



**PERSON DEIXIS IN DIRECTIVE SPEECH ACTS
IN THE NOVEL *INTO THE WATER*
BY PAULA HAWKINS**

A THESIS

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

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SEMARANG**

2021

PRONOUNCEMENT

The writer honestly states that this thesis is written by herself without taking any work from other researches in any university, in diploma degree, S-1, S-2, and S-3 degree. The writer also ascertain that she do not take any material from other works except from the references mentioned.

Semarang, July 2021

Muhimmah Hudhriyati

MOTTO AND DEDICATION

"In the grey sky, there is a brighter light. Behind the dark clouds, there is a dazzling light."

-EXO, Been Through-

"Be happy for other people's happiness, and happiness will come back to you"

-Park Chanyeol of EXO-

This thesis is dedicated to

The writer's beloved mom, dad, and brother who always supported her,

her lovely friends and those who she cherished the most.

APPROVAL

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ACKNOWLEDGEMENT

All praises be to Allah, who has given patience, health, blessing, and strength to the writer of this thesis so that she can finish her thesis. The writer would like to thank all the people who have participated and contributed to the completion of this thesis.

The deepest gratitude and appreciation are extended to Dr. Oktiva Herry Chandra, M. Hum., as her thesis advisor, who has given continuous guidance, advice, suggestion, and correction so that this thesis could come to a completion. This thesis also would not be completed without the support and help from others. Therefore, the writer would like to express her gratitude to:

1. Dr. Nurhayati, M. Hum as the Dean of the Faculty of Humanities, Diponegoro University;
2. Dr. Oktiva Herry Chandra, M. Hum., as the Head of English Department, Faculty of Humanities, Diponegoro University;
3. All the lecturers of English Department, Diponegoro University, that had taught and shared their precious knowledge to the writer;
4. Her beloved parents and brother who give her endless support and motivation to move forward and for always understanding her;
5. Ollis, Mbak Cha, Mutiara, Nandiya, Silvi, and Nazil who give her endless love and always be there encouraging her.

TABLE OF CONTENTS

TITTLE	i
PRONOUNCEMENT	ii
MOTTO AND DEDICATION	iii
APPROVAL	iv
VALIDATION	v
ACKNOWLEDGEMENT	vi
TABLE OF CONTENTS	vii
ABSTRACT	x
CHAPTER I INTRODUCTION	1
1.1 Background of the Study	1
1.2 Research Problems	4
1.3 Objectives of the Study	4
1.4 Previous Studies	5
1.4.1 Studies on Deixis	5
1.4.2 Studies on Directive Speech Acts	7
1.5 Scope of the Study	9
1.6 Writing Organization	10
CHAPTER II THEORY AND METHOD	12
2.1 Theoretical Framework	12
2.1.1 Concept of Deixis	12

2.1.2 Concept of Speech Acts	14
2.1.3 Concept of Politeness	17
2.2 Research Method	20
2.2.1 Type of Research	20
2.2.2 Data and Source of Data	20
2.2.3 Method of Collecting Data	21
2.2.4 Method of Analyzing Data	21
CHAPTER III RESULT OF ANALYSIS	23
3.1 The Use of Person Deixis	23
3.1.1 The Second Person Deixis You	23
3.1.2 Nicknames, Family Names, and Special Names	26
3.1.2.1 Nicknames	27
3.1.2.2 Family Names	28
3.1.2.3 Special Names	29
3.1.3 The First Person Plural Deixis <i>We</i>	29
3.1.4 Directive Speech Act that don't Contain Person Deixis (Zero Deixis (Ø))	31
3.2 How the Characters Use Person Deixis	32
3.3 Factors that Cause the Different Use of Person Deixis	34
3.3.1 $P1 > P2, D1 = D2$	35
3.3.2 $P2 > P1, D1 = D2$	36
3.3.3 $P1 = P2, D1 = D2$	37

3.3.4 $P1 > P2, D1 \neq D2$	38
3.3.5 $P2 > P1, D1 \neq D2$	39
3.3.6 $P1 = P2, D1 \neq D2$	39
CHAPTER IV CONCLUSION	41
4.1 Conclusion	41
4.2 Suggestion	42
REFERENCES	43
APPENDIX	45

ABSTRACT

Paula Hawkins is well-known for her best-selling novels. One of her best-selling novels is *Into the Water* that tells a story of a murder. The aims of the research are to (1) identify the kind of person deixis in the novel *Into the Water*, (2) describe the characters in the novel, (3) and explain the factors affecting the use of person deixis in the novel *Into the Water*. This research used descriptive qualitative method. The data in this research were in the form of written conversation containing person deixis in directive speech act uttered by the characters in the novel. The data then were collected by using non-participatory observation method and were analyzed by using *metode agih*. The results of the research show three important points, first, there are four different types of the use of person deixis, which are second person deixis *you*; nicknames, family names, and special names; first person plural deixis *we*; and directive speech acts that don't contain any person deixis (zero deixis \emptyset). Second, there are six factors that cause the difference use of person deixis. The six influencing-factors are $P1 > P2, D1 = D2$; $P2 > P1, D1 = D2$; $P1 = P2, D1 = D2$; $P1.P2, D1 \neq D2$; $P2 > P1, D1 \neq D2$; $P1 = P2, D1 \neq D2$. The last result shows how the characters use person deixis by considering the politeness factors that appear in the situation when the conversation is being uttered. The politeness factors mentioned are the formal and informal situation.

Keywords: person deixis, speech acts, directive speech acts, politeness, novel

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language and people cannot be separated because language becomes a very important tool of communication in society. People interact and communicate to others using language. They speak language to share opinions, minds, thoughts, beliefs, and ideas to others. A successful communication can be seen from the equal knowledge or equal line between the speaker and the receiver, so that, miscommunication can be avoided between them. To do that, the speaker needs to know how to deliver the message using language in a form of implicit or explicit, and direct or indirect. It looks easy for the speaker to deliver the ideas or messages using direct form and have face to face communication with the receiver.

There are many ways of which people can communicate using language, one of them is by using literary works. The literary works are produced by people also have so many variations. Mostly it can be found in novels, poems, and poetry. Those literary works are usually written in language that has aesthetic value so that the readers, while reading those literary works, can appreciate and feel its beauty.

In a novel, the writer uses language to show the use of language from the conversations among the characters. The conversations in the novel usually have

the same function as conversations in real life. The conversations happen because the speaker tells the receiver what they want or what the receiver needs to do. The use of the conversations has different purposes. It totally depends on the speaker's intention. When the speaker says "open the window" meaning that that the speaker wants the receiver to open the window, or explicitly the speaker says "the fan is broken and it is too hot here", the speaker wants to tell the receiver that they need to open the window. From that example, the conversation can be categorized as directive acts. The speaker, implicitly and explicitly, asks the receiver to do something as the speaker's want.

When the speaker asks listener to do something in the conversations, the speaker sometimes addresses the receiver using their names or pronoun called person deixis. Person deixis used by the speaker has many variation depending on to whom the speaker is talking to. When the speaker is talking to their closest relative, they usually address them using casual or non-honorific person deixis, such as you or their nickname or first name, but when they are talking to the non-close relative, they tend to call them by the family name or honorific person deixis such as Mr., Mrs., Ms. or Sir.

The novel *Into the Water* contains various person deixis. This novel is written by Paula Hawkins, a New York Best-Selling Novel writer in 2017. The story of the novel takes place in Mill House city where a single mother, Daniele Abbott, and other characters in the novel live. Daniele Abbott was found dead in the river but

the reason behind her death remains unclear. Until her sister, Jules/Julia Abbott, visits her daughter, Lena Abbott, and they seek the truth. Mostly, the characters of the novel come from middle status which has same power with each other, but some of them also come from higher social status or class and surely they have more power than others. The middle status character of the novel can be seen from the character of Jules, Daniele, and Lena as the citizens, while the character that has higher status can be seen from the character of Sean as the Detective Inspector and Erin Morgan as the Detective Sergeant. Even though they come from different social status, they have similar social economy. This novel has many different kinds of address systems used by the characters. The difference of that address system is affected by the social status and the social economic background that the characters have.

The researcher is interested in discussing the study of deixis. Deixis plays an important role in a communication as to refer who or what object is being talked about by the speaker and the receiver. The researcher chooses only person deixis in directive speech acts to be analyzed in the novel written by Paula Hawkins *Into the Water* because this topic has an interesting phenomenon. This novel has different characters and each character has a different way of address system.

1.2 Research Problems

Paula Hawkins is one of the famous American writers that most of her novel has thriller and mystery genre. The novel she wrote has many complex characters that had relation to each other. They come from different age, different gender, different social status, and has similar economic status. From that phenomenon, the researcher wants to know:

1. What kind of person deixis is being used in the novel *Into the Water*?
2. How the characters of the novel *Into the Water* use person deixis in directive speech act?
3. Why are the factors that cause the difference use of person deixis in the novel *Into the Water*?

1.3 Objective of the Study

The goals of the researcher in conducting this research are to explain one of the linguistic aspects that can be found in the novel. By doing so, the objectives of this research include:

1. To identify the kind of person deixis in the novel *Into the Water*.
2. To describe the characters in the novel *Into the Water*.
3. To explain the factors affecting the use of person deixis in the novel *Into the Water*.

1.4 Previous Studies

Research about deixis and directive speech acts were being conducted by so many researchers. They all concerned about the use or the appearance of deixis and directive speech acts in the literary works. The findings of all the researches were mostly explained by percentage and were shown how many deixis and directive speech act appeared. The data of previous studies on deixis topics were mostly taken from song lyrics, while the data of previous studies on directive speech act were taken mostly from the movie scripts. Here are some previous studies in both deixis and directive speech acts topics found by the researcher of this research.

1.4.1 Studies on Deixis

Kusumaningrum (2016) wrote an article published on *Transformatika* Volume 12 in September 2016. The article is about deixis used in a comic written by Shakespeare. The article she wrote entitled *Deixis Analysis on Indonesian Shakespeare's Comic Strip of Julius Caesar*. The aim of the study was to analyze and to calculate the use of the deictic expressions in the comic. The main object to be analyzed in the study was the main character of the comic, they were Caesar, Brutus, and Cassius. Using the theory of Miles and Huberman (1994), the study was being conducted using descriptive qualitative method. Person deixis had higher appearance with 93.56%, spatial and temporal deixis followed with 2%, and the last is social deixis with 1%.

The study conducted by Anggara (2017) from Universitas Negeri Semarang was published on 6 August 2017 in *Journal of Linguistics and Education* Volume 6. The study was then written in an article entitled *Deixis used in Top Five Waldjinhah's Popular Keroncong Song Lyrics*. The study had three purposes, first was to describe the deixis used in Waldjinhah's songs lyrics, the second was to find out what deixis often used, and to know the reason why it is often used. The collected data showed that the most dominant and the most used deixis in the top five keroncong song by Waldjinhah was person deixis with 57 deictic words, then 48 spatial deixes, 26 social deixes, 10 temporal deixes, and 9 discourse deixes.

The article entitled *Deixis Analysis in The Song Lyrics of Ed Sheeran's 'Divide' Album* written by Nasution, Setiadi, and Ilza (2018) from University of North Sumatera, analyzed five types of deixis. The aim of this study in this article was to search for the most dominant type of deixis used in the song's lyrics of 'Divided' album. From the collected data, the result showed that the personal deixis appeared dominantly with the 46 deictic words or 28%. Temporal deixis is 43 deictic words or 26%. Third place is spatial deixis with 41 deictic words or 25%. In fourth place with 20 deictic words or 12% is discourse deixis and the last position is social deixis with 15 deictic words or 9%.

An article entitled *The Realization of Deixis in Student's Writing at Sekolah Tinggi Keguruan dan Ilmu Pendidikan Muhammadiyah Pringsewu Lampung* published on 23 December 2019 was written by Astria, Mujiyanto, and Rukmini

from Universitas Negeri Semarang. The results showed that the use of person deixis appears in the first place. Then followed by the use of spatial deixis, temporal deixis, social deixis, and the last were discourse deixis.

An article entitled *A Deixis Analysis of Song Lyrics in Calum Scott "You Are the Reason"* was written by Sitorus and Herman from Nommensen HKBP University, Medan, Indonesia. This article was published on 24 June 2019. The results showed that the use of the person deixis appears most dominant in the song lyrics with the percentage of 68.75% or 46 words, spatial deixis 18.75% or 13 words, and temporal deixis 12% or 8 words.

1.4.2 Studies on Directive Speech Acts

Like the previous studies on deixis, there are also some studies that have been done before related to directive speech acts. First is conducted by Mualimin from Diponegoro University (2018). The title of the article is *Directive Speech Acts in Lanang Setiawan's Poems*. The purpose of the study was to examine the use of directive speech acts in three poems by Lanang Setiawan. In the study, the writer found twelve directive utterances in all the three poems, which were requesting (6), asking for permission (1), forbiddance (2), reminding (2), and inviting (1).

