



**A DIRECTIVE ACTS ANALYSIS OF SAMANTHA
BYRD'S UTTERANCES IN THE NOVEL *GOOSEBUMPS:
BE CAREFUL WHAT YOU WISH FOR***

A THESIS

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

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PRONOUNCEMENT

I confirm that this thesis with title “Adam Wilde’s Politeness Strategies in Gayle Forman’s *Where She Went*” is really my own work and not a product of plagiarism or made by others. All related materials in others works is listed in references.

Semarang, 2 November 2021

A handwritten signature in black ink, consisting of stylized initials and a surname, likely 'Triantama Putra Cesaro'.

Triantama Putra Cesaro

MOTTO AND DEDICATION

“Injuries is a massive mountain to climb. It would've been easy to say "I've had a couple injuries now let's shut it down" but when you face adversities you can go on of two ways, you can either give in and say "you've got the best of me" or you can overcome, and say that I'm gonna get the best of it. Never let a stumble on the road be the end of the journey. We have to work hard and grind to rebuild. it's time for fresh start, it's time for clean slate, it's time to wipe every pains out of your mind, and focus on what lies ahead.”

- J.J. Watt

Dedication:

This thesis is dedicated to my parents, sisters, and whole Kaswandi family.

APPROVAL

A DIRECTIVE ACTS ANALYSIS OF SAMANTHA BYRD'S UTTERANCES IN THE NOVEL *GOOSEBUMPS: BE CAREFUL WHAT YOU WISH FOR*

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This thesis is still far from perfect and still has many flaws, therefore any suggestions will be very valued and welcomed. I hope this thesis can be helpful to anyone who is willing to read it.

Semarang, 2 November 2021

A handwritten signature in black ink, consisting of stylized, cursive letters that appear to be 'TPC' followed by a horizontal line and a period.

Triantama Putra Cesaro

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ABSTRACT

Be Careful What You Wish For is one of R.L. Stine's *Goosebumps* book series. It is a story about Samantha Byrd. She is a middle-school girl who gets three wishes from a mysterious woman. Because of her carelessness, she tends to get into worse situations after making the wish. This study is aimed to analyze the directive act from Samantha Byrd in the novel based on the social factors that are affecting it. This study also tries to categorize the directive act based on Bach and Harnish's (1979) categorization and figure out the dominant category used by the character. Notation and content analysis methods are used to collect and analyze the data. The result shows that Samantha articulates only five (5) out of six (6) directive categorizations from Bach and Harnish. They are requestive, question, requirement, prohibitive, and permissive. Question becomes the most frequent category with 43 total occurrences, followed by requestive with 27, requirement with 11, prohibitive with 5, and permissive with 2 occurrences. To conclude, the most frequent use of question indicates that Samantha Byrd tends to request information from the hearer in bad situations. This act is done by Samantha so that she can figure the way out of the troubles.

Keywords: *Directive Act, Goosebumps, Be Careful What You Wish For, R.L. Stine, Samantha Byrd.*

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Goosebumps: Be Careful What You Wish For is a teenage horror novel written by an American novelist, R.L. Stine. Scholastic Parachute Press published this novel in 1993. It is the twelfth book of the *Goosebumps* book series. Since its launching in 1992, this series has reached over 400 million copies worldwide. The series was adopted into a TV show because of its popularity. *Be Careful What You Wish for* was adapted into the first episode of the second *Goosebumps* TV series season.

Goosebumps: Be Careful What You Wish For is a story of a tall middle school girl named Samantha Byrd. She is the laughing stock of the Montrose Middle School girls' basketball team. Samantha has a nemesis named Judith who happens to be her teammate. One day, Samantha helps a mysterious woman named Clarissa. Samantha gets three wishes from Clarissa for helping her. Using her wishes, Samantha tries to make Judith pay for making her life miserable. Unfortunately, Samantha is not careful when making the wishes. Thus, instead of making Samantha's life easier, the wishes make it even miserable.

I chose this novel because there is a big number of tendencies where Samantha uses expressions indicating that she wants someone to do something. She asks for certain information, requires someone to do a certain action, gives someone advice,

and prohibits someone to do something. These types of utterances can be seen as directive speech acts.

I found it interesting to analyze the directive speech act from Samantha because of its big number of occurrences in the novel. I am interested in analyzing the directive speech act based on the context that is affecting it. In the analysis, I use the categorization of directive speech act by Bach and Harnish (1979). They divided the directive act into requestives, questions, requirements, prohibitives, permissives, and advisories. Thus, this study aims to describe the directive acts performed by Samantha Byrd in the novel.

1.2. Research Questions

Two main questions became the focus of the study:

1.2.1. What are the types of directive act used by Samantha Byrd in *Goosebumps:*

Be Careful What You Wish For?

1.2.2. What are the social contexts or factors that affecting the directive act from

Samantha Byrd in *Goosebumps: Be Careful What You Wish For?*

1.3.Purpose of the Study

The purposes of this research are written as follows:

1.3.1. To reveal the types of directive act used by Samantha Byrd in *Goosebumps:*

Be Careful What You Wish For.

1.3.2. To describe the social context or factors that affecting Samantha Byrd in

Goosebumps: Be Careful What You Wish For.

