

THE FUNCTIONS OF DIRECTIVE SPEECH ACTS OF MALEFICENT CHARACTER IN *MALEFICENT* MOVIE

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ABSTRACT

The objectives of this study were to identify the types of directive speech acts and functions of language existed in Maleficent's utterances. There were two theories used in order to fulfill the two objectives of this study. Searle's (1979) types of directives helped the writer to identify types of directives speech acts uttered by Maleficent. While Jakobson's (1960) functions of language helped to identify functions of language existed in each directive of Maleficent. This study was a qualitative research due to the fact of using words as its data taken from *Maleficent* movie script. As the method in analysing data, this study used conversation analysis in which taking account not only the utterances of Maleficent, but also the actions involved within. As the results, there were five types of directive speech acts and three functions of language found in the utterances of Maleficent in *Maleficent* movie script. The five types of directive speech acts were commanding, inviting, forbidding, requesting, and suggesting. Of all these five types, commanding was the most uttered and effective type by Maleficent regarding her role as the Moors' protector who gave her the authority to command other people. Meanwhile, the three functions of language in Maleficent's directives were expressive, conative, and referential.

Keywords: pragmatics, speech acts, directives, functions of language

ABSTRAK

Penelitian ini bertujuan untuk mengidentifikasi tipe-tipe tindak tutur direktif dan fungsi-fungsi bahasa yang terdapat dalam ujaran-ujaran Maleficent. Terdapat dua teori yang digunakan untuk mengidentifikasi kedua tujuan dalam penelitian ini. Teori pertama mengenai tipe-tipe ujaran direktif milik Searle (1979) digunakan untuk mengidentifikasi tipe-tipe direktif yang diucapkan oleh Maleficent. Sedangkan

teori ke-dua mengenai fungsi-fungsi bahasa milik Jakobson (1960) digunakan untuk mengidentifikasi fungsi-fungsi bahasa yang terdapat dalam masing-masing ujaran direktif Maleficent. Penelitian ini merupakan penelitian kualitatif berdasarkan pada penggunaan kata-kata sebagai datanya yang diambil dari skrip film Maleficent. Metode yang digunakan dalam menganalisis data yaitu analisis percakapan yang mana berfokus tidak hanya pada ujaran-ujaran Maleficent saja tetapi juga pada aksi-aksi yang terlibat didalamnya. Hasil dari penelitian ini menunjukkan bahwa terdapat lima tipe tindak tutur direktif dan tiga fungsi bahasa dalam ujaran-ujaran Maleficent dalam skrip film Maleficent. Lima tipe tindak tutur direktif tersebut yaitu memberi perintah, mengundang, melarang, meminta, dan memberi saran. Dari kelima tipe tersebut, tipe direktif memberi perintah adalah tipe yang paling sering diujarkan oleh Maleficent dan paling efektif fungsinya mengingat posisi Maleficent sebagai seorang Pelindung Moor yang mana memiliki kekuasaan dalam memerintah orang lain. Selain itu, tiga fungsi bahasa yang ada dalam masing-masing ujaran direktif Maleficent merupakan fungsi ekspresif, fungsi konatif, dan fungsi referensial.

Kata kunci: pragmatik, tindak tutur, direktif, fungsi-fungsi bahasa

A. INTRODUCTION

In directive acts, there is the existence of the speaker's desire to drive his or her hearer to do or behave according to what the speaker wants. This is somehow quite selfish and enchanting at the same time, because then if we take a look of what majority purpose in people using language, which is to achieve their goal in life, then directives will be mostly the answer. Directives are selfish because not every goal of people wish, can and/or should be granted by asking others to do it for them. Yet, are also enchanting because if the hearer is willing to do as what the speaker wants, then there must be some triggers or factors of why the directive acts are perceived and granted successfully by the hearer. What makes the hearer agree to the speaker's directive acts?

This made the writer decided to take directive acts as the focus on this study. What if directive acts are used by, let us say, an antagonist person? Would the hearer still want to grant it? In order to find out the answers, the writer chose to analyze an antagonist character named Maleficent in *Maleficent* movie. The writer used two different theories to answer the research questions of this study which were Searle's five classifications of directive (1979) and Roman Jakobson's six functions of language (1960). Searle's (1979) five types of directive were used to identify the types of directive speech acts in Maleficent utterances, while Jakobson's (1960) functions of language were used to identify the functions of language existed in each of Maleficent's directive.