The next previous study is *Directive Speech Acts in the Movie "The Massage"* by Moustapha Akkad by Yuniati, Fadlilah, and Annury of UIN Walisongo Semarang (2018). They conducted the study in aim to explain the type

of directive speech acts and the contribution of directive speech acts in the “The Massage” by Moustapha Akkad. They found 213 utterances of directive speech acts in the movie. The directive speech acts was divided into several types, there were command (182 data), order (2 data), request (10 data), and the last was suggestion (19 data).

The third comes from Della and Barnabas Sembiring from University of Bengkulu (2018). They conducted a study entitled *An Analysis of Directive Speech Acts by Searle Theory in Sleeping Beauty Movie Script*. By looking at the result, it showed that there were five types of directive speech acts in the movie script, which were command, request, permission, prohibiton, and question. The most frequent used among them was command (51 utterances), and the least was prohibition (2 utterances).

Another study is *An Analysis of Directive Speech Acts in the "Fault in Our Stars" Movie Script*. This study was conducted by Wijaya and Helmie from Suryakencana University (2019). The aims of the study were to identify the use of directive speech acts in “The Fault in Our Stars” movie script, to know how often it appeared in the movie script, and to know which type of directive speech acts that frequently appeared in the movie script. The results showed that illocutionary acts was the most frequent used (3,50%) and the least used was locutionary acts (0,0%).

The last is *An Analysis of Directive Speech Acts Found in “Koi Mil Gaya” Movie* by Fitria (2019) written by Fitria from STIE AAS Surakarta. The goals of this study were to find the type of directive speech acts and to find which directive speech acts that widely used in “Koi Mil Gaya” movie. The writer found that there were 196 data of directive speech acts. It consisted of command (165 data), suggestion (20 data), and request (11 data).

All the researches above only concerned and explained about one specific topic. In the previous studies on deixis, especially, the researchers only focused on the data shown in the percentage or in the table and they tended to focus on how many deixis appeared in the literary works. The researchers of all the researches did not explain or combine other topic. In this research, the researcher combines two different topics. That makes this research differ from all the researches above. The researcher of this research chooses and focuses on the use of person deixis especially in directive speech act and factors that cause the difference use of person deixis in the novel *Into the Water*.

1.5 Scope of the Study

Deixis is divided into three types. It is person deixis, temporal deixis, and spatial deixis. Person deixis deals with the person or the speaker of the conversation. Temporal deixis concerns with the time when the deixis is being used, and the last is spatial deixis that has relation with the name of the place that is being used. It

goes the same with the directive speech acts that has different type. There are directive and indirective speech acts. To limit this research, the researcher chooses only person deixis in the directive speech acts used among the character in the novel. By looking at the conversations among the characters, the researcher will only take the conversations containing person deixis and directive speech acts on it.

1.6 Writing Organization

CHAPTER I INTRODUCTION

This section describes background of the study, research problems, objective of the study, previous studies, scope of the study, and writing organization.

CHAPTER II THEORY AND METHOD

This section is going to explain the theories used to describe the data of this research. This chapter also explains the type of research, data and source of the data, method of collecting data, and method of analyzing data.

CHAPTER III RESULT OF ANALYSIS

This chapter contains the result of the research which is the use of person deixis in directive speech acts in the data.

That includes general description, analysis, deixis, person
deixis, and directive speech acts.

CHAPTER IV CONCLUSION

This chapter shows the conclusion of the research and also
the suggestion given by the researcher.

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

This chapter contains three main concepts that are used to support the research, they are deixis, directive speech acts and politeness. First, the researcher used the theory of Deixis proposed by Stephen C. Levinson (1983), then Theory of Speech Act by Austin (1962) and Searle (1969, 1979), and the last was Theory of Politeness by Brown and Levinson (1983).

2.1.1 Concept of Deixis

Generally, deixis is the study that has relation with the use of general phrases or words to refer to specific place, time or person in context. Levinson (1983:54) says that deixis concerns the relationships between language and context. It focuses on the first and second person pronouns, tense, specific time and place adverbs such as tomorrow and there and any other grammatical features that deals with the circumstances of utterances directly. Based on Levinson (1983: 68) deixis is divided into 5 types: person deixis, time deixis, place deixis, discourse deixis, and social deixis.

In his book, Levinson said (1983: 62) that person deixis has connection with the role of the participant in the utterance while it is delivered. This person deixis is divided into three types: first person, the speakers refer to himself; second

person, where the speakers refer to one or more receivers; last is third person, which the speakers have reference to persons or entities that are not included in the utterances. It can be seen from the example below:

“The truth is, *Madam*, nothing is as good nowadays.” (Levinson, 1983: 71)

The second form of deixis proposed by Levinson is time deixis. Levinson (1983: 62) said that time deixis relates to the temporal range to the time at which an utterance is being spoken. Here is the example of time deixis:

“Pull the trigger *now!*” (Levinson, 1983: 74)

Next form is place deixis. Place or space or spatial deixis considers the location in an utterance. Locations can be specified relative to other objects or fixed reference points or can be specified relative to the location of participants at the time of speaking (Levinson, 1983: 70). Example of place deixis

Bring that *here* and take this *there*. (Levinson, 1983: 80)

Discourse deixis refers to the expression used within some utterance to refer to some portion of the discourse that contains that utterance (Levinson, 1983: 85). This form can be categorized as the 4th form of deixis. Discourse deixis can be seen from the examples below:

I bet you haven't heard *this* story. (Levinson, 1983: 85)

The last type of deixis based on theory purposed by Levinson is social deixis. It considers the aspect of sentence that is determined by reality of the social conditions when an utterance is being spoken (Levinson, 1983: 89).

2.1.2 Concept of Speech Acts

Austin (1962: 12) said that speech acts means to say something is to do something or by saying something is doing something. Searle in his book (1969: 16) stated that speech acts is the small or the basic unit in the linguistic communication. The unit of linguistic communication is not only symbol, word or sentence, but also the production of the symbol, word or sentence performing in the speech act. Searle (1969: 18) stated that speech acts that are played in the sentences or utterances could have one or more meaning. Searle also divided the action performed by producing an utterance into to three acts. They are locutionary acts, illocutionary acts, and prelocutionary acts.

Austin stated (1962: 94) that locutionary act is producing a meaningful linguistic expression which can be said that it is the very basic act of utterance. The example of locutionary act is *I've just made some coffee* (Yule, 1996: 48). Austin also wrote (1962: 99) that illocutionary act is an act which performed by the communicative force of an utterance. While prelocutionary act, based on Austin (1962: 48), is produced by the speaker with a function to intend the receivers to do something or it has an effect to the receiver.

There are also some general classifications of illocutionary speech acts. The classification is proposed by Searle (1979: 12), there are declarations, representatives, expressives, directives, and commissives.

1. Declarations

It is one of speech act's types that use utterance to change the world. To use this, the speakers should have special role or higher power (Searle, 1979: 17).

For examples:

Priest: I now pronounce you husband and wife. (Yule, 1996: 53).

2. Assertives

Assertives are, can be said, the speaker's belief. Statements of fact, assertions, conclusions, and descriptions are the examples of the speaker's belief (Searle, 1979: 12). It totally depends on the speakers want to believe it or not. The examples:

The world is flat. (Yule, 1996: 53).

3. Expressive

It expresses the speaker's feelings. It can be in form of statement of pleasure, pain, likes, dislikes, joy, happiness, or sorrow (Searle, 1979: 15). It can be seen from the examples:

Congratulations! (Yule, 1996: 53).

4. Directives

Directives, as Searle stated (1979: 13), is the speaker's intentions to get the receivers to do something. It can be in form of commands, orders, requests, and suggestions. The examples are shown below:

Could you lend me a pen, please? (Yule, 1996: 54).

5. Commissive

Searle (1979: 14) said that commissives are the speaker action to some future action. In this case, the speakers commit to themselves to do that action. Those actions are promises, threats, refusals, and pledges as shown in the examples below:

I'm going to get it right next time (Yule, 1996: 54).

There are also different types of speech acts based on the basis of structure. They are direct and indirect speech acts.

1. Direct Speech Act

Searle (1979: 13) stated that direct speech act is a relationship between a structure and a function of an utterance directly. The speaker, at this point, wants the receiver to do and to take particular action. The examples of direct speech act:

Move out of the way! (Yule, 1996: 55).

2. Indirect Speech Act

Based on Searle (1979: 31), indirect speech act refers to indirect relationship between a structure and a function of an utterance. It means that the speaker says one thing and means that thing but also he/she means something else. So in this case, it needs the huge understanding of the receiver when she/he accepts or hears the utterance spoken by the speaker. Examples of indirect speech act:

I hereby request of you that you close the door (Yule, 1996: 55).

2.1.3 Concept of Politeness

Brown and Levinson's theory about politeness (1987: 1) deals with face threatening act which means it shows the different social distance between the speaker and the receiver and their different role relationships. It also can be defined as the strategy used by the speaker to reach certain goals, such as maintaining the relationship. Brown and Levinson (1987: 61) also stated that the concept of *face* is the public self-image that every person has and they want to claim it for themselves.

They divided the term *face* into two types: positive face and negative face. Positive face (Brown and Levinson, 1987: 61) is the 'good' and positive self-image or personality that the speaker shows in public, the 'competent adult member' desire that they want their action to be unimpeded by other, while

negative face (1987: 61) deals with territory and non-distraction personality and having freedom to do something, the every member's desire that they wants to be desirable to at least some other. Thus face mentioned before is something invested emotionally and it can be lost, maintained, or enhanced to in interaction. So, to maintain the face, people cooperates each other while doing interaction. Brown and Levinson also divided the politeness strategy into 4 different types, they are bald on record, positive politeness, negative politeness, and off record.

When the speaker talks to the receiver and they want to do face threatening act toward them, they mostly use bald on record strategy with maximum efficiency (Brown and Levinson, 1987: 95). By doing this act, means involving doing it in the most direct, clear and unambiguous and also concise way (Brown and Levinson 1987: 69). This strategy is mostly used by the speaker who has close relationship with the receiver. The clear example for this strategy is direct imperative. When using this strategy, the speaker needs to consider the social distance, imposition, and power into the receiver. The word like "Help!" and "Watch Out!" (Watts, 2003) are examples of this type.

Positive politeness is a strategy where the speaker keeps the positive face of the receiver (Brown and Levinson, 1987: 101). This strategy is also called the strategy where the speaker recognizes the receiver's desire to be connected with others. The speaker accepts the receiver as a member of the same group as them. This strategy can be done if the speaker shows the equality and feeling of

belonging to the same group, attending the receiver's wants, avoiding the disagreement, using humor, making promise etc. The examples of this strategy can be heard or seen if the speaker utters "You must be hungry. It's a long time since breakfast. "How about some lunch?" (Watts, 2003) to the receiver.

The next strategy comes next is negative politeness strategy. This strategy is the opposite of positive face. This strategy shows that the speaker address the negative face of the receiver (Brown and Levinson, 1987: 129). The speaker tends to keep the social distance and formality with the receiver. This strategy can be done if the speaker being indirect, questioning, hedging, minimizing imposition, etc. "I wonder whether I could just sort of ask you a little question." (Watts, 2003) is the example of the politeness strategy.

Last strategy is called off record strategy. This strategy is used by leaving some 'hint' for the receiver (Brown and Levinson, 1987: 211). Apparently, the speaker wants to do face threatening act but the speaker can do it off record and leave it to the receiver. In other words, this strategy uses indirect language and removes the speaker from the potential of being imposed. When the speaker uses this strategy, the speaker intentionally lets the receiver interpret the meaning of the utterance. So, it is all up to the receiver who decides how to interpret and translate the meaning of the utterance given by the speaker. This strategy can be done by giving hints, giving clues, presupposing, understating, overstating, using metaphors etc. The example of this strategy is "Lucy is a real fish." (Using metaphors)

2.2 Research Method

In this research, the researcher uses several methods for data analyzing and processing. The methods used are method of collecting data and method of analyzing data. Both have several techniques. Regarding to those methods, the researcher only uses some techniques, and will explain the research types, data, data source, method of collecting data, and method of analyzing data in this chapter.

2.2.1 Type of Research

This research is determined as a descriptive qualitative research. It is categorized as descriptive-qualitative because the researcher describes and explains the main phenomenon of the research in the form of words or pictures rather than numbers (Bogdan and Biklen, 2007: 5). This research is conducted to find the use of person deixis in directive speech acts in novel *Into the Water* written by Hawkins (2017).

2.2.2 Data and Source of Data

The sources of the data of this research are collected from the conversations among the characters in the novel *Into the Water* written by Paula Hawkins. The data of this research are the person deixis in directive speech act in the conversation. The researcher read the novel downloaded from website <https://b-ok.cc/>. From those conversations, the researcher identified the appearance and the

use of person deixis in directive speech acts. The researcher also seeks the factors that cause certain person deixis is being used by the characters.