1.4.Previous Study

There has not been any linguistic research on *Goosebumps: Be Careful What You Wish For*. However, there are still many studies related to linguistic analysis focusing on directive act analysis. I have chosen ten (10) studies analyzing the directive act from several objects.

There are six (6) directive research using the categorization from Searle (1976). Those studies are *an Analysis of Directive Speech Acts in “Cinderella” Movie* by Afriana Suryanti (2020), *Directive Speech Act in Moluccan Children Traditional Songs in Maluku* by Mariana Lewier, Merlyn Rutumalssy, and Viona Sapulette (2020), *Directive Function in Drama “Death of a Salesman”* by Syahrianti M. Nawir (2020), *an Analysis of Directive Speech Act in The Fault in Our Stars Movie Script* by Febi R. Wijaya and Jauhar Helmie (2019), *An Analysis of Directive Speech Acts by Searle Theory in “Sleeping Beauty” Movie Script* by Fara Della and Barnus Sembiring (2018) and *Directive Speech Acts and Hedges Presented by Female Main Characters of Jane Austen’s Novel* by Suryanovika & Julhijah (2018).

Suryanti (2020), Wijaya and Helmie (2019), and Della and Sembiring (2018) analyzed directive acts from movie and movie script objects. They used the categorization from Searle (1976) in the analysis. Using the same categorization, Nawir (2020), Lewier, Rutumassy, and Sapulette (2020), and Suryanovika and Julhijah (2018) studied the directive act from drama, song objects, and novel. From the analysis, all of them were intended to describe the function and the frequency of occurred directive act. Except for Lewier, Rutumassy, and Sapulette (2020), their

study is not only to describe the function of the directive act but also to describe the social-cultural context and the politeness strategy used in the object.

While most of the other directive studies used the categorization from Searle (1979), Lailyah (2015) decided to apply the categorization from Keith Allan (1986) in her study *Directive Speech Act of the Main Characters in Divergent Movie*. she was applying Allan's (1986) categorization on movie object. The purpose of her study is to reveal the directive act that occurred in the object.

The eighth study that I reviewed is Directive Speech Acts in the Movie *The Message* by Moustapha Akkad by Yuniati et al. (2018). In the analysis, Yuniati (2018) applied the directive categorization from Yule (1996). the purpose of the study is to explain the directive types appeared in the movie and their contribution on helping the EFL learners to learn English command expressions.

Tesaindra (2017) in his study *The Directive Illocutionary Acts in The Help Movie* decided to apply directive categorization from Vanderveken (1990). He applied the categorization to a movie object. The purpose of his study is to analyze the type of directive act used by the character and the factors of the indirect speech act.

Last but not least, Sari Dira (2013) studied the directive act using the categorization from Bach and Harnish (1979). Her study *Directive Illocutionary Acts Used by Main Characters in Alice in Wonderland Movie Script* aimed to analyze the types, function, and context creating the directive act in the object.

From the ten (10) previous research that I have mentioned above, I can conclude that the main focus of those previous research and my study is to classify the directive utterance and to reveal the dominant directive type. However, there are still few aspects that contrast this study to the previous studies above. The main difference between this study and the previous studies is the object of the study. In this study, I focused on the directive analysis of Samantha Byrd in the novel *Goosebumps: Be Careful What You Wish For* based on the social factors that are affecting it. Another aspect that contrasts this study from the previous research is the categorization used. Most of the previous research used the categorization from Searle (1976). In this study, I used the categorization from Bach & Harnish (1979). I decided to use this categorization because it has more a complex and detailed directive categorization compared to other categorizations.

1.5.Scope of the Study

The directive act used by Samantha Byrd in *Goosebumps: Be Careful What You Wish For* is the main focus of this research and the classification from Kent Bach and Robert M. Harnish is applied in this study.

1.6.Organization of the Writing

To organize the research, I have divided the research into five chapters. Those chapters are described below:

Chapter 1 : Introduction

This chapter contains the background, the problem statement, the aim, the scope, and the significance of the study. In this chapter, I also wrote the previous research that I have examined to develop this research.

Chapter 2 : Theoretical Framework

This chapter explains the theory that I used in this research. The theory was proposed by Kent Bach and Robert M. Harnish (1979) related to directive speech act.

Chapter 3 : Research Method

Chapter 3 explains how I process the research including the source, population, and how I collected the data.

Chapter 4 : Finding and Discussion

The description and the explanation of the data and of course the finding from the analysis is shown in this chapter.

Chapter 5 : Conclusion

In this chapter, the conclusion is shown to sum up the overall discussion.

CHAPTER II

UNDERLYING THEORY

2.1. Theoretical Framework

2.1.1. Illocutionary Act

Illocutionary act is a part of speech acts¹. Austin (1962) divided speech acts into three categories they are locutionary², illocutionary and perlocutionary³ act. The illocutionary act is an act in which a person tries to fulfill his intention by producing an utterance. An illocutionary comes either with explicit performative or implicit performative. In explicit performative, the speaker intention is indicated by a performative verb⁴ before the clause, while in implicit performative, the speaker intention is not specifically indicated by the performative verb.

An illocutionary act is successful if the hearer understands the intended meaning from the speaker correctly. Kent Bach and Robert M. Harnish (1979) stated that the success of an illocutionary act depends on the hearer's recognition of the speaker's intention.

