady Tremaine commands the Royal Crier to announce her presence by mentioning her name and her companies. She hands over the invitation card to the Royal Crier and said, **“Lady Tremaine and her daughters.”**

The utterance written in bold indicates that Lady Tremaine employs an *indirect speech act* of commanding. It is because Lady Tremaine, as the speaker, does not only say the utterance, but also intends to ask the hearer (Royal Crier) to do something. The literal meaning of the utterance is that Lady Tremaine only mentions her name and her daughter's. However, the indirect statement shows implicitly that Lady Tremaine asks the Royal Crier to mention the arrival of Lady Tremaine and her two daughters, as if they are royal guests.

Excerpt 7

Lady Tremaine : **“Lady Tremaine and her daughters.”**
 Royal Crier : “The Lady Tremaine and her daughters.”

Participants		
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Analysis	Speaker	Hearer
Power	(+)	(-)
Solidarity	(-)	(-)

Table 7. Excerpt 7 (Speaker = Lady Tremaine, Hearer = Royal Crier)

The *indirect speech act* of requesting shows in Lady Tremaine's utterance is written in the form of declarative sentence, not imperative sentence. Instead of saying directly like "Would you please mention our presence? I am Lady Tremaine and they are my daughters." She just said "**Lady Tremaine and her daughters.**". Lady Tremaine believes that the Royal Crier will understand the intention of her utterance even though she says it indirectly. The use of *indirect speech act* of requesting here is also supported by the fact that Lady Tremaine, as the speaker is in higher hierarchy than Royal Crier as the hearer.

3.2.2 Prohibition (Indirect)

Context: After the food is served on the dining table, four plates are available. Seeing this, Lady Tremaine asks about one plate by saying, "Who is this for? Is there someone we've forgotten?" then, Ella answers that the plate is hers. From this, it can be understood that Lady Tremaine does not want Ella to sit there.

Based on what is shown in the excerpt below, the utterance in bold indicates that Lady Tremaine employs an indirect speech act of prohibiting. The utterance has the tendency to prohibit the hearer to do something, even though the utterance is not formed using a negative imperative structure, and does not have

any prohibition marker such as *must not* or *cannot* in her utterance. Instead, Lady Tremaine uses a declarative sentence.

Excerpt 8

Lady Tremaine : “Who is this for? Is there someone we’ve forgotten?”
 Ella : “It’s my place.”
 Lady Tremaine : **“It seems too much to expect you to prepare breakfast, serve it and still sit with us.”**

Participants	Speaker	Hearer
Analysis		
Power	(+)	(-)
Solidarity	(-)	(-)

Table 8. Excerpt 8 (Speaker = Lady Tremaine, Hearer = Ella)

The use of indirect speech act of prohibiting in Lady Tremaine’s utterance is driven by the fact Lady Tremaine does not have enough solidarity with Ella as it shown by the table 6 in which both of the speaker (Lady Tremaine) and the hearer (Ella) are in the negative columns. In addition, like the previous speech act, we can see that the use of indirect speech act in this conversation occurs in a special circumstance that happened in the beginning of Lady Tremaine's suppression of Ella, to be exact, in the beginning of the movie in which they do not know each other very well. Therefore, she tends to use indirect speech act.

Furthermore, the act of prohibiting in her utterance is strengthened by the fact that Lady Tremaine has more power than Ella as it shown in the table in which

Lady Tremaine’s power is marked by positive plus symbol, meanwhile Ella’s power is marked by negative symbol. It proves that Lady Tremaine is higher in the hierarchy than Ella, so she has enough audacity of prohibiting Ella to do something. Ella, as the hearer whose hierarchy is lower than Lady Tremaine, does not have any choice, but to comply to the speaker’s (Lady Tremaine) want.

3.2.3 Question (Indirect)

Context: One morning, Lady Tremaine wakes up hungry and immediately goes to the dining table. She cannot see anything on the dining table. She tells Ella, who is mending the fire and says “I thought breakfast was ready.”

The participants of the conversation below are Lady Tremaine and Ella. Lady Tremaine is the speaker, and Ella is the hearer. The utterance in bold from Lady Tremaine below is categorized as an *indirect speech act* of questioning. The utterance has the intention of asking an information to the hearer, but it is formed by declarative sentence, not interrogative. The literal meaning of the utterance means Lady Tremaine is just stating her thought. However, Lady Tremaine as the speaker, implicitly asks the hearer (Ella) about the information that Lady Tremaine wanted to know whether the breakfast is ready or not (Anastasia and Drizella) or not.

Excerpt 9

Lady Tremaine : “**I thought breakfast was ready**”
 Ella : “It is madam. I’m only mending the fire.”