2.2.3 Method of Collecting Data

In collecting the data, the researcher used non-participatory observation method. Sudaryanto stated (1993: 133) that non participatory observation is a method that do not involve the appearance of the researcher. The researcher becomes the observer. The researcher only observes and takes the conversation among the characters. This is also completed and followed by note-taking methods. Another technique or method used while collecting the data is purposive sampling technique. After reading the novel, the researcher then takes the conversations that contain person deixis and directive speech act, and classifies them.

2.2.4 Method of Analyzing Data

In analyzing data, there are *metode padan* or identity method and *metode agih* or distributional method. Those methods are proposed by Sudaryanto (1993). *Metode padan*, based on Sudaryanto(1993: 13), or identity method, considers the non-linguistics aspects. *Metode agih* is, as Sudaryanto (1993: 15) proposed, a method that uses some tools. The tools are part of the language itself. From those kinds of methods, the researcher used the *metode agih* method. The *metode agih* used to identify person deixis and directive speech acts.

The researcher also explained the factors that cause the difference use of person deixis. After explaining the factors, the researcher then explained how the characters use the person deixis in their conversations.

CHAPTER III

RESULT OF ANALYSIS

The researcher found some kinds of person deixis in directive speech act used by the writer of the novel. They were second person deixis *you*; nicknames or first names, family names and special names; first person plural deixis *we*; and directive speech acts that do not contain any person deixis (zero deixis \emptyset). Zero deixis appeared in directive speech act in imperative form. Other findings that the researcher found was the factors that cause the different use of person deixis in the novel, and how the characters use person deixis in directive speech acts in their conversations.

3.1 The Use of Person Deixis

Person deixises that appear in the conversation in this novel mostly are second person deixis *you*. Second person deixis *you* appears mostly in the first form which address directly to the receiver. This form is also followed by nickname or first name of the receiver. There is also the use of first person plural deixis *we* in the conversation.

3.1.1 The Second Person Deixis *you*

You in the conversations in the novel *Into the Water* is divided into two types, first is non-respectful *you* and the second is respectful *you*. The different use among non-respectful second person deixis *you* and the respectful second person deixis *you* can be seen from the use of ‘hedge’ in the conversation. Hedge is a particle, a

word, or a phrase that functioning to modify the degree of membership of a predicate or a noun phrase in a set (Brown and Levinson, 1987: 145). It makes the sentence or utterance less forceful and can softening the sentence or utterance. The words such as, *please, think, supposed* etc can be categorized as Hedge words. The use of hedge usually appears in indirect speech act which can be seen mostly in the respectful second person deixis *you*. And it also often appears in the direct speech act, since in direct speech act the utterances or sentences tend to use imperative or representative or declarative sentence. Directive speech act can be found mostly in non-respectful second person deixis *you*. Here are the examples of the non-respectful second person deixis *you* found in the conversation:

“You shouldn’t be touching this!”(30) She was almost spitting with rage. “This has nothing to do with you!” “Lena,” I said, “don’t” (Hawkins, 2017: 135)

I mean, it’s not like it matters now, I suppose, but I feel like everyone should at least admit the truth. I told her **“She didn’t fall. She jumped.”**(32) (Hawkins, 2017: 27)

The first one, the data 30, is a conversation among Lena and her aunt, Julia Abbott. Lena was angry because Julia (Jules) touched her stuffs without asking permission. Next is the second data, data number 32 also comes from the conversation among Lena and her Aunt. She told her aunt about her thought toward what was happened to her mom. Everyone thought that her mom was murdered by someone, but Lena came with different perspective and, indeed, it shocked everyone, including Jules. The data 32 has different form when it is

compared to the previous data. The data 32 is also a direct speech act but in form of statement or declarative.

The second person deixis *you* in all of the conversations above indicate the use of the non-respectful *you*. Both of the data above also show the use of direct speech act. It can be seen from the conversations that do not contain any respectful or honorific linguistic markers. The speakers do not use the politeness marker or linguistic marker when talking to the receivers because they have close relationship and also have mutual power. Both of the data are indicated as direct speech act because the speakers mean what they said and the utterances do not contain any other meaning. It can also be seen from the form of the utterances. The first data used imperative form and the second data used declarative form. In data 30 and 32 showed that Lena and her aunt were close as a family but did not have a good relation at the beginning.

After talking about the non-respectful *you*, here are the data of the respectful second person deixis *you*:

I didn't say that," she said, looking me dead in the eye. "I didn't say anything of the sort. Sean Townsend is a good man." She got to her feet. "Now, I have a lot to do, Detective. **I think it's probably time you left.**(24) (Hawkins, 2017: 204)

Louise was glad that Lena had come, and gladder still that she would never have to see her again. "**Can you please forgive me, do you think?**" (48) Lena asked. "**Will you ever?**"(49) and Louise said that she already had, which was a lie, spoken out of kindness. (Hawkins, 2017: 268)

The data 24 is taken from the conversation among Louise Whittaker and Detective Erin Morgan. Louise used the respectful *you* while asking the Detective

to leave her house because she was hiding something from her. She made an excuse that she had lot stuffs to be done so that she needed the Detective to leave the house. Continue to the data 48 and 49 that come from the conversation among Lena and Louise. Louise was on her way to move out to their new house with her family and then Lena came to give her some stuff. She then asked Louise for forgiveness.

The data 24, 48, and 49 contain the respectful marker in the conversation. The speakers show their respect while talking to the receivers. The speakers used words like *think*, *probably*, *please* and even used interrogative form when asking to the receiver to do something as their wish. Those words could be called as hedge and the data above can be also indicated as indirect speech act. When the speakers use hedging words in the conversation, it shows the distance that the speakers have with the receivers and tried to make the utterance less forceful. The data can be indicated as indirect speech act because the speakers tend to ask the receivers to do something as their wish but they use different form of utterance. The data 48 and 49 are examples of indirect speech act because the utterance was in interrogative form when the speakers utter the utterances but it has other meaning and function.

3.1.2 Nicknames, Family Names, and Special Names

The second form of the use of person deixis's chapter is the use of nicknames, family names and special names. The characters address the receiver by their nicknames, family names and even special names are to show the degree and to

show respect among them. They use those address systems are also to show how close and what kind of power they have. The person deixises, such as I, You, We, They, He, She don't appear, instead the speaker address using their name.

3.1.2.1 Nicknames

The first type of this sub chapter is the use of nicknames. The nicknames used in the novel are Alec, Lou, Julia, Louise, Lena, Nel, Lenie, Nickie, Jeannie, Katie, and Mark. Here is the example of the data containing nicknames:

I followed her up. I stood outside the bedroom and watched through the crack in the door. She was on her knees next to the bed, over on Dad's side and she was red in the face, like she'd been running. She was breathing hard and saying, "**Alec, wake up. Wake up,**" (1) and she was shaking him.(Hawkins, 2017: 14)

"When Louise said to your mother that she wouldn't rest until she saw Nel pay, how did you take that? what did you think she meant by that?" I lost it then. "She didn't mean anything, you fucking moron." "**Lena.**" Sean was glaring at me. "**Language, please.**"(138) (Hawkins, 2017: 127)

The data 1 and 138 show the use of nicknames or first names of the characters in the novel. Louise Whittaker told Alec Whittaker, his husband, to wake up because she wanted to tell him something. She called him by his first names because they are closed and didn't use linguistic marker to show respect. At the same time, the data 138 also shows the use of nicknames but in different form which is indirect form. Lena was in police station to give some statement regarding the findings that DI Townsend and DS Morgan found. She lost her temper and then spoke some harsh word. Hearing that, Sean indirectly tried to remind Lena to behave and didn't use harsh word by telling her to choose

appropriate word. From the data, it also can be concluded that the use of this type can be followed by both direct and indirect sentence. That conversation happened in the informal and formal situation. The data 1 is categorized as directive speech act because the speaker has no other intention when utter the utterance, while the data 138, the utterance spoken by the speaker has other meaning, that is tell the receiver to wisely choose and use the word.

3.1.2.2 Family Names

Go on to the next point. It is about the use of family names in the novel. The family names come usually when the speaker shows respect and keep the distance with the receiver. There are only three family names appear in the data, they are Mr. Townsend, Mr. Henderson, and Mrs. Whittaker.

He chewed on his bottom lip, soft brown eyes widening to saucers. “**Don’t tell my mum, Mr. Townsend. Please don’t tell my mum.** (9) She’s got enough on her plate.” (Hawkins, 2017: 143)

The data 9 shows the use of family name. *Townsend* is the family name of DI Sean and someone addressed him by his family name. It was Josh Whittaker who called DI Sean by his family names. It shows that Josh put respect towards DI Sean Townsend and it indicates that both of them didn’t that close. The conversation happened in the police station when Josh was being caught by DI Sean Townsend. He then begged DI Sean not to tell her mother about what was happened to him. Knowing the situation and the place where the conversation took place, it is possible to call DI Sean Townsend by his family name.

3.1.2.3 Special Names

There are also a deixis called special name. The special name usually is being used by the speaker when they are talking to the receiver in casual situation. This appearance of this type of deixis indicates the closeness among the speaker and the receiver or in some case, it shows the different power they have. The special names that appear in the novel are Mum, Love, Dad, Dirty Bitch, and Old fool.

I was cold with her. “**You don’t need to do anything, Mum.**(104) I swear you promised me you’d keep your mouth shut. So **you don’t have to do anything.**(105) Jesus, haven’t you done enough already?” (Hawkins, 2017: 86)

The data above contains the example of the use of special name. In the data 104 and 105, Lena told her mother not to do anything and she called her by her special name ‘mum’. The data contains the example of directive speech. Lena spoke that utterance to her mother with no other intention. It explains that both of them have close relation as a mother and a daughter. Lena tended to put respect to her mother by calling her by her special name.

3.1.3 The First Person Plural Deixis *we*

This type of person deixis rarely appears in the conversation. This person deixis points not only the receiver but also the speaker. As the explanation on the second person deixis *you*, there are two types of first person plural deixis *we* in the conversations in this novel. First type is non-respectful first person plural deixis *we* and respectful first person plural deixis *we*. An utterance can be indicated as

non-respectful and respectful first person plural deixis *we* from the ‘hedge’ that is used in the utterance.

They’d been standing in the kitchen, their voices strained and hushed. **“We need to sell this house and start over.”**(3) (Hawkins, 2017: 103)

The data number 3 above is taken from the dialogue spoken by Alec Whittaker. He told his wife, Louise Whittaker, to sell their house and move to other place and start everything new as a family. He told her what he thought without other intention. This represents the use of non-respectful first person plural deixis *we* and the use of directive speech act. It can be seen from the utterance spoken by the speaker that doesn’t contain hedging. The speaker talked casually to the receiver as they are closed. There are also no respectful marker such as, please, supposed, think, or sorry etc.

“Yeah, it looks intact. **We’re going to bring it in,**(50) but...” “It won’t show anything.” Hairy shrugged again. “Might show her going in, but it won’t tell us what happened up here.” (Hawkins, 2017: 40)

From the data 50, it can be concluded that the speaker used respectful first person plural deixis *we*. The conversation is among Hairy and DI Sean Townsend. They worked at the police station in the same division but DI Townsend has higher position than Hairy. As the speaker, Hairy used respectful first person plural deixis *we* that address to him and his team even he didn’t use any linguistic marker as the respectful marker. But in that conversation, it can be seen that Hairy

tried to respect DI Townsend. He used indirect speech act when explaining what happened at that moment.

3.1.4 Directive Speech Act that Don't Contain Person Deixis (Zero Deixis Ø)

Do not like the previous points, in this point, the researcher explained the appearance of directive speech act but in this point, it doesn't has any person deixis, neither the second person deixis *you* nor first person plural deixis *we*. It comes only with directive speech act itself. As can be seen from the data below:

“Don't tell me what my son thought,” (16) Louise said. “What he was trying to do. Just don't.” she raised her hand to her throat – a reflex. (Hawkins, 2017: 168)

The data 16 shows the conversation spoken by Louise Whittaker to Lena Abbott. Lena is Katie's best friend. Lena told Louise the truth about her daughter and her son, but it seemed like he couldn't believe it and denied everything what Lena had told her. In this case, the speaker does not use any person deixis to address the receiver. The speaker used directive speech act in imperative form and addressed the receiver directly.

I tried to embrace her, but she pushed me away. **“Don't,”** she said. **“Please, I just ...”** She tailed off. Her chin lifted. **“I need to be by myself. Just for a bit.**

I'm going to go for a walk.”(40) I let her leave. (Hawkins, 2017: 173)

Lena and Jules had a conversation about Katie and Nel. Lena told Jules what happened among them and it made a wave of sadness rolled her up. She wanted to be alone but she didn't directly told Jules to leave her alone. Instead, she told Jules

that she needed to go for a walk and left Jules alone. In this case, Lena used indirect speech act without any person deixis to express what she wants.

