



**DIRECTIVE ILLOCUTIONARY ACT ANALYSIS AND THE
CHARACTERIZATION OF THE MAIN CHARACTER
(THEODORE FINCH) IN A NOVEL
*“ALL THE BRIGHT PLACES”***

A THESIS

**In Partial Fulfillment of the Requirements for
the Sarjana Degree Majoring in Linguistics in the English Literature
Undergraduate Study Program Faculty of Humanities Diponegoro University**

Submitted by:

Lieska Rizky Fardani

13020117140128

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
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PRONOUNCEMENT

I honestly state that this thesis is written by myself without taking any works from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degree. I assure that I do not take any material from other works except from the references that I mentioned on the references section.

Semarang, 2021

Lieska Rizky Fardani

MOTTO AND DEDICATION

"One of the lessons that I grew up with was to always stay true to yourself and never let what somebody else says distract you from your goals."

— **Michelle Obama**

"One of the hardest things in life to learn are which bridges to cross and which bridges to burn."

— **Oprah Winfrey**

This thesis is dedicated to

My beloved Dad and Mom

APPROVAL

**DIRECTIVE SPEECH ACT ANALYSIS TO ATTEST THE CHARACTERIZATION OF THE
MAIN CHARACTER (THEODORE FINCH) IN A NOVEL "*ALL THE BRIGHT PLACES*"**

Written by:



Lieska Rizky Fardani
NIM:13020117140128

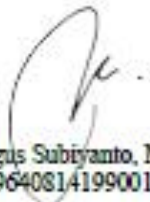
Is approved by the thesis advisor
on May 21st, 2021

Thesis Advisor



Dr. Deli Nirmala, M.Hum
NIP. 196111091987032001

The Head of English Department



Dr. Agus Subiyanto, M.A.
NIP. 196408141990011001

VALIDATION

Approved by

Strata I Thesis Examination Committee

Faculty of Humanities Diponegoro University

On June 15, 2021

Chair Person



Dr. Catur Kepirianto, M.Hum.
NIP. 196509221992031002

First Member



Dr. Oktiva Herry Chandra, M.Hum.
NIP. 196710041993031003

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This thesis, of course, still needs to be improved since I realize that this is far from perfection. Thus, any recommendation and constructive suggestion would always be welcomed and appreciated. Finally, I hope that this thesis would help those who want to learn about characterization using research results of the directive illocutionary act or any related field in pragmatics.

Semarang, May 21th2021

A handwritten signature in black ink, appearing to read 'Lieska Rizky Fardani', is centered on a light gray rectangular background.

Lieska Rizky Fardani

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ABSTRACT

Directive illocutionary act is a part of the illocutionary act that can be attested by various theory. In this analysis of directive speech act, I focus on Searle's theory to develop its kind of directive speech act and scrutinize the utterances. The current research is aimed to attest the characterization using the research results of the directive illocutionary act spoken by the main character (Finch). Mixed-method is used to scrutinize the data, using the quantitative approach to determine the data frequency and using qualitative approach to analyze the utterances containing directive speech act. *Padan* referential pragmatic method is taken as the method of analyzing the data. Simaknon-participant observation method is benefited as the method of data collection. The results show that the most prominent directive speech act uttered by Theodore Finch is ordering. Finch characterization based on the analysis of the directive speech act considers as caring and adventurous person.

Keywords: Pragmatics, Speech Act, Illocutionary Act, Directives Speech Act.

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Communication is necessary for human to fulfill their needs. In a way to communicate a message, that is always express a specific meaning through the utterance (Holtgraves, 2008:5). The meaning about an utterance can be studied with two different branch of linguistics, the first is semantics which is focusing about literal meaning and the second is pragmatics which contains study of meaning and context of the utterance (Levinson, 1983:1).

Black claims that the speech act refers to the whole communicative situation that consists of the context of the utterances and contributes to the meaning of interaction in communication(2006:17). When people express something in a conversation, they compose an utterance and contextbut might explain something on their feeling and may have different meanings.

According to Yule (1996:48), we always engaged with speech acts when constructing an utterance that includeslocutionary, which consistsutterance that include meaning; illocutionary, which means the utterances than can make the hearer doing something, for example stating a condition, changing the world through the utterance, checking the commitment from the speaker and hearer, and make the hearer doing something according to what speaker utters;

perlocutionary refers to the moment when the speaker utters something that can be affected to the condition of the hearer whether mental or physical condition.

After the famous Austin theory of illocutionary act was conducted, Searle has criticized and improved overlapping criteria by Austin into five parts of illocutionary points: assertive, commissive, expressive, directive, and declaration (Vanderveken and Kubo, 2001:4-5).

The writer will concentrate on directive speech act spoken by Theodore Finch's character and analyze using Searle theory's and his directive speech act classifications, such as ask, request, command, order, invite, pray, permit, beg, plead, advise (Searle, 1979:14). The study has a limitation from the utterances spoken by Finch that contain illocutionary directive act. The writer do not mention the data containing illocutionary denegation because the analysis parameters are IFIDs and felicity conditions. This analysis only talks about the direct and indirect speech act to help the determinant tool of characterizing Finch's characterization through the research results of directive illocutionary acts that contain intended meaning from the utterances and it has a function to make the hearer performs what the speaker utters.

"All the Bright Places" is adopted as my object in this research because this novel not only elevates the issues about mental health but also creates our awareness about bully at school can be harmful to a person. Those cases are significant issues that people may have but will not realize. The other reason is

that this novel contains many dialogues that are intended to have a specific meaning on his interlocutors.

1.2. Research Question

The answer of the research analysis can be found through the answer of the research question. Three different research questions have conducted to be answered through the analysis.

1. What kind of directive illocutionary act that Theodore Finch used in this *"All the Bright Places"* novel?
2. How to characterize Theodore Finch using directive illocutionary act?
3. Why the illocutionary act is happened to the speaker?

1.3. Purpose of the Study

There are three purposes of the study:

1. To presence the directive illocutionary act on the character Theodore Finch in the novel *"All the Bright Places."*
2. To explain the characterization through directive illocutionary act analysis
3. To find the factor make the illocutionary speech act happened to the speaker and the interlocutor.

1.4. Scope of the Study

Illocutionary directive speech act that includes the utterances spoken by Theodore Finch in the novel *"All the Bright Places"* is benefited as the focus of the data analysis. The writer use Searle's theory to find the kind of directive illocutionary acts and strengthen the evidence using the direct and indirect speech act from the research results.

1.5. Previous Study

Directive illocutionary analysis has attained much awareness to scrutinize. Nevertheless, The writer has to extend the significant evidence from the former research about the directive illocutionary act aspects and the frequency. There is a gap between the former research and the current study. However, previous research has not discussed the identification of characterization from the main character in a story using the help of the results of directive analysis to be the parameter. The writer pursue exploring the uniqueness of my analysis using this novel as the object of the study.

It appears to be worthy of using directive illocutionary as the analysis's concern to examine the main character's characterization. This current research intends to build a direct relationship between the directive illocutionary act and Theodore Finch's characterization as the main character. Based on the literature review, The writer discover the gap with the object of the study, aspects, and the theory.

Here the writer mention the articles which have relevance with the current study. Ten journals are classified based on the illocutionary act analysis, which will help get the reference for current research.

First, Masroor and Ahmad (2017) used discourse, context, and media in conducting their research. According to the gap in this previous study, the gap has been found from the analysis's object. The object and the data are different from the current research. The theory from Searle (1979) is used to analyze the study of newspaper articles. The researchers looked at the directive in ninety articles in English language newspapers by analyzing the discourse text using Antconc apps' help. The conclusion shows this research has presented straightforward the association between directive and persuasion in a discourse.

The study of conventional and non-conventional indirect requests from the illocutionary act is attested by Ruytenbeek et al. (2017) using the theory from Searle and Vanderveken. The first data shows: the form of the imperative is also the factor to emphasize that is indirect or direct request. The second data shows that, to understand the applicable meaning from the utterance, the reader needs to stop activating the interpretation statement. To accomplish the study's analysis, if someone wants to request, he applies an imperative form to express direct speech act.

The similar study was completed by Edward, Hutahaean, Kurniawan, and Hamuddin in 2018 using Austin's theory. The study focuses on the debate between Donald Trump and Hillary in an election debate. Donald Trump is used the

directive act to highlight endowing power command to the society to boost the economic sector. Since the most worn type of speech act is directive it is able to communicate the speaker's intention to the addressee. The act is energized by illocutionary force.

Dilla Ramayanti and Leni Marliana (2018) have conducted the study entitled "*The Analysis of Types Illocutionary Acts in Tangled Movie.*" The study talks about the illocutionary act in a movie script that was analyzed using a qualitative descriptive method under the theory by Searle to find the kinds of speech acts and most predominant use in a movie script. According to the data, it can be found that four various types of illocutionary acts are used in this movie, with the most dominant use is directive, which has a 44% number in total.

The use of speech act may perhaps be functional for analysis of structure, speaker intention, and the hearer's response. Hanna and Richards (2019) conducted the analysis of virtual agent in communication for the human. The relationship between speech act and human conversation is used as the study's purpose, with sixty-six respondents to attest the struggle on virtual communication. From the analysis results using Austin's theory it can be concluded that there is a connected relationship between humans and the agent using the illocutionary "request" act.

Research on directive illocutionary acts was done by Wulan Angelia Sembiring and Ambalegin in 2019, "*Illocutionary Acts on Aladdin Movie 2019.*" This research focusses on the function of the directive illocutionary act performed

in spoken forms by the Characters. This research used a descriptive qualitative method to analyze. To sum up, the character in this film used ordering, requesting, asking, and asking to make the interlocutors perform the future act.

A study on the analysis of utterances has been conducted by Prasetyoningsih, Suhartono, and Ubaidillah (2020). The analysis has a purpose to find the types of illocutionary act used by autistic children. Theory by Searle (1969) was used to find the types of illocutionary act that spoken by Autistic children. After in depth observation to the ASD kids, based on findings, they are intended to use directive, expressive and assertive with direct speech act.

The illocutionary act study was adopted by Fitriani, Ahmad, and Sasmita in 2020. The prior study has aimed to encompass illocutionary acts in a fantasy movie. They operated the theory from Searle and Vanderveken to observe the fantasy genre film. Congruent to the analysis results, the pre-eminent of the act is directive to treat another character well. Directive act is helpful to help viewers understand situational feelings.

The following previous study comes from the analysis of slurs by Chang Liu (2020). The definition of slurs is the same as N-Word, but this case was taken for Chinese people, and it has explicit meaning, but sometimes it might be a word of racist for Chinese people. Liu wants to develop what is illocutionary force indicating the device for slurs. She determines the categorization with Searle theory that slurs IFID's categorization: derogatory power, truth-conditional contribution, independence descriptive ineffability, perspective dependence, and

non – displaceability. To conclude, it also has the possibility of slur refusals, such as using a dominant group and truth-conditional failure.

The same field of analysis illocutionary act is found on social networking analysis through Facebook from Labinaz and Sbisà (2021). Again, Austin theory was used to analyze the factor that capable to spread knowledge in social media. To conclude, Facebook users tend to use implicit folk-epistemology, but many factors border them to lead them to share the actual knowledge.

Following the previous study, the study of characterization using the result analysis from directive speech act could not be found. Therefore, the current study will focus on the characterization of the main character of “All the Bright Places” novel using the analysis of illocutionary speech acts.

1.6. Organization of Writing

The writer distinguishes the chapter of analysis into four parts:

Chapter I Introduction

Section of this chapter will be the background of the study, the research question, the purpose of the study, the scope of the study, the previous study (including the study's significance, research gap), and the writing organization.