Participants		
Analysis	Speaker	Hearer

Power	(+)	(-)
Solidarity	(-)	(-)

Table 9. Excerpt 9 (Speaker = Lady Tremaine, Hearer = Ella)

The indirect speech act of questioning used by Lady Tremaine may be notably supported by the fact that Lady Tremaine does not has a close relationship with Ella yet, because as shown in table 8 that both of speaker's solidarity are marked by negative symbols. In addition, it is also supported by the fact that the conversation occurs in the beginning of the movie, in which at the time of speaking, Lady Tremaine does not want to show her true cruel behavior. Moreover, although Lady Tremaine has a higher hierarchy than Ella, (as can be seen in the table above which shows that Lady Tremaine's power is indicated by a positive plus symbol, while Ella's power is indicated by a negative symbol), she still chooses to use the *indirect speech act* of questioning because it is possible that Ella would know what Lady Tremaine meant without having to ask the question explicitly.

CHAPTER IV

CONCLUSION

Based on my observations and analysis, Lady Tremaine's utterances in *Cinderella* movie (2015) include the directive speech acts of commanding, requesting, questioning, and prohibition. Those utterances can also be classified according to their structure, namely direct and indirect speech acts. Therefore, it can be seen that there are 22 command utterances with 19 direct utterances and 3 indirect utterances, 2 direct request utterances, 13 question utterances with 12 direct utterances and 1 indirect utterance, 4 prohibition utterances with 3 direct utterances and 1 indirect utterance. From those findings, it can be seen that command is the type of directive speech act used most frequently by Lady Tremaine in *Cinderella* movie (2015).

In addition, the number of direct speech acts used by Lady Tremaine is more compared to the indirect ones. When she uses direct speech acts, she means exactly what she says, and it can be understood literally. On the other hand, by using indirect speech acts, she conveys more information to the hearer than what is said, and it can be interpreted by considering the context of the utterance. Her utterances are mostly direct when there is a big linearity of power between Lady Tremaine and the hearers and when she has a close relationship with the hearer. She primarily uses direct speech acts to Ella and her daughters (Anastasia and Drizella).

Nevertheless, there are some particular circumstances when Lady Tremaine uses direct speech acts with the hearer whose power is greater than her. In some circumstances, Lady Tremaine uses direct speech acts to the Grand Duke in request utterance. However, in saying direct speech act of requesting utterance, Lady Tremaine uses *hedging* and *please* words in her sentence which indicates politeness. Furthermore, the use of indirect speech acts by Lady Tremaine is less than the direct ones. Lady Tremaine tends to use indirect speech acts when she does not have a close relationship or strong solidarity with the hearer. She primarily uses indirect speech acts to Ella when she does not have a close relationship with Ella yet, which happens at the beginning of the movie when Lady Tremaine has just moved into Ella's house. In this case, solidarity among participants is influenced by time. Moreover, only a few dialogues between Lady Tremaine and royal personage or other characters are found in the movie.

To draw the conclusion of this research, based on the utterances spoken by Lady Tremaine in the movie of Cinderella (2015), it can be seen that there are Lady Tremaine's utterances in Cinderella (2015) which are categorized into directive speech acts to ask the hearer to do something in order to fulfill her desire. All the utterances can produce the action performed. In producing the directive speech act, Lady Tremaine utters in both direct and indirect ways, which is influenced by power and solidarity. When she uses direct speech acts, she means exactly what she says and it can be understood literally. Meanwhile, by using *indirect* speech acts, she conveys more information to the hearer than what is actually said and it can be understood by considering the context of the

situation. Lady Tremaine tends to use direct speech acts if the hearer is in a lower hierarchy than her and if she has a close relationship with the hearer. On the other hand, she tends to use indirect speech acts if she does not have a close relationship with the hearer.

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APPENDIX

The data of *Cinderella* 2015

Characters	Utterances	Direct/Indirect Speech Act	Types of Directive Speech Act	Power	Solidarity
Lady Tremaine to Anastasia and Drizella	“Shut up!” Page 6	Direct speech act	Command	(+) and (-) (-)	(+)
Lady Tremaine to Anastasia	“Anastasia, hush.” Page 6	Direct speech act	Command	(+) and (-)	(-)
Lady Tremaine to Ella.	“You needn’t call met that. Madam will do” Page 8	Direct speech act	Command	(+) and (-)	(-)
Lady Tremaine to Ella.	“I think they’re finding the sleeping quarters rather than confining.” Page 8	Indirect speech act	Question	(+) and (-)	(-)
Lady Tremaine to Ella.	“I can say in the...” “The attic. Quite so.” Page 8	Indirect speech act	Command	(+) and (-)	(-)
Lady Tremaine to Ella.	“You’d be even more cozy if you kept all this bric-a-brac up there with you.” Page 9	Indirect speech act	Command	(+) and (-)	(-)
Lady Tremaine to Anastasia &	“Do shut up.” Page 10	Direct speech act	Command	(+) and (-)	(+)

