THE INFLUENCE OF WOMEN TO MEN

IN *TRANSFORMERS 1* MOVIE

A Graduating Paper

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DEDICATION

This graduating paper is dedicated to:

My mother who expresses her love by advising me, my father who shows his love by

a silent, my brothers who always look like blind and deaf, my sisters who look after

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Finally, I realize that this graduating paper still needs analysis according to the progress of the age. However, it will give any space to other researches to analyze it deeper and sharper.

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The writer

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MOTTO

"Living with Passion and Patience"

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ABSTRACT

The title of this thesis is "The influence of Women to Men in *Transformers 1* Movie". The writer prefers this movie to others as the object of the research because of some reasons. First, *Transformers 1* movie presents some phenomena where women look stronger than men. It is reflected by *Megan Fox* as *Mikaela Banes*. Second, Mikaela has a lot of influences to her opposite characters; male human characters and male robot characters. Third, Mikaela *mostly* successes in influencing the male characters both humans and robots.

The method of this research is descriptive qualitative: content analysis. The theory, used in this research, is pragmatics theory. It focuses in speech acts, directive utterances: requests, commands, and suggestions. Regarding to the objective of the study, the functions of the theory are to explain how the female character, Mikaela, delivers her directive utterances to the male characters and how the directive utterances affect the male characters.

This research concludes 107 Mikaela's utterances. Mikaela has 37 directive utterances: ten requests, seventeen commands, and ten suggestions. Mikaela's directive utterances have two forms: direct utterance and indirect utterance. The direct utterances are spoken in imperative sentences while the indirect utterances are delivered in a declarative sentence and an interrogative sentence. It occurs because Mikaela dominates the circumstance if she expresses her directive utterances. The dominations relate to the characters in expressing those utterances are the background (the social status, the relationship, and the character of the speaker), the aim, the goal, the circumstance of conversation, and norm.

In addition, Mikaela has four elements of extra linguistics in delivering her messages. First, she focuses on her utterance to make the hearer so much closer to her using some words like "you know" and she also uses the exclamation to get the intention of the hearer. Second, Mikaela creates continual interactions to the hearers by stressing important words and sharp intonations. Third, Mikaela maintains the interactions with the hearers even she will put off her social status to bring the hearer to her communicative intention. Last, Mikaela has a flexible language to change her mind in a short time to deliver her message to the male characters.

In whole contexts, Mikaela's directive utterances affect the hearer into two terms: rejections and acceptations. The rejection happens because Mikaela's directive utterances do not deliver well to the hearers or the hearers notice about the results which do not give any benefit to the hearers. The acceptation occurs because the hearers accept one of speaker's authority, wishes, or judgments. Those are following consequences after Mikaela delivers her influences which have meanings to forbid, to ask, to treat, to allow, to apologize, to persuade, to believe, to inform, and to warn.

Key word   : A directive utterance, Mikaela, dominates, male

Daya Wanita Mempengaruhi Pria di Film *Transformers 1*

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ABSTRAK

Skripsi ini berjudul "Daya Wanita Mempengaruhi Pria di film *Transformers 1*". Penulis memilih wanita di film *Transformers 1* sebagai objek penelitian didasari beberapa alasan. Pertama, *Transformers 1* menunjukkan bagaimana Wanita, *Megan Fox* sebagai *Mikaela Banes*, menjadi wanita yang superior karena ucapannya. Kedua, karena sosok Mikaela hampir berhasil menyampaikan pengaruhnya kepada karakter pria. Ketiga, karena Mikaela tak hanya mempengaruhi karakter manusia, tapi juga karakter robot.

Metode penelitian yang digunakan adalah kualitatif, konten analisis. Penulis menggunakan teori pragmatik, pendekatan speech acts yang khusus mengulas tentang ujaran direktif: permintaan, perintah, dan saran. Tujuan dan sasaran dari penelitian ini adalah untuk menjelaskan bagaimana Mikaela menyampaikan tindak tutur direktif dan efek dari ucapan direktif tersebut kepada para pendengar.

Hasil dari penelitian ini dapat menyimpulkan bahwa dari 107 tuturan Mikaela dalam flim. Terdapat 37 tindak tutur direktif; sepuluh kalimat permintaan, 17 kalimat perintah, dan 10 kalimat saran. Secara linguistik, tindak tutur direktif yang diucapkan oleh Mikaela terbagi menjadi 2 bentuk: langsung dan tak langsung. Kalimat langsung berbentuk kalimat perintah, dan kalimat tak langsung berbentuk kalimat deklaratif dan kalimat tanya. Ini terjadi karena adanya dominasi Mikaela ketika mengekspresikan tindak tutur direktifnya. Dominasi dilakukan oleh Mikaela pada suatu konteks meliputi latar belakang penutur (status sosial, keakraban penutur, dan karakter penutur) maksud, tujuan, ruang lingkup pembicaraan, dan norma yang berlaku.

Selain itu, Mikaela memiliki empat keunggulan ekstra-linguistik. Pertama, Mikaela selalu fokus untuk menarik pendengarnya dengan ungkapan yang menjadikan mereka tidak ada jarak dan terkadang menggunakan kata seru untuk mendapatkan perhatian dari pendengar. Kedua, Mikaela menciptakan ruang interaksi berkesinambungan melalui penekanan kata penting dan intonasi yang tepat. Ketiga, Mikaela mempertahankan interaksi yang telah terjalin, bahkan Mikaela fleksible kepada siapa saja untuk mengirimkan maksud dan tujuan ucapannya supaya dilaksanakan. Keempat, Mikaela memiliki bahasa yang fleksibel kepada pendengar sehingga dia harus mengucapkan kata perintahnya dengan kalimat tak langsung.