Chapter II Theory and Method

Theory and method will be explained in this part to be the guide for analyzing the data. The definition and concept of the

theory related to pragmatics study will be mentioned in this chapter for example: the theory, method of collecting data, and method of analyzing data.

Chapter III Results and Discussion

This section will elaborate on the research results and discuss the finding from directive speech act analysis and attest Theodore Finch's character.

Chapter IV Conclusion

The general conclusion of the scrutinization is explained in this chapter.

CHAPTER II

THEORY AND METHOD

2.1. Theoretical Framework

Literary works can be found with their variants in this universe. The novel is also considered a literary work. A novel is a form of creative writing that can be classified as fiction. Novel can be grouped into novelette and short stories (Abrams & Harpham, 2012:252). In this research, The writer concentrate on a novel as the object to scrutinize the directive illocutionary act and explore the characterization of the main character. This analysis can be elaborated with the various theories of speech act. The theory of speech act from Searle is chosen to analyze the data taken from "*All the Bright Places*" by Jennifer Niven, exclusively on directive illocutionary act and its category.

2.1.1. Pragmatics

Linguistics was born with many branches to help people learn the language. Stalnaker in Levinson (1983:27) has mentioned pragmatics as an example of a linguistic branch that studies deixis, implicature, presupposition, speech acts, and discourse structure. According to Levinson (1983:9), pragmatics is a study connected with language's context and connected to grammar. Pragmatics has a function to understand how language is used to communicate with people. The speaker's and hearer's ability to

apply language and the properness of using a sentence will be attested using pragmatic study (Parker and Riley, 1994:258).

2.1.1.1. Pragmatic Stylistics in Literary Works

Since pragmatics is a study about how language is used from the interaction by speaker and receiver, it functions to elaborate the linguistic types used in language's. In this circumstance of scrutinizing a novel, the use of language practically lies in how language is implemented in a text. A message from the novel is conveyed through the character utterances and illustrated with the connection between narrators and characters (Leech and Short, 2007:216).

2.1.2. Context

As Yule in Black (2006:3) mentioned, the context in a written form can elaborate the clue about the kind of text. The title, author, and publisher are the factors that can be the indicators to determine what context in a discourse is, but people have to pay attention to the context because it may be different according to its type (Black, 2006:3).

Context, according to Searle, is distinguished into five sets: speaker, hearer, time, place, and other relevant features when the act is performed, such as belief, desires, etcetera (Searle and Vanderveken, 1985:27).

Sperber and Wilson (1986) in Black (2006:3) have discussed what context is. Knowledge and hearer capability are the things that can help the process of accepting the utterance from the speaker. Because of those factors, they claimed that the

responsibility of the context depends on the addressee. Hence, the assumption received by two different people who are listening to the same topics may differ.

Leech (1983:13-14) has declared the criteria of pragmatic context; those categories are mentioned below:

1. Addressers or addressees

Based on Searle's theory, addressers refer to the speaker and hearer is delegated to the addressees.

2. The Context of an Utterance

Background knowledge that will interpret from the speaker to the hearer and contributes to the utterance's meaning called context.

3. The Goal(s) of an utterance

An intended meaning in an utterance can be shown as the utterance's Goal.

4. The Utterance as a Form of Act or Activity

The performance of spoken language deals with pragmatic in certain situations. Meanwhile, pragmatics deals with language at a concrete level rather than grammar.

5. The Utterance as a product of a verbal act

The sentence "would you please watch the time" is one of the spoken language products but may be classified into a sentence, request, or a question. According to the context of the utterance, the speaker and hearer are supposed to understand the context to avoid misinterpretation.

2.1.3. Speech Act

In her book entitled "Pragmatic Stylistics," Black (2006) has declared that the context and paralinguistic features are involved in whole communicative circumstances and adopted on speech act. Austin (1962) has created the theory of speech act. Even though Searle has taken the improvement to the previous theory because of the overlapping criteria, he has declared three different types of speech act, those are:

2.1.3.1. Locutionary act

Locutionary act is an act performed when the speaker produces utterances (Vanderveken and Kubo, 2001:5). Locutionary or locution act is a speech act that happens when the speaker utters a sentence with a particular meaning: "You can do it!" (Austin in Holtgraves, 2008:11). In line with Austin's definition, Yule (1996:48) claims this act produces an actual utterance when using a language, and the meaning can be expressed through linguistic expression in spoken or written.

2.1.3.2. Illocutionary act

Searle states that an illocutionary act means an utterance that can make someone act because of the effect of uttering an utterance. Ordering is an example of an illocutionary act. In this case, the writer will take an example. If the speaker is ordering the hearer to do something, the interlocutor must accept it because an order has been declared from the speaker (Searle, 1998:136-137). It can be performed with special force such as ordering, warning, congratulating, asking, etcetera (Austin,

1962:108). What makes this act different is the verb. It seems to use explicit performative verbs to show the act. "I order you" is an example of the illocutionary performative verb. The illocutionary act aims to show the speaker's communicative purpose to the addressee (Yule, 1996:48).

2.1.3.3.Perlocutionary act

Perlocutionary act, meaning by Searle (1969:25), can cause the hearer's consequences. The consequence is mainly known as an effect after the speaker utters something. The effects come in a different form. It can be actions, beliefs, etcetera. Searle (1998:37) has argued that to perform a perlocutionary act needs to be intentional. Based on Austin's former theory on Holtgraves (2008:11), perlocutionary acts primarily affect the hearer after the speaker performs the utterances. The perlocutionary act gives psychological changes to the listener. For instance, Beatrice says "Hey, your eyes look inflamed" to Bonita, if Bonita take an action to go to the eye doctor, Bonita has performs a perlocutionary act after listening the utterance spoken by Beatrice. Convincing, persuading, and surprising are the verbs that can show the perlocutionary act (1962:108). Yule, in 1996 has stated that if the hearer accepts and recognizes the effect, we can call it a successful perlocutionary act.

2.1.4. Speech Act Classifications

Seven years later, Searle in 1969 has criticized Austin's typology. The weakness of Austin's taxonomy can be seen from the inconsistency. The exact classification is hard to find because of the confusion between the illocutionary act and the

illocutionary verb. When Austin is described as the verdictive verb category, he also put the verb on expositive (Searle, 1969:8-10).

2.1.4.1. Austin Illocutionary Act Classifications

After a long time of criticism from Austin's theory about speech act and his inconsistency to the verb, Searle, in 1979 had quoted the previous theory from Austin in 1962. (Holtgraves, 2008). Even though Austin is not satisfied with the illocutionary categorization, he has distinguished the illocutionary act category in his book (1962:150), take for example:

2.1.4.1.1. Verdictives

This act is dealing with conveying a judgment to an object. Its finding depends on the evidence (Austin, 1962:150). Ten categories of verdictives specification have been voiced to classify the act. Hold, analyze, describe, acquit, calculate, estimate, date, rank, assess, and characterize are the classifications for Verdictives (Searle, 1979:8).

2.1.4.1.2. Exercitives

Exercitives is taking on making a decision, even supporting or refusing the act. Warning and advising can be categorized as the classification of exercitives (1962:150).

2.1.4.1.3. Commisives

An intention from the speaker to perform an act means that the speaker wants to do an action (1962:156). For instance, when Jessica as the speaker is promising that she will come in Barbara's birthday party on Friday night.

2.1.4.1.4. Behabitives

This illocutionary act is the reaction and behavior of someone either in the past or in the future. Congratulating is an example of behabitives, to show the reaction for someone who achieves something in her or his life (1962:151).

2.1.4.1.5. Expositives

A willingness from someone to communicate an argument and giving their opinion about one thing is an example of performing expositives, for example quoting, swearing, and mentioning (1962:60)

2.1.4.2.Searle Classifications of Illocutionary Speech Act

Searle has produced the classification to criticize the overlapping classification from Austin into: assertives, declarations, expressives, directives, and commissives. These are the explanation for each category of illocutionary act by Searle.

2.1.4.2.1. Assertives

Assertives deal with how things are. The category is including questions, descriptions, or statements, whether they are true or false. The commitment for the hearer is almost zero, because it is just stating.

2.1.4.2.2. Directive

Directive speech acts tend to command people to do what the speaker said. Searle is grouping the category into ask, order, command, request, beg, plead, pray, entreat, permit, and advise (Searle, 1979:13). As Searle stated in Holtgraves, the direction fit of the act is world-to-word.

For example:

"Can you please buy me a spicy meatball?"

2.1.4.2.3. Commisives

Commisives is a kind of illocutionary act that talks about the act that will commit the speaker to act in the future. The propositional content contains the speaker's future action (Searle, 1979:14). According to Searle in Holtgraves, warning, promising, guaranteeing, and threatening are the components of the commisives act. Worlds-to-word is the direction of fit from commmisives (2008:14).

For instance:

"I promise you that I will buy Louis Vuitton for your birthday."

2.1.4.2.4. Expressives

As assumed by Searle in J.L Mey (1993), this kind of speech act is subjective according to the context. Expressives is the expression of hearer feeling and the attitude, and the verbs include the expressive verbs, for instance, thanking, congratulating, welcoming, complaining, and apologizing (Searle, 1979:15). Here is the example of the expressive illocutionary act and also the context when a friend is stepping on another friend shoes:

"Excuse me!"

Saying excuse me in this context means subjective and depends on the propositional content, whether the speaker is accidentally stepping or the speaker is producing the act to show someone's clue (J.L Mey, 1993:121).

2.1.4.2.5. Declarations

Declarations is the illocutionary act that functions to reach what will change to the world by producing the utterances. The declarations successfully perform the act, if they can affect the hearer and change it (Searle, 1979:16-17). The condition of fit by declarations can be distinguished into two sections: declaring war, which can affect the world situation, the direction of fit world-to-words. In a marriage proposal, the direction of fit has changed into words to the interlocutor world. The writer will elaborate on the condition of words to the world below:

An example of the declarations is if a man adores a woman and wants to be her husband. The act can be categorized as a triumphant declaration if the woman is agreed to be his wife, by married to the man (Searle in Holtgraves, 2008:14-15).

2.1.4.3. Illocutionary Act Classification by Kent Bach and Robert M. Harnish

Taxonomy by Bach and Harnish aims to demonstrate the response to Searle's and Austin thought about the illocutionary act. They have developed the theory in (1979:41) and mentioned the six categories of the act, those are:

2.1.4.3.1. Constatives

Belief in the intention of the hearer is counted as an attempt to generalize the specification of constatives. There are fifteen classifications of constatives, including assertives (affirm, declare), predictive, retrodictives, descriptives, ascriptives, and many other specific verbs.

2.1.4.3.2. Directives

This term is borrowing the same meaning directive from Searle, which means telling the hearer to act toward the speaker's behaviour. When someone is questioning something, this kind of illocutionary act can show how the act performs. Speaker asks the question to the hearer via utterances. There are two possibilities. The hearer will answer or the speaker with a firm intention to perform the act.

2.1.4.3.3. Commisives

The categorization of commissives are promises and offers. Commissives from Bach and Harnish involve the speaker's intention to the hearer in the future.

2.1.4.3.4. Acknowledgments

This act is like a combination of Searle expressives act and behabitives from Austin. These are eight categories: apologize, condole, congratulate, greet, thank, bid, accept, reject. Acknowledgments depict the expression of the speaker, and the hearer expects it.

2.1.5. Directive Illocutionary Act

Directive illocutionary act counts as an attempt from the speaker to get the addressee doing an action(Searle and Vanderveken, 1985:39).After the criteria have been mentioned for the general classification, Searle also divided the classification into twenty-four parts (Searle in Vanderveken, 1985:198).

