DIRECTIVE SPEECH ACT ANALYSIS OF AISHA SAEED'S *AMAL UNBOUND*

A THESIS

In Partial Fulfilment of the Requirements for

Bachelor Degree Majoring in Linguistics in English Department

Faculty of Humanities Diponegoro University

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FACULTY OF HUMANITIES

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SEMARANG

2021

PRONOUNCEMENT

I confirm that the analysis and result of this thesis writing entitled "Directive Speech Act Analysis of Aisha Saeed's *Amal Unbound*" is written by me without copying other works. The theories and other citations are written in the reference page.

Semarang, August 2021

Amarylis Duta Pertiwi

MOTTO AND DEDICATION

"If you always wait to be ready, you will never be ready. Just go and get it. "

My father, Suhardi

APPROVAL

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UNBOUND

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ACKNOWLEDGEMENT

I realize that my writing has weaknesses, imperfectness, and errors as well. I really appreciate to get any critics and suggestions to make this thesis writing to be better.

At last, I hope this thesis can be useful for those who are interested in doing research on illocutionary acts and direct and indirect speech.

Semarang, August 2021

Amarylis Duta Pertiwi

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LIST OF ABBREVIATIONS

R_1 : Requestive

R_2 : Requirement

Q   : Question

A   : Advisory

P_1 : Prohibitive

P_2 : Permissive

ABSTRACT

This study is a presentation of directive speech act analysis of *Amal Unbound* by Aisha Saeed. *Amal Unbound* is a New York Time Bestseller fiction novel published in 2018. The primary objectives of this study are to figure out, classify, and examine the types of directive speech act in the novel. Also, I want to discover the characters' reason of using direct or indirect in their directive. The theoretical frameworks of the study are directive speech act categorization (1979) and Yule's direct and indirect classification (1996). The final result from the data is 13 requestives, 49 requirements, 98 questions, 9 advisories, 13 prohibitives, and 5 permissives. The analyses reveal that directive speech acts can appear in direct or indirect form according to the situation, goals, and characters' qualification. In conclusion, analyzing speech acts in literary work will give us better chance to understand the meaning of utterances and know how the language is used properly according to the circumstances.

Keywords: directive speech acts; *Amal Unbound*; Aisha Saeed.

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Aisha Saeed is a famous American-Pakistani writer. Her successful works are recognized internationally. Most of her works are inspired by Pakistani background. Aisha's popular fame as a writer began with the debut of *Written in the Star* (2015) which then regarded as one of the best book. Since then, Aisha Saeed has published other works such as *Amal Unbound* (2018), *Far from Agrabah* (2019), *Bilal Cooks Daal* (2019), *Diana and the Underworld Odyssey* (2021), and many more. In 2018, Aisha's work entitled *Amal Unbound* again gained achievement as one of the best seller novels and got many positive reviews.

The story of *Amal Unbound* is based on the reality that many Pakistani women suffer. It narrates the life of a twelve-year-old named Amal. She has to deal with inequality in her life. She wants to be a teacher but inevitably has to give up on her dream. Amal's father orders her to stop attending school because he believes that there is no more for Amal to learn at school. As the eldest daughter, she has to help doing the household chores while her mother is recovering after giving birth. Moreover, Amal is also forced to work as a servant at Khan Estate

due to her disrespectful behavior toward Jawad Sahib and her family's inherited debt.

It is interesting for me to examine and discuss directive speech act in *Amal Unbound*. Directive is a unique type of speech acts than any other types. It is related to power. There is a notion that directive speech acts especially request and order is a common behavior coming from the 'powerful' into the 'powerless'. However, despite the powerful's privilege of the power, the speech is determined in accordance with situation or discourse (see Fairclough, 2013). Thence, it can be revealed how directive speech is actually used towards the 'cross' level of power. I am interested to find what the impact of the power is in conversation and what makes the hearer agree to do it.

There are two reasons why I choose *Amal Unbound* as the object of this study. First, it raises feminist issue especially about women's role in society. This issue is important to make us realize that women can have same right as men. Second, *Amal Unbound* shows a diverse background of power which is compatible with the notion of directive above. I will apply Bach and Harnish's categorization (1979) of directive to discover what types of directive that occur when Amal–the main character–faces different interlocutors and different situations. I will also employ Yule's classification of direct and indirect speech (1996) to support the explanation.

1.2   Research Problems

The research questions of this study are:

1. What are the types of directive used by the characters in *Amal Unbound*?

2. What are their reasons of using direct or indirect speech?

1.3   Objectives of the Study

The purposes of this study are:

1. To discover the types of directive used by the characters of Aisha Saeed's novel *Amal Unbound.* Included within this context is the analysis of direct and indirect directives spoken by the characters.

2. To find out the reasons why the characters use direct or indirect speech.

1.4   Previous Studies

Speech acts has been enticement for many linguists and researchers that so far there have been many studies analyzing speech acts in literary work. Unfortunately, there have not many studies on directive speech acts especially that use Bach and Harnish's classification of directive (1979). I had collected ten (10) journal articles of directive speech acts analysis to support this study.

The first one was "Direct and Indirect Directive Illocutionary Acts in the Movie *Penguin of Madagascar*" by Mahendra (2018). It aimed to discover the types of directive that occur in the movie and to know the meaning of the utterances by the hearer's interpretation. He used directive classification proposed by Bach and Harnish (1979). The results showed that all types of directive existed

in the movie. Indeed, many direct speeches were found too, although there was no indirect Question.

The second were studies that employed Yule's theory of directive speech act. Those were "Directive Speech Acts in the Movie *The Message* by Moustapha Akkad by Yuniati et al. (2018) and "An Analysis of Directive Speech Acts in the *Fault in Our Stars* Movie Script". Yuniati et al. (2018) wanted to know which type of directive speech acts that are frequently performed. The result revealed that request is the most frequent type that occurs. The latter study aimed to find out type of directive and explain contribution of directive speech act in movie to EFL learner. It concluded that the directive in the movie (command, order, request and suggestion) can be used to teach EFL student in term of giving command because movie can be easily understood.

Searle's theory of directive has been popular than other. There were four studies that I found to support this study. There were "The Functions of Directive Speech Acts of Maleficent Character in *Maleficent* Movie" by Biatrik et al. (2020), "An Analysis of Directive Speech Acts in *Cinderella* Movie" by Suryanti and Alfiana (2020), "Directive Speech Acts and Hedges Presented by Female Main Characters of Jane Austen's Novel" by Suryanovika & Julhijah (2018), and "An Analysis of Directive Speech Acts by Searle Theory in *Sleeping Beauty* Movie Script" written by Della & Sembiring (2018). They identified what types of directive that often appeared and the results were almost similar. There were types of directive which occurred more frequent than other type. Unfortunately

only Biatrik et al. (2020) and Suryanovika & Julhijah (2018) that gave explanation why particular type of directive dominated other.