Dari konteks secara keseluruhan, dampak dari ujaran direktif dapat dibagi menjadi dua: *penolakan* dan *kesediaan*. Penolakan terjadi karena ujaran direktif tidak tersampaikan dengan baik atau pendengar mengetahui bahwa akhir dari percakapan tersebut tidak membawa manfaat sama sekali pada pendengar. Sedangkan *kesediaan* terjadi karena pendengar menerima otoritas, harapan ataupun pendapat dari penutur. Dua dampak tersebut muncul setelah Mikaela mengucapkan *influences*-nya yang bermakana melarang, meminta, mengancam, memperbolehkan, meminta maaf, merayu, mempercayai, menginformasi, dan memperingati.

Kata kunci: Ujaran direktif, Mikaela, dominasi, pria

CHAPTER I

INTRODUCTION

1.1 Background of Study

As social creatures, humans live in a society. They cannot be separated from conversation. Conversation with other people is one way to express the feelings, ideas, and needs. Since humans recognize that communication using the language is effective to deliver the ideas, both speakers and hearers begin to understand each other in the thing they are talking about. Conversation is a cooperative activity in the sense that it involves two or more parties, each of whom must be allowed the opportunity to participate (Wardhaugh 298). In an attempt to show their ideas, people do not only produce the utterances containing grammatical structures and words, they perform action via those utterances. Austin said that it was the work of words, "How doing things with words" (Nadar 11). Hence, Austin (26-36) named the performed action via those utterances as a speech act. It is labeled as apology, complaint, compliment, invitation, promise, request, etc. in which the labeling of the utterances is based on the speaker's communicative intention that he/she wants to be recognized by the hearers.

Besides that, Islamic religion also gives the moral value in speech. It is covered in Quran Al-Imron 159. It teaches the human how to subject the hearer in the conversation. If people have spoken rude to others and harsh in heart, they will be disbanded from the community. On the contrary, if they are lenient in speaking with other people because of the Mercy from Allah, they will be loved by the community.

فَبِمَا رَحْمَةٍ مِّنَ ٱللَّهِ لِنتَ لَهُمْ ۖ وَلَوْ كُنتَ فَظًّا غَلِيظَ ٱلْقَلْبِ لَٱنفَضُّوا۟

مِنْ حَوْلِكَ ۖ فَٱعْفُ عَنْهُمْ وَٱسْتَغْفِرْ لَهُمْ وَشَاوِرْهُمْ فِى ٱلْأَمْرِ ۖ فَإِذَا عَزَمْتَ

فَتَوَكَّلْ عَلَى ٱللَّهِ ۚ إِنَّ ٱللَّهَ يُحِبُّ ٱلْمُتَوَكِّلِينَ ﴿١٥٩﴾

It was by God's Mercy that you were kind to them, had you been harsh and hard of heart, they would have dispersed from around you, So pardon them and pray for forgiveness for them, and consult them in the matter, and where you reachdecision, place your trace. In God, surely loves those who put their trust in Him. (Zidan 52)

From the verse above, the writer has an assumption that Islam teaches its followers to speak in a good manner to deliver the message. Regarding this matter, the manner of speech acts in communication does not only occur in the real world but also it can be found in the form of literary works as the reflection of real life such as novels, dramas, and movies. Different from novels and dramas, movies provide more descriptions of the sequence of story. Therefore, the movies also present some effects such as video effect and sound effect, so that the audiences will understand the conversation better because they see the contexts of the situations clearly. It becomes important because it will determine the speech acts used. Thus, it is really possible to apply the speech acts to analyze what the characters are talking about.

In relation to the previous statements, the writer chooses *Transformers 1* movie. The writer prefers *Transformers 1* movie to others under some considerations. *Transformers* movie is divided into 3 sequels and all of them are Box office hits of America (iamipodman.wordpress.com). They are *Transformers 1*, *Transformers 2: Revenge Fallen*, and *Transformers 3: Dark of the Moon*. *Transformers 1* won the nomination of Best Sound, Best

Visual Effects, Best Sound Editing; *Transformers 2: Revenge Fallen* got Best Sound; and *Transformers 3: Dark of the Moon* received Best Visual Effects, Best Sound Editing, and Best Sound Mixing. From the nominations, Transformers 2 only got one nomination and it became the gloom of the Transformers movie as Shia LaBeouf said," When I saw *Transformers 2,* I was not impressed because in this movie, we lost our purposes. It is common in sequence movie. It seems like how do we have to be higher than the previous movie? You are supposed to be more." Finally, the movie makers of *Transformers* prove it in the next sequel. Besides those awards, the movie is supported by Shia LaBeouf as Samuel Witwicky and Megan Fox as Mikaela in *Transformers 1-2* and Megan Fox has been replaced by Rosie Huntington in *Transformers 3*.

Another thing is the story. The story is the war of robots, Autobots and Decepticons. They started their war in their Planet, Cybertron, but their planet had been damaged by their own power and Autobots ran away to the earth. On Earth, Decepticons as the enemy followed Autobots and Decepticons made Earth as the field of war. Then, humans helped Autobots because they promised to end the war by killing Decepticons. This movie presents some phenomena where women look stronger than men. It is reflected by Mikaela. She is the woman character who has a lot of influence to her opposite characters. They are male human characters and male robot characters. The robots have been defined as male characters because they have a voice, gesture, and appearance like male humans. The last is Mikaela mostly successes in persuading the male characters both humans and robots.