According to Searle and Vanderveken's (1985) directive illocutionary act classifications, The writer will use the criteria of directive illocutionary act from Searle's to scrutiny the utterances, among other things:

2.1.5.1. Command

The speaker needs authority over the hearer and requires power before producing the utterances to make the hearer will not refuse (1985:201).

2.1.5.2. Ask

Based on Searle's statements in 1985, sometimes when people want to earn information about one thing or asking someone to do something. To perform the "ask," they do not directly saying about the real intended meaning from the utterances. Generally, this kind of directive illocutionary act performed using the speaker's formula "the performance of an act has to be done by the hearer." Those things make the hearer respond to the speaker after asking the question.

2.1.5.3. Request

Searle and Vanderveken have mentioned a request itself performed as an attempt to make the hearer doing something, but it can be accepted or refused. This condition could be an implementation to create an agreement for the hearer to accomplish the Goal, which is the act (1985:199).

2.1.5.4. Order

Order and command are almost look alike, but the order is different. To perform an order, the speaker does not need the authority of institutional structure in contrast with a command that needs the authority of the speaker is higher than the hearer (1985:201)

2.1.5.5. Beg and Plead

The term "beg" can be explained as a strong desire for a request but politely.

2.1.5.6. Entreat

To entreat is also the verb of directive illocutionary speech act with the same criteria of characteristic with pray and beg, which has the intense desire and implied emotional meaning to persuade the addressee. There are three differences between entreat and request. It has a stronger desire to perform an act, distinct degree of strength, and illocutionary point, express in more soft-spoken language. For instance, when someone is entreated, she or her partner belongs together.

2.1.5.7. Pray

Pray is another kind of request but with a different directive illocutionary force because of the difference in the degree of strength and down-to-earth mode for delivering the act. Pray has a function to give respect to god.

2.1.5.8. Permit

To avoid illocutionary denegation, they can perform "permit" and forbid the hearer to do it as the speaker.

2.1.5.9. Advise

Advise can be interpreted as a soft warning to the hearer. The function of advise is to remember the addressee to take specific action according to the situation. When the speaker is uttering "advise" to the hearer, it can be categorized as useful advice for the addressee.

2.1.6. Types of Speech Act

The types of speech act depict the relationship between meaning and the sentence.

The category is classified into a direct and indirect speech act.

2.1.6.1. Direct Speech Act

Yule has claimed in his book (1996:55) that if the speaker directly utters a sentence and explains clearly and literally what he or she says, it can be categorized as a direct speech act. Correlation between illocutionary force and the direct speech act's grammatical form can cause a direct speech act. For instance, "Close the door!" (Black, 2001:19).

2.1.6.2. Indirect Speech Act

In an indirect speech act, the relationships between the speaker's meaning and the literal meaning may be different from reality because it can imply another meaning. The sentence's meaning depends on the felicity condition and illocutionary force. (Searle, 1979:30). If the syntactic form is not in sync with the illocutionary act, it can be categorized as an indirect speech act (Parker and Riley, 1994:21).

2.1.7. Illocutionary Force Indicating Device

Searle has stated in his book (1969:30), the elements of IFIDs consist of stress, punctuation, word order, the mood of verbs, and performative verbs. The formula of IFIDs, according to Yule (1996:50), is I+Vp+You+that+U.

2.1.7.1. Illocutionary Force

Directive act has directive forces like another act that have been mentioned above. In contrast, ordering and begging, maybe the verbs look similar but have different degrees of strength based on the speaker's intense desire to perform an act (1985:55-56). Searle and Vanderveken (1985) are declared seven interrelated components of illocutionary force:

2.1.7.2. Illocutionary Point

This category's point is to elaborate the addressee about the things, the speaker's commitment to do something, and orders and commands to make people follow the instruction. The purpose of this point is to show the illocutionary point. An act can be categorized as successful if the act can be performed under the command. For instance, someone wants to reassure the hearer using a promise. When the speaker promises something, that means she or he commits to do something to the hearer, and if the hearer commits doing an act, the illocutionary point has been completed.

Goes along with it, the illocutionary point can have the same illocutionary forces because the illocutionary point is an essential component of that (Searle and Vanderveken, 1985:14).

According to their type, these are five illocutionary points (Searle and Vanderveken, 1985:37-38).

2.1.7.2.1. Assertive Point

In assertive point, the speaker presents the actual state of affairs precisely.

2.1.7.2.2. Commisive Point

The speaker's commitment to the addressee is counted as the ability of the speaker to perform the commisive act.

2.1.7.2.3. Directive Point

The act counts as an attempt of the directive point if the speaker tries to get people to do the things according to what the speaker tends to utter.

2.1.7.2.4. Declarative Point

When the world is changing by saying something through utterances, it can be categorized as the declarative point.

2.1.7.2.5. Expressive Point

Feelings and attitudes from the speaker are depicted through the expressive point. In line with feeling and expression, it also states the psychological attitude of the speaker.

2.1.7.3. Degree of Strength

When we analyze illocutionary acts, it often achieves the same illocutionary point, but there is a distinction in the degree of strength. Pleading and ordering have more

power than requesting because of the greater desire. If we produce the ordering, the speaker has the authority over the hearer.

2.1.7.4. Mode of Achievement

This feature is related to achieve the illocutionary act's purpose, and different illocutionary force has a unique mode of achievement.

2.1.7.5. Propositional Content Condition

Propositional content is talking about future action by the hearer and speaker. Promising utterances by the speaker and order utterance by the hearer.

2.1.7.6. Preparatory Condition

To afford the preparatory condition, the hearer must believe the speaker to accomplish the illocutionary point.

2.1.7.7. Sincerity Condition

Expression of the speaker's psychological state is related to the condition of sincerity condition. E.g., "I promise to come, but I do not contemplate to come" `.

2.1.7.8. Degree of Strength of the Sincerity Conditions

The same with the illocutionary point can be achieved using different degrees of strength. The psychological state of sincerity condition can also be expressed with different degrees of strength. If the speaker tries to confess the request as usual and,

in contrast with the speaker confesses the request with begs, he expresses the stronger desire.

2.1.8. Felicity Condition

To attest the utterances, whether it is felicitous or infelicitous, Searle in Holtgraves (2002:13) has distinguished the four variants of the felicity condition like the writer specifying below:

2.1.8.1. Propositional content

This condition shows the future action done by the hearer. Propositional content appears in promise utterance, which refers to do something in the future.

2.1.8.2. Preparatory condition

This condition depicts one or more conditions and commonly focussed on the interlocutor's beliefs and desires. To make the condition felicitous, the speaker wants to act as a request. The speaker's belief in the hearer is the one that must be expected. If the hearer has successfully performed the request, it can be felicitous, and that can be implied that the speaker has the authority over the hearer.

2.1.8.3. Sincerity condition

Amid the time when performing the speech act, the speaker can express their certain psychological attitude based on the utterances propositional content. Speaker will place themselves under obligation to perform the act.

2.1.8.4. Essential condition

When the speaker utters the utterances and calculates them as a performance are mostly known as essential condition. "Please bring me the food" counts as the speaker wants the hearer to achieve the command's goal: bring him or her the food. At the moment, the essential condition states that every utterance in the context will have illocutionary points.

2.1.9. Literary Discourse

Literary discourse has been explained by Wales (2014:6) as an embodiment of complex communication through the writer or the author and the reader as the addressee in a written language to receive the writer's meaningful message. The intention meaning from the author in a story is expressed through the utterances from the character.

2.1.10. Character and Characterization

In analyzing the characterization in a literary work, pragmatic stylistics describes the characterization and the building component of the characterization. Character is one of the literary components that show how to differentiate a person's behavior in a story. Through the character, the writer is trying to deliver the message in a story, including moral story. In *"A Glossary of Literary Terms"* points out the character types. The first is a flat character who can build a single idea in dialogue and round character, which shows the complicated feeling and emotion in conveying an idea.

To characterize a character in a story, we can separate the methods by showing and telling. Showing or mostly known as dramatic methods, the writer is simplifying the way to elaborate the character through the external action such as speaking, feeling, thought and performing the idea, with telling methods, the writer explains the quality of the character through the assessment by describing or evaluating (Abrams & Harpham, 2012:46).

2.1.11. Narrative Voices

Telling and re-telling the story is a basic need for a human. We tell the story to other people using a different style to elaborate on the topic verbally or non-verbal such as narrative, fiction, or history (Black, 2006:53). The style of telling a story in written option may vary from a person to another person. First-person narratives as we use daily to tell a story or telling a history using a third-person narrator. Leech and Short (1981), a real reader of the story in a narrative text, is depicted in the characters, and a writer wrote the intended meaning through the character utterances.

2.1.12. Narrator

In line with Wales's definition on her dictionary of stylistics, to narrate a story, a narrator needs to tell the story to convey a story with his or her voice. The view and perspective in a literary work can be different according to the narrator, who will narrate the flow of the story (Black, 2006:55).

Type of narrators are distinguished into the first-person narrator as the main hero of their story and third-person narrator. Simpson in Black (2006:55) has grouped the classification into third-person narrators and first-person narrator

The first-person narrator happens when the narrator is presenting as the participant in a story. Those type can be categorized into type A of Simpson typology of narrators. "I eat," "I believe," is an example of type A Simpson typology. Maxim of quality from Grice is needed, especially the maxim of quality. Maxim of quality shows that the narrator believes what he or she said is valid and has substantial evidence to be reputable (Grice, 1989:27).

The third-person narrator is Simpson's type B that characterized the narrator's capability to tell the story. Simpson's omniscient narrator or third-person narrator characterizes the reader to believe them according to their relevancy when telling the story.

2.2. Research Method

Data can be analyzed with various forms of the method. It can be quantitative or qualitative research approach. It depends on the data field. In this analysis, the writer used a mixed-methods approach with qualitative research by Denzin and Lincoln to study the problem and find the research question's answer. The frequency of the data are depicted on simple quantitative approach using the table of analysis. Purposive sampling is used to be the method of sampling. *Simak* method is taken to collect the

data, and analyzed the data with *padan pragmatic* with referential method by Sudaryanto.

2.2.1. Types of Research

Mix methods is used to combine qualitative and quantitative research to find the answer of the research questions. A simple quantitative approach is beneficial to determine the frequency of the data. The number of data that can elaborate the relationship between variables and the instrument is widely known as the research's quantitative method (Creswell, 2014:4). It classified the tendency of the data used from the analysis.

A qualitative descriptive research method is used to scrutiny the utterances from Theodore Finch. Denzin and Lincoln in Creswell and Poth (2018:35) stated that conducting qualitative research includes the representation and conversation of the world to understand the phenomena with specific meaning. The data collection and context can scrutinize the analysis using the qualitative method (Cresswell, 2013:44). This study aims to uncover the illocutionary act of utterances that can be categorized as directive speech act and help the writer find Theodore Finch's characterization.

2.2.2. Data

The primary data are the utterances from Theodore Finch that contain directive illocutionary act. The novel was taken from the best seller novel created by Jennifer Niven, "*All the bright places*." It has three parts of the scene and two hundred eighty-six pages and tells about teen love life, mental health, and family story. The

secondary data are obtained from the credible e-journal single sign-on Diponegoro University relevant to the study. The writer have collected five journals related to the topic for the references in conducting the research and also to find the gap between former research and current research.

2.2.3. Population and Sample

According to Levy and Lemeshow, the whole things of the elements are called population (2008:11). Population for this research is all of the utterances spoken by Theodore Finch in the novel "*All the Bright Places.*" The sample of this research is Theodore Finch's utterances contain directive illocutionary act. The writer used the purposive sampling technique to find the sample of the analysis. Limitation of the sample is made for illocutionary denegation from the directive speech act.