The next were study by Mualimin (2018) entitled "Directive Speech Acts in Lanang Setiawan's Poems" and the study done by Pamungkas et al. (2018) was "The Function of Directive Speech Acts in Gamal Komandoko' Indonesian Archipelago Folklore Text". Both of the studies used pragmatic analysis but have different goals. Mualimin (2018) aimed to examine poems which were composed by local writer. He proved that Lanang Setiawan's poems were critics directed to the government and society in Tegal. Then, he argued that the content of the poem got influence from the poet's settings. The study done by Pamungkas et al. (2018) aimed to describe the function of directive speech acts and to determine which functions considered as dominant. The study resulted that the folklore text showed different functions of speech acts such as begging, requesting, advising, and so on.

Finally, the last work by Amanda and Marlina (2018) "Directive Speech Acts Used in Frozen Movie Transcript" was to identify speech acts in *Frozen* movie. The author applied Levinson's theory of type of speech acts. The result showed that there were four types of Directive in the movie that exist. There were asking, requesting, suggesting, and stating.

There has not been any study on *Amal Unbound* from linguistics perspective. The ten previous studies all examined types of directive speech, many of them also provided conclusion which types of directive speech was dominant, some analyzed what the directive speech proved, and some figured out how the

settings presumably influenced directive speech. However, those studies mostly classified type of speech acts. The author did not give elaborate analysis or explanation why the character used certain type directive and if there is possible reason why directive occurs directly or indirectly. I will not only classify directive speech acts but also will find connection between type of directive, structure of utterances (direct and indirect speech), and non-linguistic factors. I also expect to discover a brief result on language usage according to gender difference related to the feminist issue within the novel. I use Bach and Harnish's classification (1979) and theory of direct and indirect speech by Yule (1996), hence this study shows concise gap from the previous works.

1.5 Scope of the Study

I am focused my attention on directive speech acts classification based on Bach and Harnish's categorization within the characters in "*Amal Unbound*" by Aisha Saeed published in 2018. I only choose the conversation that involves conversation between Amal and the others. I will make use directive classification to examine and disclose specifically how some certain non-linguistic factors (age, role or relationship, education, occupation, and social status) that each character carries and the situation or context constitute important issues in revealing the covert meaning and types of directive. In addition, I discuss the directive with phenomena of direct and indirect speech and find out the reasons of direct or indirect usage as well. Thence, I can find the relationship between speech and non-linguistic factors.

1.6   Writing Organization

This thesis is ordered into four chapters. The first chapter is the introduction section where I introduce the topic that I intently examine and present the general basis of the topic. The second chapter consists of theoretical framework and methods of research. In theoretical framework, I provide the important terms, basic concepts, and theories. Methods of research explain any systematical procedure in conducting this study including types of research, data collection, analysis method, and method of collecting data. The next part, chapter three, is the result and discussion. I will present the results in table then make use theories I already present to analyze and resolve the research problems which I stated in the first chapter. Chapter four is the last chapter. It gives the conclusion from what has been discussed in previous chapter and suggestion for future research.

CHAPTER II

THEORY AND METHOD

2.1.   Theoretical Frameworks

2.1.1. Speech Acts and Illocutionary Acts

Speech acts is a term referring to a mechanism in which a speaker communicates her desire to the hearer by producing utterance. Yule (1996) writes that speech acts are actions carried out through utterances (p. 47).

Speech acts can be explored based on the categories or the elements. There are two categories of speech acts: constative and performative speech act (Austin in Bahing et al., 2018). Performative verb functions as particular speech acts marking (Cruse, 2000). Utterance 'I **invited** you to the party' is a performative speech act with the performative verb '**invited**' while 'the world is round' is a constative speech act. Furthermore, the elements of speech acts consist of three parts: locutionary, illocutionary, and prelocutionary. Although there are three elements in speech acts, the main analysis of speech acts itself is illocutionary acts.

Illocutionary acts means an action is carried out by producing an utterance. There are five classifications of illoutionary acts, according to Searle (1979): assertive, directive, commissive, expressive, and declaration. In assertive, the speaker attempts to convey the true claim or account. Verbs considered as

assertive involve speak, claim, inform, believe, guess, etc. Then, directive is type of illocutionary acts involving the hearer to do definitely what the speaker utters. The examples of verb classified as directive are beg, command, plead, ask, etc. Commisive expresses certain future actions of the speaker. Promise, appointment, refusal and swear are such expressions of commissive. Expressive denotes psychological aspects that the speaker feels. The last is declaration. That type of illocutionary acts is engaged with an action and the reality. Declaration utterance is expected to change the situation. In this research I put my attention to directive speech act analysis.

2.1.2. Directive Speech Acts

In this analysis I will use directive classification according to Bach and Harnish. Both Searle (1979) and Bach and Harnish (1979) have their classification of illocutionary acts. Although they have slightly different point of view against each other, directive exists both in their classifications. Bach and Harnish (1979) borrowed Searle's term of directive and defined that directive is the speaker's intention that his attitude would be taken as a reason for the hearer to do it.

Directive speech acts is all the while often associated to the concept of power and authority subconsciously (Bardovi-Harlig & Hartford, 2005; Fairclough, 2013; Kiklewicz, 2001; Verschueren, 1979). Usually someone who has higher authority will tend to dominate the others by producing directives because of the privilege that he has. This idea later often presupposes that directive speech could only be given from the powerful as the speaker.

Directives realized in conversation can occur either by explicit performative verb or not. Searle (1979), Kiklewicz (2011, p. 71), and Horn & Ward (2006, p.467) exemplify some performative verbs included as directive: ask, order, command, request, beg, plead, pray, invite, permit, advise, dare, challenge, recommend, admonish, dismiss, excuse, forbid, instruct, require, suggest, and urge. Indeed, Bach and Harnish (1979) developed deeper classification. Their directive embraces six categories as follows:

a) Requestives

The speaker wants the hearer to do something. In uttering his expression, the speaker requests the hearer to do an action if the speaker expresses:

i. The desire that the hearer does the action, and.

ii. The intention that the hearer does the action because (at least partly) of the speaker's desire.

For example: Could you lend me the money, please?

The example above implies that the speaker wants the hearer to lend him money not a question.

b) Questions

Question is quite similar to requestive but in requestive what is being asked focuses on information. It means that the hearer is expected to provide the speaker with certain information. In uttering his expression, the speaker questions the hearer if the speaker expresses:

i. The desire that the hearer tells the speaker whether or not about a proposition, and

ii. The intention that the hearer tells the speaker whether or not about a proposition because of the speaker's desire.

For example: Why do you come late?

Here the speaker wants to get information why the hearer comes late.

c) Requirements

The significant differences between requirement and requestive are that in requirements the speaker needs authority and there is sufficient reason why hearer should perform it. In uttering his expression, the speaker requires the hearer to do an action if the speaker expresses:

i. The belief that his utterance, in virtue of his authority over the hearer, constitutes sufficient reason for the hearer to do the action, and

ii. The intention that the hearer does the action because of the speaker's utterance.