Concerning this issue, the writer applies the pragmatic theory of speech acts to analyze how Mikaela delivers her ideas, concepts, and opinions to men through her speech. On any occasion, the action performed by producing an utterance consists of three related acts. The first is locutionary acts, the second is illocutionary acts, and the last is perlocutionary acts. Then,

Speech acts differ in their purpose, whether they deal with real or potential facts, prospective or retrospective, in the role of speaker or addressee in these facts, and of course in felicity conditions. Felicity conditions are certain expected or appropriate circumstances (Yule 50). Utterances of the speakers can be classified into seven kinds based on their purposes: Assertive utterances, Performative utterances, Verdictive utterances, Expressive utterances, Directive utterances, Commisive utterances, and Phatic utterances (Kreidler 183-194).

The writer chooses pragmatics theory because pragmatics is the study of how the language is used in communication theoretically and practically. This theory becomes more interesting because the language users are related to the contexts, background of speakers-hearers, the aim of communication, the circumstance of situation, and everything that supports the goal of communication. Levinson (9) states that "Pragmatics is the study of those relations between language and context that are grammaticalized, or encoded in the structure of a language". Pragmatics interprets what people mean by their speech in a particular context and how the context affects what is said. It considers speakers' way of organizing their speech according to their addressee, place, time, and the circumstance of the speech. Hence, it deeply analyzes the utterance both the textual meaning and the probabilities that influence the hearers' action based on the context and it brings the idea to the communicative intention of language use.

The data used by the writer are taken from *Transformers 1* movie because the movie serves the whole context of the situation that happens. It also consists of the background of the characters. The moviegoers could explore their gesture to express something, stress their words to emphasize the words, play with the intonation, and hide their meaning by expressing their mimics. It helps the writer to get the communicative intention of the moviegoers clearly.

However, to see the idea of the communicative intention of language use in this movie, the writer focuses on Mikaela's utterances, especially the directive utterances which are distinguished into commands, requests, and suggestions. This case is supported by the explanation of Felicity condition and Illocutionary Force Indicating Device such as words stress, and intonation, and gesture. The purposes of the analysis are to describe how Mikaela utters her speech and how the reactions of the hearers are. Knowing the behavior and the reactions is very interesting as a reflection of what happens in the communication between men and women.

1.2 Scope of Study

Based on the background above, the writer defines the scope of study, so that the theme is not out of control. It focuses on the conversation of a woman character, Mikaela, to all male characters, both humans and robots. The writer focuses on her directive utterances to analyze how she delivers her messages to the male characters through her speech acts in *Transformers 1* movie because Mikaela mostly successes in delivering her directive utterance to the male characters.

1.3 Problem Statements

From the background of the study above, it is clear that the analysis deals with the speech acts. Concerning the interest of the issue, the main problems that will be answered in this research are below:

1. How does Mikaela deliver her directive utterances in *Transformers 1* movie to influence the male characters?
2. How do the directive utterances affect the hearers in *Transformers 1* movie?

1.4 Objectives of Study

The objectives of study that the writer wants to achieve through this research are to describe:

1. How Mikaela delivers her directive utterances in *Transformers 1* movie.
2. How the directive utterances affect the hearers in *Transformers 1* movie

1.5 Significances of Study

This study will affect both men and women because the research is to analyze a woman's messages in her utterances clearly. It gives the enlightenment to all men how to subject women and make them pleasant by their reaction although they reject the directive utterances of the women. For the women, the analysis teaches them how to deliver the idea to men more effectively.

Theoretically, it is useful as the source of the pragmatics study especially in directive utterances and it becomes the storage view of cross culture understanding. The last is to uncover how to use the varieties of the directive utterance based on *Transformers 1* movie. Practically, getting speaker's motive in *Transformers 1* movie gives more knowledge to readers to comprehend the intention of the speaker. Moreover, the readers are aware of the application of certain behaviors in conversation. The study helps the speakers' to arrange their words to reach their intention using the directive utterances: commands, requests, and suggestions.

1.6 Prior Researches

After searching several previous researches, the writer believes that it is necessary to study previous related sources. The writer does not find that the other researchers discussing

about *Transformers 1* movie in the view of Literature or in the view of Linguistics especially

Pragmatics theory, but the writer has found some researchers relating to this research on similar

topics.

The first is the topic which was written by Muyasita Nurul Aini. In her thesis entitled

"Tindak Tutur Direktif Bahasa Inggris dalam Transkrip Dialog Flim *Nanny Mcphee"* (Gadjah

Mada University, 2012), Aini applies pragmatics theory and uses the method of descriptive

qualitative. Her research questions are what kinds of directive utterances in *Nanny Mcphee*

movie are found, how the meanings of those directive utterances in the movie are, and what

factors influenced the characters to use those directive utterances.

She has found that the directive utterances in the movie are to order, forbid, ask, request,

allow, invite, apologize, permit, and warn, and Aini also classifies the polite sentences based on

that movie. It can be called impolite if the characters used Imperative-elliptical, imperative,

declarative (no modals, present modals, past modals), interrogative (no modals, present modals),

and it can be called polite if the characters used interrogative in a past modal. Another result of

her research is basically, the directive utterance has two terms: direct and indirect. The direct

terms are the positive imperative sentence and the negative imperative sentence, while the

indirect terms are declarative and interrogative. The context which dominates the characters in

expressing those utterances is the emotions, the situation of act, the aim, and norms.

The second is the paper which was written by Ayup Purnawan. In his thesis, entitled

"Tuturan Direktif dalam Al-qur'an (Kajian Pragmatik terhadap Ayat-Ayat Hukum)" (Gadjah

mada University, 2009*),* Purnawan applies pragmatics theory and uses the qualitative method.

His research questions are what kinds of modus are used in the sentence of the law verses in

Quran, how the relations of the law verses to some contexts are, and what kinds of directive

utterances in the law verses are. He emphasizes that Quran (the law verses) orders humans using the directive utterances directly and indirectly. The direct terms are the modus and an imperative sentence, while the indirect terms are the declarative utterances with (no sign), and the declarative utterances which show the obligation, permission, and suggestion. For the terms of directive utterances in the law verses are to order, forbid, obligate, prohibit, allow, and instruct.