¹ Speech act is part of pragmatics that studies actions performed by utterances. It is the act we performed when we say something. Austin (1962)

² Locutionary act is an act of saying something. It is when a speaker produces an utterance with literal meaning.

³ Perlocutionary act is the effect after the speaker says something.

⁴ Performative verbs are verbs that carry out the act it names, Austin (1962). For example: in question act, we have 'ask', 'inquire', 'interrogate', etc.

Bach and Harnish (1979) divide illocutionary acts into communicative and conventional acts. Communicative illocutionary act includes constatives, directives, commissives, and acknowledgments, while conventional illocutionary act includes effectives and verdictives.

2.1.2. Directive Act

The directive act categorization from Bach & Harnish (1979) is used in this study because it has more complex and well-explained directive classifications compared to the other categorization. According to Bach & Harnish (1979), a directive act is when a speaker tries to get the hearer to do something because of the speaker's utterance. In other words, the speaker expresses something that has a prospective action by the hearer, which the action taken by the hearer next has something to do with the speaker's utterance. Bach & Harnish (1979) also stated that directive act expresses the speaker's desire and wish. They categorize this act into six groups which are described below:

2.1.2.1. Requestives

A requestive expresses the speaker's desire or wish. By expressing this, he wants the hearer to do something. Therefore, the speaker's utterance is the reason for the action taken by the hearer next. The performative verbs of requesting are wish, ask, beg, beseech, implore, insist, invite, petition, plead, pray, request, solicit, summon, supplicate, tell, and urge.

For example: “I pray to you God that she will be my wife!”

This is a requestive in explicit performative. The speaker uses the requestive performative verb and requests God to fulfill his desire.

2.1.2.2. Questions

Question is produced when the speaker is trying to get certain information from the hearer. This includes exam questions⁵ and rhetorical questions⁶. The performative verbs of questions are ask, inquire, interrogate, query, question, and quiz.

For instance: “Can you tell me what you do for living?”

This is a question in implicit performative. The speaker does not use the question performative verb and he tries to get certain information from the hearer.

2.1.2.3. Requirements

It is the utterance to get the hearer to do something but in this case, the speaker is presuming that he has the authority over the hearer. The authority itself can be formed as physical, psychological, or institutional. The performative verbs of requirements are bid, charge, command, demand, dictate, direct, enjoin, instruct, order, prescribe, and require.

For example: Commander: “Everyone, Charge!”

This is requirement in explicit performative. The speaker who has an authority uses the requirement performative verb and commands the hearer to do an action.

⁵ Exam question is question that require the hearer’s particular knowledge in order to answer the question.

⁶ Rhetorical question is used to create a dramatic effect or to make a point rather than to get an answer.

2.1.2.4. Prohibitives

The prohibitive is a requirement where the speaker prohibits the hearer to do something because the speaker presumed authorization over the hearer. The performative verbs of prohibitive are enjoin, forbid, prohibit, proscribe, and restrict.

Example: “I restrict everyone from going in my island!”

This is a prohibitive in explicit performative. The speaker which has authority over his island uses the prohibitive performative verb and restricts everyone from going in.

2.1.2.5. Permissives

The presumption of the authority over the hearer brings the speaker to utter an expression that allows the hearer to feel free to do something. This is the permission for the hearer to do something that is restricted or requested before. The performative verbs of permissive are agree to, allow, authorize, bless, consent to, dismiss, excuse, exempt, forgive, grant, license, pardon, release, and sanction.

Example: “I allow you to use my computer, my little brother.”

This is a permissive in explicit performative. The speaker which has the authority over his computer uses the performative verb of permissive and lets his little brother to use his computer.

2.1.2.6. Advisories

In Advisories, the speaker expresses his belief which his expression brings the idea of doing something is good for the hearer. The performative verbs of advisories are admonish, advise, caution, counsel, propose, recommend, suggest, urge, and warn.

Example: “I recommend you to make an appointment with a psychiatrist soon”

This is an advisory in explicit performative. The speaker uses the performative verb of advisories and recommends the hearer to an action.

2.1.3. Social Context Affecting the Use of Language

A person of course speaks based on the context that he is speaking. For example, a teacher will have different way of using language when he is speaking in front of the class and when he is in his house. He will choose the most proper way of using language regarding when, who, where, and what the topic that he is speaking.

According to Janet Holmes in *An Introduction to Sociolinguistics* (2013), the social factors that causing a person has different ways in using language are:

- The participants (Including who is speaking, who is he speaking to, and the relationship between them.)
- The setting (Such as when and where he is speaking.)
- The topic (What is being talked about?)
- The function (Why are they Speaking?)

Therefore, the sociolinguistics is concerned the relationship between language and the context which it is used.

2.2. Research Method

2.2.1. Research Approach

This study is descriptive qualitative research. According to Costas Drosos (2014), descriptive qualitative research means that the collected data are analyzed with a description instead of measurement. I use this method since this research tries to study and describe the directive act used by Samantha Byrd in *Goosebumps: Be Careful What You Wish For*.