For example: Close the gate before the dog escapes!

The speaker urges the hearer to close the gate because if the door is not closed, the dog will escape. Closing the gate is necessary for the hearer to accomplish. This sentence is likely uttered from a mother who has authority over her son.

d) Prohibitives

Prohibitive is in fact requirement that the hearer are not allowed to do a certain thing. Moslty, prohibitive is easily noticed because there is the existence of negation. In uttering his expression, the speaker prohibits the hearer from doing an action if the speaker expresses:

i. The belief that his utterance, in virtue of his authority over the hearer, constitutes sufficient reason for the hearer not to do the action, and

ii. The intention that because of the speaker's utterance, the hearer does not do the action.

For example: Do not touch the animal!

The speaker does not allow the hearer to touch the animal. He prohibits the hearer to do it. This is probably uttered by a zookeeper who has authority over zoo visitors.

e) Permissives

The speaker's utterance embraces a reason that the hearer can do something freely. In uttering his expression, the speaker permits the hearer to do an action is the speaker expresses:

i. The belief that his utterance, in virtue of his authority over the hearer, entitles the hearer to do the action, and

ii. The intention that the hearer believes that the speaker's utterance entitles him to do the action.

For example: Eat as much as you can.

The speaker allows the hearer to eat the food freely. Therefore, the hearer can eat as much as he can without hesitation. That permissive is apparently uttered from a hostess, who has authority as the house owner, to her neighbor during dinner together.

f) Advisories

The speaker tries to persuade hearer to act something rather than just believing. In uttering his expression, the speaker advises the hearer to do an action if the speaker expresses:

i. The belief that there is (sufficient) reason for the hearer to do the action, and

ii. The intention that the hearer takes the speaker's belief as (sufficient) reason for him to do the action.

For example: You should exercise regularly.

The speaker advises the hearer to take regular exercise because it will bring benefit. Doing exercise regularly is a good idea to do.

2.1.3. Direct and Indirect Speech

According to Carston (2002), utterance often does not tally with its meaning. This is the matter of direct and indirect speech. The goal of interaction among individuals can be successfully achieved if what the speaker wants to deliver is understood by the hearer. However, sometimes the intention which the speaker delivers means something else. In that case, people may speak directly or indirectly and each of them has distinct function. Direct speech is the simplest

utterance that is easy to identify what intention behind is (Searle, 1979). On the other hand, an indirect speech (as given by Searle 1975 cited in Kroeger 2018) is an utterance where an illocutionary act (the primary act) is performed under the other act (the literal act). That is to say the utterance does not reflect the actual intended illocutionary force. Yule (2010) adds that direct speech occurs when there is a direct relationship between the structure and function, while indirect does not have a direct relationship.

Declarative form functions to make statement, interrogative form functions to make a question, and imperative form functions to give command or request. When those forms and the functions do not match, it is said that the utterance is indirect speech. Look at the examples below given by Yule (1996):

(a) Move out of the way!

(b) Do you have to stand in front of the TV?

(c) You're standing in front of the TV.

(d) You'd make a better door than a window.

Only (a) is part of direct speech in imperative form, while (b), (c) and (d) are indirect requests.

Bach and Harnish (1979) also account more elaborate ideas over their six directives to strengthen Yule's idea of the relationship between structure and function of utterance. They explain that requestive as well as requirement, prohibitive, permissive, and literal advisory will generally have imperatival form and question will take structure of interrogative. So, for instance, advisory taking

declarative structure like "You should" or "It would be a good idea to" is indirect speech (Bach & Harnish, 1979, p. 289).

There are different strategies offered by Leech (2014) in delivering directive: direct and indirect strategies. Direct strategies include imperative and performative. Then, not only question form but also statement is used in indirect strategy. In indirect strategy, mostly, modal auxiliaries (will, would, can, could, must, and should) and other expressions (have to and have got to) are important to deliver messages either declaratively or interrogatively.

There are various reasons why people use directness and indirectness. In general people use indirectness to avoid hurting someone, harsh expressions, and bad impression. People use direct speech when they have had intimate relationship with the hearer. However, those rules are not always true. Indirectness can occur even among good friends rather than rude, vulgar, and too direct expressions. Indirect expression itself helps someone in maintaining harmonious social relationship with anyone (Li, 2016).

According to Leech (1983) indirect illocutions tend to be more polite because they increase the degree of optionality. There are various reasons why people use indirectness: (1) to make the intended messages more or less interesting, (2) to increase the forceful effect on the messages, (3) competing goals, and (4) politeness. Also, Cutting (2002:20) mentions that no intimate familiarity, rational measurement of the task, and formality scale are potential marks of indirect directive speech Brown and Levinson (1987) state three things

to know how utterance can be considered as polite. There are power, social distance, and imposition.

2.2 Methods

2.2.1. Types of Research

This research was done in qualitative research. In general, qualitative research is a study which core is based on opinion or behavioral observation. The final result of qualitative research is based on the subjective interpretation of the researcher in examining the data (Tavakoli, 2012:50). This is qualitative research and it involves text focusing on both linguistic and non-linguistic data, The primary goal of this qualitative research is the understanding and discovery of the meaning from the informants (fictional characters from novel in this case) by interpreting various phenomena attached to them. I adopted this type of research to find, analyze, and formulate between the linguistic phenomena and social life occurrences of the characters in the novel of "*Amal Unbound*" by Aisha Saeed (2018).

2.2.2. Data, Population, Sample, and Sample Technique

The primary source of data in this research is utterances in the novel entitled "*Amal Unbound*" by Aisha Saeed (2018). The population is all direct dialogues between Amal as the main character and other characters which contain direct and indirect directive speech acts. The sample was taken using purposive sampling technique. I selected the data that have classification of direct and

indirect directive speech acts and the conversation that involve Amal towards the others only or vice versa.

2.2.3. Methods of Collecting Data

In collecting data I applied collecting and examining methodology. According to Yin (2011, p. 147) the term 'collecting' means compiling or accumulating of objects related to the research topic. The object can be naturally gained from things like printed documents (script, magazines, newspaper, etc.), media (movie or television show), archival records, and many more. The data are utterances "*Amal Unbound*" novel written by Aisha Saeed (2018). The steps of collecting data are:

1. Closely read the text,

2. Compile dialogues which focus on Amal's conversation towards other characters only or vice versa,

3. Select randomly two characters for each table according to the background or quality that they have,

4. Classify the structures of the utterance according to its structure (direct or indirect), and

5. Classify the types of directive speech acts.

2.2.4. Method of Analyzing Data

The method of analyzing data is content analytic approach. Content analysis is a way of reducing data, deriving meaning, and discovering latent

content (Given, 2008). This method leads to subjective interpretation and is fundamentally context dependent. The steps of data analysis are as follow:

1. Analyze the context of dialogue,

2. Analyze the types of utterance structure and the types of directive speech acts, and

3. Draw conclusion from linguistic and non-linguistic phenomena of the data.

CHAPTER III

RESULT AND DISCUSSION

In this chapter, I analyze the illocutionary speech act which focused on types of directive and structure of sentence. Amal's utterances are analyzed and compared with the other characters' utterances. It can be inferred that the total of all directives from the data is 187 utterances which are further divided into 149 direct directives and 38 indirect directives. The results are drawn into five different tables. Each table embodies the comparison of total directive between Amal and the other characters based on the background or quality that they have.