3.2 How the Characters Use Person Deixis

How the characters in the novel *Into the Water* use person deixis totally depend on the situation when they talk to each other. There are two different situations: formal and informal situation. When the speakers and the receivers are in the formal situation, the speakers tend to use respectful person deixis or respectful address system when addressing the receivers. On the other hand, when they are in the informal situation, the speakers tend to use non-respectful person deixis.

The way the speakers use both respectful and non-respectful person deixis is influenced by a factor or a concept called *face* that they want to keep. There are two types of *face*, they are positive face and negative face. These two types of face are the basic needs and wants in any social interaction and both of the speakers and the receivers need to cooperate to maintain each other's face. The negative face appears when both of them have a conversation in the formal situation that requires them to use respectful person deixis to maintain other's face. The positive face appears when the speakers and the receivers are conversing in the informal situation where they can use non-respectful person deixis.

In maintaining positive face and negative face, the speakers can use some strategies. In this research, based on the data, there are two types of strategy that

the speakers used. The strategies mentioned are positive politeness strategy and negative politeness strategy. It can be seen from the example of the data below:

He chewed on his bottom lip, soft brown eyes widening to saucers. “**Don’t tell my mum, Mr. Townsend. Please don’t tell my mum.** (9) She’s got enough on her plate.” (Hawkins, 2017: 143)

The data above contains the example case of the use of respectful person deixis. The speaker called the receiver using linguistic marker *Mr.* and called the receiver by the family name. The conversation is among Josh Whittaker (speaker) and DS Sean Townsend (receiver). It took place in the police station. Josh got caught by DS Townsend and DS Townsend wanted to tell his mother about it. He begged and told DS Townsend not to tell his mother. He called DS Townsend using his family name. The word *Mr.* and the family name in the conversation can be categorized as hedge. In the police office, there were also other police officer that has lower power, equal power, and even higher power than DS Townsend. As the speaker, Josh tried to keep the social distance and keep the formality with DS Townsend. So that, it could be clearly seen that he used negative politeness strategy, not only to show the gap distance among them, but also to maintain DS Townsend’s negative face.

He hung on as if for dear life. “**We need to make some kind of new start, Lou, for Josh. If it were just you and me...**” (3) (Hawkins, 2017: 104)

The speaker in the data 3 talked to the receiver in the informal situation. The conversation is among Alec Whittaker and Louise Whittaker. Alec called his wife

by her nickname, address her using non-respectful second person deixis *you* and he also used non-respectful first person plural deixis *we*. When he called his wife by her nickname and non-respectful *you*, it showed that he didn't have any intentions to keep the social distance and the formality with his wife while he shared his plan to his wife about their future. Also when he mentioned or used the non-respectful first person plural deixis *we*, it meant the he put himself as a member of the same group as his wife. He showed the belonging of the same group as his wife. There were also no linguistic markers or hedge that can be used as an indication that he used in the conversation. They seemed to talk informally and casually. Alec also didn't try to maintain his wife's negative face. By doing so, Alec showed the equality and feeling of belonging to the same group and he used positive politeness strategy.

3.3 Factors that Cause the Difference Use of Person Deixis

Each character in this novel has different relation with other character. That is one of the factors that can lead to the difference use of person deixis in the conversations among them. Furthermore, there is power that is also influencing the use of person deixis in directive speech act. When they don't have close relationship, they will speak much more formal and they will choose respectful person deixis or will use family names to call the receiver. On the other hand, if they are close, they will use non-respectful person deixis or will call them by the receiver's first name or nickname.

The first type of *you* in this novel is non-respectful second person deixis *you* that appears when the speaker has equal power with the receiver ($P1 = P2$) and they have a close relationship ($D1 = D2$), or in some cases, the speaker has higher power than the receiver ($P1 > P2$) and they have a close relationship ($D1 = D2$). This form also appears mostly in the directive speech act in form of imperative sentence. While the second form appears when the speaker has equal power ($P1 = P2$) with the receiver but they do not have close relationship ($D1 \neq D2$), or the speaker has higher power than the receiver ($P1 > P2$) and they do not have close relationship ($D1 \neq D2$). As can be seen from the data below:

3.3.1 $P1 > P2$, $D1 = D2$

The first form is influenced by the presence of a higher power that the first speaker has. It is also influenced by the distance or relation among the speaker and the receiver. Both of them have close relation. It shows from the data below:

He sighed and began tapping at the keys of his computer. “**You should to speed with all this. You should have been given the files.**”(127) He macked a particularly vicious return, as though he was banging keys on a typewriter rather than an expensive-looking iBook. “**And you should also read through Nel Abbott’s manuscript.**”(128) (Hawkins, 2017: 42)

The data 127 and 128 were taken from the conversation that belonged to Detective Inspector Sean Townsend and Detective Sergeant Erin Morin. They have close relationship ($D1 = D2$) but DI Townsend has higher power ($P1 > P2$) than DS Morgan. But even though they had different power and position, they were working in the same division. They also often got same cases that required them to work together in a team, that’s what made them become close to each

other. That is the reasoning why while talking to his partner, DI Townsend use non-respectful second person deixis *you* and he use directive speech act while talking to DS Morgan. He ordered and suggested DS Morgan to do what he told.

“Could you take him to your place, Jeannie?(170) My father said. “Could you take him with you?”(171) that was it. Jeannie. WPC Sage. (Hawkins, 2017: 144)

Based on the conversation among Patrick Townsend and Jeannie Sage, this data can be categorized as indirect speech act. Patrick’s power is higher than Jeannie ($P1 > P2$) and they have close relationship ($D1 = D2$) because they were former police officers at the same police station. Patrick asked Jeannie to take little Sean to her place. The utterance can be included as interrogative sentence but has a function as order and it is also indirectly asking the receiver to do something.

3.3.2 $P2 > P1$, $D1 = D2$

The second factor that influenced the use of person deixis is based on the higher power that the second speaker (receiver) has than the first speaker, but they have close relationship.

“Sir?” It was Erin. “Where are you?”

“What’s going on?”

“Look, **I need to talk to you**,(68)but I don’t want to do this on the phone ...”
(Hawkins, 2017: 233)

This is another data of the use of respectful second person deixis *you*. DS Erin Morgan, as the second speaker, has lower power than DI Sean Townsend, as the first speaker, ($P2 > P1/P1 < P2$) but they have close relationship ($D1 = D2$). When

she called DI Sean Townsend, in the previous conversation, she mentioned the word “sir” to call him and used the word “look”. Meaning that she gave some respect to him and then it continued with the conversation saying directly that she needed to talk to him face to face, and she asked him to meet her. But this data can be also belonging to indirect speech act since while uttered that sentence, she has other intention which is she wanted him to meet her in person.

3.3.3 P1=P2 D1=D2

Third factor is seen from the equal power that both speaker have and the close relationship they have. To make it clear, here is the data for the third factor:

I didn't say anything. “**And you'll want to see Lena,**(4) won't you, to tell her how sorry you are. Imagine how poor Lena must be feeling.” I still didn't say anything. (Hawkins, 2017: 83)

The data above is taken from the conversation among Alec Whittaker to his son, Josh Whittaker. The data shows that Alec Whittaker played as the first speaker and his son as second speaker. Alec addressed Josh with non-respectful second person deixis *you* because they have close relationship (D1 = D2) and have equal power (P1 = P2). They would go to Daniele Abbott's funeral and he told Josh to see Lena at there. Josh stayed still and didn't say anything to answer his father order.

He looked worried. “**But shouldn't you wait for Dad? Shouldn't he be here?**

You shouldn't be doing this by yourself.”(7) Louise smiled at him. “I'm just going to make a start,” she said as brightly as she could. (Hawkins, 2017: 105)

The bold utterance is spoken by Josh Whittaker to his mother. Josh and Louise is close ($D1 = D2$) and has mutual power ($P1 = P2$). Seeing his mother worked alone by herself, Josh suggested that she should wait for his dad. This is a type of interrogative sentence that has a function of order. Josh is asking a question but he also has a purpose to order his mother to wait for his dad.

3.3.4 $P1 > P2$, $D1 \neq D2$

The next factor is when the first speaker has higher power than the second speaker and they do not have close relationship. The data can be seen below:

Lena tried to speak, but Louise went on. “The thing is, Lena, that **you could have helped me. You could have told me about it. You could have told me when you first found out. You could have come to me and told me**(13) that my daughter had herself caught up in something, something she couldn’t control, something you knew, you must have known, would end up being harmful to her.” (Hawkins, 2017: 167)

Louise was talking with Lena about her daughter, Katie Whittaker. Lena and Katie were best friends but since Katie passed away, Louise started to hate Lena and blamed her because she thought that Lena knew something that made Katie committed suicide but Lena didn’t want to tell her. In this case, Louise has higher power ($P1 > P2$) than Lena that is why she use non-respectful second person deixis *you* towards her, and because that reason, Louise keep the line between her and Lena and it makes them don’t have close relationship ($D1 \neq D2$). This conversation can be included in to direct speech act. Louise asked Lena to tell her about what happened to Katie so that he could help her.

I suppose I’d known all along that Josh wouldn’t be able to keep quiet about

this forever, but I'd hoped that smashing up Henderson's house might satisfy him, for a little while at least. **“Lena? Are you listening to me?”**(142) Sean was leaning forward in his chair. (Hawkins, 2017: 149)

DI Sean Townsend was in police station with Lena. It is obvious that he has higher power than Lena ($P1 > P2$) and they don't close ($D1 \neq D2$). Sean was explaining something to Lena, but she didn't listen at all. To get Lena's attention back, he asked a question that was not completely a question. The question has an order to make her pay more attention.

3.3.5 $P2 > P1$ $D1 \neq D2$

The fourth factor appears when the second speaker has higher power than the first speaker and they do not have close relationship.

“Louise! Mrs. Whittaker! Please wait.”(44) Louise tried to walk faster, but her legs were heavy and her heart was as deflated as an old balloon, and Lena was young and strong. **“Mrs. Whittaker, I want to talk to you.”**(45) “Not now, Lena. I'm sorry.” (Hawkins, 2017: 35)

Data in this conversation is spoken by Lena Abbott. Lena is the second speaker (receiver) that has higher power than Louise Whittaker as the first speaker. She called Louise to tell her about something, told and ordered her to wait for her. That is why the conversation contains directive speech act in form of imperative. She called her using her last name and then used respectful second person deixis *you*. She also use hedging word, *please*, when she asked her to wait for her. It can be seen that Lena has higher power than Louise Whittaker ($P2 > P1$) and they don't have close relationship ($D1 \neq D2$). It can be proven from the person deixis that Lena used when she called her.

3.3.6 $P1 = P2$ $D1 \neq D2$

The last factor that influenced the use of person deixis is seen from the equal power among the speaker and the receiver, and the relation that they have.

I had a voice mail, a missed cal. It was Jules. “DS Morgan,” she was saying, her voice solemn, “**I need to talk to you.**(38) It’s quite urgent. I’m coming in to see you. I ... er ... **I need to talk to you alone.**(39) I’ll see you at the station.” (Hawkins, 2017: 248)

Jules Abbott was contacting DS Erin Morgan to talk about something. This data is categorized as respectful *you* because both of them has equal power (P1 = P2) but don’t have close relationship (D1 ≠ D2). Jules told DS Morgan that she needed to talked to her and she called DS Morgan by her family name, even though they have equal power. The way Jules called DS Morgan by her family name can be indicated as a linguistic marker that used to give respect to the receiver (hedging). That is why when talking to DS Morgan, Jules used respectful *you*.

His face broke into a smile. “Julia! Bloody hell. I didn’t recognize you before ...” he took me in, head to toe. “**Julia. Why didn’t you say something?**”(159) (Hawkins, 2017: 187)

Jules met Robbie to ask him if he knew where Lena was. After not meeting for long time, there was a gap between them (D1 ≠ D2). Robbie looked excited when he met her, but not with Jules. She kept silent and then made Robbie asked her a question and a order at the same time. He hoped that Jules would say a word to him. The conversation spoken by Robbie is and interrogative-indirect speech act.

CHAPTER IV

CONCLUSION

4.1 Conclusion

The researcher found different kind of person deixis being used in the research. Not only the use of person deixis, but the researcher also found the factors that cause the different use of person deixis and how the characters of the novel use person deixis in directive speech acts. There are different types of person deixis used, they are second person deixis *you*; nicknames or first names, family names and special names; first person plural deixis *we*; and directive speech acts that do not contain any person deixis (zero deixis \emptyset). Person deixis that frequently used by the characters as the speakers in the conversation was the second person deixis *you*. Second person deixis *you* in the novel was divided into two types, which were respectful and non-respectful second person deixis *you*. Those types were categorized by looking at the ‘hedge word’ that appears in the conversation. Hedge had function to make a sentence or an utterance less forceful. If a sentence or an utterance contains a hedge, it can be categorized as respectful ones.