The last study was written by Tiva Gani Agustiana in her under graduating paper, entitled "Translation the In-equivalence Translation of Directive Speech Acts in American Popular Film into Indo-Subtitles" (Gadjah Mada University, 2010). She uses pragmatics theory and applies qualitative and quantitative method. Her research questions are how the in-equivalence translation of directive speech acts in some American popular films from the pragmatics perspectives is and what the possible translation of directive speech acts in some American popular films is. Agustiana discusses the translation of directive speech acts in the subtitles of some American popular movies.

She convinces that first, the translation results are syntactically and semantically equivalent since the dialogues are translated literally and directly which the meanings are different from the utterance. Second, the translators give less intention to the context such as participants, the relationship of participants, the degree of familiarity, status difference, and atmosphere. Third, there are some in-equivalences of translation in which the politeness strategies which are not transferred equally by considering the meaning and the natural expression in the target language. Last, context is an important aspect in translation that certain utterances can be translated in high equivalence only if the context is considered.

The topics above are the papers which have relation to the writer's topic. All of those papers analyze the directive utterances in case. Nevertheless, there are differences among those

papers and the writer's paper. First is the subject. Aini analyzes the directive utterance in *Nanny Mcphee* movie, Purnawan analyzes the directive utterance in Holy Quran, and Agustiana analyzes the directive translation on American popular films into Indonesian language equally. Second are the objectives. Aini serves the varieties of directive utterance, the meaning of those varieties of directive utterances, and the indicators which influence the characters in *Nanny Mcphee* movie to utter those varieties of utterances; Purnawan describes the kinds of directive utterance related to the contexts and the law verse; and Agustiana presents another view of translating the directive utterances in the movie; whereas the writer explains how the female character, Mikaela, delivers her directive utterances to the male characters and how the directive utterances affect the male characters.

1.7 Theoretical Approach

Since the researcher analyzes the way women share their messages through their speech, the theory applied is the pragmatic theory. Gazdar defines pragmatics as the study of deixis (at least in part), implicature, presupposition, speech acts, aspects of discourse structure, etc. Specifically, Yule states that pragmatics is the study of contextual meaning. This means that the study of contextual meaning becomes necessary because both speakers and hearers should understand the context of their conversation then the hearers will interpret what the speakers mean. Context is the background of knowledge assumed to be shared by speakers and hearers and which contributes to hearers' interpretation of what speakers mean by given utterances (Leech 13). Thus, context is close to the physic and social environment.

As the writer mentions above, this research only focuses on the directive utterances. This is a kind of speech acts the benefits of which relate to the speakers. It is divided into three kinds: suggestion, command, and request (Yule 92). Kreidler (191) mentions that

"a command is effective only if the speaker has some degree of control over the actions of the addressee, a request is an expression of what the speaker wants the addressee to do or refrain from doing, it does not assume the speaker's control over the person addressed, and a suggestion is the utterance we make to other persons to give our opinions as to what they should or should not do".

Besides the analysis is added by the descriptions of Illocutionary Force Indicators, they are Illocutionary Force Indicating Device and Felicity Condition. Illocutionary force indicating devices include the existence of a performative verb in the utterance, particular word order, the stress pattern of a sentence, the intonation pattern of the sentence utterance, and the choice of a particular sentence structure. Felicity conditions are those conditions that must be met for a performance of a speech act to work. The conditions are four (Yule 51). The first is *propositional content conditions* which mean that the content must be appropriate with the speech act as in a warning or promise that should be about a future event. Second, *preparatory condition* is the condition where the speaker believes will make the effect happen to the hearer. Thirdly, *sincerity condition* is a condition where the speaker should intend to carry out the action. Last, *essential condition* is a condition of the essence of an act.

After that, the analysis needs the identification of three elements of speech acts that occur in an utterance. The first is locutionary act which is the basic act of utterance, or producing a meaningful linguistic expression; the second is illocutionary act which is performed via an utterance or its communicative force; and the last is perlocutionary act which is the assumption that the hearer will recognize the effect the speaker intends (ibid 48-49).

1.8 Method of Research

 1.8.1 Type of Research

The type of this research is qualitative. Qualitative research is descriptive in which the researchers analyze the data in form of words, sentences, discources, pictures/photographs, diaries, memorandums, and tape-video (Subroto 7). Based on this definition, the writer is concerns about the speech acts of directive utterances used by Mikaela in *Transformers 1* movie. The analysis is in forms of explanation in words, not in the statistic form.

 1.8.2 Source of the Data

The source of data of qualitative research is society, social phenomenon, literary works, manuscripts, etc, and its data can be words, sentences, or discourses (ibid 47). The main data of this research are the scenes in which Mikaela converse her directive speech acts to men. It is taken from *Transformers 1* movie. The supporting data are taken from the script of the movie, the subtitle of the movie, magazines, and newspaper.

 1.8.3 Data Collection

This research will use documentation technique in collecting the data. Subroto (42) mentions that documentation technique is "Menggunakan sumber-sumber tertulis untuk memperoleh data" (*the research that uses the written materials to collect the data*). To assemble the data, the writer listens and reads the conversations among the characters in *Transformers 1* movie until the writer comprehends all aspects of the story with the context of the situations. During the listening process, the writer notices the conversation of Mikaela. After that, the writer eliminates the utterances that do not belong to the data. After rechecking the data and revising some parts, the writer finally comes into decisions that become the data of research.