B. THEORETICAL FRAMEWORK

SEARLE'S (1979) FIVE CLASSIFICATIONS OF DIRECTIVE

Searle states there are five types of directive speech acts such as commanding, inviting, forbidding, requesting, and suggesting (1979, p. 13):

a. Commanding

Command is a type of directive in the form of an order, where there is a task given from the speaker to the hearer (Searle, 1979, p. 13). Regarding that there is a "task" implied within the utterance, it means that there is also the obligation to finish the task given for the hearer. As the instance: *Close the door, now!*

b. Inviting

Inviting in directive speech acts is the utterances of the speaker's attempt to get the hearer involved in a certain event or to carry out an action (Searle, 1979, p. 13). In order for the speaker's attempt in inviting the hearer involved in their invitation, the speaker has to facilitate the circumstance in which the hearer will perform the action. For example: *If you don't mind, you can join us this Saturday.*

c. Forbidding

Forbidding is used when the speaker attempts to forbid the hearer from carrying out an action in which the speaker puts emphasis on his or her utterance (Searle, 1979, p. 14) such as in the utterance *don't you dare come near me!*

d. Requesting

Request has the purpose to get the hearer to do something in circumstances that the speaker believes the hearer will be able to perform the action (Searle, 1979, p. 14), such as *Could I ask you a favour of picking me up this afternoon?*

e. Suggesting

Suggestion is the speaker's attempt in providing or giving an alternate option for the hearer in carrying out an action (Searle, 1979, p. 13). Usually, the utterance implied by the speaker is in a tactful way to avoid any misunderstanding that may offend the hearer's feeling. As the instance: *As for me, I would suggest to do a thorough observation on that case to avoid any miscalculation.*

ILLOCUTIONARY FORCE INDICATING DEVICES (IFIDs)

Searle and Vanderveken explain illocutionary force indicating devices or IFIDs are the tools to identify the illocutionary force within an utterance (as cited in Pogoni, 2013, p. 2). IFIDs consist of several tools such as word order, stress, intonation contour, punctuation, the mood of the verb, and performative verb.

- a. Word order is the way words are arranged in the utterances (Searle as cited in Nordquist, 2018).
- b. Stress is the range of emphasis given by the speaker when producing a sound in speech (Searle as cited in Nordquist, 2018).
- c. Intonation contour is the use of varied vocal pitch (rising and falling) in conveying the utterance and works to distinguish each types of utterance such as statement from question (Searle as cited in Nordquist, 2018).
- d. Punctuation is the marks such as full stops, exclamation, commas, etc. wihtin the sentence (Oxford University, 1991, p. 334).
- e. The mood of the verb is the verb with the function to convey the speaker's attitude towards the subject and consists of three major types: indicative mood is used in factual statements of utterance such as declarative, imperative mood is used in the utterances of request and command, and the last is subjunctive mood used in expressing the speaker's feeling which is contrary to the fact like doubt and wish (Searle as cited in Nordquist, 2017).
- f. Performative verb is the verb that describes the speaker's action as the meaning of the verb itself (Searle as cited in Nordquist, 2018).

JAKOBSON'S SIX FUNCTIONS OF LANGUAGE

Roman Jakobson (1960) defines six functions of language based on communication:

a. Expressive Function

Expressive function focuses on expressing the speaker's attitude towards what he or she is talking about at the moment (Jakobson, 1960, p. 354). This function means to show a certain emotion of the speaker. For example: *My goodness...!!!* This example shows the speaker's startled feelings.

b. Conative Function

Conative function works to get the reaction from the hearer after receiving message from the speaker (Jakobson, 1960, p. 355). Utterances like command show the conative function because the addressee is expected to give reaction to the addresser, as shown in this example: *Drink!* (in a fierce tone) (p. 355).

c. Referential Function

Referential function focuses on the context of an utterance which is called as referential function (Jakobson, 1960, p. 353). During communication between the speaker and hearer, they must have something to talk about or the 'referent' (p. 355) so that the communication works successfully.

d. Metalinguistic Function

Code plays a main role in metalinguistic function. When the speaker and hearer are in the middle of a conversation and one of them needs to check if their interlocutor is following the conversation, then this is when code plays its role (Jakobson, 1960, p. 356). For example: *I don't follow you or what do you mean* (p. 356). Here, both the speaker and hearer have to make certain that they are using the same code.