2.2.4. Sampling Technique

The technique in sampling the data is purposive sampling method which has non-probability sampling. According to Levy and Lemeshow (2008:19), nonprobability sampling is a sampling technique that will not give the same probability to each member of the population to be a sample. In this case, Finch's utterances that contain directive illocutionary act are chosen as the population's representative.

2.2.5. Methods of Collecting Data

The data were collected by non-participant observation method by Sudaryanto (2015:203). He has claimed that the observation method is *simak* method contain two

different types: non-participant observation method and participant observation method. The non-participant method is the method when the writer works as an observer without participating in the data collecting (only observation). The research purpose is to explain the meaning of the language. The writer read the novel to know the utterances spoken by Theodore Finch, then used the note-taking technique by Sudaryanto to continue classifying and grouping the utterances based on the illocutionary point.

2.2.6. Method of Analyzing Data

After collecting the data by *simak* method, the data will be analyzed based on the hearer's response and the illocutionary point that Theodore Finch has chosen to communicate with the hearer. There are two different cases that the writer will scrutiny in this research, first is to find the types of directive speech act used by Theodore Finch and second is to make a characterization based on research results of directive illocutionary act analysis. The writer utilized *padan* method by Sudaryanto. *Padan* method is an analysis method shaped by the specific language tool. The implementation of this method can be used for analysis utterances using PUP. It can categorize the type of analysis with specific criteria (Sudaryanto, 2015:25).

In this circumstance, the analysis parameter is the interlocutors based on the hearer's response (Sudaryanto, 2015:26). Thus, *padan* pragmatics with referential as the method is chosen since the analysis parameter is the interlocutors.

CHAPTER III

RESULTS AND DISCUSSION

This chapter will present the analysis of Theodore Finch's utterances containing directive illocutionary acts. Eighteen data of directive acts from the simple quantitative analysis can be categorized into command, order, ask, request, entreat, and advise. Based on the function of simple quantitative analysis, the table aims to make a measuring instrument of the data. Instead of demonstrating the percentage of findings on directive illocutionary act scrutinization. The tendency of how many data were used in this analysis confirms whether it is dominant or essential according to the data's role based on percentage. Here is the column of the twenty data of directive illocutionary acts:

Table.1 Total and Percentage of Directive Speech Acts

DIRECTIVEACT	DIRECT	INDIRECT	TOTAL	PERCENTAGE
Command	2	1	3	17%
Ask	3	2	5	28%
Request	2	0	2	11%
Order	2	4	6	33%
Entreat	1	0	1	6%
Advise	1	0	1	6%
TOTAL	18			

As attested by the data column, twenty data are taken from the sample of analysis. Ordering is the most dominant used by Theodore Finch with 33%

percentage. The compositions of ordering directive illocutionary acts are constructed from two direct and four indirect speech act. This research results of the directive illocutionary act have a function to correlate the analysis and Theodore Finch's characterization to answer the analysis's research question.

Table.2 Total of Direct and Indirect Speech Act

DIRECTIVE ACT	DIRECT	PERCENTAGE	INDIRECT	PERCENTAGE
Command	2	18%	1	14%
Ask	3	27%	2	29%
Request	2	18%	0	0%
Order	2	18%	4	57%
Entreat	1	9%	0	0%
Advise	1	9%	0	0%
TOTAL	11		7	

It can be inferred that Finch used the "asking" direct illocutionary act often, and for the indirect speech act, he tends to use "ordering". The act of directive illocutionary is used to support the characterization through the evidence of the analysis results. Direct and indirect speech act percentage will help the writer, to be the parameter and provide evidence of Finch's characterization.

To emphasize the context of directive illocutionary act analysis, the analysis's categorizations are divided into direct and indirect speech act. Searle in Parker and Riley (1994:21) stated that directive direct illocutionary act also has to match with imperative as the syntactic form of utterance. Indirect speech act tends to use non-explicit performative verb (Parker and Riley, 1994:19). The writer has found eighteen

directive points that contain directive utterances from Theodore Finch. The results of this analysis will use to attest the characterization of the main character.

3.1. Direct Speech Act

A direct speech act happens when the utterances' syntactic form matches with illocutionary force and uses explicit performative verbs (Parker and Riley, 1994:21).

3.1.1. Command

To reveal the illocutionary point of command, using preparatory condition state that authority over hearer is needed in producing the command act. Because of the speaker's power, the hearer will not produce an illocutionary denegation such as refusal or denial. Further explanation will be presented below.

a.

Finch : "Now **close the door!**"

Violet moves into the Finch side on the front passenger place and opens the door.

Finch : "What do you say, Ultraviolet?"

Violet : take a deep breath. "Okay."

After that, he drives 20 miles per hour

Finch : "How are we doing over there?"

Violet : "Good, Just fine."

(Niven, 2015:94)

Command directive act takes an advantage by Finch when he wants to command Violet to close the car door using the direct speech act because of the utterance's imperative form. According to the rules, the syntactic form needs to be matched with the illocutionary force. The utterance is expressed illocutionary act

because when Finch utters “Close the door!” he implies the future act from Violet to close the door.

After Violet's family breakfast with Finch is over, Finch and Violet want to continue their wandering project. Now, it is Violet's turns to choose a place for the group project. She did not want to use a car for wandering because she has trauma for driving. Since Violet's sister died because of a car crashed, she is terrified about driving. Meanwhile, Finch uses his SUV. As the owner of the car, he commands her to go in his car. On the other hand, Finch needs to hurry to cruise Indiana. He produces a command for Violet. As the car owner, authority over the addressee is owned by Finch because the car ownership belongs to him. He has pushed Violet to drive with him, considering that the car is the only vehicle to bring them to the next place for the wandering.

According to preparatory condition, Finch sees that Violet will perform an attempt to drive with him. He owns the authority to utter a command for the hearer using the utterance “Close the door!” and embodies the form of sincerity condition. In the end, as the implementation of essential condition and performance of the utterances, Violet forces herself since there is no other option for voyaging the interstate with alternative vehicle. It depicts the condition of no refusal since there is no choice to make an illocutionary denegation, and the utterance is already spoken to Violet as the hearer. When there is no space to refuse, it illustrates the speaker's authority over the hearer, and the utterances make the world fit word according to what he utters.

Based on that condition, propositional content condition is gained. Finch utterances with the imperative sentence and exclamation mark come as a solid indicator of the speaker's degree of strength and mode of achievement. Through the action when Violet is entering the car and close the door, the act can be classified as felicitous, and it is non-defective since the hearer attempts to act as an essential condition of illocutionary force.

b.

Finch : **"Tell me** about her."

Violet : She stares out the window.

"She was smart, stubborn, moody, funny, mean when she lost her temper, sweet, protective of the people she loved. Her favorite color was yellow. She always had my back, even if we fought sometimes. I could tell her anything because the thing about Eleanor was that she didn't judge. She was my best friend." (Niven, 2015:95)

This conversation contains a command because Finch wants Violet to tell about how her sister is. Direct command happens because Finch clearly states that he needs the description from Violet. He produces an utterance using expressed illocutionary act because after he utters the act, Violet needs to describe who is Eleanor.

The conversation happens when Finch requires to start a dialogue with the hearer. After asking the sequence of events from the prior incident that occurred to Eleanor and Violet, Finch thinks that the information is incomplete. He does not know Eleanor in person. Eleanor is a senior from Bartlett High School. Finch, who

never knows who is her sister, is curious about her. After Finch commands her to tell about the car accident, he digs the information about Eleanor through a command for Violet to tell about her sister.

Words “**tell me**”, and stress inside the words depict the utterance perfectly validates the command for Violet to say the personality from Eleanor. Based on sincerity condition, he perceives that she will explain who Eleanor is. He knows She is her sister, and they are close to each other to complete the preparatory condition. The illocutionary point, propositional content, will be successful through the essential condition because Violet can elaborate on Eleanor's personality.

The utterance intention depicts the propositional content from future actions by the hearer. Violet as the hearer, obeys what the speaker wants to earn because she performed the act by explaining the nature of Eleanor. Theodore Finch is easy to dig information because he had already command and asked about Eleanor in the former command.

3.1.2. Ask

Ask is used for asking a question to make the hearer perform an act of information to the speaker, and it can be a yes-no question or a question that needs elaboration from the hearer (Searle and Vanderveken, 1985:199).

a.

Finch : “Where would you go if you could go anywhere?”

Violet : “Is it still apocalypse?”

Finch : “No”

Violet : “Back to California”

Finch : “But you’ve already been there. Don’t you want to see places you’ve never been?”

Violet : “It’s warm there and it never snows.”

“I might go to Argentina or Singapore for school. I’m not applying any place less than two thousand miles away.”

“I might stay here though. I haven’t decided.” (Niven, 2015:66)

Direct speech act depicts in this utterance wh interrogative precise with wh question of illocutionary force. Theodore Finch spoke the utterance because it is direct for Violet as the agent of the receiver. An utterance from Finch tends to be an expressed illocutionary act. He makes small talk during the cycling. Teasing Violet, why she does not wear a helmet and make imagery if apocalypse suddenly happened in this town, she needs full-body armor. She answers what she wants to do if the apocalypse happened in Bartlett. Later, Finch figures out to ask for Violet to know where she wants to be there.

When Finch utters an asking for Violet about where the place that she want to go, it means he has an intention to know where the place or why she wants to stay there. Violet's performance has a probability of completing Finch's question because she can elaborate on the place and why she loves or hates the place. Within this context of utterances, Finch needs information about what place that Violet likes the most. Is Indiana is the best place or not. He wants the information provided by the hearer (Violet).

When Violet explains that she wants to go to Argentina or Singapore and will not choose the place more than twenty thousand miles away from Indiana, that has completed the answer. It explains why she wants to be there because she does

not like the cold weather or snow. The place is also fit for her to gain knowledge when she is in college. Throughout the information, propositional content is achieved through Violet performance of asking Finch questions. The real question is accomplished, and the act is felicitous.

a.

Finch : “Do you remember Eleanor Markey?”

Kate : “Sure, she was in my class. Why?”

Finch : “She got a sister.”

Kate : “Eleanor was okay. A little full of herself. She could be fun. I didn’t know her all that well. I don’t remember her sister.”

(Niven, 2015:51).

From the obligatory family dinner, Finch and Kate fancy going home immediately. When they left their Father's home, they have a small conversation. Finch bridging the conversation by affirming her sister is worthy to get another good boy in the future is what has to be completed by Finch. Her sister wants to go to Denver. However, Finch announces to her that she does not need to go there. Finch is also slipping the topic into asking Violet’s sister because Kate has the same grade as Eleanor before she died because of a car incident.

The words “do you remember” with a question mark means that Finch asks a question and request an information. He is requesting a description of Eleanor. He attests Kate's capability as the person who has the same grade as Eleanor to perform her knowledge about who Eleanor is in real life before she has passed. The purpose of Finch utterances is to know about Eleanor’s characteristics.

Kate provides information about Eleanor to Finch. Even though she is not so familiar with Eleanor because they were not close to each other, Kate exposes her effort to describe what she knows. Because when someone is asking politely, the hearer needs to answer well. Depends on Kate's explanation about Eleanor, the act is successful and undefective. He utilizes polite words to elaborate his longings to Kate since she is older than Finch. So, the utterances are spoken with softer and polite words since there is a gap between their ages.

b.

Finch : “What are you most afraid of?”

Violet : “Dying, losing my parents. Staying here for the rest of my life. Never figuring out what I’m supposed to do. Being ordinary. Losing everyone I love.”

Violet : “What about you?”

Finch : “I think I’m most afraid of just be careful. I’m most afraid of The long drop. I’m most afraid of asleep and impending, weightless doom. I’m most afraid about me.”