1.8.4 Technique of Analyzing Data

To analyze the data, the writer applies content analysis. Ratna (48-49) mentions that "content analysis consists of two kinds: latent and communication contents. Laten content means that the content of the documents and text while communication content is the message of the communication happen "The definition relates to the meaning "*what does x mean?*" In communication content, we analyze "*what do you mean by x?*" However, the analysis will be sharper as it considers about every single meaning of the communication related to directive utterances as described in the following steps:

1. Determining whether the data are classified as commands, requests, or suggestions.
2. Classifying the directive utterances into commands, requests, or suggestions.
3. Interpreting how directive utterances are used based on the context of the conversation happens.
4. Finding the reasons why certain directive utterances are used based on the underlying theory; and
5. Drawing conclusion.

1.9 Thesis Organization

The report of the research is arranged in order to make the readers understand the content of the paper easily. Chapter one is the introduction. It consists of Background of Study, Scope of Study, Problem Statements, Objectives of Study, Significances of Study, Prior Researches, Theoretical Approach, and Method of Research. Chapter II is the background of information. The next chapter is the discussion that contains the data analysis and the last chapter is the conclusion of the research.

CHAPTER IV

CONCLUSION AND SUGGESTION

After processing the data above with the theory of pragmatics using the Speech acts approach, the conclusion will be drawn in this chapter.

4.1 Conclusion

Based on the theory Speech acts from Austin, Mikaela utterances are 107 and the number of the directive utterances is 37 utterances which are divided into three classifications of Directive utterances; 10 requests, 17 commands, and 10 suggestions. The writer has presented 2 requests, 4 commands, and 2 suggestions as the representation of the data. After having the analyses, the writer has found some aspects about Mikaela's directive utterances. It consists of the following aspects.

This research describes the kind of the directive utterances based on the real situation including the type of the directive utterance, the meaning, and some factors which influences the utterances. Even though the data are taken from *Transformers 1* movie whose genre is a fiction-action, the result of the research contributes enough point to explain how Mikaela delivers her directive utterances in *Transformers 1* movie for influencing the male characters and how the directive utterances affect the hearers in *Transformers 1* movie.

First, the way of Mikaela delivers her directive utterances are divided into two ways: linguistics aspects and extra-linguistics aspects. Linguistics aspects focus on Mikaela's utterances, while extra linguistics aspects focus on four points of Mikaela's way to deliver her directive utterances, Mikaela's gestures, and and some dominating aspects. The analysis of linguistics aspects are divided into three: requests, commands, and suggestions. The request in

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the data show that Mikaela's way to make the hearer do something is by applying it with an indirect utterance to cover her modus. Her modus is an interrogative sentence which is usually used to get the hearer's answer, but the meaning is to request the hearer to do something.

The command in the data describes that Mikaela uses short words to express her communicative intention. In this case, she needs to deliver her message in that way because the situation will be complicated if she does not do that quickly. Moreover, the basic structure of the imperative sentence, a command, is to omit the subject and to use the verb directly. For the word order, and stress pattern of a sentence will be less used by her because she made the hearer do something in a short time without any excuses. She also supports her utterances with intonation pattern. The suggestion explains about Mikaela's way in talking to male characters. She sees hearer's conditions, then, she is carefully to arrange the sentences. It can be seen in case number one. In case number two, she applies different expression to deliver her directive utterances because she analyzes the hearer and tries not to make the hearer panic.

All those Mikaela's utterances can be classified into two utterances: a direct and an indirect. The direct utterances in this movie are in imperative sentences while the indirect utterances are in declarative sentences and interrogative sentences. It can be seen from the data that the request has one direct utterance (one imperative sentence) and nine indirect utterances (six declarative sentences and three interrogative sentences). The commands have seven direct utterances (nine imperative sentences, two declarative sentences, and six interrogative sentences). The suggestions have two direct utterances (one imperative sentence), and eight indirect utterances (two interrogative and six declarative sentences).

The extra linguistics aspects are gestures and four points of Mikaela's way. Mikaela uses gestures to interact the hearers. She moves her eyes, mouth, and hands. Mikaela delivers the signals by the body language. The body itself, or a part of it, may signal closer. According to the data, it can be shown in the conversation between Mikaela and Sam, while her request reminds failed to Trent. It happens because Mikaela doesn't really care whether her message can be accepted by Trent or not. In the scene, she is also disappointed to Trent because he calls her my little bunny. Besides, Mikaela's command emphasizes the utterances with some gestures or body language. She takes a deep breath, elevates her chests, and put her hands on her hips. Her eyes also contribute her commands happening because she sees the hearer in a short time after she speaks to the hearer. It is way in expressing her power.

 In addition, Mikaela has four points to deliver her utterances. First, she focuses on her utterance to make the hearer so much closer to them using some words like "you know" and she also uses the exclamation to get the intention of the hearer. Second, Mikaela creates continual interactions to the hearers by stressing importance words and sharp intonations. It happens in Mikaela's utterances when she was with Sam in request, case number two, and in command case number three and four, and in suggestion, case number one. Third, Mikaela maintains the interactions with the hearers even they will put off their social status to bring the hearer to their communicative intention. It occurs in request, case number two. Last, Mikaela has a flexibility language to change her mind in a short time to deliver her message to the male characters.

Some dominating factors to influence the hearer are the background (the social status, the relationship, and the character of the speaker) the emotion, the aim, the goal, the circumstance of conversation, and norm. The example can be taken from the analyses of command. The speaker has different varieties to deliver her message to the hearer. Some commands are in a direct

utterance and another in an indirect utterance. The dominating factor in the direct utterance is that Mikaela has an authority power to command the hearer. It can be her social status higher than the hearer or Mikaela has a back up to protect her. The dominating factor in the indirect utterance is that Mikaela does not have a close relationship with the hearer. It makes Mikaela should command the hearer in a polite way to express her respect. It is also the way Mikaela introduces her command. In those ways, Mikaela tried to influence men in every decision that they *mostly* have decided and Mikaela succeeded to persuade men's decision to be her benefits.