e. Poetic Function

Poetic function in language concerns on the message itself, by playing role as the accessory to deepen the fundamental dichotomy of signs and objects (Jakobson, 1960, p. 356). In other words, poetic function does not merely concern itself on the verbal arts such as poetry, but also to create a beautiful language. For example:

A: *Why do you always say **horrible** Harry?*

B: *Because I hate him.*

A: *But why not dreadful, terrible, frightful, disgusting?*

B: ***I don't know why, but horrible fits him better.*** (p. 356)

f. Phatic Function

In order for the communication keeps going between the speaker and hearer, the existence of a channel is needed and this is the determinator of phatic function. Channel is the physical and psychological connection between the speaker and hearer to establish and continue the communication (Jakobson, 1960, p. 353 & 355). For example: *Are you following?* (p. 356)

PREVIOUS STUDIES

There were four previous studies used as the references. The first study entitled *Directive Speech Acts used in Harry Potter and the Deathly Hallows and Bride Wars Movie Script* by Lidya Oktoberia, 2012. In her study, she took two different movie scripts which were *Harry Potter and the Deathly Hallow* and *Bride Wars*. The focus was to compare the directive speech acts used in both movies. The result was the most used of directive speech acts in *Harry Potter and the Deathly Hallow* and *Bride Wars* movie scripts was the commanding type.

The second study entitled *Directive Speech Act in the movie "Sleeping Beauty"* by Muhartoyo and Keilly Kristani, 2013. This study aimed to identify the directive speech acts used in *Sleeping Beauty* film. The result of Muhartoyo and Kristani's

study were the ordering type of directive speech acts was the most frequently used while the inviting type was the least frequently used in *Sleeping Beauty* film.

The third study entitled *Maleficent's Character Development As Seen in Maleficent Movie* written by Nur Asmawati, 2015. This study concerned on the character development experienced by Maleficent character. Asmawati used Kenny's theory about character development to find out the development happened towards Maleficent. The result of her study showed that Maleficent experienced two kinds of development: from good character to bad and then coming back from the bad into the good one. The factor influenced her (Maleficent) first development from good to bad character was because revenge. Maleficent wanted to have revenge to those who had betrayed and caused pain to her. While, the factor that changed her character from the hatred and anger feeling to the good was her love for Aurora (the daughter of a man that had betrayed her).

The fourth study entitled *Translation Analysis of Noun Phrase in Maleficent Movie and Its Subtitling* by Rita Nur Hayati, 2018. This study focused on the issue of translation shift of noun phrase and its equivalent between the movie itself and its subtitling in Bahasa. The result of Hayati's study showed there were two kinds of translation shift on noun phrase, level shift and structure shift. While about the equivalent matter between the movie itself, *Maleficent* (2014) and its Bahasa subtitle was considered as good translation for the amount of equivalent data were more than the non equivalent data.

C. RESEARCH METHOD

This study was qualitative research as its research design with conversation analysis as its method in analysing the data. The research instrument of this study was the writer herself. As following to Barrett, in order to make sense the qualitative data in a study, it involves the ability of the researcher's interpretation and analysis data as the primary instrument (2007, p. 417). The data of this study were taken from the utterances related to Maleficent's directive speech acts, in the form of words and were obtained from *Maleficent* (2014) movie script directed by Robert Stormberg. In collecting the data, the writer performed three steps such as watching *Maleficent* (2014) movie more than thrice in order to understand the story itself, reading *Maleficent* (2014) movie script carefully to find the directive speech acts implied by the main character, and taking notes of Maleficent's utterances of the movie script that related to the questions of this study by labelling each data according to its types of directives and functions of language.

In analysing the data, the writer done it by dividing into three steps of data reduction, data display, and conclusion drawing. First, the data reduction step was done by identifying which data (utterances of Maleficent character) that were included as directives speech act according to Searle's theory. Second, the data display was done by analyzing the questions of this study and then displayed the

data in findings based on its types of directive and language functions. The writer classified the types of directive speech act in Maleficent's utterances based on Searle's five classifications of directive speech act by using IFIDs as the tool. Then the writer continued to analyze the functions of language in Maleficent's directives into Jakobson's expressive, conative, referential, metalinguistic, poetic, and phatic functions. Third, the conclusion drawing was done by making the conclusion based on the result of the two questions in this study.