Furthermore, the factors that cause the different use of person deixis could be seen from the power (P) and distance (D) or closeness in relation that both the characters had. They could have mutual power but didn't close relation or they had different power but had close relation. These factors were also used to determine whether the speaker use respectful or non-respectful person deixis. In the research, the equal power and close relation ($P_1 = P_2$, $D_1 = D_2$) factor appears the most.

Lastly, the characters use person deixis was based on the situation where the conversation happened. When it comes to the formal situation, the speaker tended to use respectful person deixis rather than used non-respectful person deixis to keep the social distance and keep the formality among them.

4.2 Suggestion

In this researcher, the researcher only focuses on the conversations that containing person deixis in the directive speech act in the one of literary works which is a modern novel. The result shows that there are many kinds of person deixis used in the novel and many factors can influence the use of it. The use of person deixis in directive speech acts need to be done in other literary works or in the daily conversations.

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APPENDIX

Data Into the Water

Characters	Conversations	Direct/Indirect Speech Act	Person deixis	Relation
Louise Whittaker to Alec Whittaker.	She was on her knees next to the bed, over on Dad's side and she was red in the face, like she'd been running. She was breathing hard and saying, " Alec, wake up. Wake up, " (1) and she was shaking him.	Direct speech act	Alec	P1 = P2 D1 = D2
	" Nel Abbott is dead, " (2) she said. "They found her in the water. She jumped."	Direct speech act	(-)	
Alec Whittaker to Louise Whittaker.	He hung on as if for dear life. " We need to make some kind of new start, Lou, for Josh. If it were just you and me... " (3)	Direct speech act	We, Lou, and You	P1 = P2 D1 = D2
	They'd been standing in the kitchen, their voices strained and hushed. " We need to sell this house and start over. " (4)	Direct speech act	We	
Alec	" And you'll want to	Direct speech	You	P1 = P2

Whittaker to Josh Whittaker.	<p>see Lena, (5) won't you, to tell her how sorry you are. Imagine how poor Lena must be feeling." I still didn't say anything.</p>	act		D1 = D2
	<p>He nodded, but as he did I saw him look over my head to check Mum wasn't listening. "You said you didn't hear anything unusual, didn't you?" he asked. I nodded. "You told the truth." (6)</p>	Direct speech act	You	
Josh Whittaker to Louise Whittaker	<p>He looked worried. "But shouldn't you wait for Dad? Shouldn't he be here? You shouldn't be doing this by yourself."(7)</p> <p>Louise smiled at him. "I'm just going to make a start," she said as brightly as she could.</p>	Indirect speech act	You	P1 = P2 D1 = D2
Louise Whittaker to Josh Whittaker.	<p>She placed her hands firmly on his shoulders. "They won't, darling," she said. "Off you go." (8)</p>	Direct speech act	You	P1 = P2 D1 = D2
Josh Whittaker to Sean Townsend.	<p>He chewed on his bottom lip, soft brown eyes widening to saucers. "Don't tell my mum, Mr. Townsend. Please don't tell my mum.</p>	Direct speech act	Mr. Townsend	P1 < P2 D1 ≠ D2

	(9) She's got enough on her plate."			
	<p>"Is your Mum in, Josh?" Sean asked him, and he nodded.</p> <p>"Why do you want to talk to us again?"(10) he asked, his voice rising with a sharp squeak.</p>	Direct speech act	You	
	<p>"Josh, I must get your parents here, I must," I said, but he clung to my arm. "Please, Mr. Townsend. Please."</p> <p>(11) "I want to help you, josh. I really do. Please tell me what it is that's upsetting you so much."</p>	Indirect speech act	Mr. Townsend	
Louise Whittaker to Lena Abbott	<p>"Don't you say her name to me," (12) Louise hissed. "Don't you dare." "Katie, Katie, Katie!" Lena was half on her feet, leaning forward, her face inches from Louise's nose.</p>	Direct speech act	You	P1 > P2 D1 ≠ D2
	<p>Lena tried to speak, but Louise went on. "The thing is, Lena, that you could have helped me. You could have told me about it. You could have told me when you first found out. You could have come to me and</p>	Direct speech act	You	

	<p>told me (13) that my daughter had herself caught up in something, something she couldn't control, something you knew, <i>you must have known</i>, would end up being harmful to her.”</p>			
	<p>“But I couldn't ... I couldn't ...” again Lena tried to say something, and again Louise wouldn't let her.</p> <p>“Even if you are blind enough or stupid enough or careless enough not to see how much trouble she was in, you could still have helped me. You could have come to me after she died and said, that isn't something you did or didn't do. (14) This isn't your fault, this isn't your husband fault. You could have stopped us from driving ourselves mad. But you didn't. (15) You chose not to. All the time, you said nothing. All this time, you ... and worse, even worse than that, you let him ...” her voice rose and then disappeared into the</p>	Direct speech act	You	

	air, like smoke.			
	<p>“Don’t tell me what my son thought,” (16) Louise said. “What he was trying to do. Just don’t.” she raised her hand to her throat – a reflex.</p>	Direct speech act	(-)	
	<p>Louise began to speak again, her voice very low. “Explain this to me, then,” (17) she said, sitting back down, “since you know so much. Since you understand so much. If Katie loved that man, and if he loved her back, then why? Why did she do what she did? What did he do to her? To drive her to that?”</p>	Direct speech act	(-)	
Louise Whittaker to Sean Townsend.	<p>“I know it’s too late,” Louise was saying, “but I want this to be known. I want everyone to know what Nel Abbott did – Christ, she might have given pills to other girls ... you need to speak to your wife about this (18)– as head teacher, she should know someone’s selling this shit in her school. You need to search the lockers, you need-”</p>	Direct speech act	You	<p>P1 = P2 D1 = D2</p>

	(19)			
	<p>The hammering at the door persisted and I could hear a woman calling my name, a voice I knew but for a moment couldn't place. I opened the door. "Do you see this?" (20) Louise Whittaker was shouting at me, red-faced and furious.</p>	Direct speech act	You	
	<p>"You missed it!" (21) she cried. "You told me she had nothing in her blood. You said Nel Abbott had nothing to do with it. But here"- she banged her fist on the table, making the vial jump into the air- "she was supplying my daughter with drugs, with dangerous drugs. And you let her get away with it." (22)</p>	Direct speech act	You	
	<p>Louise dismissed the question bluntly. "This is it," she said, leaning forward. "Can't you see that?" (23) You combine the pills and this place and the fact that Katie spent so much time round at the Abbott's, surrounded by all those pictures and those stories,</p>	Direct speech act	You	

	and..." she tailed off.			
Louise Whittaker to Erin Morgan.	"I didn't say that," she said, looking me dead in the eye. "I didn't say anything of the sort. Sean Townsend is a good man." She got to her feet. "Now, I have a lot to do, Detective. I think it's probably time you left. " (24)	Indirect speech act	You	P1 = P2 D1 ≠ D2
	The room was all but empty, bed stripped, wardrobe empty. The pale lilac walls bore the scars of hastily removed Blu-Tack. Louise smiled wearily. "You can come in. I'm almost done in here." (25)	Direct speech act	You	
Louise Whittaker to Jules Abbott	"Bloody nutcase," Louise spat as she approached the house. "She's menace, that Sage woman. Don't engage with her, (26) I'm telling you. Don't let her through your door. She's a liar and a con artist, all she wants is money."	Direct speech act	(-)	P1 = P2 D1 = D2
Lena Abbott to Jules Abbott (Julia).	"Leave her!" (27) Lena snapped. The left side of her face was an angry red, but her expression was calm. "Stay out of it, Julia. (28) She can hit me if	Direct speech act	(-), Julia	P1 = P2 D1 = D2

	<p>she wants. She can scratch my eyes out, pull my hair. She can do whatever she wants to me. What does it matter now?"</p>			
	<p>Without thinking, I began to tidy up. I straighten the bedding and hung the towel on the rail in the en suite. I was on my knees, retrieving a dirty plate from under the bed, when I heard your voice, a dagger in my chest,</p> <p>“What the fuck do you think you are doing?” (29)</p>	<p>Direct speech act</p>	<p>You</p>	
	<p>“You shouldn’t be touching this!”(30) she was almost spitting with rage. “This has nothing to do with you!” “Lena,” I said, “don’t”</p>	<p>Direct speech act</p>	<p>You</p>	
	<p>She must have felt me watching, because she raised her eyes to me and widened them for just a moment, so that I looked away. She spoke. “You don’t think she fell, don’t you?” (31) She said, her lip curling. “You know better than that.”</p>	<p>Direct speech act</p>	<p>You</p>	
	<p>I mean, it’s not like it</p>	<p>Direct speech</p>	<p>(-)</p>	

	<p>matters now, I suppose, but I feel like everyone should at least admit the truth. I told her “She didn’t fall. She jumped.”(32)</p>	act		
	<p>“Did you know that she lied to you? She lied about not being in contact with my mother. Mum tried to call her, like, I don’t even know how many times. She never answered, she never called back, she never- “She stopped, looking back at me. “She’s just ... why are you even here? I don’t want you here.” (33) She stalked out of the room, slamming the kitchen door behind her.</p>	Direct speech act	You	
	<p>“What are you doing with this?” She was trembling, her teeth gritted together, red-faced with rage. I scrabbled to my feet. “This has nothing to do with you!” (34) She turned away from me, placed Katie’s picture on the desk and smoothed it over with her palm.</p>	Direct speech act	You	
	Lena called me from	Indirect	You	

	kitchen. “ I’m starving, ” she said. “ Could you make spaghetti Bolognese again, like you did before? ” (35)	speech act		
	She nodded, looking up at me with hooded eyes. “ Will you come up with me, please? I don’t want to be by myself. ” (36)	Indirect speech act	You	
	“Come here,” I said, trying to take the papers from her. “You’re bleeding.” “ Get away from me! ” (37) she piled the papers on to the desk.	Direct speech act	(-)	
	I whirled around and Lena raised her hands as though in self-defence. “Jesus, Julia, chill. (38) What is going on with you?” I shook my head. “I just ... I just...”	Direct speech act	Julia	
	She looked up at me, her gaze as cool as the one with which she’d fixed Louise, and said, “ You would know all this, Julia, if you’d only spoken to her. ”(39)	Direct speech act		
	I tried to embrace her, but she pushed me	Indirect speech act	(-)	

	<p>away. “Don’t,” she said. “Please, I just ...” She tailed off. Her chin lifted. “I need to be by myself. Just for a bit. I’m going to go for a walk.”(40)</p> <p>I let her leave.</p>			
Louise Whittaker to Mark Henderson.	<p>She tried to smile back. “You know.” He didn’t know. No one knew. “They tell you – <i>they</i>, Mr. Henderson, listen to me! (41) The <i>grief counselors</i> tell you that you will have good days and bad, and you just have to deal with it.”(42)</p>	Direct speech act	Mr. Henderson, You	P1 = P2 D1 ≠ D2
	<p>“I’m so very sorry, Mrs. Whittaker,” he said, and she was touched to see that there were tears in the poor man’s eyes.</p> <p>“Louise,” she said. “Call me Louise. (43) And I know. I know you are.”</p>	Direct speech act	(-)	
Lena Abbott to Louise Whittaker.	<p>“Louise! Mrs. Whittaker! Please wait.”(44) Louise tried to walk faster, but her legs were heave and her heart was as deflated as an old balloon, and Lena was young and strong. “Mrs. Whittaker, I</p>	Direct speech act	Louise, Mrs. Whittaker, You	P1 < P2 D1 ≠ D2

	want to talk to you. ”(45) “Not now, Lena. I’m sorry.”			
	Lena had come to say goodbye and had brought with her Nel’s manuscript, the pictures, the notes, a USB with all the computer files. “ Do what you want with it, ”(46) she said. “ Burn it if you like. (47) I don’t want to look at any of it again.”	Direct speech act	You	
	Louise was glad that Lena had come, and gladder still that she would never have to see her again. “ Can you please forgive me, do you think? ” (48) Lena asked. “ Will you ever? ”(49) and Louise said that she already had, which was a lie, spoken out of kindness.	Indirect speech act	You	
Hairy to Sean Townsend.	“Yeah, it looks intact. We’re going to bring it in, (50) but...” “It won’t show anything.” Hairy shrugged again. “Might show her going in, but it won’t tell us what happened up here.”	Indirect speech act	We.	P1 = P2 D1 ≠ D2
Hairy to Erin	“Jules?” I said. “She isn’t fat.” “Oh, aye,	Direct speech act	You.	P1 = P2