2.2.2. Data Source

The primary data is the utterances from Samantha Byrd in *Goosebumps: Be Careful What You Wish For*. This novel is chosen because in the novel Samantha tends to use expressions that indicate that she wants someone to do something. In other words, Samantha speaks many directive utterances in the novel. Therefore, this big number of directive utterances from Samantha is the reason why I chose the novel.

2.2.3. Population and Sample

The population in this research is every utterance produced by Samantha Byrd in the novel. The sample is the directive utterances from Samantha based on the categorization from Bach & Harnish (1979).

2.2.4. Sampling Technique

The data sampling technique applied in this research is purposive sampling technique. This means the data are selected purposively based on directive act categorization from Bach & Harnish

2.2.5. Methods in collecting the data

Close reading along with notation is applied to collect and examine the data. Here are the steps of this method:

1. Reading while examining the novel and the utterances that occurred in the novel.
2. Collecting all the utterances from Samantha Byrd, the main character in the novel.
3. Categorizing the utterances and sorting out the directive utterances.

2.2.6. Method of Analyzing the Data

The collected data was then analyzed using content analysis approach. The aim of content analysis approach is to derive and to discover latent content in the data.

The steps of this method are explained below:

1. The sorted data was then placed into Ms. Excel and I began to categorize it based on Kent Bach's and Robert M. Harnish's (1979) categorization of directive act based on the social factors that are affecting it.
2. Analyzing the categorized data.
3. The analyzed data is being written in Ms. Words and explained more deeply using the categorization from Kent Bach and Robert M. Harnish.
4. After that, the conclusion is drawn based on the findings.

CHAPTER III

FINDING AND DISCUSSION

This chapter discusses the directive act analysis of Samantha Byrd's utterances. The utterances are analyzed based on Kent Bach and Robert M. Harnish's classification of directive speech. The directive analysis is helped with the context or social factor analysis suggested by Janet Holmes (2013). After the analysis, I found that Samantha articulates 88 directive utterances. The distribution of each directive acts as described in the table below:

Directive Types	Occurrence
Requestive	27
Question	43
Requirement	11
Prohibitive	5
Permissive	2
Advisory	0
Total	88

The table suggests that question is the most dominant directive act uttered by Samantha and advisory is the least with 0 occurrence. The dominant question from Samantha indicates that she tends to ask someone a question because she meets many struggles throughout the story. Through her questions, she hopes to get the information she needed to figure out the ways to solve her struggles. While the lack of advisory act shows that Samantha never gives someone an advice. This also shows her lack of maturity which is understandable because she is just a fifteen-year-old girl. In fact, Samantha is the one who used to ask for an advice. It is reflected from her big number of question act.

Due to page limitations, I only use 10% of each directive category to be the example of the analysis. The data are taken purposively. They are described below:

Requestive : 10% of 27 = 3 (rounded up)

Question : 10% of 43 = 4 (rounded up)

Requirement : 10% of 11 = 1 (rounded up)

Prohibitive : 10% of 5 = 1 (rounded up)

Permissive : 10% of 2 = 1 (rounded up)

3.1. Requestives

Requestives act expresses the desire for someone to do something. By her utterance, the speaker tries to make the hearer do a certain act because of her desire. The output that the speaker expects from the hearer is an act rather than information.

- Datum 1

“Do you believe in the Easter Bunny, too?” he asked.

But I was in no mood for jokes. I was really upset. I stared down at my uneaten lunch, and felt sick. **“Please take me seriously, Cory,”** I begged. “I know it sounds dumb—”

“You mean you’re for real?” he asked, his eyes studying my face.

(R.L. Stine, 1993: 29)

This conversation happens between Samantha Byrd (shortened as Sam) and Cory while they are on school’s lunch break. Sam, as I have mentioned before, is a tall middle school girl from Montrose Middle School. She is the laughingstock in her school because of her unusual height for a fifteen-year-old girl. While Cory is a regular student who happens to be Sam’s best friend. Since Sam and Cory are best friends, Sam often tells Cory about her secrets. Now, Sam is telling Cory that she helped a mysterious woman named Clarissa earlier. In return, Clarissa granted Sam three wishes. Sam had only used one of them. She wanted to be the strongest player in her girls’ basketball team. It turns out that Sam does not get any stronger, but instead the wish makes everyone in her basketball team become weak. That is why she cannot find Judith and Anna (Sam’s classmates and teammates) in school that day.

Listening to Sam’s story, of course Cory will not believe any of it and making fun of it by saying “Do you believe in the Easter Bunny, too?”. This utterance is not a real question. Cory uses the utterance to express his thought that the story does not make sense. The utterance is also expressing his disbelief in the story.

Knowing that Cory is not taking her seriously, Sam utters “I know it sounds dumb—” to tell Cory that Sam is aware that her story sounds like a made-up story. Thus by that utterance, Sam is trying to convince Cory that she is not losing her mind

or trying to goof around. The narrative “I begged” from Samantha also expresses the need from Samantha not to take her as a joke.

Sam’s utterance “Please take me seriously, Cory” is a requestive. This utterance expresses Sam’s desire for Cory to do a certain act. In other words, Sam wants Cory to believe her story and take the current situation seriously. Sam does not have to say the word “please” to Cory since they are best friends and there are no social distances between them. Thus, the word “please” here is aimed to support Sam’s desire and how badly she needs to be taken seriously. The word “please” is also mentioned in Bach and Harnish’s performative verbs of requestive acts (1979, p. 47).