(Niven. 2015:166)

They are ready to swim in the blue hole lake. Finch asks Violet about what is most things she afraid of. After asking those questions, Finch got a response from Violet. As a response, she tells what those are, and she asks back about what they are most afraid of. The utterance “what are you most afraid of?” is implied the meaning of asking and questioning the background knowledge of the hearer. Finch is curious about the explanation from Violet. When Violet tries to explain what makes her afraid, it can give Finch information to better understand Violet.

He wants to make Violet comfortable and safe. As a Finch question response, she also finds out about what things make him frightened.

Accordant with the response from speaker and hearer through the performance of the utterances. Contextually Finch can get the advantages to know that Violet is frightened about being lonely, and Finch in the position in contrast with her. Violet also assumes that she is not ready to be an ordinary person, but she still owns unconfident feelings. It is beneficial for Finch because he knows about Violet, Finch is more accessible to approach Violet.

3.1.3. Request

A requesting is different from ordering because if the speaker has the power, the hearer is still having a moment to refuse. The hearer's capability to confirm and do the performance act can be accomplished the speaker wants or makes an illocutionary denegation for the speaker (Searle in Vanderveken, 1985:199).

a.

Finch : **“I want you** to throw your shoes toward the bell and then hold on to the rail, just grab right onto it, and once you’ve got it, lean against it, and then you’re your right foot up and over. Got that”

(Niven, 2015:5)

Violet reactions:she nods and almost loses her balance

Finch : “Don’t nod. And whatever you do. Don’t go the wrong way and step forward instead of back. I’ll count you on three”

(Niven, 2015:5)

Violet’s reactions:she did whatever Finch has said before and stopped looking to the ground. She is safe.

The utterance with the bold “I want you” declares a direct speech act because it contains a performative verb, I, and verb phrase want. It also relates to

explicit utterance, because it collaborates between performative verbs and the performative sense of utterance. Using expressed illocutionary act to make Violet performs not to jump from the ledge. Finch is standing on the bell tower of school, “Purina Tower” He does not have another reason to stay alive. He is trying to cope with his unstable condition by himself. The bell has rung, but no one notices him standing in the high of the ledge. After realizing that someone is standing near him, her name is Violet, with shoeless and boots on her hands. Her body is shaking, and she looks shivering. Finch is not realizing the condition until someone is yelling from the ground to prevent Violet jump from the tower’s ledge.

The utterances spoken from Finch indicate a request from him as the speaker. What factor can distinguish request and command is the mode to explain the utterances. They both have the same characteristics, which need the power to utter the utterances, but request comes with the possibility of refusal. A request is precisely the act that can happen with no denial because of the degree of strength. In this context, Finch wants Violet not to jump from the bell tower.

He declares his intention to prevent her action from falling from the building with polite mode achievement as the expression of sincerity condition. There is an opportunity for refusal because of the probability of jump from the ledge from Violet if she loses her balance. Because Finch gives his strong desire to help Violet, she is keep away from the ledge. The help from preparatory condition leads Finch to believe that his instruction will apply to Violet. She follows his requests to follow his instruction. The preparatory condition and the essential

condition is completed because Violet performs her ability to keep herself from falling. Finch's utterance is felicitous because the request is satisfied by the hearer. She follows Finch's request not to jump from the ledge.

b.

Finch : "Okay, **tell me** about the accident!" (I don't expect her to, but she gazes out the window then start talking

Violet: "I don't remember much of it. I remember getting in the car as we. We were leaving the party. She and Eli had a fight."

Finch : "Eli Cross?"

Violet : "They'd been going out for most of last year. She was upset but she wouldn't let me drive. I was the one who told her to take the street bridge.." she goes very, very quiet. "I remember the sign and said "Bridge ices before road" I remember sliding and Eleanor saying, "I can't hold on" I remember the air as we went through it and Eleanor screaming. After that, everything went black"

(Niven, 2015:95)

The conversation between Violet and Finch above contains a direct speech act from the speaker because he wants Violet to elaborate the condition after Eli cross-party using imperative utterance. He expresses the explicit utterance to make Violet do what he utters. Since Violet is still not sure about her capability to cope with her trauma during the trip to the wandering place, to soften the condition during the driving moment, Finch is making a small talk with Violet. In this context, Finch holds the power of the conversation because he is the conversation pioneer. They completely trust each other as the pair work. Telling the stories of one another and so on. He requests her to inform a piece of information about the story behind Violet and Eleanor's car crashed at that moment.

When Finch is producing an utterance, he requests Violet to tell a story about a car wreck that happened to Violet and Eleanor. According to the speaker's criteria of sincerity condition, he intends to make Violet say to the story behind it. When she gazes out of the window before telling a story, it can be a specific purpose of illocutionary denegation at first, but she continues to explain. Her gestures reveal how emotional Violet is trying to retell the story. The speaker's utterance "tell me about the accident" mean he believes that the hearer can convey the situation before the tragedy.

Finch wants information about Eleanor. Because of his strong desire to know the story behind the death of Eleanor, he uses direct sentences and performing what information that he wants, using the words and put the stress of the utterance on "**tell me.**" When Violet starts to explain and to complete the essential condition, she says that the car tires are slide on the other way because of the slippery road as the cause of the incident. Based on the performed act by Violet, it means the illocutionary point and propositional are achieved. Through the performance act of Violet is explaining the condition it was, Finch can understand the whole real story of Violet and Eleanor's car wreck accident, and it is the benefit that he got from the hearer.

The speaker chooses to request her in a polite mode when delivering an utterance. He does not expect her to tell the whole story, and he does not push her to retell it. The act is felicitous because the entire felicity condition criteria are achieved and reached the directive point of illocutionary act.

3.1.4. Order

Order happens when the speaker let the hearer grant permission (Vanderveken and Searle, 1985:23).

a.

Finch: “**You should come up now** your family is here— remember us? The originals? We are here, and we are hungry, and we didn’t come all this way to hang out with your new wife and child.”

Finch Father’s: “Don’t you come into my house and tell me what to do.”

His Father's reaction is to torture him to the wall and make a sound of Finch's bone.

Finch: “I have you to thank for the fact that my skull is pretty tough now.”

Then his Father moves from downstairs and comes to the dining room to compliment Rosemarie’s cook. (Niven, 2015:119)

This utterance is a direct speech act because, based on the context, Finch wants his Father to hurry and go to the dining room using explicit utterance. As usual, Finch got into the obligatory dinner or lunch with his dad and his stepmother, also Josh Raymond. His dad stays in the basement, which a sign there is something wrong after wrong with his dad's emotions. When he meets her dad, his dad's appearance is like someone when he has to deal with anger. Dinner time is a crucial moment. Until the food is ready to eat, his Father still not coming upstairs. Finch is trying to summon his Father.

Finch makes an order through an implicit utterance. It expresses Finch wants his Father to hurry for the dinner because the dinner is already on the dining table, and everybody is waiting for him. As the biological kids from his Father, even though Finch’s mom and dad were not supposed to be together again, it is obligatory every weekend to come to his Father's house. Finch owns the power to

make utterances because he is his children. His Father, as the hearer, expects to follow what Finch wants.

Meanwhile, when Finch is trying to approach him with intended unpolite words, it makes his Father's anger comes in a quick time and punches him to the wall. The words "You should" come as a strong word and high tone to make the hearer pay attention. The act is successful because after Finch announces and orders his Father to come upstairs, his Father follows Finch's wants. It creates a shred of evidence that the essential condition, preparatory condition, and the propositional conditional is completed. However, unfortunately, the process of doing the future act by hearer includes an unpredictable action for Theodore Finch, which is violence. Nevertheless, what Finch wants is satisfied through the action from the hearer.

b.

Finch : **"Let's jump!"**

Violet : "Are you sure? It is the high point of Indiana."

Finch : "I'm sure. It's now or never, but I need to know if you're with me."

Violet : "Okay."

Finch : "Ready?"

Violet : "Ready"

Finch : "On three."

(Niven, 2015:71)

They jump to the land from the stones

Finch : "We are professional. Whatever you do, don't try this at home."

Finch's imperative utterance that leads Violet to jump from the Hoosier Hills monument is conducting a direct speech act with expressed illocutionary act to Violet. After uttering the utterance, Violet will do what she hears from Finch.

Before she does the future act, Finch makes sure that it is okay and safe, to jump from the Hoosier Hills sign. Hoosier Hill is taken as the first place Finch plans for the wandering project. They are finally in the first place of the wandering project, Hoosier Hill. The place is in the highest part of Indiana. Finch stretch out one's hands for Violet. They stand on the top of the Hoosier Hills sign stones and take a look at the scenery from the top. The physical contact that Finch gives for Violet make her awkward.

When Violet wants to ask about Finch's rumor, according to OD'd and many stories about him. Finch makes a conversation-switching gesture for Violet. His eyes gazes on Violet's face and make her feel nervous. Violet makes an exception through her utterances to melt the condition, but Finch answers it firmly. Finch hands his hands to Violet. The scene indicates Finch constrains Violet's expression and demonstrates he has power.

Violet thinks there is something on her feeling every time Finch approaches her. Her feeling is racing. This conversation count as the second attempt for Finch to control Violet. The controlling of her feeling is depicted in that situation. It can clarifies that Finch has power over Violet through her gestures and utterances. Suddenly Finch produces an order to blend the situation through command utterances. It is also the part of Finch power. He produces an order to make Violet jumps to the land with him.

The utterance from Violet, "are you sure," implies the uncertainty from Violet. Violet can refuse the act, but Finch, as the speaker, needs to force her to

believe that she is able to perform the order. Finch utters, “I’m sure, it’s now or never,” to make her believe and perform the future act. Seeing the fact that this is the first time Violet visits this place, Finch has an intention for Violet to fulfill his order.

Finch : “Have you been to Hoosier Hill.”

Violet : “No” (Niven, 2015:62)

The preparatory condition states that the speaker believes that the hearer will jump together with the speaker based on the hearer's interest in doing the act. The utterances also have exclamation marks and imperative sentences to make the utterance stronger. Nevertheless, Finch owns a strong power when doing an order. Then he can express his wants to make Violet complete the propositional content to make her jump.

Even though Violet as the addressee, is a little bit worried about the future act with stating her unsure feeling, Finch delivers his challenge with his power to the statement, “It’s now or never.” “Okay” by Violet means the act is non-defective because she does not produce illocutionary denegation. When she jumps together with Finch, the act can be categorized as triumphant and non-defective because the hearer accomplishes the act. Violet capably performs the act, and it can be concluded that the performance act is felicitous.

3.1.5. Advise

Advise is a directive illocutionary act that conveys the speaker's recommendation for the hearer (Searle and Vanderveken, 1985:203).

a.

Finch: “**I suggest** a field trip. We need to see the wondrous sights of Indiana while we still can, because at least three of us in this room are going to graduate and leave our great state at the end of this year, and what will we have to show for it except a subpar public school education from one of the worst school systems in the nation? Besides, a place like this is going to be hard to take in unless we see it. Kind of like the Grand Canyon or Yosemite. You need to be there to really appreciate its splendor.”

Mr. Black: “Theodore is correct that some ... of you will leave ... here at the end of ... this school year to go ... somewhere else. You’ll be departing our ... great state, and before ... you do, you should ...see it. You should ... wander....”

(Niven, 2015:19)

Mr. Black is entering the classroom and starts to teach the students. He talks about US Geography, and he elaborates the highest point in Indiana on the study section “Wander Indiana.” Finch tries to catch Mr. Black’s attention. He wants to give an idea about the pair work assignment since he always wants to know how good Indiana is. Because since he was born, no one has enlightened him about Indiana geography.