	R_1		R_2		Q		A		P_1		P_2		Total	
	D	I	D	I	D	I	D	I	D	I	D	I	D	I
Amal	-	1	-	1	5	-	-	-	-	-	-	-	5	2
Omar	-	-	-	-	4	-	-	-	2	-	-	-	6	-
Amal	-	-	-	2	5	-	-	-	-	-	-	-	5	2
Seema	-	-	4	-	6	-	-	-	2	-	-	-	12	-

Table 1. Directive utterance comparison based on age

	R_1	R_2	Q	A	P_1	P_2	Total

	D	I	D	I	D	I	D	I	D	I	D	I	D	I
Amal	1	-	-	-	1	-	-	-	-	-	-	-	2	-
Jawad S.	-	-	4	-	14	-	-	3	1	-	-	1	19	4
Amal	-	-	-	-	5	-	-	-	-	-	-	-	5	-
Nasreen B.	-	-	5	7	14	-	1	1	-	1	-	3	21	11

Table 2. Directive utterance comparison based on social status

	R_1		R_2		Q		A		P_1		P_2		Total	
	D	I	D	I	D	I	D	I	D	I	D	I	D	I
Amal	-	1	-	-	5	-	-	3	-	-	-	-	5	4
Malik	-	-	1	2	9	-	-	-	-	-	-	-	10	2
Amal	1	-	-	1	3	-	-	-	-	-	-	-	4	1
Mehnaz	-	-	7	-	3	-	-	-	1	3	-	1	11	3

Table 3. Directive utterance comparison based on role

	R_1		R_2		Q		A		P_1		P_2		Total	
	D	I	D	I	D	I	D	I	D	I	D	I	D	I
Amal	-	2	-	-	3	-	-	-	-	-	-	-	3	2
Asif	-	-	8	-	9	-	-	1	3	-	-	-	20	1

	R$_1$		R$_2$		Q		A		P$_1$		P$_2$		Total	
	D	I	D	I	D	I	D	I	D	I	D	I	D	I
Amal	-	-	-	-	3	-	-	-	-	-	-	-	3	-
Ms. Sadia	-	1	2	-	2	-	-	-	-	-	-	-	4	1

Table 4. Directive utterance comparison based on education

	R$_1$		R$_2$		Q		A		P$_1$		P$_2$		Total	
	D	I	D	I	D	I	D	I	D	I	D	I	D	I
Amal	-	2	-	-	-	-	-	-	-	-	-	-	-	2
Ghulam	-	-	-	-	2	-	-	-	-	-	-	-	2	-
Amal	-	-	-	-	4	-	-	-	-	-	-	-	4	-
Mumtaz	1	-	4	2	1	-	-	-	-	-	-	-	6	2

Table 5. Directive utterance comparison based on occupation

Notes:

R$_1$: Requestive   Q   : Question   P$_1$: Prohibitive

R$_2$: Requirement   A   : Advisory   P$_2$: Permissive

3.1.   Requestives

Requestives emphasize the speaker's desire directed to the hearer and that the hearer will do it. From the table above it can be understood that most requestive appears in indirect form for six (10) times, while direct requestive appears only three (3) times.

3.1.1. Direct Requestives

Datum 1
Jawad Sahib : "And who said you could walk in here and take my things?"
Amal : "I shouldn't have. And I'm sorry. But these books … you have so many. There's dust gathering on their spines. I couldn't help it. ***Forgive me***, I've missed reading so much." (p. 112)

There is a library at Khan Estate–a place where Amal works as a servant. There are many books in the library which belongs to Jawad Sahib. Jawad is Amal's master; he is the one who brings her to work at Khan Estate because her family owes him money. He is an evil person, which why everyone in the village is afraid of him.

Amal knows the library and the book. She sneaks into the library to borrow a book. After reading the book, she wants to return it to the library but, unfortunately Jawad Sahib knows that somebody has taken his book. The dialogue shows that Amal is trying to lie to him: she is dusting the book before she eventually recognizes that she has taken the book without Jawad's permission. She tells Jawad that she has not read the book for long.

Amal's utterance *forgive me* is requestive because she requests Jawad to do an action as she wishes. In this context, she requests Jawad to release her; she wants Jawad to forgive her. It is not a requirement because Amal does not force Jawad to do such action and as Jawad is more powerful than her.

Amal's requestive above is a direct speech structure. The structure of the utterance is imperative and the function of requestive is compatible. There is one logical reason of Amal's directness. Although there is certain distance regarding to their social status difference, the reason why Amal prefers directness is as she wants to emphasize her desire that Jawad will forgive her. If in this situation Amal uses indirect speech, her desire probably would not be noticed. Emphasizing desire through utterance can be done in direct speech. Indirectness is not suitable for emphasizing something because the hearer perhaps has other interpretation. The main issue in this conversation lies on the expectation from Amal that Jawad will understand her request effortlessly.

Datum 2
(p. 182)
Asif   : "Why wouldn't they come?"
Amal   : "I won't get in trouble?"
Asif   : "You won't. I promise. ***Please tell me***."
Amal   : "Because everyone is scared of Jawad Sahib. They're scared to come into his center." (p. 182)

Jawad Sahib's family has a new literacy center in the village but no one is coming to the literacy center. Thus, Jawad's mother suggests him to send Amal there. Asif is the only teacher at the literacy center. He graduated from an American University. He is so friendly and companionable to his very first student, Amal, at the literacy center. This is the main difference in background of education where Asif is more educated than Amal.

He promises to Amal that soon they will have bigger community at the center. Unfortunately, Amal claims that no one will ever come to that place. Amal's answer raises Asif's curiosity why people will not come at the literacy center.

Asif's utterance *please tell me* is requestive because he wants Amal to tell him the reason. His utterance is not requirement although he has authority over Amal. The reason is because there is a word 'please' in his utterance which indicates requestive. Bach and Harnish (1979, p. 201) assert that the word 'please' can occur only if it is used in request. Besides, instead of using requirement, Asif prefers requestive to sound more polite. Requestive is a bit polite than requirement. It does not force the hearer for doing the action that is being asked by the hearer. This condition reveals that powerful character also takes into consideration even when he speaks with someone who is under his position.