In relation to the problem statement number 2, the directive utterances affect the hearers in two terms. One is a rejection and second is an acceptation. The rejection is a reaction of the hearers where they do not accept an authority, wishes, or judgments of the speaker. The rejection in *Tranformers 1* movie has been shown in request analysis: case number 1. Trent has rejected Mikaela's command. He expresses his rejection into two steps. First step is that Trent says "no". The reason is that Trent has a close relationship with Mikaela. Second way is that Trent delivers his rejection into a solution. After saying "no", Trent has changed his rejection into an appropriate sentence. He asks Mikaela to sit behind him.

Another effect is an acceptation. The acceptation is a reaction of the hearer to do what the speaker wants. In request case, the hearer accepts the speaker's wishes. In command cases, the hearer receives the speaker's authority. In suggestions cases, the hearer accepts the speaker's wishes. Based on the data that the writer presents as data analysis, the hearer gets those utterances. The effect above are a following consequences after Mikaela delivers her directive utterances which have meanings to forbid, to ask, to treat, to allow, to apologize, to permit, to persuade, to inform, to believe, and to warn.

4.2 Suggestion

The writer invites those who are interested in analyzing speech act to analyze the speech acts deeper. Other studies related to this research may be able to be conducted since there are still so many things that can be analyzed focused on speech acts, for example discussing about the comparison between East (Indonesia) and West (America) Women in the directive utterances. The data might be taken from the movies which relate to the topic.

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APPENDIX

A. *Transformers 1* **Movie Profile**

Transformers movie is a movie which has 3 sequels, they are *Transformers 1*, *Transformers 2: Revenge Fallen, Transformers 3: Dark of the Moon*. As mentioned before that this research focuses on *Transformers 1*. This movie is made by Dreamworks and Paramount production house. The executive of producers are Stephen Spilberg and Micheal Bay. The story is about a war between 2 robotic organisms, autobots and decepticons. They are alive because of the power of a cube. The cube holds the power to create worlds and fill them with life.

One of the planets which use the power of cube is the Cybertron where the organism robotic live in the harmony. It is once a powerful empire, and peaceful. Unfortunately, like all great power, some want it for good, others for evil. Decepticons race, they want to get the power of the Cube for themselves. Megatron is the leader of decepticons. He betrays autobots. Finally, the war cannot be avoided. Both races have been warring until the Cybertron planet is consumed by death. On the same time, they just consider that the Cube is lost to the far reaches of space; they challenge each other to scatter across the galaxy, searching every star, every world, hoping to find it and rebuild Cybertron with the power of the cube. When all hope seems lost, there is a message of a new discover. It draws them to an unknown planet called Earth. Unfortunately, decepticons step forward than the Autobots do. Decepticon is on earth and their first aim is to wake up their leader, Megatron, who falls into the arctic sea. He almost reaches the cube, but the temperature of arctic sea makes his body as frozen as stone.

Then, a great explorer, Captain Witwicky finds him by a chance and Witwicky does not mean to activate the coordinate of the cube. Megatron sprays Witwicky with the light. The light

sends Megatron's coordinate in Witwicky's glasses. Then, Witwicky falls down. This activation is like a message to the entire space that the cube is on Earth.

After that, time flies like an arrow. Megatron becomes the secret discovery under the role of United State President. He builds the division called Sector seven to research the alien on Earth and Megatron is their prisoner. They research Megatron to discover a laser, a machine, a radar and etc. To make sure everything is under controlled, they cover Megatron's robotic body with ice because it switches him off. In the other hands, autobots send Bumble Bee as Sam's guardian and tell the humans that they are in a great dangerous. Bee has to make sure that Sam is safe. Bee turns himself as the crap Camaro Chevrolet in Bobby Bolivia's car shop. Sam likes the crap Camaro and he spends $ 4000. Bee is successes to keep Sam closer with him. Unluckily, he has a problem on his vocal processor to speak. To solve it, Bee speaks through the frequency of the car's radio. That is the first time that Sam fells freaking out of his car. Unfortunately, Sam does not recognize that it is Bee who says something with him by the songs, speech and any voice on the radio.

Little longer, the cover of Bee is unmasked because Sam has been kidnapped by decepticons under a flying over. His name is the barricade. He is an imposter as a police car. He pushes Sam several times until Sam goes down on the floor. He knows about Sam because Sam sells the glasses in the internet using the user name, LadiesMan 217. He still threats Sam and Sam yells, "what do you want form me?"He stops crushing and transforms himself a robot. Sam runs away, but barricade pulls Sam away on a car. Barricade interrogates Sam and he wants the stuff which refers to the glasses named eBay 21 513. Sam is silent, Barricade hits a car, the car is falling down. Before the car crushing Sam, he escapes himself. Sam rises from the roof of the car.

Then Sam sees Mikaela running into that place, Sam takes her when he rides the scooter. Mikaela is angry because Sam grabs her and she falls. In the contrary, she is stunned because Barricade runs into them. Bee is coming and he is crushing into Barricade's legs. Barricade is pushed away. Bee opens his door and Sam with Mikaela gets in there. Barricade does not give up, he transformed himself to be a car again and looks for Bee, who hides in the warehouse. Unluckily, Barricade finds them. Bee has to save Sam from him. He stood up and transforms himself into a great guardian.