- Datum 2

“It’ll still be real wet,” he said.

“A few puddles won’t ruin your game,” I told him, laughing.

Ron’s a really good basketball player. He’s a natural athlete. So of course he has almost no interest at all in playing with me. (R.L. Stine, 1993: 18)

Sam has an older brother named Ron. Not much is mentioned about Ron in the novel, but Ron and Sam sometimes play some games after dinner like ping pong or basketball. Therefore, it can be seen that they have a good brother and sister relationship.

In the context above, Sam just got home after helping the mysterious woman, Clarissa, and now is having dinner with her family. As I have mentioned in datum I, Clarissa grants Sam three wishes, Sam wants her first wish to be the strongest player in her basketball team. Sam sees Ron and has an idea to test if the wish has come true.

She thinks it is a good idea since Ron is a natural athlete and she never won a game against Ron. If she can beat him after Clarissa said that she has granted her wish, she probably has become the strongest player in her team.

With that idea, Sam invites Ron to play basketball after dinner. Ron is simply showing that he has no interest in playing with her by saying “it’ll still be real wet”. This utterance shows his lack of interest to play because he does not want to get soaking wet after the game. The lack of interest by Ron is also shown from the fact that he always overpowered her little sister so he knows he is going to win. From these conditions, it is clear that Ron does not want to play an uncompetitive game and still has to end up soaking wet after the game.

Hearing that Ron is not interested to play, Sam forces Ron by saying “A few puddles won’t ruin your game”. This utterance is a requestive utterance. It expresses Sam’s desire for Ron to go play basketball with her. From the utterance, Sam is expecting an act from Ron rather than information which is one of the aspects that indicates an utterance is a requestive. “A few puddles won’t ruin your game” is also a challenge for Ron. It is a challenge to prove that Ron is not a worse player in wet conditions. Thus by “A few puddles won’t ruin your game”, Sam is implicitly trying to say “Are you afraid that you become a worse player on a wet court? I want you to go out against me and prove it!”. That is why the utterance “A few puddles won’t ruin your game” is a requestive utterance.

- Datum 3

“At least they’re not *dead*,” I moaned. “She scared me to death!” Cory shook his head. “Audrey scared me, too,” he confessed. “See? Judith and Anna just have the flu. I’m sure the doctors—”

“**They don’t have the flu,**” I insisted. “They’re weak because of my wish.”

“Call them later,” he suggested. (R.L. Stine, 1993: 31)

Sam cannot find Judith and Anna that day at school. Judith and Anna are Sam’s classmates and teammates. Their relationship with Sam is not good. This is because they tend to trigger bullying toward Sam. However, Sam still cares about them because in her heart, there is no place for her to do harm to others. That is why Sam freaks out when she cannot find Anna and Judith that day. Sam is afraid that something horrible will happen to them. Cory, who now believes Sam's story, gives Sam advice to meet the school nurse Audrey. Audrey then gives them information that they have gone. Sam and Cory do not know that Audrey has not finished her sentence, so they think that Anna and Judith have died, but then Audrey continues her sentence with “they have gone to meet doctor”. A little bit of sigh of relief comes out of Sam and Cory after which is expressed by their utterance “At least they’re not *dead*,” “She scared me to death!”, and “Audrey scared me, too,”.

In this context, Cory is now a little bit calmer, while Sam is still panicking and haunted by the worst things that might happen to Anna and Judith. Sam is afraid that there is a chance that she may accidentally be going to kill them. Cory tries to calm her down by saying “See? Judith and Anna just have the flu. I’m sure the doctors—”. This utterance by Cory is cut off by Sam. Sam knows that Cory is going to say the doctors will take good care of them. However, Sam still thinks that doctors cannot heal them because it is not disease that makes them sick. Thus, Sam thinks

that Cory is not getting the fact that they cannot say the situation is okay unless they see it themselves. Therefore, Sam wants to make Cory keep taking the situation seriously by saying “they don’t have the flu!”. Implicitly, Sam is also trying to make Cory to think of a solution. Therefore, Cory gives Samantha a suggestion to call Judith and Anna later to make sure what is happening to them.

Sam’s utterance “they don’t have the flu!” is a requestive because from the utterance, Sam wants Cory to act as what she desires. In other words, Sam is trying to make Cory do an act which is to keep the situation serious. The narrative “I insisted” is also supporting that the sentence is a requestive. According to Bach and Harnish (1979, p. 47), “Insist” is categorized as the performative verb of requestive.

3.2. Questions act.

Question act is a special occasion of requestive. In a requestive act the speaker is hoping for an act from the hearer as the output of the uttered desire while in question, the output that is expected from the hearer is information.

- Datum 4

Lunchtime,” she said, seeing us stop beside her. “What do they have today? I’m starving.”

“**Audrey, can you tell us why Judith and Anna aren’t in school today?**” I demanded breathlessly, ignoring her question.

“Huh?” I was talking so fast, so excitedly, I don’t think she understood me.

“Judith Bellwood and Anna Frost?” I repeated, my heart pounding. “**Why aren’t they in school today?**”

I saw surprise in Audrey’s pale gray eyes. Then she lowered her gaze.