Because of the compatibility between the function and the structure of the utterance, Asif's utterance *please tell me* is direct speech. First, Asif uses direct speech because he wants to make his utterance concise so that Amal will easily catch his desire to get the explanation why people are not coming to the literacy center. Second, by creating this direct speech, Asif presents more informal situation in order to reduce the size of their gap relationship. As a result, Amal will feel more comfortable to tell Asif about the reason. In conclusion, datum 2 is direct Requestive.

3.1.2. Indirect Requestives

Datum 3
Amal   : "***Can't you drive faster?***"
Ghulam   : "I'm driving no slower and no faster than I ever do." (p. 155)

Amal has been long enough working at Khan Estate but she has not communicated with her family news because Jawad took her phone. Hearing the story, Amal's master, Nasreen Baji tells her to take a few days off. Nasreen orders Ghulam to drive Amal back to village. Ghulam is a driver at Khan Estate. He is older than Amal and has worked at Khan Estate since long time ago. They have met since the first time Ghulam picked up Amal from the village to work at Khan Estate. Amal is very excited about meeting her family, friends and everyone at the village. She has missed all of them already and cannot wait to meet them.

Her utterance *can't you drive faster* is indirect requestive. The function and the structure of the utterance *can't you drive faster* do not fit. Amal uses interrogative form to make a request, while request commonly appears in imperative form. Actually it has been already emphasized by Yule (1996) that common indirect speech occurs in interrogative form.

Indeed, there are two meanings in the utterance. Here, Amal uses auxiliary verb *can't* which may refer to ask a request to drive faster or to ask Ghulam's ability in driving a car faster. Implicitly on that utterance, Amal expresses her desire to Ghulam to drive the car faster. She does not only expect an answer on "*Can't you drive faster?*" but she is making an expectation of action to be

fulfilled. Amal does not only consider politeness on her utterance "*Can't you drive faster?"* but also to make the intended message within her request become more interesting. When we see this situation, Amal and Ghulam are both the employee at Khan Estate. Basically they have similar background due to their similar occupation as the employee. Because Amal produces indirect speech, she is considered as having polite attitude towards Ghulam. It proves that she is respectful toward Ghulam as her senior.

Datum 4
Amal   : "Then maybe we can take her to the doctor?"
Malik   : "What she needs is time. She'll get better soon enough."
Amal   : "But the thing is … I've missed a lot of school now, and exams are coming soon. ***I was hoping I could go back to school tomorrow***." (p. 33)

Amal's mother is still in bed after giving birth to Amal's fourth sister. Everyone in the family is worried about her. She does not seem to get better from day to day. Then, Amal gets an idea to take mother to the doctor so she can be better quickly. If Amal's mother gets well soon, then probably Malik will let Amal attend the school again.

Amal's utterance is grouped into requestive. She implicitly requests to his father to give her permission to go back to school. The school exam is almost near and Amal does not want to miss it. *I was hoping I could go back to school tomorrow* implies Amal's strong desire to attend the school as soon as possible, but nevertheless she does not want to force his father.

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That requestive occurs in indirect form. The structure and the function do not match. Requestive generally takes imperative, but this requestive has declarative form. Amal talks with her father with indirect speech because it is her duty to be polite to her father. Using indirectness to our parents are common practices in almost every culture. The main consideration of Amal's politeness in this indirect requestive is because there is different level of power between Amal and his father. Using requestive is slightly polite rather than requirement and then with the use of indirectness, Amal's utterance becomes more polite. It also possible that her indirectness aims to make the request be more interesting.

3.2. Requirements

The speaker requires the hearer to fulfill his desires. Doing what is asked is very necessary as there is strong reason behind the action. If in requestive the hearer only considers at least partly the speaker's desire as a reason to do it, in requirement the hearer must take the speaker's desire entirely as a reason to do it. The degree of force is stronger in requirement that there is no other way to do it except what is being asked. The data show that the total of requirement is forty nine (49) utterances. Thirteen (13) utterances of the requirement are indirect and thirty six (36) utterances are direct speech.

5.2.1 Direct Requirements

Datum 5
Mumtaz   : "This is where you'll be staying,"
Amal   : "Here? This is my room?"
Mumtaz   : "There are many who would do a lot for a room in this part of the house. ***Now, put away your things, and then meet Nasreen***," (p. 85)

Amal finally arrives at the estate. After lunch, Mumtaz is showing Amal the room where she will be staying. Mumtaz is one of the senior servants at Khan Estate; she has spent long time for working there. In this context the two have same background of occupation. They are both the servant at the estate, but Mumtaz is Amal's senior.

The utterance *Now, put away your things, and then meet Nasreen* is classified as requirement. She really requires Amal to put her belongings and soon meet with Nasreen, mother of Jawad Sahib. Doing those actions are obligatory to fulfill because if Amal does not oblige it, she will get trouble. Mumtaz is more powerful here than Amal, although they are both have same occupation as servant. The difference is only the gap between them. As a new servant, Amal has to oblige all the orders from both servants just as her and her masters. Requirement use between servants often happens like this condition. It is caused by the demands of their jobs.

Datum 5 has direct form because the structure and the function match. That requirement occurs in imperative structure. Mumtaz use direct speech to Amal as she wants to make her messages well understood. Directness is always used to make the utterance well received and understood.

Datum 6
Asif   : "***Ignore the English letters*** – I'm just showing you how to use the mouse to click and drag. See? Easy. ***Now copy me.***"
Amal   : "Drawing a face?"
Asif   : "A computer is simple once you get the hang of it, but you have to get the basics down." (p. 184)

The literacy center owned by Jawad Sahib and his family has better facilities than Amal's old school. There are a lot of new things that Asif needs to explain to Amal. He teaches Amal how to use the computer.

Asif's utterances in datum 6: *Ignore the English letters* and *Now copy me* are all requirements. Those are Asif's instruction trough imperative form. Amal must follow what he says. He instructs Amal as to what she has to do with the computer stuff. Because Asif is a teacher, he holds the highest control in the classroom situation. He intentionally requires Amal to perform what he said in virtue of his position. Ignoring and copying are obligation for Amal to accomplish. Amal, as a student in the class, has obligation to accomplish what the teacher says.

Those requirements are direct speeches because both the structure and the function match perfectly. The utterances are imperatival form and those are used to give instruction. In conclusion, datum 6 is direct requirement. Those requirements appear in direct form in order to be precise. Asif uses directness when he is explaining to the student what to do. It will be easier for Amal as the student to understand what the teacher is instructing.

2.2.2. Indirect Requirements

Datum 7
Amal   : "Parvin and I will handle it. ***You have to go to school.***"
Seema   : "It's not fair. How can I go when you can't?"
Amal   : "It isn't fair–but you can't fall behind since you only just began. ***I***
            want you to go." (p. 35)

Amal must stay at home to help accomplishing the chores while her mother is still recovering after giving birth. She has to stay at home because she is the eldest daughter and sister in her family. It is her father's order. She does not agree with her father's will at first to stop attending school. Amal eventually gives up arguing and obeys the order because she knows that her father will never change his mind.