Morgan.	<p>not now, but you should have seen her back in the day.”(51) He started laughing. “she was a heifer.”</p>			D1 = D2
	<p>“Though I wouldn’t say it’s much worse that a lot of women get on the internet in the normal course of things,” he said, giving me apologetic shrug, as though he was responsible for every idiot misogynist in cyberspace. “we’ll follow up(52), of course, but...”</p>	Indirect speech act	We	
Jules Abbott to Sean Townsend.	<p>“Done something? You’re saying you think he might have been involved in her death?”</p> <p>She looked at me imploringly. “I can’t say that, of course, but you need to look into him, you need to find out where he was when she died.”(53)</p>	Direct speech act	You	P1 = P2 D1 ≠ D2
	<p>I sounded weak, wheedling, even to myself. “Look, you can’t ask me to explain this to you, (54) because there is no way of doing so to an outsider. Nel and I had problems going</p>	Direct speech act	You	

	back years – but that does not have anything to do with this.”			
	“Detective Townsend,” I called out, “there was a bracelet. My mother’s bracelet. Nel always wore it. Have you found it? ”(55)	Direct speech act	You	
	“How can you know?” Townsend asked. “If you didn’t speak to her, how do you know what it had to do with?” “I just ... here,” I said, holding out my mobile phone. “ Take it. Listen for yourself. ”(56)	Direct speech act	(-)	
	“No, actually, I don’t think she does,” Julia said suddenly. She was standing over by the door; I’d forgotten she was even in the room. “ I think Lena is very tired and should be left alone for now. We can come by and do this at the police station tomorrow, or you can come back here, but that’s enough for today. ”(57)	Direct speech act	We, You	
Erin Morgan to	Someone spoke. “ Sorry, but you’re	Indirect speech act	You, (-)	P1 = P2

Jules Abbott.	not supposed to touch her. ”(58) The light buzzed above my head, illuminating your skin, pale and grey against the steel beneath you. I placed my thumb upon your forehead, ran my finger along the side of you face. “Please don’t touch her.” (59)			D1 ≠ D2
	“Perhaps you ought to get the doctor to prescribe you something,” (60) I suggested. But she shook her head. “I don’t want to sleep too deeply, she said, her eyes widening, giving her a manic cast. “I need to be alert.”	Indirect speech act		
Jules Abbott to Erin Morgan	I had a voice mail, a missed cal. It was Jules. “DS Morgan,” she was saying, her voice solemn, “I need to talk to you.” (61) It’s quite urgent. I’m coming in to see you. I ... er ... I need to talk to you alone. I’ll see you at the station.” (62)	Direct speech act	You	P1 = P2 D1 ≠ D2
Erin Morgan to Helen	So, knife still in hand, she walked across the courtyard to check.	Direct speech act	You	P1 = P2 D1 ≠ D2

Townsend.	<p>“It’s quite deep,” Erin said. “You need to clean and bandage that properly.”(63)</p>			
	<p>“He’ll be livid if he sees this,” Helen said. “He likes a clean house. Always has.”</p> <p>“And you ... keep house for him, do you?”(64)</p>	Direct speech act	You	
	<p>Helen kept looking up the window, as though she was expecting someone to appear.</p> <p>“You’re expecting Sean back, are you?”(65) I asked her.</p> <p>She shook her head.</p>	Direct speech act	You	
	<p>She ignores me. “he walks in the mornings, but not usually for so long. He’s not well. I ...”</p> <p>“Do you want to go and look for him?” (66) I asked. “I could come with you if you like.”(67)</p>	Indirect speech act	You	
Erin Morgan to Sean Townsend	<p>“Sir?” It was Erin. “Where are you?”</p> <p>“What’s going on?”</p> <p>“Look, I need to talk to you,(68)but I don’t</p>	Direct speech act	You	P1 < P2 D1 = D2

	want to do this on the phone ...”			
	<p>“What? Is it Lena? Tell me now, Erin, don’t mess about.”</p> <p>“It’s not urgent. It’s not Lena. It’s-”</p> <p>“For Christ’s sake, if it is nit urgent why are you ringing me?”</p> <p>“I need to talk to you the second you’re back in Beckford,” (69) she said. She sounded cold and angry. “You got that?” (70) She cut the call.</p>	Direct speech act	You	
	It was one of the first things I asked DI Townsend. “Did she jump, do you think?” (71)	Indirect speech act	You	
	<p>Townsend studied me for a long time.</p> <p>“Doesn’t ring any bells, then?”(72) I asked.</p> <p>“Oh yes,” he said, looking at me as though I was particularly simple child.</p>	Direct speech act	(-)	
	<p>“Sir?” it was Erin.</p> <p>“The neighbor on the other side saw a girl</p>	Indirect speech act	You	

	<p>running off in the opposite direction. A teenager, long blond hair, denim shorts and white t-shirt.”</p> <p>“Lena. Of course.”</p> <p>“Yeah, sounds like it. You want me to go and pick her up?”(73)</p>			
Erin Morgan to Louise Whittaker	<p>Louise continued silently packing books into boxes.</p> <p>“Listen to me,”(74) I said, raising my voice to get her full attention. “If you are aware that there was some sort of relationship between Sean and Nel, then—”</p>	Direct speech act	(-)	P1 = P2 D1 ≠ D2
	<p>“There’s something else we need to ask you about,” I said.</p> <p>“Yes?” She remained standing, her arms crossed over her chest.</p> <p>“We wondered if you would be prepared to let us take your fingerprint.”(75)</p>	Indirect speech act	You	
Jules Abbott to Lena Abbott.	<p>I put my hand on her arm. “Lena, no. You can’t. You need to go to the hospital first. You need to be examined before you</p>	Direct speech act	You	P1 = P2 D1 = D2

	can shower.”(76)			
	I hesitated a moment before going on. “I know you are tired, but I need to ask you, Lena, about what happened today. About the bracelet.”(77)	Direct speech act	You	
	“I don’t know.” She turned her head back to face me, her eyes blank, shuttered. “He told me he found it.” “He found it? Where?” she didn’t answer. “Lena, we need to go to the police about this, we need to tell them.”(78)	Direct speech act	Lena, We	
	“And he believed you would do that?” She raised her skinny shoulders to her ears. “Lena, tell me the truth.” (79)	Direct speech act	Lena	
	“You are exhausted,” I said. “You should go to bed.”(80)	Direct speech act	You	
	“Come here,”(81) I said, trying to take the papers from her. “You’re bleeding.”	Direct speech act	(-)	
	“The thing is, when we talked about it afterward, Mum swore she never ever	Direct speech act	Lena	

	<p>mentioned Katie to Mark Henderson. She said they were arguing about me, about my problems I was having in class.”</p> <p>“So ... Lena, hang on, (82) I don’t understand. You’re saying your Mum didn’t threaten them with exposure?”</p>			
Jules Abbott to Daniele Abbott.	<p>“Stop it, Nel.” (83) I was speaking out loud again, like a madwoman. “<i>Just stop it</i>”</p>	Direct speech act	Nel	P1 = P2 D1 = D2
	<p>I felt the detective’s eyes on me and I pursed my lips to suppress the smile. My eyes were dry and my throat empty, and when I whispered to you, there seemed to be no sound at all.</p> <p>“What did you want to tell me?” (84)</p>	Direct speech act	You	
	<p>When I asked her how that happened, she laughed and said, “How do you think?” (85) Robbie gave me a weird feeling in my stomach and I couldn’t help but stare at him whenever he was around.</p>	Direct speech act	You	

Daniele Abbott to Jules Abbott	<p><i>“Julia, it’s me. I need you to call me back. Please, Julia.(86)It’s important. I need you to call me,(87) as soon as you can, all right? I ... uh ... it’s important. OK. Bye.”</i></p>	Direct speech act	You	P1 = P2 D1 = D2
	<p>“That night. Do you ... have you ever talked to anyone about it?” I took a step away from you, but you grabbed my hand and squeezed it hard. “Come on, Julia ... tell me honestly.(88) Wasn’t there some part of you that liked it?”</p>	Direct speech act	Julia	
	<p>You made me swear that I wouldn’t tell our parents about what happened. “Promise me, Julia. You won’t tell them, you won’t tell anyone about this.(89) OK? Not ever. We can’t talk about it, all right? Because... because we’ll all get into trouble. OK? Just don’t talk about it. If we don’t talk about it, it’s like it didn’t happen. Nothing happened, OK? Nothing happened. Promise me. Promise me, Julia, you’ll never speak about it</p>	Direct speech act	You	

	again.”(90)		
	When Nel came down for lunch in her denim cutoffs and a halter-neck bikini, she took one look at me and said, “ Are you coming to the river this afternoon?” (91) in a tone that made it obvious that she didn’t want me to go,	Indirect speech act	You
	But I went to the Drowning Pool anyway, and Nel dragged me out. She pulled me to the bank and hauled me to my feet. She slapped my face hard. “ You bitch, you stupid fat bitch, what have you done? What are you trying to do?” (92)	Direct speech act	You
	You fell to your knees then and put your arms around me, then you smelled the alcohol on me and started yelling again. “You’re thirteen, Julia! You can’t drink (93), you can’t ... what were you doing?”	Direct speech act	You
	Sometimes you were maudlin, talking about our mother, our childhood, happiness had and lost. Other times you were up,	Direct speech act	Julia

	happy hyper. “Come to the Mill House!” you entreated me. “Please come!(94) <i>You’ll love it. Please, Julia,it’s time we put all that stuff behind us. Don’t be stubborn. It’s time.”</i> (95)			
Mrs. Abbott to Daniele Abbott	And then she caught Mum’s eye and said, “I’m not looking after he, OK? I’m going there to meet my friends.” “Mum said “Be nice, Nel.” (96)	Direct speech act	Nel	P1 = P2 D1 = D2
Jules to Daniele’s friends.	I sat up, tried to brazen it out. “Yeah, OK. Very funny. You can stop now. Come on! Stop it, ”(97) I called out, but another one was taking aim. The ball came towards me.	Direct speech act	You	P1 = P2 D1 = D2
Jules Abbott to Louise Whittaker	Louise drew back her hand and hit Lena once, very hard, across the face. The smack resounded, echoing off the walls. I leaped forward and grabbed Louise’s arm. “No!” I shouted. “That’s enough! That’s enough!” I tried to pull her to her feet. “You need to go.” (98)	Direct speech act	You	P1 = P2 D1 = D2
Daniele Abbott to Lena Abbott	I was cold with her. “You don’t need to do anything, Mum. I	Direct speech act	Lenie, You	P1 = P2 D1 = D2

	<p>swear you promised me you'd keep your mouth shut. So you don't have to do anything. Jesus, haven't you done enough already?"</p> <p>"Lenie," she was saying, "Lenie, please.(99) You don't know everything. I'm the parent here, you have to trust me."</p> <p>(100)</p>			
	<p>"Yeah, maybe, but the fact is that I'm allowed to smoke weed and drink alcohol and you are not. Why are you looking to get wasted in the middle of a Sunday afternoon anyway? On your own? Kind of sad, isn't it?" Then she went on, "Why don't you go for a swim or something? Call a friend?"(101)</p>	Direct speech act	You	
Lena Abbott to Daniele Abbott.	<p>I got annoyed with her about it once, said "Why don't you just give it a rest?(102) Forget about her? She obviously wants nothing to do with us." Mum said, "She is my sister, she's my only family." I said, "What about me? I'm family."</p>	Direct speech act	You	<p>P1 = P2</p> <p>D1 = D2</p>