“Judith and Anna, they’re gone,” she said sadly. (R.L. Stine, 1993: 30)

This conversation happens between Sam and Audrey. Audrey is the school nurse. They do not know each other well. In the novel, Audrey only appeared in this

event, so there is not much to define about Audrey. This conversation happens during lunch break after Cory recommends Sam to meet Audrey to ask her whether she has a report regarding Judith's condition. As I have mentioned before, Sam is scared that she might have the possibility of killing her teammates because of her wish. So Sam and Cory go together to meet Audrey and hope that they will have information about Anna and Judith.

In this context, Audrey is about to leave for lunch when she finds Sam and Cory come to her. Audrey utters "What do they have today? I'm starving." To emphasize that she is leaving and does not have time for whatever Sam is coming for. Therefore, Sam is straight asking the question without any intro first. She excitedly asks Audrey about Judith with "Audrey, can you tell us why Judith and Anna aren't in school today?". Sam knows that Audrey does not have much time for her so she asks quickly and makes Audrey does not understand her utterance. so Audrey uttered "huh?" to make Sam repeat her question.

Sam's utterances "Audrey, can you tell us why Judith and Anna aren't in school today?" and "Why aren't they in school today?" and are questions. The utterances reflect the request of information from Sam to Audrey about the absence of Judith and Anna. From the questions, Sam hopes that she can get information about what happened to Judith and Anna. The questions are clear and there is no bias in the question so the reader can easily understand the question.

- Datum 5

“Why does your dad give you grilled cheese every day?” I asked. **“Didn’t you tell him it gets cold and slimy by lunchtime?”**

“I told him,” Cory groaned, picking up one half of the sandwich in one hand and examining it as if it were some sort of science lab specimen. “He said it’s good protein.” (R.L. Stine, 1993: 5)

Sam and Cory are having the lunch break together. They always do. They are not just best friends. They are also lunch partners. From there, it is possible for Sam to notice that Cory always has the same meal for lunch every day, the grilled cheese. Sam also knows that Cory’s father always packs his lunch. Therefore, she asks him why his father always gives him the grilled cheese because she knows that Cory does not like it. It is shown from Cory’s reaction which is groaning while picking up one half of the sandwich in one hand and examining it.

Samantha’s utterance “Why does your dad give you grilled cheese every day?” and “Didn’t you tell him it gets cold and slimy by lunchtime?” above are question acts. The reader can understand clearly that from the utterances Samantha is requesting Cory for information about the reason why his father is giving him grilled cheese every day. The questions are clear and easy to understand. The narrative “I asked” also identifies that Sam’s utterances are questions. “ask” according to Bach and Harnish (1979, p. 47), is categorized as a performative verb of question.

- Datum 6

My heart was still pounding so hard, I could barely breathe. **“How did you get in?”**

“Your back door was unlocked,” she whispered. “I hid in the closet to wait for you. I guess I fell asleep for a little while.” (R.L. Stine, 1993: 61)

Sam accidentally made everyone disappear with her second wish. Sam clearly did not want that to happen so she tried to fix it up with her third wish. Using her final wish, Sam wants that everything goes back to normal except for one thing. She wants Judith to think that she is the greatest person that Judith has ever met. Clarissa granted the wish and turned Judith to be obsessed with Sam. Judith simply has gone from Sam's nemesis into Sam's number one fan. Judith started to become annoying and tried to be close to Sam every single time. This is the reason why the conversation above happens.

This conversation happens between Sam and Judith in Sam's room. In this context, Judith sneaks into Sam's room in the middle of the night to make Sam fulfill her promise to study together with Judith. It was not a real promise, in Sam's defense. Sam said that because she was tired of Judith forcing her to study together after dinner. Sam had an excuse because she had to go to her aunt. When she gets home from her aunt and gets back to her room, she notices that someone is in her room. Sam freaks out and then Judith reveals herself from the shadow.

Knowing Judith is already in her room, Sam is surprised. She wonders how Judith got into her room because in Sam's knowledge, she has locked the front door before she went to meet her aunt. Hence, Sam says "How did you get in?" since she wants to know how Judith gets into her house and her room. Judith explains "Your back door was unlocked," and "I hid in the closet to wait for you. I guess I fell asleep for a little while.". Judith is whispering while explaining to Sam. This is because

Judith does not want to be noticed by Sam's parents and she realizes that she is doing something wrong and crazy, sneaking to someone's house in the middle of the night.

Sam's utterance "how did you get in?" is a question act. The question is clear and easy for the reader to understand. In other words, there is no implicit meaning in the question. The utterance shows that Sam is requesting information rather than act from Judith. Sam wants to know the way Judith gets into Sam's house and room. Judith provides and explains the information that Sam asked. Thus, the utterance from Sam is categorized as a question act.

- Datum 7

"Is Dad still home?" I was so eager to see him, too, to know that he was back. "He left a few minutes ago," Mom said, still examining me suspiciously with her eyes. (R.L. Stine, 1993: 52)

Previously, Sam woke up in the morning and found that everyone had disappeared. Sam could not find her Mom, Dad, Ron, or everyone else in her school or her neighborhood. She finally realized that she was all alone and that was because of her second wish. She wished that Judith would disappear and it turned out that the wish made everyone disappear with Judith. Sam was freaking out when Clarissa came in and reminded her that she still has the third wish. Sam said her third wish which was aimed to make everything go back to normal. Clarissa granted that wish and she reset the time back to that morning when she woke up.