Seema is Amal's younger sister. They are close enough as siblings. Seema feels so pity about the decision anyway. In the next morning, Amal finds that her sister has not prepared yet to go to school. Seema does not want to go to school unless Amal is coming with her. However, Amal does not need her companion because Parvin their neighbor will help her to accomplish all the chores.

Amal's utterances *You have to go to school* and *I want you to go* are requirements because she strongly requires Seema to go to school without her. Indeed, in virtue of Amal's authority over Seema as the eldest daughter and due to her older age, Amal has the authority and power as well to order Seema to go to school. She has ample reason why going to school is important for Seema. Seema

cannot deny her older sister's order; she must leave for school. It is the duty for Seema to agree because she is under Amal's position.

Requirements above are classified into indirect. The structure of Amal's order is spoken in declarative but its function is to give order. Thence it can be inferred that the utterances and the function do not match. There is possible reason why Amal orders Seema in indirectness. Amal wants to increase the degree of force on her requirement. Thus, datum 7 is clearly indirect Requirement.

Datum 8
Amal   : "A-Abu, I should have told you right away. But his car. It hit me. I was minding my own business walking home from the market. But he wouldn't let me be. He wanted to give me a ride home. He took my things and wouldn't give them back!"
Malik   : "I don't care if he wanted your entire satchel of things! ***You give it to him***. **You drop everything at his feet, apologize, and walk away!** Don't you have any idea the lengths that family goes to just to satisfy their egos? and Jawad Sahib especially!
Mehnaz   : "Malik, enough. You're scaring the little ones." (p. 55)

The gossip of Amal's accident has spread out over the entire village. Amal was hit by Jawad Sahib's car but she refused his help. The man tried to bargain the last pomegranate that Amal had just bought but she rejected it with incremental rising voice, snatched again the pomegranate, and left him without permission.

Amal's father has just heard the truth that the rumour is true by investigating her daughter directly at home. He is petrified hearing this mishap. As the most formidable person in the village, no one wants to involve himself in

anything that is attached to either Jawad or his family. The role in society that Malik has is higher. He is a father and Amal is a daughter. It can be said that he has the control of Amal.

Malik's utterances *You give it to him* and *You drop everything at his feet, apologize, and walk away!* are in requirement category. He requires Amal to give everything that Jawad or his family asks. Doing that is required because if Amal does not do so, she will get a serious trouble and it impacts to the entire family member. It becomes obligatory responsibility for Amal and she must obey it.

Malik uses indirectness in his requirements in virtue of his authority over Amal as her father. The structure of *You give it to him* and *You drop everything at his feet, apologize, and walk away!* are declarative but those are used to command. Therefore, Malik's utterances in datum 8 are indirect requirement. This is almost similar to the previous analysis on datum 7. Malik wants to increase and emphasize the degree of force in his messages. So, Amal can always remember to obey those actions.

3.3. Questions

This type of directive is almost similar to requestive but here the speaker needs information from the hearer rather than an action to be done. The total of questions from the data is ninety eight (98) utterances. All questions are direct speech.

2.3.1. Direct Questions

Datum 9

Amal : "***What would I write about? My little sisters? My father's sugarcane fields and orange groves?*** I love reading poems, but there's nothing for me to really write about. Our life is boring."

Miss Sadia : "That's not true! Write about what you see! Write about your dreams. Pakistan was founded by the dreams of poets. Aren't we of the same earth?" (p. 3)

Miss Sadia is the only teacher where Amal studies at school. Thus, there is significant difference on their education level. Amal really admires her teacher and likes to hear Miss Sadia's story during college. Miss Sadia inspires her to be a great teacher someday. Amal always helps Miss Sadia every day after school. After the school bell rings, Amal comes to Miss Sadia and asks her about the poetry project. She says that she has no idea to write about.

Amal's utterance *What would I write about? My litte sisters? My father's sugarcane fields and orange groves?* is obviously a direct question. Amal expects for an answer output not an action from Miss Sadia. Her question is clear and easily to be understood even by the reader. There is no bias meaning in her utterance. She directly asks what about to write for the project. The structure and its function are compatible. She requests an idea to Miss Sadia. Then, Miss Sadia's reply in direct requirements form, *Write about what you see! Write about your dreams.* She orders Amal to write what she sees or her dream. Those are the requested ideas that Amal asks.

Datum 10
Amal   : "***Do you know who they'll be?***"
Omar   : "No. I'll meet them when I go there for orientation weekend. But it'll be strange living with people I don't know." (p. 14)

Omar and Amal have been best friend since they were born. They are at the same age and only three days apart. They often gather near the orange groves and sugarcane fields owned by Amal's father just for having a conversation. One day, Omar tells Amal that he has been accepted at Ghalib Academy which is one of the best schools there. Amal is very proud to her best friends. They are talking about the roommate that Omar will get, but he seems has no clue about it.

Amal's utterance *do you know who they* is clearly a question. She requests information to Omar about his future roommate at the boarding house. The reply 'no' from Omar is the answer which Amal needs.

That question occurs in direct speech. It has interrogative form. In this context Amal uses directness so that Omar will get the understanding of what she wants to ask. Question commonly has interrogative form. Her request is clear and recognizeable. It is rarely found that question has indirect form because it will make the hearer hard to understand the intended meaning.

2.3.2. Indirect Questions

There are no indirect questions from all the collected data.

3.4. Advisories

The speaker tries to persuade the hearer that doing this or that is preferable. What is expected is that the hearer has the belief to do the action, not just believing. From the table above it implies that advisory occurs for nine (9) times. Eight (8) advisories are uttered indirectly and only one (1) advisory is uttered directly.

3.4.1 Direct Advisories

Datum 11
Amal   : "But … how did you end up here?"
Nasreen Baji : "Blurting things out used to get me in trouble, too, when I was
                your age. ***Just be careful***. My son didn't inherit my sense of
                humour." (p. 90)

That is the first day Amal working at the Khan Estate and meeting Nasreen Baji. Amal will work as her personal servant. After explaining Amal the tasks that she will handle at the estate, they are getting acquainted by having small talk. Then, Amal knows that in fact Nasreen Baji comes from the same village with Amal. She wonders how Nasreen who comes from the small and peaceful village could engage with this powerful, cruel, and high social status family.

Nasreen's utterance *just be careful* is classified into advisory. She intends that Amal will take her words as a reason to act rather than forces her to perform what she said or just have a belief on that. The utterance means that Amal can choose

either to be more careful or not but it would be better for Amal if she is more careful with Jawad because he is not as affable as Nasreen.

Advisory generally has imperatival structure. So, it can be concluded that datum 11 occurs in direct form. The function and the structure of *just be careful* match. The assumption why Nasreen uses direct form in her advisory is probably based on the fact that she wants to be clear on her suggestion. Nasreen expects that if her suggestion is clear, Amal will consider doing that action for her own benefit.