	<p>Mum said, “She’s my sister, she’s my only family.” I said, “What about me? I’m family.” (103) She laughed then and said, “You’re not family. You’re more than family. You’re part of me.”</p>	Direct speech act	(-)	
	<p>I was cold with her. “You don’t need to do anything, Mum.”(104) I swear you promised me you’d keep your mouth shut. So you don’t have to do anything.(105) Jesus, haven’t you done enough already?”</p>	Direct speech act	You, Mum	
	<p>When Mum caught me, she didn’t look pissed off, she just looked sort of sad. “You can’t tell me off,”(106) I said. “I’m looking for shit in your room. So you can’t get pissed off with me. (107) That would make you a total hypocrite.”</p>	Direct speech act	You	
	<p>I’ve got no friends now the only person who ever liked me topped herself. I started yelling, “What fucking friends? I don’t have any. Don’t</p>	Direct speech act	You	

	you remember? Don't you remember what happened to my best friend?"(108)			
Sean Townsend to Helen Townsend	"You don't have to go," (109) he said, placing a hand gingerly on her shoulder. "There's no reason for you to go." "but-" "I just need to chat to Louise for a bit. It's all right. You go on upstairs. "(110)	Direct speech act	You	P1 = P2 D1 = D2
	I got to my feet and spoke to Helen. "You should go on up to bed," (111) I said, keeping my voice low. "There is nothing to worry about."	Direct speech act	You	
	I puffed out my cheeks. "I shouldn't ... probably shouldn't discuss it in detail just yet." She nodded and squeezed my hand. "Tell me, when was the last time you confiscated drugs at school?" (112)	Direct speech act	(-)	
Patrick Townsend to Sean Townsend.	"She does have to go," Patrick said. "Helen does, and you do – we all do. We are part of this community. "(113)	Direct speech act	We	P1 = P2 D1 = D2
Helen Townsend	After Sean went upstairs, she said,	Direct speech act	You	P1 = P2

to Patrick Townsend.	<p>“You didn’t have to drown her.”(114) I could have taken her to the vet, they could have out her to sleep.”</p>			D1 = D2
Patrick Townsend to Helen Townsend.	<p>Patrick sighed, lowering his voice to a murmur. “Look, love,(115) I know this is difficult for you. I know that. But we need to go as a family, don’t we? ,(116)</p> <p>“We need to support Sean.”(117) This is not about grieving for her. This is about us putting all that business behind us.”</p>	Direct speech act	Love, We.	P1 = P2 D1 = D2
	<p>He said he’d take some coffee in a flask, explaining that he wanted to go upriver. “You won’t be anywhere near the pool, will you? Only I think ...” (118)</p>	Indirect speech act	You	
	<p>He could feel her watching him and he felt ashamed. “Would you like some tea?” he asked her.</p> <p>“I’ll make it,” she said, pushing back the covers.</p> <p>“No, no. Stay where you are.” (119) I’ll do</p>	Direct speech act	You	

	it.” At the door, he turned back to her.			
	“No, no. Stay where you are. I’ll do it.” At the door, he turned back to her. “You got rid of it?” (120) That rubbish” he said again. Helen nodded.	Direct speech act	You	
	“In the meantime,” he said, “he would understand – we both would – if you would like to take spare room here? (121) It might do you good to have some time to yourself – and I’m certain it would benefit him to get even small taste of what he stand to lose.” Almost a year later, she still slept in her father-in-law’s house most of nights.	Indirect speech act	You	
	Only that wasn’t the problem. The problem, Patrick said, was the damage she’d already done – to Sean, to the family. “Do you honestly think he’d have behaved the way he has if it hadn’t been for her, filling his head with these stories, making him doubt who he is, where he comes from?” (122)	Indirect speech act	You	

Sean Townsend to Patrick Townsend.	<p>“Dad, I need to talk to you about the car about-”(123) Sean was coming down the stairs loudly, two at a time. “about what?” “never mind,” she said, and he frowned. She shook her head. “it doesn’t matter.”</p>	Direct speech act	Dad, You	P1 = P2 D1 = D2
Sean Townsend to Erin Morgan	<p>“ Well, we can’t have that. You should stay in town.(124) You could use the Wards’ cottage. It’s just upriver and it’s empty. It’s not luxurious, but it won’t cost you anything. I’ll get you the keys this afternoon.”</p>	Direct speech act	You	P1 > P2 D1 = D2
	<p>“I was planning to,” I told him, “only she wasn’t all that interested in talking to me.” I filled him in the encounter at the bridge.</p> <p>“This woman,” he said. “Describe her.”(125)</p>	Direct speech act	(-)	
	<p>“What? Is it Lena? Tell me now, Erin, don’t mess about.”(126)</p> <p>“It’s not urgent. It’s not Lena. It’s-”</p> <p>“For Christ’s sake, if it</p>	Direct speech act	Erin	

	is nit urgent why are you ringing me?"		
	He sighed and began tapping at the keys of his computer. " You should to speed with all this. You should have been given the files. "(127) He smacked a particularly vicious return, as though he was banging keys on a typewriter rather than an expensive-looking iBook. " And you should also read through Nel Abbott's manuscript. "(128)	Direct speech act	You
	He fell silent for so long that I thought maybe the conversation was over. I was just about to leave the room when he suddenly said, " You should ask Lena about that. "(129)	Direct speech act	You
	He got to his feet, folding his arms across his chest, his chin down. " You should be aware. "(130) He said, his voice low, apologetic almost.	Direct speech act	You
	He looked at me for a moment, he <i>considered</i> me. Then he pointed to the cliff	Direct speech act	(-)

	<p>top. “Let’s go up there,”(131) he said, “Find the scientific officer and see if they’ve discovered anything – evidence of a struggle, blood, a weapon.(132) Her phone would be a good start, because she’s not got on her.”</p>			
	<p>“Sir?” it was Erin. “The neighbor on the other side saw a girl running off in the opposite direction. A teenager, long blond hair, denim shorts and white t-shirt.”</p> <p>“Lena. Of course.”</p> <p>“Yeah, sounds like it. You want me to go and pick her up?”</p> <p>“Leave her for today,”(133) I said. “She’s had enough. Have you managed to get hold of the owner – of Henderson?”(134)</p>	Direct speech act	(-), You	
Sean Townsend to Nickie Sage.	<p>She glowered at me and then turned back to Townsend. “Who’s this when she’s at home?” she asked, jabbing a thumb in my direction.</p> <p>“This is Detective</p>	Direct speech act	You, Nickie	P1 = P2 D1 = D2

	Sergeant Morgan,” he said evenly. “ Do you have something you’d like to tell us, Nickie? (135) About the other night?”			
	I took a step backwards. “What is that supposed to mean?” I asked her. “If you know something, you should tell me. (136) Do you? Do you know something about Nel Abbott’s death?”	Direct speech act	You	
	She turned away, muttering again, her words indistinguishable. My breath quickened, my body flushed with heat. “ Don’t mention my mother to me like that. (137) Today of all days. Christ! What sort of person does that?”	Direct speech act	(-)	
Sean Townsend to Lena Abbott.	“When Louise said to your mother that she wouldn’t rest until she saw Nel pay, how did you take that? what did you think she meant by that?” I lost it then. “She didn’t mean <i>anything</i> , you fucking moron.” “ Lena. ” Sean was	Indirect speech act	Lena	P1 > P2 D1 ≠ D2

	glaring at me. “Language, please.” (138)			
	<p>“Why did you smash up his house?” Erin asked.</p> <p>“Because I was bored. Because he’s a dick. Because-”</p> <p>“That’s enough, Lena!”(139) Sean interrupted. “Stop messing about.”(140)</p>	Direct speech act	Lena, (-)	
	He looked properly pissed off. “You know that’s not what we’re talking about, don’t you?” (141)	Direct speech act	You	
	I suppose I’d known all along that Josh wouldn’t be able to keep quiet about this forever, but I’d hoped that smashing up Henderson’s house might satisfy him, for a little while at least. “Lena? Are you listening?” (142) Sean was leaning forward in his chair.	Indirect speech act	Lena	
	Sean took her chair and pulled it round so that he was sitting next to me. “We’ll get to that later,” (143) he said, a	Direct speech act	We, You	

	sad and serious expression on his face. "But first we need to talk to you about Mark Henderson. "(144)			
Lena Abbott to Sean Townsend	"So why did she?" I should have known she'd seize on that, so I kept talking. "She didn't even take that many. A few, probably not more than four or five. Count the pills, " (145) I said to Sean. "I'm pretty sure the order was for thirty-five. Count them. "(146)	Direct speech act	(-)	P1 < P2 D1 ≠ D2
Sean Townsend to Jules Abbott.	Sean took my arm and guided me out of the room. Very quietly, he said, "She was adamant that she come home first. We can't force her to submit to an examination if she is unwilling. But you need to take her. (147) As soon as possible."	Direct speech act	You	P1 = P2 D1 ≠ D2
	My hands were trembling, and as he reached for the phone, so were his. He listened to your final message. "Why would you not call her back?" (148) he said.	Direct speech act	You	

	<p>“Don’t erase those. We may need to listen to them again.” (149) He pushed his chair back and got to his feet, and I followed him out into the hall.</p> <p>At the door, he turned to face me. “I have to say,” he said, “I find it odd that you didn’t answer her. That you didn’t try to find out why she needed to speak to you so urgently.”(150)</p>	Direct speech act	We, You	
	<p>He shook his head, turning again to look at me. “We’ve found nothing, no. Lena told DS Morgan that while Nel did wear it often, it wasn’t something she had on every day. Although,” he went on, dipping his head, “I suppose you couldn’t have known that.”(151)</p>	Indirect speech act	You	
	<p>There were two high spots of color in her cheeks. “She never mentioned him in any of her phone messages. But he was there at the funeral, and I think ... I can’t explain why, but I think he might have done something to her.”</p>	Indirect speech act	You	

	<p>“Done something? You’re saying you think he might have been involved in her death?(152)</p>			
Helen Townsend to Erin Morgan	<p>“You wanted to speak to me about Mark Henderson,”(153) she said, frowning slightly at a pile of papers in front of her.</p>	Direct speech act	You	P1 = P2 D1 ≠ D2
	<p>She turned, finally, to look at me. “Why are you here? And please, don’t lie.”(154) Because I’m not in the mood today.” She raised her hand to her face, and as she wiped her mouth, bright blood smeared over her lips.</p>	Direct speech act	(-)	
Erin Morgan to Helen Townsend	<p>No small talk, then, no preamble – straight down to the business. Perhaps that’s what the DI likes about her.</p> <p>“Yes,” I said. “You’ve heard the allegations made by Josh Whittaker and Lena Abbott, I take it?” (155)</p>	Indirect speech act	You	P1 = P2 D1 ≠ D2
Robbie Cannon to Jules Abbott	<p>“Hey, wait,” he said. “Don’t run off. I want to talk to you.”(156) I wanted to apologize for this afternoon.”</p>	Direct speech act	You	P1 = P2 D1 = D2

	<p>He pulled my body closer to his. “Have you ever kissed a guy before, Julia?” he asked me. “Do you want to kiss me?” (157)</p>	Direct speech act	You	
	<p>“Oh, come on, it didn’t hurt that much! Don’t cry. Come on, Julia, stop crying.(158) Didn’t you think it was nice? It was good, how it felt, wasn’t it? You were wet enough. Come on, Julia. Have another drink. There you go. Have a sip. Jesus Christ, stop crying! Fuck’s sake. I thought you’d be grateful.”</p>	Direct speech act	Julia	
	<p>His face broke into a smile. “Julia! Bloody hell. I didn’t recognize you before ...” he took me in, head to toe. “Julia. Why didn’t you say something?” (159)</p>	Indirect speech act	Julia, You	
Sean Townsend to Louise Whittaker.	<p>“Louise” – I sat down at her side – “slow down.”(160) Of course we’ll take this seriously – we will – but we have no way of knowing how this bottle came into Katie’s possession. It’s possible that Nel</p>	Direct speech act	Louise	P1 = P2 D1 = D2

	Abbott purchased the pills for her own use..."			
	She shook her head. "I know it doesn't change anything. I know it won't bring her back," she said quietly. "It would just help me. To understand." "I see that. Of course I do. Would you like me to drive you home? "(161) I asked her. "I can bring your car over in the morning."	Indirect speech act	You	
Sean Townsend to Josh Whittaker.	"Why do you want to talk to us again?" he asked, his voice rising with a sharp squeak. He cleared his throat. " We just need to check a couple of things, "(162) Sean said.	Direct speech act	We	P1 > P2 D1 ≠ D2
	"And then you can tell me what it is that you're upset about, (163) and we'll take it from there." He nodded again. "But at some point, you are going to have to explain the business about the house. "(164)	Direct speech act	You	
Lena Abbott to	I let go of his arm and put my hands on his	Direct speech act	You	P1 = P2

Josh Whittaker.	shoulders. I forced him to look at me. “A promise is a promise, Josh. I mean it. You don’t tell anyone. ”(165)			D1 = D2
	I could feel the first spots of warm rain on my arms and I looked up at the sky. It was deathly dark, a storm coming over. “No, Josh,” I said. “No. We’re not going to tell. ”(166)	Direct speech act	We	
	Then I took his hand. “ Come on, ” I said to him. “ Come with me. (167) I know something we can do, something that’ll make us feel better.”	Direct speech act	(-)	
Josh Whittaker to Lena Abbott.	“Did they ask you about Mum?” he said. “No. well, yeah, I suppose. A little. Why?” “I don’t know,” he said, but he wouldn’t look at me. “Why, Josh? “I think we should tell,” (168) he said.	Direct speech act	We	P1 = P2 D1 = D2
	It was deathly dark, a storm coming over. “No, Josh,” I said.	Direct speech act	Lena, We	