Bee thinks that there is no way anymore but fighting. They fought and Barricade sends a small robot, Freezy, to get the glasses from Sam. Sam is threatened by Freezy while Mikaela is running to the machine room. She takes a machine saw to save Sam. She saws Freezy into a piece and Sam kicks his head while Bee also defeats Barricade. Without recognized by Sam, Freezy transforms himself to be Mikaela's hand phone and he enters to Mikaela's bag. This occasion, Sam and Mikaela start to know who Bumble Bee is. Bee asks them to get in the car to talk about the aim why he is on Earth. Mikaela does not want to sit in front of the steering wheel because she feels that Bee is sitting and driving the car. Then Sam suggests Mikaela to sit on him on the one seat. On the journey, Mikaela says that the car should prefer other cars to transform. Hearing Mikaela's statements, Bee change his speed as fast as he can and stop suddenly. He opens his door to command them to get out. Bee turns around and scans a shining sport Chevrolet on the street with two straps which cover the body of the car. Finally, Sam is surprised and so is Mikaela. Starting here, their adventure begins.

They meet the leader of autobots, Optimus Prime and his team. They ask Sam that they need the glasses to locate the coordinate of the cube. Unfortunately, Sector seven still does not know that autobots are in human's side. They hunt them as the enemy and Sector seven

successes captured Bumble Bee in a raid when Sam gives the glasses to Optimus. Sam and Mikaela also are under arrest by Simmons, the leader of Sector seven. He is obsessed with the alien. Simmons let Sam and Mikaela go to their office. Like barter, Sam wants to tell the information unless Bee is released. Sam, Mikaela and everyone guests in the office was surprised because they see Megatron in that building was covered by ice. It is not little longer they have a conversation in the basement of Sector seven, the Star Scream, the vice of Megatron, attacks the basement until Megatron can escape. Star Scream knows their position because Freezy, who hides in Mikaela's bag, sends a message to the entire of decepticons about Megatron's position.

In this situation, Sam talks to Simmon that they have to keep the cube before something worse happens. Sam recommends Bee to take care of the cube because he knows something about it. Bee programs the huge cube to be a small cube: 25 cm x 25 cm x 25 cm without losing the power. This time, Human and the autobots cooperate to save Earth by hiding the cube because the decepticons have already attacked the city. Sam, Mikaela and Sector seven get a new support. First is *the data team*. They help pentagon abort the data that decepticons download from Pentagon. Second is a team of soldier leaded by Lennox William. They survive from the decepticons in Qatar. Sam and Mikaela went to the city with the Lennox's team. In the city, they are welcomed by autobots who fight decepticons. Bee has been shot by Megatron and his leg is gone. Lieutenant Jazz is killed and Optimus helps other autobots to win the war. To win the war, Captain Lennox shares his plan. Sam holds the cube and sends it to the highest building in the city. The pentagon will be waiting for him to take the cube by helicopter. Mikaela ties Bee on a car. Mikaela will drive and Bee shoots decepticons. The data team and sector seven send a message to the aircraft and the navy to help them.

Anyway, it is not as easy as a plan comes from. Bee and Mikaela are surrounded by decepticons. Lennox's team is almost defeated by decepticons, Freezy always attacks sector seven and the data team. Worse thing is that Megatron follows Sam. Then, Sam is on the top of the building, the helicopter appears in a shrap time. Suddenly, Star Scream comes to destroy the pentagon's helicopter. Sam fails to give the cube. He hides himself in the stone. He might fall from the building if he moves. Megatron recognizes that Sam is there. He destroys the stones left Sam and then right. For the last, Megatron swings his weapon. Before his swing explodes the stone, Sam is slippery. He is falling dawn. Then, Optimus jumps from the building to reach Sam. They are falling to the ground. Optimus takes Sam under the collapse car and he commands Sam that Sam has to put the cube his chest if he cannot defeat Megatron.

Like a bullet, Megatron runs after them. Megatron is on the ground, but he does not find Sam. The fighthing between leaders are begun. Optimus attacks Megatron. He released an axe and a sword while Megatron prepared a gun. Optimus punches Megatron but he avoids it. Optimus is being kicked and Sam watches him. The condition is getting worst because Optimus cannot do anything. He is lying on the ground waiting for his execution. The fortunate series come; the air force is flying over Optimus and Megatron. They shoot Megatron and it is followed by Lennox's team. Megatron runs in front of Optimus to escape, then Optimus grabs Megatron's leg. Megatron fall. By accident, Megatron sees Sam, who hides under the collapsing car. Optimus yells loudly. He commands Sam to put the cube on Megatron's chest. Optimus really understands that a single robot cannot control the power of the cube. At glance, Megatron gets a burns and he is consumed by death. For once, Earth is safe.

B. *Transformers 1* **Movie Character**

In this sub-chapter, the writer only presents the characters that have been mentioned in this research. At least, there are 7

characters.

	Shia LaBeouf as Sam	He is a young descendant of an Arctic explorer, Captain Witwicky, who stumbled on a big secret which becomes the last hope for Earth. Then, he is the messenger between Robot and human. He is the boy friend of Mikaela's.
	Megan Fox as Mikaela Banes.	She is a classmate of Sam's. Shw is the most wanted in her school because of her beauty. She is the female character who influenced some male characters. She assists Sam in his mission by using skills she learned as a juvenile car thief.
	John Turturro as Agent Simmons.	He is a leader of Sector seven which researches the alien on Erath.
	Kevin Dunn as Ron Witwicky.	He is Sam's father. He has added money for Sam to buy a car, a classic Camaro, under his expecting is Bumble Bee.