D. FINDINGS AND DISCUSSION

1. Five Types of Directive Speech Acts in Maleficent's Utterances

The writer used IFIDs as the tool in identifying the five types in Maleficent's directives into Searle's commanding, inviting, forbidding, requesting, and suggesting.

a. Commanding

As the human thief came out of his hiding place, Young Maleficent began to ask some questions to the human thief. She was a bit surprised to see the thief as she expected him to be an adult and turned out the human thief was just a boy called Stefan. Balthazar, the border guard, then reminded Young Maleficent to have Stefan returning something he had stolen.

Data 4 (Commanding, min. 04:49)

Young Maleficent : Who are you?

Young Stefan : I'm called Stefan. Who are you?

Young Maleficent : I'm Maleficent. Yes, right. **You have to give it back.**

The bold utterance of Young Maleficent above was identified as commanding type because she as the speaker wanted Stefan as her hearer to return something he stole, which worked as the obligation Stefan had to do (Searle, 1979, p. 13). She commanded Stefan to return something he stole from the pool of jewelry to her. The bold utterance above was identified as directive by three components of IFIDs: stress, intonation contour, and full stop. Her utterance included stress that fell on the word *back*, as she emphasised the word *back* to make the hearer focus on the important message in the utterance, falling intonation and full stop in the end of utterance made clear that the utterance was identified as commanding in directive speech. Young Maleficent's utterance aimed to give an obligation to Stefan to give something he had stolen back to Maleficent.

As Maleficent grew up, she became the protector of the Moors as she was the strongest of the fairies. The human king heard of the growing power in the Moors and tried to strike it down. The human king brought his army to the gate of the Moors.

Data 6 (Commanding, min.10:46)

Maleficent : **Go no further!**

Human King : A king does not take orders from a winged elf.

The bold utterance of Maleficent above was identified as commanding because she as the speaker wanted the human king and his army as the hearers to do something for her which was to not get any closer to the Moors (Searle, 1979, p. 13). This directive speech was identified by four components of IFIDs: imperative mood, stress, intonation contour, and exclamation point. Her utterance included as the imperative mood was shown by the verb *go*, stress that emphasised the word *further* in the second syllables. The intonation contour started with a rising tone and ended with falling tone and the exclamation point in the end of the utterance. These four components from the utterance above made clear as the commanding type. Maleficent as the protector of the Moors commanded the human king and his army to not go any further to the Moors. There was the existence of an obligation for them to do by Maleficent, as the speaker.

b. Inviting

After the curse, baby Aurora was sent to a little cottage in the wood to save her from Maleficent. King Stefan entrusted Aurora to the pixies to be raised and protected. But Maleficent was the strongest fairy; she would easily know where Aurora was sent to hide. She kept her eyes on Aurora and sometimes teased the pixies to make them fight with each other.

Data 13 (Inviting, min. 38:27)

Maleficent: **Come on.** That's funny.

The bold utterance of Maleficent above was identified as inviting due to the fact that she as the speaker attempted to get Diaval as her hearer to involve in a certain event: to laugh at the pixies when they were fighting because of the prank Maleficent had done (Searle, 1979, p. 13). Maleficent attempted to make Diaval laugh at the pixies because she thought that was funny and he should laugh with her. The component of IFIDs found in the utterance was imperative mood. The phrasal verb of *come on* showed as the imperative mood and as the invitation towards Diaval the hearer to carry out the action of laughing with her.

Aurora and Maleficent's bond were getting stronger. They spent most of their time in the Moors together. Maleficent felt bad for Aurora because she could not revoke her own curse towards her. She then decided to tell her that she could not protect her.

Data 18 (Inviting, min. 57:08)

Maleficent: Aurora? **Come here. Sit.**

The bold utterance of Maleficent was identified as inviting in directive speech because she as the speaker wanted Aurora as her hearer to get involved in some

action (Searle, 1979, p. 13). Maleficent invited Aurora to come towards and sit next to her. The utterance above was identified inviting type by imperative mood as the component of IFIDs. Her utterance included as the imperative mood was shown by the verbs *come* and *sit*. Maleficent attempted to get Aurora involved in certain actions of coming and sitting next to her.

c. Forbidding

As the war raged, the creatures of the Moors tried to protect their home from the army of the human king. Maleficent as the protector of the Moors flew above the army and looked for the human king. She attacked him until he fell down to the ground.