By confessing the utterances, he believes that Mr. Black will get the benefit if he performs the act according to what Finch wants. Finch as the speaker, wants every student can enjoy how Indiana before they leave Indiana for college. Then he offers to advise for the wandering Indiana project. Advise is different from command and request. It is not to urge someone to follow his utterances and perform an act, but it is more like saying something that the best for the hearer to achieve the benefit. Based on the context, if Mr. Black agrees to follow and take

what Finch has uttered, he can benefit, which is the idea to make the assignment more adventurous for the student.

It can be a solution for him to make the US Geography wander Indiana program looks exciting and challenging for students. The utterances include the classification of successful advise directive illocutionary act because Mr. Black confirms that the pairwork project is okay to conduct. Advise from Finch is taken by Mr. Black. Considering that Mr. Black is a teacher, he supposes to express his willingness to determine something for Mr. Black with a polite mode of achievement. The illocutionary directive act is felicitous according to the acceptance from Mr. Black to follow what Finch utters.

3.1.6. Entreat

Entreat and request are different because the degree of strength of entreat is stronger than request because the speaker's desire is bigger than just a request (Searle and Vanderveken, 1985:204).

a.

Finch : “I’m sorry to disturb you, but I’m on my way home, and I just happened to pass your nursery. I know you’re closed and you have company. But I wonder if I could pick out a few flowers for my girlfriend, it’s kind of emergency”

Ann : “An emergency? Oh dear.”

Finch : “Maybe that’s a strong word, and I’m sorry to alarm you, but winter is here, and I don’t know where I’ll be by spring. And she’s named for a flower, and her Father hates me, and I want her to know that I’m thinking of her and that this isn’t a season a season of death but one for living”

Ann Husband: “There you are”

Ann Husband: “I wondered where you’d gone off to.”

Ann : “This young man is having an emergency”

Ann Husband: “You don’t worry about that, son. I want you to take what you need”

(Niven, 2015:197)

The day after the incident, coming home late is happened to them. Violet is not allowed to meet Finch again in general. Because their family (Violet) already knows that Finch has several disorders according to anger since he was a kid. Her parents are disappointed with Finch and do not let her daughter continue the wandering assignment for US Geography. Finch’s parents and violet parents are discussed about this problem, and Finch worries that his Father told them bad things about Finch. The most worried is that Finch never meets Violet again. So he wants to prove that he does not deserve to be hated and decided to bring her flowers to apologize. He buys the flowers from the local gardener in Indiana.

In the middle of the winter, his entreats to Ann illustrate how serious Finch wants to apologize to Violet and her family after coming home late accident. He entreats to wrap flowers for Violet, her girl. Finch uses the strong desire to get the flower immediately with polite words because it is a kind of emergency that he needs to be hurry to take the flowers as a form of apologize. He wants the flower seller to confirm that they are still open because Finch wants the flowers. The flower seller confirms that they can provide the flowers for free because they know how it feels when a boy wants to give the flowers to someone he loves.

They know he sacrifices his time in the middle of the cold days to buy the flowers for Violet. It can be a big reason for them to follow what Finch wants.

Finch's explanations about what happened between him, Violet, and Violet's family make the reason for the sincerity condition stronger to get the bouquet. When the flower seller gives Finch the flowers and lets Finch take it as a free, entreating is successful because Finch and the hearer are successfully working together to achieve illocutionary point and propositional condition.

3.2. Indirect Speech Act

Searle in Parker and Riley (1994:22) stated that an indirect speech act appears when there is no correlation between syntactic form and illocutionary force.

3.2.1. Command

a.

Finch: "Violet Markey, if you are watching this, you must still be alive. Please confirm" (Niven, 2015:37).

Violet reactions: she writes him a private message to confirm

Violet: "Please take that off your wall or edit out what you say at the end, so no one else sees/hears it."

Finch: "Congratulations! I deduce by your message that you are alive! With that out of the way, I was thinking we should probably talk about what happened, especially now that we're partners on this project. (No one will see the video but us.)"

Violet: "I'm fine. I'd really like to drop it and forget the whole thing ever happened. (How do you know that?)"

This conversation contains indirect command speech act because the words "if you are watching this" shows that it is possible for Violet if she is not watching the video, but in the end, she has already watched the video and confirming that. The syntactic form is like a declaration, but the illocutionary force is directive. Finch utters the explicit utterance, and the word "must" added a value that it is expressed for Violet to make her confirm her condition in the future.

Violet is preparing to sleep at ten-thirty p.m., but she wants to read some books before she falls asleep. She is confused to choose which book she needs to enjoy and ended up on Facebook. Two hours ago, Finch posted on his wall. He sang a song about a boy who wants to jump off from the tower. Nevertheless, when the song comes to the last part, he said in the last part of the video:

This conversation and utterances are the samples of the indirect command act. Command act happens when someone has a degree of strength with authority over the hearer. When Finch is approaching Violet's using the song that he sang on Facebook, he mentioned that after Violet watches his video, she must confirm that she is still alive after the Purina Tower accident. He believes that Violet will confirm the preparatory condition. Finch's intention of his command act is to make Violet verify her condition and satisfy the illocutionary directive point. As the video owner, he has the authority to produce the utterances.

To implement the sincerity condition, he is also has a strong desire for making his utterances. Because of that, he puts the stress of the utterance on "Please confirm," which can elaborate how strong Finch desires to know she is in good condition. Finch entirely achieves the mode of achievement of command and the degree of strength when he wants Violet to confirm her condition. The Implied meaning as the propositional content of the act is found on the utterances. Finch wants the benefit based on his command act since he realizes that Violet will act in the future because he mentioned her name.

As the embodiment of essential condition, Violet answers the message to confirm she is still alive, but she wants Finch to take off the video. After receiving Violet's response and confirmation as the performance act after seeing Finch's video, I can call it a triumphant act. The speaker uses polite words to serve the utterances but slightly uses a pushy tone to make the listener avoid illocutionary denegation.

3.2.2. Ask

a.

Finch : "So, how long have you been having these suicidal feelings?"

Violet : "God, don't talk so loud. And I'm not... I'm not ..."

Finch : "Suicidal. You can say it"

Violet : "Well, anyway, I'm not"

Finch : "Unlike me"

Violet : "That's not what I meant" (Niven, 2015:41)

After all things of the beginning of dig information, Violet elaborates what happened at that time.

Violet : "When I went to the tower, I wasn't really thinking. It was more like my legs were walking up the stairs and I just went where they took me. I've never done anything like that before. I mean, that's not me. But then it was like I woke up and I was on that ledge. I didn't know what to do, so I started to freak out." (Niven, 2015:42).

Wh-interrogative from Finch utterance tends to be directive in this context.

It can be classified as an indirect speech act. It is an expressed illocutionary act because after Finch utters the utterance, Violet gives information about the accident at Purina tower.

Finch is visiting Violet's home after the conversation on Facebook. He drives his mom ex-car, Saturn SUV named little bastard. Finally, Finch arrives at Violet's house and meets her after the incident of Purina Tower. He offers her to

start walking around the area and tries to start a small talk with her. He begins the small convo with Violet using the imitation voice from Embriyo as Finch counselor at school.

The hearer's ability to tell the speaker about what happened will be tested in this context. The question mark points to “asking,” and it indicates the real questions, which convey that the speaker wants to savvy information from the hearer. According to Purina Tower's incident, the speaker asks about the background knowledge about the hearer's condition. The speaker wants to savvy the answer because there is unfulfilled knowledge from the speaker about the hearer's problem. It will be the propositional content if the hearer completes the answer. The sincerity condition depicts that Finch needs a piece of information from the hearer to elaborate on what makes her did it at Purina Tower.

The propositional content is completed through the essential content because Violet shares everything she knows about her condition and why she did it. The act is accomplished because the illocutionary point of asking is achieved using the speaker's strong “want” and authority over the hearer when he utters the utterances to make the hearer elaborates on the answer. They use informal language because, in this context, they want to complete the empty space-time during the late-night walk and officially at the same age, so they do not need a proper word to utter the utterances.

b.

Finch : “How’s this?”

Violet : “Great”

Then he added the speed into thirty-five. The situation is tensed up.

Finch : “How about now?”

Violet : “Stop asking me.” (Niven, 2015:94)

“How’s this?” with an interrogative utterance from Finch declares an indirect speech act because there is no performative verb and its factor of performing the performative verb. This is a non-explicit utterance since there is no correlation between the performative verb and performative sense. It has an agent of the utterance receiver, but Finch does not complete the performative verb structure as the speaker. It is expressed illocutionary act according to the context when Violet as the hearer needs to respond to Finch whether it is okay to push the speed step by step.

Indirect speech act from the utterance can be seen from the wh interrogative from Finch to Violet. It does not contain a performative verb match with the performative sentence. Because the structure does not contain the first person, the indirect factor also comes from the Violet response for Finch, and it can be categorized as the non-explicit and implied illocutionary act.

This time is the first time Violet is using a car again since there is no option to choose another vehicle to get to the next place for wandering. The only way vehicle that they can select is SUV. Violet is not agreed at first, but she agrees with him after a few minutes of contemplating. Finch drives his car twenty miles per hour onto the national road.

“How’s this” utterance depict the condition when Finch wants to ask about her feeling being in a car again. Finch is uttering the utterance because he wants to know how she feels when being a passenger in a car since she has a trauma about the car. In Finch's mind, adding the speed step by step is needed. He is worried about making her shock. So he asks to know whether she feels scared of being in a car or not.

The utterances aim to make Violet answer the question with the information of her feelings with real questions, and through the utterance, Finch expresses his sincerity condition. The interpretation from Violet is different than he is expected. Violet considers that he wants to push her adrenaline. To make it fast, she only says about keep going on driving with the utterance “Stop asking me.”

The act is effective because Violet performs the answer and indicates she is scared but still wants to do what Finch wants. She helps Finch to complete the propositional content of the utterance and the essential content through her performance.

3.2.3. Order

a.

Violet: “There is no space left.”

Finch: “So we make some.”

(Niven, 2015:101)

There is an implied illocutionary act from Finch when they are in an abandoned factory show that he wants Violet to make a sentence on the wall, but he expresses with the non-explicit form of the utterance. It such an indirect speech act.

The next wandering is on somewhere place in Indiana. The empty place that Violet does not expect to be there. Abandoned factory full of handwritten “before I die.” He hands Violet a chalkboard to write down there what she wants to accomplish before she dies. Instead of Violet is saying there is no space left on the wall to write the sentence, Finch keeps urge her to scribble there.

Then, Finch makes the word “before I die” to do their writing. He mentions his wish to play the guitar like Jimmy Page. After making a line with the terms before I die, there is a place for them to write a sentence. This moment is to cherish the time before someone died. It makes a wish with a different style of writing.

Finch predicts this moment will be exciting for Violet because this is rare to find. Everything that Finch wants to happen is created on the wall. “We make some” indicates that Violet does not need to be worry if there is no space on the wall. He makes the space with the illocutionary point to make Violet draws the word on the wall. Finch considers that it is okay to write on his wish on the wall.

The Power of Finch is stronger here because he is the boy who can bring Violet here. On the other side, he is also her partner during the pair work assignment who knows the direction of this abandoned place full of handwritten. The performance of the hearer, which is Violet, is measured through the act that she performs. The act comes with felicitous mode because Violet conveys her loyalty to perform what the speaker wants and creates the sentence on the wall with the chalkboard:

She writes “Before I die, I want to stop being afraid. Stop thinking too much. Fill the holes left behind. Drive again. Write. Breathe.” (Niven, 2015:101).

b.

Finch: “**You can leave your bag in my room.**” He’s wiping the dust off the bike with his shirt.

Violet: “But my stuff is here.”

A book on the history of Indiana checked out from the library after last period, and plastic bags of various sizes—courtesy of one of the lunch ladies—for any souvenirs we might collect.

