

## **CHAPTER IV**

### **CONCLUSION**

This research explores the influence of hearers toward the variation directive speech acts by Fletcher in “Whiplash” (2014) movie. The directive speech acts are identified based on the types of directive speech acts by Searle (1979:13), and the relationship between the structural forms and their functions by Yule (1996:54). Furthermore, the frequency and distribution of each directive is observed to describe the influence of hearers toward directive variations utilizing sociolinguistic theory.

The result shows that there are seven kinds of directives performed by Fletcher. Commanding both direct (84 utterances) and indirect forms (31 utterances) are the dominant type of directive speech act, followed by asking (78 direct utterances), forbidding (10 direct utterances and 3 indirect utterances), requesting (10 indirect utterances), advising (2 direct utterances and 2 indirect utterances). In contrast, direct challenge (1 utterance) and indirect warning (1 utterance) are the low-frequency directive speech acts.

Each type of these directives also fulfills the felicity of conditions. The fulfillment of felicity conditions indicates that Fletcher successfully implements his directives according to given communicative contexts. In the case of directive speech acts, the fulfillment of felicity conditions ensures that Fletcher’s intention is understood and the hearer is likely to respond as expected.

Correspondingly, this research provides an overview of the hearer's role in shaping the variation of directive speech acts. However, the result shows no significant difference in directive speech acts between two types of hearers regarding the number of hearers, and the hierarchical relationship between the speaker and the hearers. Comparative-wise, only certain directives have distinct patterns between these types of hearers.

Regarding the number of hearers, the linguistic content is different when comparing singular and plural hearers. Commanding through both direct and indirect strategies toward a singular hearer dominantly appears without a vocative while a vocative is used toward the plural hearers to get hearers to realize their roles, in which they mutually recognize which hearers are being designated as auditors and which are being designated as addressees. Language used in asking toward the plural hearers is mainly to obtain information or called as referential rather than affective function that dominantly used toward a singular hearer. The forbidding is also asserted more gently toward the plural hearer compared to a singular hearer. Additionally, Fletcher tends to advise directly toward a singular hearer while he performs indirect advice toward plural hearers. Hence, the addressees and auditors influence how Fletcher designs his directives including commanding, asking, forbidding, advising. He considers the ratified participants in designing these directives.

Contrasting patterns in the use of these directives reflect how Fletcher strategically employs the directive based on the number of hearers. When

speaking toward a singular hearer, the social dynamics and power structures are usually known to specifically an individual. However, when speaking toward plural hearers, the speaker needs to consider the collective perspective, social dynamics, and power structures of the hearers, which may be unknown.

Furthermore, the findings also reveal that the hierarchical relationship between the speaker and the hearers influences certain directives regarding the degree of force. When addressing the hearer with close social relationships, Fletcher tends to use less imperative by being respectful and avoiding offense. In contrast, Fletcher tends to use more imperatives by emphasizing the importance of immediate compliance without further negotiation when addressing those in distant social relationships because they are subordinates.

However, it is essential to acknowledge the limitations of this study, which focuses only on the “Whiplash” movie and the character of Fletcher. Future research may consider expanding the scope by selecting movies from diverse genres and cultural backgrounds to comprehensively analyze directive speech acts and the factors that influence their variation.