3.4.2 Indirect Advisories

Datum 12
Malik   : "Work is busier than usual, and your mother's still in bed."
Amal   : "***We should phone Raheela Bibi***. She'll know what to do."
Malik   : "It's not something the midwife can cure." (p. 33)

Amal's father is not used to come back home early from work but that day he comes back home earlier. He has an orange grove and a sugarcane field which he inherited from his father. He is so worried that his wife has not recovered yet after giving birth but work is busier than usual.

Amal's utterance *We should phone Raheela Bibi* on datum 13 is advisory. It is advisory since Amal tries to persuade her father that calling phone Raheela Bibi is a good idea. There is sufficient reason why they have to do it because her mother will probably recover faster. Amal wants her father to have belief that calling midwife to examine Mehnaz would be better option than just let her take a rest without further examination. It will bring advantages for them.

That advisory occurs in indirect speech. *We should phone Raheela Bibi* has hidden imperatival form behind the declarative form. So, the structure does not suit with the function. It is said that Amal's utterance is indirect advisory. Amal's crucial goal is to make her father think about realizing that action. The problem here is how Amal can assure his father without sounds too bossy. She prefers this indirectness to achieve that goal. The indirectness spoken by Amal can show various things: (1) that she is respectful to her father, (2) that she wants to create forceful effect but in a polite way, and (3) that doing such action or task would be taken as irrational for Amal's father because they have no enough money to call the nurse or doctor.

Datum 13
Jawad Sahib   : "Enjoying it here so far?"
Amal   : [keep in silence]
Nasreen Baji : "Not scaring the girl on the first day, are you?"
Jawad   : "***You should thank her***. My mother was in the car that day you ran into us. She's the only reason you are here at all. I had other ideas on how to handle your disrespect." (p. 79)

Amal finally has to work at the Khan Estate to pay her family debt and for her unpleasant behavior toward one of Khan family member. Jawad Sahib suddenly shows himself in front of Amal before Nasreen his mother enters to the room. He tells Amal that she is now for working at the estate to pay her family debt because of Nasreen and then Jawad supported his mother's brilliant idea. Jawad claims that it at least can help Amal to pay the debt.

Jawad's utterance *you should thank her* is part of advisory. It is because Jawad tries to convince Amal that there is enough reason for her to thank to his mother. Doing such action is preferable and not an urgent necessity. If Amal is willing to do that action, it will be better for her.

The underlined advisory above has indirect form. The structure and the function of advisory do not well match. General form of advisory is imperative but that advisory appears in declarative. At this time Jawad chooses indirectness not because he wants to be more polite to Amal. He actually desires to make his suggestion to be more interesting for her that Amal wants to think about thanking to Nasreen Baji.

3.5. Prohibitives

Prohibitive is almost similar to requirement. If in requirement the speaker requires the hearer to do something, in prohibitive the speaker does not allow the hearer to do something. The data reveal that there are thirteen (13) prohibitives. Four (4) utterances of the prohibitives are indirect, while nine (9) utterances are direct prohibitives.

3.5.1 Direct Prohibitives

Datum 14
Amal   : "But, Seema, I can't write a poem without a lesson on it. And how can I take the tests –?"
Seema   : "I'll test you. I talked to Miss Sadia, and she agreed: as long as you keep up with your work and take the tests, she'll keep you

on the roster. I also promised her I'd take good notes and teach you the lessons myself. Even the poetry lesson. ***Don't look at me like that!*** I can do it! And I'll teach you everything I learn. Because you are coming back." (p. 97)

Amal is still excluded from attending the school. She is facing dilemma between helping her mother with the chores and attending the school. The tests at school are going on but Amal doubts if her mother's condition will get better soon. Besides, she gives up that her father will give her the chance to come to the school again.

On the afternoon after school, Seema handed Amal a folder of the school's assignment and tests. Seema reassures her elder sister about being a fellow teacher so Amal can accomplish the assignment and tests.

Don't look at me like that! is categorized as prohibitive because Seema prohibits Amal from despising her about the idea of being a fellow teacher. Although Seema is younger than Amal and she does not have power or authority over Amal, this prohibitive is likely to exist. It can happen according to the current topic of speaking and situation. Seema needs Amal to trust her about the fellow teacher recommendation. The prohibitive in datum 15 consists of strong reason why Amal has to stop despise Seema since she can teach Amal the lessons.

Seema's prohibition strongly indicates direct speech. The structure and the function of the utterance concur. The utterance is uttered in imperative form and is used to give prohibition. That is why datum 15 is direct prohibitive. Being clear in delivering utterance brings a positive result or response from the hearer. Seema's

strategy using direct happens for a reason. She expects for a positive response from Amal. Seema emphasizes her message by indirectness to create sense of conciseness and assertiveness so that Amal can both easily understand Seema's message and trust her idea.

Datum 15
Jawad Sahib   : "See? I can be forgiving man, but ***don't touch my books again***."
              (p. 113)

Amal is caught red-handed sneaking on Jawad's library and borrowing his book without permission. She loves reading very much and does not want to miss that opportunity. Jawad, who is well-known for his bad reputation, forgives what Amal has done. He tells Amal that he used to read those books as a teenager. Then, he decides to forgive Amal because she looks alike him when he was young.

Jawad's utterance above is included in prohibitive because he does not let Amal to enter his library again even borrow the books. She is prohibited to be near Jawad's property. In uttering this prohibitive, Jawad has authority over Amal as the master who has high social status. He is more powerful than Amal and has higher position.

The form of *don't touch my books again* is direct speech. Because of the appropriateness between the structure (imperative) and function (to prohibit), this datum 15 is direct prohibitive. The directness in prohibition uttered by Jawad

occurs as he wants Amal to understand easily the disallowance to enter the library again.

3.5.2 Indirect Prohibitives

Datum 16
Mehnaz   : "Amal I know he's your friend, but you're not a little girl anymore. ***You can't spend so much time with him.***"
Amal   : "But he's like our brother. How can I not see him?" (p. 11)

Amal and Omar have been best friend since they were babies. They like to spend time together. His mother works in Amal's father sugarcane and orange grove. That is why Omar and his mother are like part of Amal's family. Although they are close, Amal's mother has warned her not be friend with the opposite sex too close.

The utterance of Amal's mother *You can't spend so much time with him* is categorized into prohibitive. Mehnaz forbids her daughter to keep a distance with Omar. Indeed, her prohibition carries a strong argument; the people in the village will start gossiping on them if Amal keep getting close to Omar. Mehnaz has more power than her daughter that Amal must obey it. Getting too close to Omar is not allowed for Amal. The role in the society that Amal plays as a daughter forces her to follow her mother's prohibition.

Mehnaz's prohibitive above has indirect structure. The underlying structure is declarative but it is to prohibit Amal from doing so. Thence, there is compatibility between structure and function. It can be inferred that Datum 17 is

indirect prohibitive. The reason of Mehnaz's utterance is to give forceful effect on her message. She expects that her indirectness is able to create stronger impact for Amal to consider the prohibition.