Data 8 (Forbidding, min. 13:20)

Maleficent: **You will not have the Moors! Not now, nor ever!**

The utterance above was identified as forbidding in directive speech because Maleficent as the speaker attempted to forbid the human king as her hearer from claiming the Moors as his. Maleficent forbade the human king from claiming the Moors by putting emphasis in the utterance above (Searle, 1979, p. 13). The utterance above was identified as forbidding by three components of IFIDs: stress, intonation contour and exclamation mark.

d. Requesting

As Diaval realised that he owed Maleficent for saving his life, he then offered Maleficent to be her servant and he would do everything for her needs.

Data 11 (Requesting, min. 23:02)

Maleficent : What do I call you?

Diaval : Diaval. And in return for saving my life, I am your servant. Whatever you need.

Maleficent : Wings. **I need you to be my wings.**

The utterance of Maleficent above was identified as requesting in directive speech. Due to the fact that she as the speaker wanted Diaval as her hearer to do something for her that she believed he would be able to do which was to be her wings (Searle, 1979, p. 13). The component of IFIDs found in the bold utterance above was stress. Her utterance included stress emphasised in the word *wings* as the important message the speaker believed the hearer had the ability to fulfill. Maleficent believed Diaval could do the task given as her wings as Diaval himself was a raven.

e. Suggesting

After arriving to the pool of jewels, Young Maleficent tried to make the human thief to come out from his hiding place, but instead of showing himself, he

said something rude about the border guards and made not just the border guards offended but also Young Maleficent.

Data 2 (Suggesting, min. 04:02)

Young Stefan : No. They mean to kill me. And besides, they're hideous to look at.

Young Maleficent : That's extremely rude. **Don't listen to him, Balthazar.** You're classically handsome.

The bold utterance of Young Maleficent above was identified as directive speech because she as the speaker attempted to make Balthazar, the border guard, as the hearer to not listen to the human statement about its appearance by giving compliment to Balthazar (Searle, 1979, p. 13). She gave suggestion to Balthazar to ignore the human thief's insulting words. The bold utterance above was identified as directive speech by stress as one of the component of IFIDs. Stress fell more heavily in the word *don't* as the important message Young Maleficent attempted to give to Balthazar. In the bold utterance of Young Maleficent was identified as suggesting, even though the stressed was in the verb *don't*, but there was no obligation given to Balthazar as she continued with *you're classically handsome* as an alternate option given by Young Maleficent.

The data of suggesting above might seem as forbidding for the usage of word *don't* emphasised more towards as the forbidding one. Yet, it needed to be underlined that suggesting utterance put no loss towards the speaker which meant that even if Maleficent's suggestion of ignoring the insulting word stated by the human thief to Baltazhar was refused by Baltazhar himself, then it definitely posed no disadvantage to Maleficent (Searle, 1979, p. 13). While, the forbidding one would pose disadvantage to the speaker in which causing the speaker in performing the forbidding utterance involved the some sort of threat if the hearer ignoring the speaker's forbidding words.

Before leaving the Moors, Stefan told Maleficent that they would see each other again. Yet, Maleficent was not sure about that even though she wished to see him again as well.

Data 5 (Suggesting, min. 06:06)

Young Stefan : We'll see each other again.

Young Maleficent : **You really shouldn't come back here, you know. It's not safe.**

Young Maleficent's utterance of *you really shouldn't come back here, you know* was identified as suggesting. It was because she as the speaker attempted to make Stefan as the hearer to not come back to the Moors again by saying *it's not safe* to avoid any misunderstanding that could offend the hearer's feeling (Searle, 1979, p. 13). The bold utterance above was identified as directive by two components of IFIDs: stress and subjunctive mood. Her utterances included as stress emphasised

the word *really* with stress fell on the first syllable of the word and the subjunctive mood shown by utterance *it's not safe* as her feeling expression because she thought the Moors was not a safe place for a human like him. Young Maleficent's utterances aimed to provide an option shown from utterance *it's not safe* to carry out an action of not coming back to the Moors.