Now, Sam wakes up for the second time in that morning. She runs down from her room to her kitchen to make sure everyone is back. She finds Ron on her way to the kitchen. She finally gets to the kitchen, finds Mom, and they are having the

conversation above. The relationship between Sam and Mom is good. Mom does not appear much in the novel so there is not much to describe about Mom. In this context, Sam asks Mom if Dad is already gone for work because she cannot find him on her way to the kitchen. Sam utters “Is Dad still home?” to get the information of Dad’s existence from Mom so she can be sure that the third wish works out well. Mom provides Sam the information with “He left a few minutes ago,” which indicates that Dad is back.

Sam’s utterance “Is Dad still home?” is a question because the utterance expresses Sam’s need for information from Mom. In other words, Sam wants to know that everyone in her family has come back. The question from Sam is easy to understand for both the reader and Mom character because there is no bias that makes the utterance has different purpose. Sam also expects an information as the output from her utterance rather than an act which supports the idea that this utterance is a question.

3.3. Requirement

Requirement is an expression of a desire from a speaker that he/she wants the hearer to do something because of the speaker’s utterance. In this case, the speaker presumed that he/she has authority over the hearer. The authority can be formed as physical, psychological, or institutional.

- Datum 8

“I want everything to be the way it was—but I want Judith to think that I’m the greatest person who ever lived!”

“I will grant your third wish,” she said, raising the glass ball high. “Your second

wish will be canceled. Time will back up to this morning. Goodbye, Samantha.”
(R.L. Stine, 1993: 52)

In the beginning of the story, Sam helped a mysterious woman named Clarissa when she was biking home from school. Clarissa asked Sam to take her to Madison because she was lost. To pay Sam’s kindness, Clarissa promised to grant her three wishes. The first wish from Sam was to be the strongest player in her basketball team. It turned out that the wish made everyone in her team become weak and because of it Sam got into a fight with Judith. Sam accidentally wished for Judith to disappear after she had a fight with Judith. Again, bad things happened because of the wish. The wish made everyone disappear with Judith including Sam’s family.

In this context, Clarissa reminds Sam that she still has one wish to use. Just like the other two wishes Sam had, Clarissa will grant the wish as she promised. Thus, Sam utters “I want everything to be the way it was—but I want Judith to think that I’m the greatest person who ever lived!” as her third wish. Clarissa then raises her magic ball and grants the wish.

Sam’s utterance “I want everything to be the way it was—but I want Judith to think that I’m the greatest person who ever lived!” is a requirement because the utterance expresses Sam’s desire for Clarissa to do a certain act. In other words, by the utterance Sam wants Clarissa to grant her third wish. This utterance is considered as a requirement rather than requestive because in this case, Sam has the authority over Clarissa. Even though Clarissa is way older than Sam, but Sam has the authority as the wish owner. Clarissa has promised to grant her three wishes in the first place.

Therefore, there is a commitment that Clarissa has to stick with. Clarissa cannot deny the wish from Sam, whatever and whenever it is. Thus, this makes Sam have the authority over Clarissa.

3.4. Prohibitive Act

Prohibitive expresses the speaker's requirement for the hearer to not do something. To disallow the hearer from doing a certain act, the Speaker must have authority over the hearer. The authority can be formed as physical, psychological, or institutional.

- Datum 9

“Judith, I just want you to go home—now,” I snarled slowly, one word at a time, so that maybe she would hear me.

“Can we study together tomorrow?” she pleaded. “I really need your help, Sam.”

“Maybe,” I replied. “But you can’t sneak into my house anymore, and—”

(R.L. Stine, 1993: 64)

As I have mentioned in datum 8, Sam wants her third wish to make everything go back to normal, except for one thing. She wants Judith to think that Sam is the greatest person that she has ever met. Clarissa grants the wish exactly just like what Sam asked. Clarissa makes Judith become obsessed with Sam.

What Sam did not realize is that Judith will be insanely obsessed with Sam. Judith starts to imitate everything that Sam is possessing and doing. Judith also tries to be close to Sam every time. This is the reason why she asked Sam to study together after dinner. On the other hand, Sam had to get away from Judith. She is getting tired of Judith's annoying attitude. So she made an excuse that she had to go to her aunt. Since Judith is under a spell, she does not care about it. She keeps forcing to go to

Sam's house by sneaking through the backdoor. Judith waits until Sam comes back from her aunt at midnight.

What Judith is doing in this context is considered trespassing. Judith sneaks into the Byrd's house without permission. Sam as the family member automatically has authority over Judith. The authority is formed as institutional and it is supported by the law.

In the context, Judith's utterances "Can we study together tomorrow?" and "I really need your help, Sam." Is not a real requestive because Sam knows exactly that Judith is under her spell. so Sam knows that Judith is just making excuses to spend time with Sam.