	The Autobots: Bumblebee, a classic Camaro.	He is the young scout of the Autobots and best friend of Sam. On Earth, his missions are protecting Sam from the Decepticons and he has espionage the progress of the Decepticons. He also the one who called the Autobots to Earth after he had got the information about Sam's place and his glasses.
	The Decepticons: Barricade, A police car.	He is one of the Decepticons who has hunted Sam to find the glasses. He made a hologram in his car, then, everyone will see that he was driven by human. He is the first decepticons that Sam has seen and Berricade makes Sam believe that his car, Bumble Bee, also the robot.
	The Decepticons: MEGATRON, an alien jet.	He is the leader of the decepticons. He was the obvious one who followed the cube to Earth. The most ide of his desire is to transform earth to be Cybertron planet using the cube power, then, he can raise her race.
	The Decepticon: Frenzy	He is the smallest Decepticons. He can transform hiself to be a radio and he is often seen converted into an everyday gadget for purposes of spying on humans. He also the one who hijacks the pentagon's information.
	Rachael Taylor as Maggie Madsen	She has been recruited by Pentagon, Department of Defense, to analyze the frequency of Decepticon, Frenzy, when he hijacked the pentagon's information. She with his friend could reveal the frequency of Frenzy and translate it.

	Josh Duhamel as William Lennox.	He is the captain of a Special Operations team based at the SOCCENT base in Qatar. He has survived from first attack of the Decepticons: **BLACKOUT and SKORPONOK**. He has given much information about the Decepticons including how to kill them with what missile that the soldier should prepare in battle againt the Decepticons.
	John Robinson as Miles.	He is Sam's friend. He is hyper active and sometimes he make Sam look like an idiot by his attitude. Besides that, he always advices Sam if Sam thinks something impossible for Sam to do it. Literally, Miles teaches Sam to give up.

C. Data Analysis

1. REQUEST

a. 347:00:21:57,916 --> 00:22:01,181

Hey/ how about/ you let me/ drive?

b. 00:24:26,865 --> 00:24:28,526

God/ you know what?/ I'm so/ sorry/. I just.../I just/ didn't recognize you.

c. 424:00:25:40,338 --> 00:25:43,774

I could/ take it all apart/ clean it/ put it back/ together.

d. 435: 00:26:10,468 --> 00:26:13,028

You know what?/ I'm just... /I'm/ gonna walk.

e. 451: 00:27:02,020 --> 00:27:06,184

You... /You think/ I'm/ shallow?

f. 456: 00:27:20,205 --> 00:27:22,730

All right/ I'll see you/ at school.

g. 759: 00:51:33,924 --> 00:51:35,289

I don't/ want/ to.

h. 823: 00:57:51,201 --> 00:57:53,328

You know what /I don't/ understand?

i. 1293: 01:26:24,806 --> 01:26:27,798

Sam/ don't!/ Sam/ don't!/ I'm slipping!/ I'm slipping!

j. 1674: 01:57:37,877 --> 01:57:39,276

Sam/ help me with this.

2. COMMAND

a. 340: 00:21:38,897 --> 00:21:41,024

Okay/ okay/. You know what?/ Stop

b. 350: 00:22:08,327 --> 00:22:11,694

God/ I can't/ even tell you/ how much. I'm not/ your little bunny.

    c.   413: 00:25:07,339 --> 00:25:08,738

Just pop/ the hood.

    d.   432: 00:26:00,025 --> 00:26:02,323

Okay/ You want to/ fire it up/ for me?

    e.   1292: 01:26:20,902 --> 01:26:24,133

No!/ No! No/ Sam!/ Sam/ don't drop me!

    f.   803: 00:56:15,038 --> 00:56:17,165

What are you/ like/ an alien or something?

    g.   812: 00:57:14,030 --> 00:57:16,191

I'm not/ going to sit in that seat/ He's driving.

    h.   1012: 01:12:11,089 --> 01:12:12,750

I'm gonna help you.

    i.   1025: 01:12:36,181 --> 01:12:38,877

You should be/ way more/ specific/ so/ I don't get in trouble/ in your room.

    j.   1206: 01:20:23,678 --> 01:20:24,906

Oh, God/ You know what?/ Don't listen/ to him.

    k.   1245: 01:22:46,454 --> 01:22:48,183

You weren't supposed to hear all that.

    l.   1262: 01:23:38,440 --> 01:23:41,739

All right tough guy/ take it off.

    m.   1263: 01:23:41,843 --> 01:23:44,539

Your clothes/ all of it/ off.

    n.   1268: 01:24:04,966 --> 01:24:07,799

Those are nice/ Now/ get behind the pole.

    o.   01:26:29,043 --> 01:26:31,102

Hold on!/ No!

    p.   1728: 02:03:52,952 --> 02:03:54,783

I'll drive!/ You shoot!

q.   1730: 02:04:17,143 --> 02:04:18,542

Shoot!/ Shoot!

3. SUGGESTION

a.   419: 00:25:21,653 --> 00:25:24,349

It/ squirts the fuel in/ so/ you can/ go faster.

b.   789: 00:55:37,000 --> 00:55:39,298

Really? Well, do you speak robot?

c.   824: 00:57:53,436 --> 00:57:56,496

Why/ if he's supposed to be/ like, this super-advanced robot/ does he/ transform back/ into/

this piece-of-crap Camaro?

d.   1011: 01:12:08,386 --> 01:12:10,980

They/ really want those glasses.

e.   1191: 01:19:37,833 --> 01:19:40,028

Yeah/ that/ sounds/ like/ LadiesMan.

f.   01:20:00,455 --> 01:20:03,891

Because cars/ don't do that /because/ that would be/ crazy.

g.   1207: 01:20:25,013 --> 01:20:27,413

He's/ just pissy/ 'cause/ he's got to get back/ to guarding/ the mall.

h.   1248: 01:22:53,828 --> 01:22:57,594

Sam/ I have a record/ because/ I /wouldn't turn my dad in.

i.   1249: 01:22:58,199 --> 01:23:02,363

When have you had to sacrifice anything/ in your perfect little life?

j.   1705: 01:59:10,636 --> 01:59:14,766

No matter what happens/ I'm really glad/ I got in that car/ with you.