Once again, the data 5 of suggesting above might seem as the forbidding utterance due to the existence of word *shouldn't*. Yet, the data 5 above was indeed as the suggesting type for what Maleficent attempted to ensure (suggest) Young Stefan to stop coming to Moors for his own sake, not for Maleficent's sake. Therefore, even if Young Stefan chose to ignore Maleficent's suggestion, the bad thing that would happen towards Young Stefan for keep coming to Moors would have nothing to do with Maleficent.

2. Three Functions of Language in Maleficent's Directives

There were three functions of language found in Maleficent's directives: expressive, conative, and referential.

a. Expressive Function

When Maleficent met Stefan as her very first contact with human being, it excited her. Yet, at the same time, the Moors was not a friendly place for human being like Stefan, and this was realised by Maleficent. Therefore, she suggested Stefan to stop coming to the Moors for his own sake.

Data 5 (Expressive function, min. 06:06)

Young Stefan : We'll see each other again.

Young Maleficent : You really shouldn't come back here, you know. **It's not safe.**

The bold utterance above was identified as suggesting type in directive speech act with the aim to provide an alternate option from Maleficent as the speaker for Stefan as the hearer in carrying out an action (Searle, 1979, p. 13). Regarding that this utterance was in the form of suggestion, therefore the function of language in this type was as the expressive function. It was because Maleficent as the speaker attempted to show a certain emotion of the speaker (Jakobson, 1960, p. 354). She wanted her hearer to know her unsettled feeling towards Stefan if he kept coming back into Moors for it was not meant for human being like him.

As the one with who possessed a powerful magic, Maleficent was able to put a strong curse or changed something or someone into a human being. Just like what she had done to a raven when it was being hit by some man in the wood.

Data 11 (Expressive function, min. 23:02)

Maleficent : What do I call you?

Diaval : Diaval. And in return for saving my life, I am your servant. Whatever you need.
Maleficent : Wings. **I need you to be my wings.**

The bold utterance above was identified as requesting type in directive speech act with the aim to get Diaval as the hearer to perform an action that Maleficent as the speaker believed the hearer was able to fulfill (Searle, 1979, p. 13). Regarding that this utterance was in the form of requesting, therefore the function of language in this type was as the expressive function. It was because Maleficent as the speaker showed her wish to Diaval as her hearer (Jakobson, 1960, p. 354). She wanted to cause the hearer to perform an action by revealing her wish to the hearer.

b. Conative Function

As the protector of the Moors, Maleficent had the authority to command all creatures in the Moors to follow her command. Just like she did when she fought with the human king below.

Data 7 (Conative function, min. 11:13)
The king's army : Advance!
Maleficent : **Arise and stand with me!**

The bold utterance above was identified as commanding type in directive speech act with the aim to give an obligation from Maleficent as the speaker towards the creatures of the Moors as the hearer (Searle, 1979, p. 13). Regarding that this utterance was in the form of commanding, therefore the function of language in this type was as the conative function. It was because the creature of the Moors and as the hearer was expected to give reaction to Maleficent as the speaker (Jakobson, 1960, p. 355). The speaker wanted to cause the creature of the Moors to arise and stand with her as the expected reaction so that they could protect the Moors from King Henry and his army.

Another conative also appeared in Maleficent's commanding. It was when she produced the commanding utterance after saving Diaval's life.

Data 10 (Conative function, min. 22:51)
Diaval : I'm not certain.
Maleficent : **Stop complaining.** I saved your life.

The bold utterance above was identified as commanding type in directive speech act with the aim to give an obligation from Maleficent as the speaker towards the Diaval as the hearer which to stop complaining (Searle, 1979, p. 13). Regarding that this utterance was in the form of commanding, therefore the function of language in this type was as the conative function. It was because Diaval as the hearer was expected to give reaction to Maleficent as the speaker (Jakobson, 1960, p. 355). The speaker wanted to cause the hearer to stop complaining as the expected reaction after saving the hearer's life.

c. Referential Function

The first time grown up Aurora met Maleficent, she had no idea that Maleficent was a fairy who casted a sleeping spell into her. She was excited to meet another creature besides herself. Saying that Maleficent needed not to be afraid for she would not do anything harm to her.