Finch: “I’ve got it covered.” He unlocks the door and holds it open for me.

Inside, it looks like a regular, ordinary house, not one I’d expect Theodore Finch to leave in. I follow him upstairs.

(Niven, 2015:65)

She accepts the request, and Violet comes to his room to let her bag there.

Finch's indirect speech act through the utterance, “You can leave your bag in my room.” Let Violet choose whether she agrees to follow him or not. Because her bag is heavy, Finch's act can be categorized as expressed illocutionary act because she will follow him since Finch already covers the book.

Violet has finished the previous class, and she decided to go wandering Indiana with Finch. When she ordered, there is no driving, but Finch does not bring his bicycle. They are heading to Finch’s home to take the bike. When they arrive, Finch offers to keep Violet's bag in his bedroom as the room owner because he already brings the book.

The moment when they have to take a bike to go to Hoosier Hill is happening. Finch covers everything they need instead of a map and book before he requests her to put her stuff in his room. Finch knows the capability of Violet to

take the bike during bicycling because the bag looks heavy. It is a book of the history of Indiana and plastic bags with souvenirs (Niven, 2015:65). Because the bag is rich in stuff, she agrees to follow his requests to leave her bag before wandering. Finch expresses his desire to make her follow the order.

She obeys to execute what the speaker wants. The hearer makes the performance which follows the speaker to his room. Finch has complete control of power to order Violet to let her bag in his room since he is the room owner. Since the map is already on Finch's bag, She puts her bag on and lets Finch as the speaker saves her bag. Refusal does not appear in this utterance's performance because the hearer can let the speaker satisfy his desire. So the act is felicitous.

c.

Finch: "I'm good without unless you've got a veggie burger on there."

She only blinks at me, her hands still hovering in mid-air. Without turning her face, she swivels her eyes in my Father's direction

Finch's Father: "Veggie burger?" His voice isn't soft or patient.

"I was raised on meat and potatoes, and I've made it to thirty-five."

Rosemarie: "I am sorry, Theo. I didn't know how about I make you a potato salad sandwich?"

(Niven, 2015:49-50)

Since the day that Finch's parents were divorced one year ago. His father has been living with his new wife, and he has a new house that bigger than Finch's mom had. He got weekly obligatory to stay at his Father's new home at least for dinner. Conditionally, he hates his Father because his Father left him and lives with expensive and prosperity with his new wife. His Father now has a seven

years old son. Finch is agreed that Rosemarie (his stepmom) was cheating on his Father until Finch's parents are finally divorced. That is why he does not like this mandatory family dinner, and Finch denies the food when Rosemarie serves the food and requests another type of food that is not served on the dining table. The denial of the food is one of the embodiment to refuse the new family of his Father.

The utterance indicates he does not want to be here and eats the food made by his stepmom. He utters an utterance to express that he does not like his Father's new family because he left them without wealth or prosperity. He only left a tragedy on Finch's family until his mom worked on two different jobs. In contrast, Finch's Father lived his own life with the new family, living in a big and modern house full of complete home appliances. This condition makes Finch envious, and he hates the obligatory dinner.

After hearing Finch's utterance, Rosemarie stops scoop out the spoon and then drives her spoon to another person, Finch's biological Father. She follows the order from Finch to stop scooping because he said he is vegetarian. His Father grants an angry face because the food is refused and instead asked for strange food that is not available on the dining table. Stepmom catches the different points from Finch's utterance and offers to make him a potato salad sandwich.

This illocutionary speech act can be an indirect request speech act. What Finch assumes is to stop her stepmom from pretending to be happy and glad he is coming to his Father's new house. He dislikes everything that his Father's new

family prepared for them because he cannot enjoy the moment with the people who have screwed up their family life before finally, the divorce has happened.

The act indicates a felicitous indirect directive illocutionary act (request) because of Finch's requests, as the speaker is satisfied by the performed act from the hearer. Rosemarie does not achieve the un explicit illocutionary act, but she still performs an act to satisfy Finch's wants. He still uses a format with a polite structure and a strong desire to convey what he wants to utter.

d.

Charlie: "You love me."

Brenda: "You wish I'd love you. Why don't you be more like Finch?
He's a gentleman."

Finch: "**You can leave me out of it.**"

Brenda: "No, I'm serious. Gentlemen are rare. They're like
virgins or leprechauns. If I ever get married, I'm going to
marry one."

(Niven, 2015:24)

Finch meets Charlie Donahue and Brenda at the parking lot. Charlie asks him where he went for winter break, and the answer is he is only cruising into the interstate. Charlie reminds him about the bell tower incident with Violet and tells Finch that he has to enjoy his life. Brenda feels like Charlie's word is offended Finch and calls Charlie is a pig. Brenda conveys that Finch is such a gentleman and Charlie needs to follow Finch's personality, but Finch chooses to let the argument away.

Finch feels uncomfortable when people give a compliment since a massive number of people are bullying him. The words “you can leave me out of it” explain that Finch wants Brenda to stop giving himself compliments. According to the utterances, Finch did not want Brenda to make overlapping compliments for him. On the other hand, Brenda receives the message with her own opinion. She keeps telling Finch about himself and added more compliments.

He wants Brenda to stop, but she receives the utterance from Finch with another meaning. Finch statements through the utterances make the world fit world direction of fit because, for future action, nobody will compliment Finch after Brenda stops giving praise for him. Finch offers Brenda to stop admire him with polite words, “you can leave me out of it.” since he does not want to make their friendship broken in a moment, just because he does not want to accept the compliment. As the speaker, Finch competently makes her request successful and makes the hearer satisfy his request.

3.3. Characterization Analysis

The character's background is supposed to be the context that can help the writer characterize the main character because it contains the character's nature. The background can help characterize why the character acts like that or how the character is supposed to do. I use the help from directive illocutionary act scrutinization from the main character to be the parameter of conducting the characterization of the character. This character analysis is a resume from the

collected evidence, and I use it to analyze the character. After that, I am able to strengthen the evidence to answer my second research question: to find Theodore Finch's characterization.

3.3.1. Background of the Main Character

3.3.1.1. Physical Appearance

Finch is a high school student from Bartlett High school. A boy who has messy dark hair and bright-sky blue eyes.

"His dark hair is kind of wild ... and shines blue-black in the light."
(Niven, 2015:65).

"Not when ... blue his eyes are—like, bright-skyblue." (Niven, 2015:70).

3.3.1.2. Life Background

He got bullied at school for no reason. Even though many people mock him, he does not understand what makes people compelled him. Violet, his mates in US Geography, has asked him what makes people call Finch Theodore Freak, and he explains that sometimes he says and does things without thinking.

"That and sometimes I say and do things without thinking, people don't like that." (Niven, 2015:43).

There is a reason why Finch is growing up with anger, and he cannot control his emotions, especially since his Father left the house when he was ten and back again until the divorce happened one year before he got seventeen. His Father is

cheated with Rosemarie, his stepmom. Since his Father left the house, his mom works in two different places, and Finch presents his mom's pity.

"When my dad left us this last and final time, my mom earned her realtor's license, but because the housing market is less than booming, she part-times at a book store. She is always tired" (Niven, 2015:77).

Ted Finch (his Father) is categorized as an abusive Father. Since he was ten, he realized that his Father is the one that makes his mom sad because he constantly tortures his mom and himself.

"Ever since I was ten and he sent mom to the hospital with a busted chin, and then a year later when it was my turn" (Niven, 2015:120)

The character also has Bipolar syndrome, but he does not realize what happened in his mind. He thinks that is just a common problem with his emotion. He has been dealing with anger since he was a kid.

3.3.2. Characterization

To continue the analysis and answer the research questions. I take advantage of using the results of the analysis to be the evidence to scrutiny the characterization. Based on the finding on the directive illocutionary act analysis, I have found that Finch has two characterizations, caring and adventurous. The characterization will be attested using the result of illocutionary directive analysis, and the proofs are mention below:

3.3.2.1.Caring

Caring is the characterization of Theodore Finch based on the analysis result. Finch's four proofs directive illocutionary act that can enhance the evidence and show how care Finch to Violet from the beginning, asking about her personal life before her sister dead until right know when she needs to suffer with her condition, and protecting her to make her feels safe. Finch is like a guardian angel for Violet because he always protects her in every moment.

Using the evidence on the analysis of indirect command directive illocutionary act point 1.3. part one of the novel elaborates that Finch cares about Violet's condition. When the day after the Purina tower incident, please take a look here, when Violet's friends think she will jump from the ledge. He asks her indirectly through the video song on Facebook, and at the end of the video, he put the utterance:

Finch: "Violet Markey, if you are watching this, **you must still be alive. Please confirm**" (Niven, 2015:37).

When someone commands, it is not only a command but sometimes includes requesting confirmation of a condition or assuming their knowledge to fulfill what the speaker wants to know. Finch describes that he has an interest in Violet and depicts his caring for Violet. A strong desire through a request act to know how Violet thinks to climb up the tower also counts as an attempt to emphasize his attention to the detail about what Violet did. Here is the evidence when he wants to know how to accident happened, and what makes her is trauma after her sister dead. This can be found in

part one, point 3.2. of the analysis of request directive illocutionary act when they are enjoying the moment of walking around the city.

Finch: “Okay, **tell me** about the accident.”(I don't expect her to, but)
(Niven, 2015:95)

To strengthen more that Finch is perfectly caring to Violet. He produces an utterance and asking what she most afraid of in this world so that he can understand and go deep into Violet's feelings. For instance, in point 1.2. with direct ask directive illocutionary force. The analysis of part two from the novel illustrates his desire to understand Violet by asking utterances. He digs the information and tries to realize what makes her uncomfortable. Perhaps he can save her from the things that she does not want to experience.

Finch: “What are you most afraid of?”

Violet: “Dying, losing my parents. Staying here for the rest of my life. Never figuring out what I’m supposed to do. Being ordinary. Losing everyone I love.”(Niven. 2015:166)

Because of the deep trauma after Violet sister accident, Finch is also asking what makes Violet terrified in life or the future. From Violet’s answer at point 1.2 asking part two of the analysis, at least, with his caring for Violet, he knows what he is supposed to do and makes Violet comfortable. In line with that, Finch is a person who always tries to make the best for the one he loves, which is Violet, so he needs to make sure that everything that happened is supposed to be good for Violet to make her happy and safe in the same time. The conversation between Violet and Theodore Finch in a car when they first ride on Finch SUV indicates that Finch will not make her scared and awaken her trauma. The data was taken from point 2.4. on an indirect asking directive illocutionary act.

Finch: "How's this?"

Violet: "Great"

Then he added the speed into thirty-five. The situation is tensed up.

Finch: "How about now?"

Violet: "Stop asking me."

(Niven, 2015:94)

Then he cures Violet trauma about the car because of the car accident in the blink of the eyes. Violet is not having a car trauma again because of Finch when he tries to convince her to drive with him. It can be concluded that Finch, such a caring person who wants to make someone he loves to feel safe and happy even though he is not pleased on the other side, but Violet is his priority.

3.3.2.2. Adventurous

Most of the scenes in this novel show that Finch has an adventurous soul. He knows every place in Indiana since Violet does not know about where the exciting place in Indiana. He recommends Mr. Black and Violet and points that Indiana is fantastic then you need to explore the place before you die. As stated on his advise to Mr. Black point 5.1 on the directive analysis speech act of advise on part one of the novel. He consistently produces an attempt to make Violet tries a new thing and exploring the place, such as when she realizes "Hoosier Hills" is the highest place in Indiana.