Drizella.					
Lady Tremaine to Ella.	“I thought breakfast was ready.” Page 11	Indirect speech act	Question	(+) and (-)	(-)
Lady Tremaine to Ella.	“In the future, can we not be called until the work is done?” Page 11	Direct speech act	Question	(+) and (-)	(+)
Lady Tremaine to Ella.	“Ella, what’s on your face?” Page 11	Direct speech act	Question	(+) and (-)	(+)
Lady Tremaine to Ella.	“Do clean yourself up.” Page 11	Direct speech act	Command	(+) and (-)	(+)
Lady Tremaine to Ella.	“Who’s this for? Is there someone we’ve forgotten?” Page 12	Direct speech act	Question	(+) and (-)	(-)
Lady Tremaine to Ella.	“It seems to much to expect you to prepare breakfast, serve it and still sit with us.” Page 12	Indirect speech act	Prohibition	(+) and (-)	(-)
Lady Tremaine to Anastasia and Drizella.	“Calm yourselves. Now listen to me.” Page 17	Direct speech act	Command	(+) and (-)	(+)
Lady Tremaine to Anastasia and Drizella.	“One of you must win the heart of the prince.” Page 17	Direct speech act	Command	(+) and (-)	(+)
Lady Tremaine to Anastasia and Drizella.	“Do that, and we can unwind the debt in which we ensnared when we came to this backwater!” Page 17	Direct speech act	Command	(+) and (-)	(+)
Lady Tremaine to Ella.	“Having deliver your news, why are you still here?” Page 17	Direct speech act	Question	(+) and (-)	(+)
Lady Tremaine to Ella.	“You must return to town right away and tell that streamstress to run up	Direct speech act	Command	(+) and (-)	(+)

	three fine ball gowns.” Page 17				
Lady Tremaine to Ella.	“What do you mean?” Page 18	Direct speech act	Question	(+) and (-)	(+)
Lady Tremaine to Ella.	“Think of you?” Page 18	Direct speech act	Question	(+) and (-)	(+)
Lady Tremaine to Ella.	“Now go!” Page 18	Direct speech act	Command	(+) and (-)	(+)
Lady Tremaine to Ella.	“Every girl in the kingdom will be chasing the prince. You must get there first before the seamstress is drowning in work! ” Page 18	Direct speech act	Command	(+) and (-)	(+)
Lady Tremaine to Ella.	“And you won’t, because there’s no question of your going.” Page 18	Direct speech act	Prohibition	(+) and (-)	(+)
Lady Tremaine to Ella.	“Now, mark my words.” Page 21	Direct speech act	Command	(+) and (-)	(+)
Lady Tremaine to Ella.	“You shall not go to the ball!” Page 21	Direct speech act	Prohibition	(+) and (-)	(+)
Lady Tremaine to Royal Crier.	“Lady Tremaine and her daughters.” Page 26	Indirect speech act	Command	(+) and (-)	(-)
Lady Tremaine to Anastasia and Drizella.	“Do come on!” Page 26	Direct speech act	Command	(+) and (-)	(+)
Lady Tremaine to Anastasia and Drizella.	“Concentrate!” Page 27	Direct speech act	Command	(+) and (-)	(+)
Lady Tremaine to Anastasia and Drizella.	“You must turn the prince’s head, you fools! Now, get out there!” Page 27	Direct speech act	Command	(+) and (-)	(+)

Lady Tremaine to Anastasia and Drizella.	“Off you go!” Page 27	Direct speech act	Command	(+) and (-)	(+)
Lady Tremaine to Anastasia.	“Over there. Smile.” Page 28	Direct speech act	Command	(+) and (-)	(+)
Lady Tremaine to Ella.	“Are you looking for this?” Page 34	Direct speech act	Question	(+) and (-)	(+)
Lady Tremaine to Ella.	“Won’t you tell me? No?” Page 34	Direct speech act	Question	(+) and (-)	(+)
Lady Tremaine to Ella.	“Now, tell me yours.” Page 34	Direct speech act	Command	(+) and (-)	(+)
Lady Tremaine to Ella.	“Did you steal it?” Page 35	Direct speech act	Question	(+) and (-)	(+)
Lady Tremaine to Ella.	“Given to you?” Page 35	Direct speech act	Question	(+) and (-)	(+)
Lady Tremaine to Ella.	“And who are you? How would you rule a kingdom?” Page 35	Direct speech act	Question	(+) and (-)	(+)
Lady Tremaine to Ella.	“Best it to leave it to me.” Page 35	Direct speech act	Command	(+) and (-)	(+)
Lady Tremaine to Grand Duke.	“I should like to be a countess. And I require advantageous marriages for my two daughters.” Page 36	Direct speech act	Request	(-) and (+)	(-)
Lady Tremaine to Grand Duke and Captain.	“Please, this way.” Page 38	Direct speech act	Request	(-) and (+)	(-)
Lady Tremaine to Ella.	“I forbid you to do this!” Page 40	Direct speech act	Prohibition	(-) and (+)	(+)

The *Cinderella* 2015 movie script can be read through the link bellow:

https://www.scripts.com/script/cinderella_5573