Data 17 (Suggesting, min. 48:44)
Maleficent : I am not afraid.
Aurora : Then come out.
Maleficent : **Then you'll be afraid.**

The bold utterance above was identified as suggesting type in directive speech act with the aim to provide an alternate option from Maleficent as the speaker for Aurora as the hearer in carrying out an action which to give an alternate option for Aurora to be afraid if she came out of her hideout (Searle, 1979, p. 13). Regarding that this utterance was in the form of suggestion, therefore the function of language in this type was as the referential function. It was because Maleficent referred to the chance that Aurora might be afraid if she came out (Jakobson, 1960, p. 353). Both of Aurora and Maleficent were talking about the same referent of afraid: that each of them needed not to be afraid towards one another for each had no intention of doing harm.

As the time went by, Maleficent and Aurora got closer like mother and daughter. Maleficent gradually developed affection towards Aurora.

Data 19 (Referential function, min. 57:51)
Aurora : I have a plan. When I'm older, I'm going to live here in the Moors with you. Then we can look after each other.
Maleficent : You don't have to wait until you're older. **You could live here now.**

The bold utterance above was identified as suggesting type in directive speech act with the aim to provide an alternate option from Maleficent as the speaker for Aurora as the hearer in carrying out an action: to give an alternate option for Aurora to live in the Moors without having to wait until she was older (Searle, 1979, p. 13). Regarding that this utterance was in the form of suggestion, the function of language in this type was as the referential function. It was because Maleficent used a reference within her utterance (Jakobson, 1960, p. 353). She referred to the time when Aurora could live in the Moors which was at the present moment they had the conversation. Both Aurora and Maleficent were talking about the same referent: the time when Aurora could live in the Moors.

3. Discussion

Most of Maleficent's utterances of commanding type were identified by at least one of these four components of IFIDs: imperative mood, stress, intonation

contour and punctuation (exclamation point and full stop) (Searle, 1979, p. 13). Maleficent's two utterances of inviting type were identified by one component of IFIDs which was imperative mood (Searle, 1979, p. 13). Maleficent's utterance of forbidding type was identified by three components of IFID: stress, intonation contour, and exclamation point (Searle, 1979, p. 13). Maleficent's utterance of requesting type was identified by one component of IFIDs which was stress (Searle, 1979, p. 13). Maleficent's utterances of suggesting type were identified by four components of IFIDs: stress, intonation contour, subjunctive mood, and question mark with the most component showed in the utterances was stress (Searle, 1979, p. 13).

Due to the fact that commanding type was the most used in Maleficent's utterances as the evil character, then it meant that this type (commanding) was the most effective utterance of all types of directive performed by Maleficent. Since Maleficent would not use commanding as often as she had if the fact that it was not effective for her: that her hearers would not do as what she had commanded to. Moreover, the position of Maleficent as the protector of Moors that set most of her utterances as commanding type since other creatures in the Moors saw her as the one with authority which was appropriate for her to do the commanding.

Expressive functions appeared in Maleficent's suggesting, forbidding, requesting, and inviting utterances. These types showed the emotion in Maleficent as the speaker towards her hearers which worked its function of language as expressing the speaker's feeling (Jakobson, 1960, p. 354). Conative function appeared within Maleficent's utterances of commanding, suggesting, and inviting. These three types worked to help Maleficent achieveing the reaction from her hearers that was in line with the purpose of conative function (Jakobson, 1960, p. 355). Among the three types that contained the conative function, commanding was the most used by Maleficent since it was the most effective directive she could use in order to get the desired reaction from her hearers. Referential function appeared in two types of Maleficent's directives which were suggesting and forbidding. Maleficent used several referents in having the conversation with her hearers so that the conversation went well. Those referents were in the forms of adverb of place like 'here' or adverb of time 'now' (Jakobson, 1960, p. 355).

E. CONCLUSIONS

There were two conclusions taken based on the findings and discussion about the functions of directive speech acts in Maleficent's utterances. First, Maleficent used all the five types of directive speech acts by Searle (1979): commanding, inviting, forbidding, requesting, and suggesting. Of all the five types, the most used and effective for Maleficent was the commanding type. Regarding the fact that Maleficent as the protector of Moors even though she was labelled as the evil fairy, yet her commands were absolute even to the presence of the human king. Second, the functions of language in Maleficent's directives were only three

types: expressive, conative, and referential. Expressive function worked to let the emotion of Maleficent to be seen by her hearers. Conative function worked by expecting reactions from Maleficent's hearers. Referential function worked as the referent during the communication done among Maleficent and her hearers.

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