Following the data were taken from the analysis, shreds of evidence showing that Finch has an adventurous soul on his soul. He knows a lot of places and tricks to make the wanderer project more challenging. He wants to know how beautiful Indiana, no one points out a concern about how beautiful Indiana is. One time, Mr. Black as a US Geography teacher, got a mandatory for the principal to make a

program wander Indiana. Taken from his advise for Mr. Black on 5.1. part one of the analysis. His suggestion for Mr. Black is coined that he has an adventurous idea about the wandering project to make him know more about Indiana as his hometown.

Finch: “I suggest a field trip. We need to see the wondrous sights of Indiana while we still can, because at least three of us in this room are going to graduate and leave our great state at the end of this year, and what will we have to show for it except a subpar public school education from one of the worst school systems in the nation? Besides, a place like this is going to be hard to take in unless we see it. Kind of like the Grand Canyon or Yosemite. You need to be there to really appreciate its splendor.” (Niven, 2015:19)

According to the data on point 4.4. in part one of the analysis. It certifies how Finch wants Violet to follow his glorious, adventurous soul and realizing that life once exists. He already visited the place in this condition, Hoosier Hill, but Violet, this is her first time.

Finch: “**Let’s jump!**”

Violet: “Are you sure? It is the high point of Indiana.”

Finch: “I’m sure. It’s now or never, but I need to know if you’re with me.”

(Niven, 2015:71)

He orders Violet to jump from the Hoosier Hills stone, even though she is worried at first time. He tells her not to scare, and make sure her with the words “It’s now or never” make her partner on wandering interest to follow his request. Because Finch is brave, and he shows his adventurous soul. Finch's desire to make Violet follow his command makes Violet eager to try a new experience with him. Finch such an out-of-the-box person during the wandering project. He establishes his knowledge and Violet about beautiful places in Indiana where someone never visited the site.

As stated on the scrutinization of the utterances, Finch benefits his adventurous soul with a strong desire to make Violet satisfies his illocutionary act. Finch has attempted the utterances to make Violet finally able to fulfil his request. It can be concluded, the spoken utterances combine with an adventurous soul of Finch can affect another person to make the hearer performs what he wants because it is impressive and challenging.

CHAPTER IV

CONCLUSION

According to research results of the directive speech act analysis, eighteen utterances contain command, ask, order, request, order, entreat, and advise are found with the form of direct and indirect speech act. Based on the simple quantitative table of analysis, it can be classified into two direct command, one indirect command, three direct ask, two indirect ask, zero indirect request, two direct request, four indirect order, two direct order, one entreat direct, and the last is the only one direct advise. The highest percentage of the analysis results is "ordering" with thirty-three percent of percentage it comes as the evidence that the dominant directive speech act used by Theodore Finch is ordering.

Based on table two of analysis, the dominant type of direct and indirect speech act is served to direct "ask" .It intensifies the evidence of direct "asking" to support Finch's characterization through the utterances spoken by him. Because he always grants her protection for Violet through caring and asking about her personal life, what makes her terrified, and support her mentally and personally. As the effect of his caring for Violet, she feels that he is her guardian in every moment. The highest frequency from indirect speech act can be seen through indirect order speech act with twenty percent of the analysis percentage.

The indirect order speech act supports the analysis of the characterization "Adventurous" from Finch. Nevertheless, he always mentions an indirect order to Violet to enjoy her life and try a new wonderful thing with him in Indiana. It helps Violet, especially from trauma healing. Finch efforts to order Violet will help her reduce the trauma and count as an attempt to make Violet follow what he utters to complete the propositional content and essential condition as the speaker with help from the hearer.

The results of this study are very limited to direct and indirect speech acts. The next researcher can develop the research using the analysis of cooperative principle from the utterance. Using the utterance's cooperative principle, the next researcher will find the literal and non-literal meaning of the utterance. The next researcher can use the maxim of manner to make the analysis stronger. In the future, I hope that it helps to theoretical contribution as the references for the following research, especially on pragmatics study with speech act as a branch of the study. Practically, this study gives the reader more information about the life of a teenager with the bipolar syndrome and teenage love through this novel by Jennifer Niven.

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APPENDIX

Utterances:

Finch: “**I want you** to throw your shoes toward the bell and then hold on to the rail, just grab right onto it, and once you’ve got it, lean against it, and then you’re your right foot up and over. Got that”

(Niven, 2015:5)

Violet reactions:she nods and almost loses her balance

Finch: “Don’t nod. And whatever you do. Don’t go the wrong way and step forward instead of back. I’ll count you on three”

(Niven, 2015:5)

Violet’s reactions:she did whatever Finch has said before and stopped looking to the ground.

Finch: “**I suggest** a field trip. We need to see the wondrous sights of Indiana while we still can, because at least three of us in this room are going to graduate and leave our great state at the end of this year, and what will we have to show for it except a subpar public school education from one of the worst school systems in the nation? Besides, a place like this is going to be hard to take in unless we see it. Kind of like the Grand Canyon or Yosemite. You need to be there to really appreciate its splendor.”

Mr. Black: “Theodore is correct that some ... of you will leave ... here at the end of ... this school year to go ... somewhere else. You’ll be departing our ... great state, and before ... you do, you should ...see it. You should ... wander...”

(Niven, 2015:19)

Mr. Black: "You will work...in teams of...two. This will count... for
thirty-five percent...of you final grade..."

Finch: "**Can we choose a partner?**"

Mr. Black: "Yes"

Finch: "I choose Violet Markey"

Mr.Black:You may work that out...with after the class"

(Niven, 2015:21)

Charlie: "You love me."

Brenda: "You wish I'd love you. Why don't you be more like

Finch? He's a gentleman."

Finch: "**You can leave me out of it.**"

Brenda: "No, I'm serious. Gentlemen are rare. They're like

virgins or leprechauns. If I ever get married, I'm going to marry one."

(Niven, 2015:24)

Finch: "Violet Markey, if you are watching this, you must still
be alive. Please confirm" (Niven, 2015:37).

Violet reactions:she writes him a private message to confirm

Violet: "Please take that off your wall or edit out what you say at the end, so no one
else sees/hears it."

Finch: "Congratulations! I deduce by your message that you are
alive! With that out of the way, I was thinking we should
probably talk about what happened, especially now that
we're partners on this project. (No one will see the video
but us.)"

Violet: "I'm fine. I'd really like to drop it and forget the whole
thing ever happened. (How do you know that?)"

Finch: "So, how long have you been having these suicidal feelings?"

Violet: "God, don't talk so loud. And I'm not... I'm not ..."

Finch: "Suicidal. You can say it"

Violet: "Well, anyway, I'm not"

Finch: "Unlike me"

Violet: "That's not what I meant" (Niven, 2015:41)

After all things of the beginning of dig information, Violet elaborates what happened at that time.

Violet: "When I went to the tower, I wasn't really thinking. It was more like my legs were walking up the stairs and I just went where they took me. I've never done anything like that before. I mean, that's not me. But then it was like I woke up and I was on that ledge. I didn't know what to do, so I started to freak out." (Niven, 2015:42).

Finch: "I'm good without unless you've got a veggie burger on there."

She only blinks at me, her hands still hovering in mid-air. Without turning her face, she swivels her eyes in my Father's direction

Finch's Father: "Veggie burger?" His voice isn't soft or patient. "I was raised on meat and potatoes, and I've made it to thirty-five."

Rosemarie: "I am sorry, Theo. I didn't know how about I make you a potato salad sandwich?"

(Niven, 2015:49-50)

Finch: "Do you remember Eleanor Markey?"

Kate: "Sure, she was in my class. Why?"

Finch: "She got a sister."

Kate: "Eleanor was okay. A little full of herself. She could be fun. I didn't know her all that well. I don't remember her sister."

(Niven, 2015:51).

Finch: “Have you been to Hoosier Hill.”

Violet: “**No**”

(Niven, 2015:62)

Finch: “**You can leave your bag in my room.**” He’s wiping the dust off the bike with his shirt.

Violet: “But my stuff is here.”

A book on the history of Indiana checked out from the library after last period, and plastic bags of various sizes—courtesy of one of the lunch ladies—for any souvenirs we might collect.

Finch: “I’ve got it covered.” He unlocks the door and holds it open for me.

Inside, it looks like a regular, ordinary house, not one I’d expect Theodore Finch to leave in. I follow him upstairs.

(Niven, 2015:65)

Finch: “Where would you go if you could go anywhere?”

Violet: “Is it still apocalypse?”

Finch: “No”

Violet: “Back to california”

Finch: “But you’ve already been there. Don’t you want to see places you’ve never been?”

Violet: “It’s warm there and it never snows.”

“I might go to argentina or Singapore for school. I’m not applying any place less than two thousand miles away.”

“I might stay here though. I havent decided.” (Niven, 2015:66)

Finch: “**Let’s jump!**”

Violet: "Are you sure? It is the high point of Indiana."

Finch: "I'm sure. It's now or never, but I need to know if you're with me."

Violet: "Okay."

Finch: "Ready?"

Violet: "Ready"

Finch: "On three."

(Niven, 2015:71)

They jump to the land from the stones

Finch: "We are professional. Whatever you do, don't try this at home."

Finch: "How's this?"

Violet: "Great"

Then he added the speed into thirty-five. The situation is tensed up.

Finch: "How about now?"

Violet: "Stop asking me." (Niven, 2015:94)

Finch: "Okay, **tell me** about the accident!" (I don't expect her to, but she gazes out the window then start talking

Violet: "I don't remember much of it. I remember getting in the car as we. We were leaving the party. She and Eli had a fight."

Finch: "Eli Cross?"

Violet: "They'd been going out for most of last year. She was upset but she wouldn't let me drive. I was the one who told her to take the street bridge.." she goes very, very quiet. "I remember the sign and said "Bridge ices before road" I remember sliding and Eleanor saying, "I can't hold on" I remember the air as we went through it and

Eleanor screaming. After that, everything went black"
(Niven, 2015:95)

Violet: "There is no space left."

Finch: "So we make some." (Niven, 2015:101)

Finch: "**You should come up now** your family is here—remember us? The originals?
We are here, and we are hungry, and we didn't come all this way to hang out
with your new wife and child."

Finch Father's: "Don't you come into my house and tell me what
to do."

His Father's reaction is to torture him to the wall and make a sound of Finch's bone.

Finch: "I have you to thank for the fact that my skull is pretty
tough now."

Then his Father moves from downstairs and comes to the dining room to compliment
Rosemarie's cook. (Niven, 2015:119)

Finch: "**What are you working on?**"

Violet: "Just making some notes. First, I was writing about the
Blue Flash, and then about a man who builds a roller coaster in his backyard.
But then I had a couple of ideas I wanted to get on paper."

(Niven. 2015:149)

Finch: "What are you most afraid of?"

Violet: "Dying, losing my parents. Staying here for the rest of
my life. Never figuring out what I'm supposed to do. Being ordinary. Losing
everyone I love."

Violet: "What about you?"

Finch: "I think I'm most afraid of just be careful. I'm most afraid of The long drop.

I'm most afraid of asleep and impending, weightless doom. I'm most afraid about me."

(Niven. 2015:166)

Finch: "I'm sorry to disturb you, but I'm on my way home, and I just happened to pass your nursery. I know you're closed and you have company. But I wonder if I could pick out a few flowers for my girlfriend, it's kind of emergency"

Ann: "An emergency? Oh dear."

Finch: "Maybe that's a strong word, and I'm sorry to alarm you, but winter is here, and I don't know where I'll be by spring. And she's named for a flower, and her Father hates me, and I want her to know that I'm thinking of her and that this isn't a season a season of death but one for living"

Ann Husband: "There you are"

Ann Husband: "I wondered where you'd gone off to."

Ann: "This young man is having an emergency"

Ann Husband: "You don't worry about that, son. I want you to take what you need"

(Niven, 2015:197)