The utterance "Judith, I just want you to go home—now," from Samantha above is a prohibitive. The utterance expresses Sam's command for Judith to go home immediately. The utterance also means that she forbids Judith to sneak into Sam's house again which is supported by the utterance "But you can't sneak into my house anymore, and—". It is also a prohibitive because Sam presumes authority over Judith. in the narrative, Sam has to speak and snarl the words slowly one by one so that Judith would listen. This act from Sam is to emphasize that she is serious and has authority over Judith.

3.5. Permissive Act

Permissive utterance expresses speaker's permission of something that is restricted or requested before. To give that permission, the speaker must have authority over the hearer. The authority can be formed as physical, psychological, and institutional.

- Datum 10

“You’re such a pal! And do you think I could borrow your social studies notes later? Mine are such a mess.”

“Well...” I said thoughtfully. My notes were so bad, even I couldn’t make them out.

“I’ll copy them over and get them right back to you. Promise,” Judith said breathlessly. I think the weight of two backpacks was starting to get to her.

“**Okay. You can borrow them,**” I told her. (R.L. Stine, 1993: 56)

This conversation happens between Sam and Judith one day after Sam said her third wish. As I have mentioned in data 8 and 9, Judith is used to be Sam’s nemesis but now she has become obsessed with Sam because of Sam’s own wish.

In this context, Sam is walking to her locker in the morning. Judith sees Sam and she goes snatching Sam’s backpack and bringing it for her. Sam is shocked for a while because it is weird to see Judith become so kind to her but on the other side she also knows that it is because of her third wish. Sam and Judith are walking to class when Judith asks for Sam’s social studies note. Judith says that she will copy them and bring them back to her right away. In this case, it is a little bit weird because Sam is not an excellent student in her class. The narrative “My notes were so bad, even I couldn’t make them out.” also explains that Sam’s notes are a mess. Thus, it can be concluded that the reason why Judith would ask for Sam’s note is because she is obsessed with Sam.

Judith’s utterances “You’re such a pal! And do you think I could borrow your social studies notes later? Mine are such a mess.” and “I’ll copy them over and get them right back to you. Promise,” are requestive. By her utterances Judith requests for Sam’s social studies note.

Samantha's utterance "Okay. You can borrow them," is permissive because the utterance expresses Samantha's permission to Judith. Samantha gives Judith the permission to borrow her social studies note. Here, Samantha presumes an institutional authority as the book owner. Another aspect that supports Sam's utterance is a permissive is the fact that Judith has requested it first. According to Bach and Harnish (1979, p. 47), a permissive act expresses permission of something that was restricted or requested before.

3.6. Advisories Act

Advisory expresses the speaker's belief that doing something is good for the hearer. The act that the hearer do next is because of the speaker's utterance. From the analysis, there are no advisory utterances that occurred from Samantha Byrd.

CHAPTER IV

CONCLUSION

This chapter concludes the analyzed data from the previous chapter. Based on the previous chapter. To conclude, the social or context analysis helped me in identifying the directive act analysis from Samantha Byrd based on Bach and Harnish (1979) directive categorization. I found that there are 88 directive utterances from Samantha Byrd. However, not all of the directive categorizations are found after the analysis. There are five (5) out of six (6) directive types are found. The five categorizations are requestive, question, requirement, prohibitive, and permissive.

It can be seen that the most dominant directive type occurred from Samantha Byrd is question. Out of her 88 directive utterances, Samantha utters 43 question utterances which is 48,8% of the total directive utterances. Samantha uses the question directive to get certain information that she needs. The questions from Samantha are aimed to make the hearer provide her with an answer rather than an action. Samantha questions almost all of the characters in the novel. She questions Mrs. Bellwood, Cory, Ron, Mom, Clarissa, and Audrey. The questions are various, from an inessential question to Cory about his lunch, but most of the questions are important questions such as Judith's condition, her father's existence, and Anna and Judith's absence.

The second most dominant directive utterance from Samantha is the requestive. The requestive occurs 27 times which is 30.6% of the total directive utterances. Samantha uses the requestive utterances to make the hearer do a certain act based on her desire like requesting Ron to go play basketball, requesting Mom to cancel the appointment with the orthodontist, or requesting Judith to listen to her. Samantha also uses requestive to make Cory believe what she believes.

The third most frequent directive is the requirement with 11 occurrences or 12,5% of total directive. Samantha uses requirement when she presumes that she has authority over the hearer. This authority presumption is the factor Samantha requires someone to do something. She requires Clarissa to grant her wish as her master, requires her teammates to play certain strategies as the strongest player, and requires Judith to go home as the house member.

The next most frequent directive is the prohibitive. Samantha utters 5 prohibitive directives which is 5.6% of the total utterance. The authority presumption from Samantha also pushes her to prohibit someone from doing something. Samantha uses prohibition to make Judith stop chasing her because Samantha feels that Judith has violated her personal space or prohibits Judith from sneaking into her house again.

The least directive utterance from Samantha is the permissive. Out of 88 directive utterances, Samantha only utters 2 permissive directives. Samantha uses permissive to let someone to do something that was requested before. Of course the permission that she gives is because of her authority over the hearer. She lets Judith borrow her social studies note as the note owner.

To conclude, Samantha mostly uses question because she needs information about many things according to the effects of her wish. She needs to collect the information to hope that maybe she can fix the mess that she made with her wish.

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