Datum 17
Nasreen Baji : "I shouldn't have assumed you knew how to handle expensive fabrics like these. ***You're not to touch my things again until Mumtaz goes over all the settings with you.*** Understood?
Amal : "I'm sorry," (p. 97)

One morning Nasreen Baji suddenly tells Fatima to call Amal. Baji finds that one of her expensive kamiz is burnt of iron and it is hid somewhere. The suspect must be Amal because she is the only one who is given the job.

The utterance *You're not to touch my things again until Mumtaz goes over all the settings with you* is prohibitive. There are conditions that have been met in Nasreen Baji's prohibitive utterance: first, her prohibition is due to her authority as Amal's master, and second, she has enough reason why Amal is temporarily should avoid ironing the clothes. Stop ironing the clothes are necessary for Amal. Nasreen Baji explicitly prohibits Amal not to do the ironing again for some times.

The structure of prohibitive in Nasreen Baji's utterance is indirect. In the surface, the utterance is in declarative form but the function is not just a statement. That utterance is actually used to give prohibition. In summary, Nasreen's utterance is indirect prohibitive. Instead of using directness to be concise, Nasreen

emphasizes more on the forceful effect so Amal will really oblige what she is entitled to.

3.6. Permissives

The speaker lets or permits the hearer to do certain action freely. It is believed that the speaker's utterance is entitled to the hearer. There are five (5) permissives and all of them are indirect speech.

3.6.1 Direct Permissives

There are no permissives in direct form.

3.6.2 Indirect Permissives

Datum 18
Nasreen Baji : "Would Jawad Sahib let me?"
Amal : "Why wouldn't he? ***You have time off.*** It's entitled to you." (p. 153)

Amal accompanies Nasreen Baji to Lahore by car driven by Ghulam. They pass Amal's village during the trip to Lahore. Amal and Nasreen Baji like to talk about the people in the village. Both of them are familiar with the neighborhood and its people. While Nasreen asks Amal whether she knows if Shaukat's daughter borrowed money for dowry, Amal tells her that she does not know about it because Jawad Sahib took her phone. Amal has not talked to her family since the first time she arrived at Khan Estate. Nasreen feels sorry about what her son

has done. She lets Amal to have some days off to see her family, friends, and neighbors.

Permissive denotes that the speaker permits the hearer to feel free doing something. Nasreen's utterance *You have time off* allows Amal to have days off from work. She says it in virtue of her authority as Amal's master. There is intention from Nasreen as the master to Amal that the days off are entitled to her. Amal can take the holidays without a doubt.

The structure of Nasreen's permissive is indirect speech. Permissive as well as prohibitive, advisories, requestive, and requirement will be regarded as direct speech if it spoken or written in imperative form. Therefore the permissive above is indirect because the function and the structure does not concur each other. The main reason for her indirectness is to make her message sound more interesting. Amal looks a bit unhappy and anxious while she is working at the estate. That is why Nasreen expects that her indirectness will make Amal interested on taking days off.

Datum 19
Amal   : "I'm sorry.
Mehnaz   : "Don't be. ***You are free here***." (p. 159)

Amal's family has waited long for Amal's return, even though, she is just going back home for some days. Amal feels bad that she leaves the family but she does not have many choices. She cries and the room becomes quiet for seconds.

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Mehnaz's utterance above is permissive because she expresses her desire to the hearer not to perform action but feel free to do something. She has strong reason that Amal can do something freely. *You are free here* means that Amal does not have to work like a servant because she is at home now. She can take a rest or do anything she wants before going back at Khan Estate.

The permissive in datum 20 has indirect form. The function does not fit with the structure of the sentence in declarative. *You are free here* is not just information or statement but an implicit permit that Amal can do whatever she likes while she is at home. Thus, Mehnaz's utterance is indirect permissive. Similar to datum 19, Mehnaz wants to make her utterance more interesting and have forceful effect on Amal. By saying so, she hopes her daughter will really feel free to do anything.

CHAPTER IV

CONCLUSION

The analysis shows that all directive types in *Amal Unbound* (2018) appear. There are 13 requestives, 49 requirements, 98 questions, 9 advisories, 13 prohibitives, and 5 permissives. Each type of directive has two forms of utterances except for indirect question and direct permissive. The number of direct directive utterances dominates the indirect directive. Direct utterances appear 149 times, while indirect speech is uttered 38 times only.

There are two general conclusions that can be drawn from the analysis. First, the characters' directive utterances are obviously influenced by non-linguistic factors and also the qualities that they have. Non-linguistic factors (goal for example) will help us in deciding which the types of directive that should be used, while the character's quality refers to the character's background. From the data it can be inferred that powerful characters will mostly dominate such as Nasreen Baji as Amal's master, Mehnaz as Amal's mother, and Asif as Amal's teacher. Because of their powerfulness, they have tendency to utter types of directive which require authority (requirement, prohibitive, and permissive). The powerless characters in fact can also use such types of directive requiring authority toward the powerful. Usually the number of occurrence is low and they tend to use indirectness to be more polite.

Second, in case of the reason why the characters use direct and indirect speech, it reveals that there are several reasons driving the characters to produce direct or indirect directive. It depends on the situation of speaking, the relationship between participants, and the goal that the character want to achieve. Even a powerful person has a reason why his directive should be uttered indirectly. Direct speech can be used to emphasize directive, make the directive utterance clearer, or have informal talk. On the other hand, indirect speech is used to reduce the chances of rejection, show polite attitude, make the messages to be more interesting, and so on.

The data also shows how Amal many times becomes the object of directive rather than the subject of directive. Uniquely, when Amal talks to men, she is always dominated by Asif, Jawad Sahib, and Malik. Amal is at least equal with Ghulam and Omar because they both produce equal numbers of directive. That may be happen due to Amal's relationship with Omar. They are best friends; that is why there is a kind of solidarity between the two. Similarly, Amal is dominated too by women characters. The conclusion is that Amal is very powerless compare to the other characters in this novel. Unfortunately, I have not been able to find obvious evidence about the difference of directive based on gender distinction (related to the feminist issue within the novel).

It can be concluded that directive speech act can appear in direct or indirect form. The speaker needs to observe the situation, understand what kind of conversation he wants to present, and establish the goal of his directive. There are

considerations such as the formality scale, rational measurement of the task, the relationship intimacy, the speaker's quality, topics, situation, and many more. Then, the speaker can easily decide how the directive conversation will be going on. It could be a casual talk with direct requirement or formal speech with indirect requirement. Non-linguistic factors are always important consideration in conversation.

Hopefully, for those who are interested in analyzing directive speech acts in *Amal Unbound* novel can explore deeper analysis like the function of directive speech act and the analysis of language between women and men (related to the feminist issue within this novel). Therefore, it would be more interesting research.

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