	<p>“No. we’re not going to tell.”</p> <p>“Lena, we have to.”(169)</p> <p>“No!” I said again.</p>			
Patrick Townsend to Jeannie Sage	<p>“Could you take him to your place, Jeannie?”(170) My father said. “Could you take him with you?”(171) that was it. Jeannie. WPC Sage.</p>	Indirect speech act	You, Jeannie	<p>P1 > P2</p> <p>D1 = D2</p>
Patrick Townsend to Nickie Sage.	<p>She called out.</p> <p>“My sister! Your wife! Nel Abbott, too. All of them, they’ve all been talking to me. And she had your number, didn’t she? Nel Abbott?”</p> <p>“Shut up, you old fool,”(172) Patrick spat.</p>	Direct speech act	You, Old fool	<p>P1 = P2</p> <p>D1 = D2</p>
Lena Abbott to Katie Whittaker.	<p>“Fuck. Fuck! You can’t be ... this is insane. You can’t. You can’t, Katie. You have to stop this(173) ... before anything happens.”</p>	Direct speech act	Katie, You	<p>P1 = P2</p> <p>D1 = D2</p>
Katie Whittaker to Lena Abbott	<p>“I know you think it’s wrong,” she said, “That I shouldn’t have been with him. I get that. But I loved him, Lenie. I still do. He was everything to me.</p>	Direct speech act	Lenie	<p>P1 = P2</p> <p>D1 = D2</p>

	<p>I can't have him hurt, I just can't. I couldn't bear it. Please don't do anything that would hurt him. Please, Lenie, keep this secret for me.(174) It's not about him, I know you hate him. Do it for me."</p>			
	<p>Katie didn't laugh. She turned away from me and stood in front of the basin, looking at her reflection. "What?" She pulled her mascara out of her bag. "What exactly did he said?" (175) Her voice sounded strange, not angry, not upset; it was like she was frightened.</p>	Direct speech act	(-)	
	<p>Katie squeezed her eyes shut. "God! You are such a fucking narcissist," she said quietly. "You really do think everything is about you."(176)</p>	Direct speech act	You	
	<p>"Katie ..." I put my hand on her shoulder and she sobbed harder. I put my arms around her. "Oh god, what's wrong? What's happened?"</p> <p>"Haven't you noticed,"(177) she sniffed, "that things</p>	Direct speech act	You, Lanie	

	have been different? Haven't you noticed, Lenie?" (178)			
Katie Whittaker to Mark Henderson	He cursed the day she'd walked slowly towards his desk, full hips swinging gently and a smile on her lips and asked, "Mr. Henderson? Can I ask for your help with something?" (179)	Indirect speech act	Mr. Henderson, You	P1 = P2 D1 = D2
	"No, listen, listen to me! I cannot see you any longer, not like this. Not ever, do you understand? It is over. It never happened. There is nothing between us – there were never anything between us." "Please, don't say that, mark, please." (180) She was sobbing so hard she could barely breathe, and his heart broke. "Please don't say that. I love you..."	Direct speech act	Mark	
Mark Henderson to Katie Whittaker	And then it all came tumbling out, all the things she'd lied about, the things she'd been hiding from him. Lena had knows for months, Katie's brother, too. "Jesus Christ! Jesus Christ, Katie, how could you not tell	Direct speech act	Katie, You	P1 = P2 D1 = D2

	<p>me?(181)How could you ... Jesus!”</p>			
	<p>It was over, he told her, watching her face crumple, disentangling himself as she tried to wrap her arms around him, pushing her away, gently at first and then more firmly. “No, listen, listen to me!(182) I cannot see you any longer, not like this. Not ever, do you understand? It is over. It never happened. There is nothing between us – there was never anything between us.”</p>	Direct speech act	(-)	
Jeannie Sage to Nickie Sage.	<p>“But ... the boy,” Nickie said. “What about the boy?”</p> <p>Jeannie wiped the tears from her eyes. “I know. I know. It makes me sick to think of it, but we’ll just have to leave him there. You have to be quiet,(183)say nothing. Because Patrick will do for me, Nicks, and he’ll do for you, too. He’s not messing around.</p>	Direct speech act	You	P1 = P2 D1 = D2
Daniele Abbott to Sean Townsend.	<p>“No. it’s not ... no. It’s not shameful. I don’t think anyone thinks like that any longer, do</p>	Indirect speech act	You	P1 = P2 D1 ≠ D2

	<p>they?”</p> <p>“<i>He</i> does.”</p> <p>“Please,” she said, “Won’t you talk to me?”(184)</p>			
	<p>I think I must have turned away from her, because she put her hand on my arm. I looked down and saw the silver rings on her fingers and the bracelet on her arm and the chipped blue polish on her fingers. “Please, Mr. Townsend. Sean. I’ve wanted to talk to you about this for such a long time.”(185)</p>	Direct speech act	Mr. Townsend, You	
Sean Townsend to Daniele Abbott	<p>“Why does everyone dismiss what she says?” she snapped at me. “Because she’s an old woman? Because she’s ugly?”</p> <p>“Because she’s crazy.”</p> <p>“Right,” she muttered to herself. “Bitches be crazy.”</p> <p>“Oh, come on, Nel! (186) She’s fraudster! She claims to commune with the dead.”</p>	Indirect speech act	Nel	P1 = P2 D1 ≠ D2
Mark Henderson	I was sobbing like a baby that has lost its	Direct speech act	Lena	P1 = P2

to Lena Abbott.	love and he started saying, “Stop it! Stop it, Lena. (187) Don’t cry like that. Don’t cry like that,” and it was weird because then he was crying too, and he kept saying it over and over, “ Stop crying, Lena, stop crying. ”(188)			D1 = D2
	I couldn’t hear anything either – no traffic noise, nothing like that, just the gulls and the waves on the rocks. “ No point screaming, ”(189) he said, like. He’d read my mind. Then he took me by the arm and led me over to the table, and handed me a tissue to wipe my mouth.	Indirect speech act	(-)	
	“I’ll tell you. I will. Only ...” he sighed. “You know I don’t want to hurt you, Lena. I’ve never wanted to hurt you. I had to hit you when you came at me back at the house – what else could I do? I won’t do it again, though. Not unless you make me. OK? This is what I need you to do. I need you to go back	Direct speech act	You	

	<p>to Beckford, to tell the police that you ran away, you hitchhiked, whatever.”(190)</p>			
	<p>“Tell them Josh lied, then. Tell them you told Josh to lie. Tell Josh that he has to retract his story, too. (191) I know you can do it. And I think you will do it, too, because if you do that, not only will I not hurt you, but, - he slid his hand into the pocket of his jenas and pulled out the bracelet – “I’ll tell you what you need to know. You do this one thing for me, and I’ll tell you what I know.”</p>	Direct speech act	(-)	
	<p>He sat quietly for a second and then looked at me as if he hated me more than anyone on earth. Which he probably did. “Are you going to listen or not?”(192)</p> <p>I leaned back against the wall. “I’m listening.”</p>	Direct speech act	You	
	<p>“You found my mother’s bracelet in Mrs. Townsend’s desk?”</p>	Direct speech act	(-)	

	<p>He nodded. “Don’t ask me how it got there.”(193) But if she was wearing it that day, then ...”</p> <p>“Mr. Townsend,” I repeated stupidly.</p>			
Mark Henderson to Katie Whittaker	<p>It was over, he told her, watching her face crumple, disentangling himself as she tried to wrap her arms around him, pushing her away, gently at first and then more firmly. “No, listen, listen to me!(194) I cannot see you any longer, not like this. Not ever, do you understand? It is over. It never happened. There is nothing between us – there was never anything between us.”</p>	Direct speech act	(-)	P1 = P2 D1 = D2
Lena Abbott to Mark Henderson.	<p>I played scared, I played grateful. “Do you promise? Will you let me go back to Beckford? ... Please, Mark,(195) do you promise?” I played relieved, I played desperate, I played contrite. I played him.</p>	Indirect speech act	You, Mark	P1 = P2 D1 = D2
	<p>I slipped my hand under the table. Mark stopped talking.</p> <p>“You should never</p>	Direct speech act	You	

	<p>have been with her,”(196) I said. I was looking behind him, over his shoulder, trying to distract him. “You know that. You must know that.”</p>			
Nickie Sage to Sean Townsend	<p>She waved a hand at me. “Oh, you don’t listen, you lot never listen,”(197) she said, and tottered off down the path.</p>	Direct speech act	You	<p>P1 = P2 D1 = D2</p>
Erin Morgan to Mark Henderson	<p>Mark was zipping up his suitcase when the detective arrived. A different detective at this time, another woman, a bit older and not so pretty.</p> <p>“DS Erin Morgan,” she said, shaking his hand. “I was wondering if I could have a word.”(198)</p>	Indirect speech act	(-)	<p>P1 = P2 D1 ≠ D2</p>
	<p>“I’m fine.” His eyes adjusting to the darkness of the hallway, he turned back once more to look at her. “Fine. A bit of a headache, that’s all. The glare, it’s just-” “Why don’t we get you a glass of water?”(199) DS Morgan suggested with a smile.</p>	Indirect speech act	We	
Erin	“You don’t seem	Direct speech	You	P1 > P2

Morgan to Lena Abbott	<p>particularly concerned,”(200) DS Morgan said, “that they might have contributed to Katie’s negative state of mind at the end of her life?” I nearly bit through my tongue. “No,” I told her, “I’m not concerned about that. Katie didn’t do what she did because of any pills.”</p>	act		D1 ≠ D2
	<p>I glared at her. “Well, I never discussed it with him, did I? That’s what she told me. It was their rule.”</p> <p>“When did you first find out about this, Lena?” Erin asked. “You need to go to right back to the beginning.””(201)</p>	Direct speech act	You	
Callie Buchan to Sean Townsend	<p>I touched my palm to my wrist and realized that Callie was speaking to me again, her head poked around the doorframe. “Can I have a word, sir?””(202)I followed her outside, and while I removed the plastic covers from my shoes, she filled me in on the latest. “Traffic have picked up Henderson’s car,” she said. “I mean.</p>	Indirect speech act	(-)	P1 < P2 D1 ≠ D2

	Not picked up, but they've got his red Vauxhall on camera twice."			
Jules Abbott to Nickie Sage	A clicking sound. Click and hiss, click and hiss, then: "Oh. There you are. I let myself in, hope you don't mind. "(203)	Indirect speech act	You	P1 = P2 D1 = D2
	My frustration got the better of me. "Really?" I sneered at her. " I thought you could talk to the spirits? I thought that was your thing? "(204) I looked around the room. "Is she here now? Why don't you just ask her directly? "(205)	Indirect speech act	You	
	" Well, tell me, then! "(206) I snapped. " Spit it out! "(207)	Direct speech act	(-)	
	I turned left just before the bridge towards the square. "Up here, yes?" She nodded, still gulping for air. " Perhaps you should get someone to give you a lift next time you feel like traveling. "(208)	Indirect speech act	You	
Nickie Sage to Jules Abbott	She waved a fat, gaudily bejeweled hand at me. " Oh, calm down, will	Indirect speech act and direct speech act	You, Julia, (-)	P1 = P2 D1 = D2

	<p>you?”(209) she gave me a dirty brown smile. “Sit down. Sit down, Julia.”(210) She pointed at the armchair in front of her. “Come and join me.”(211)</p>			
	<p>Nickie was still talking. “See?” she said, jabbing a finger at me. “See? This is what I mean. No one listen to me. You are sitting there and I’m right here in front of you and you’re not listening!”(212)</p>	Direct speech act	You	
	<p>She harrumphed. “Well, if you’d listen you would.(213) This lighter” – click, hiss – “this belonged to Lauren, yes? You need to ask yourself,(214) why’s your sister got it up there with her things?”</p>	Direct speech act	You	
	<p>“Up there?” so you have been in the house! You did take it, you ... was it you? Have you been in the bathroom? Did you write something on the mirror?”</p> <p>“Listen to me!”(215) she hauled herself to her feet. “Don’t worry about that, that’s not</p>	Direct speech act	(-)	

	important.”			
	<p>“Keep your hair on,”(216) she said, lower lip stuck out, chins wobbling. “I was telling you, if you’d listen.”(217) The lighter is Lauren’s, and Patrick had it last. And that’s what’s important. I don’t know why Nel had it, but her having it is the thing, see? She took it from him, perhaps, or maybe he gave it to her. In any case, it’s the important thing. Lauren is the important one. All this – you Nel – it’s not about poor Katie Whittaker or that silly teacher or Katie’s mum or any of that. it’s about Lauren and Patrick.”</p>	Direct speech act	(-), You	
	<p>“Well...”</p> <p>“No sense at all. But you need to listen. And if you won’t listen to me,”(218) she said, thrusting the pages towards me, “you can listen to your sister.”(219) Because she did for them. After a fashion. Patrick Townsend did for Lauren, and he did</p>	Direct speech act	You	

	for our Jeannie, and if I'm not mistaken, he's done for your Nel and all."			
	<p>"Nickie?" Up close, she looked like she might be on her last legs.</p> <p>"I need a lift," she gasped. "Been on my feet for hours."(220)</p> <p>I helped her into the car.</p>	Indirect speech act	(-)	
	<p>She gave me the Townsends' address. The address and a warning: "If the old man thinks you know something, he'll hurt you. You've got to be smart."(221)</p>	Direct speech act	You	
Erin Morgan to Nickie Sage	<p>As she straightened up I could hear the wheeze as she breathed. "Would you like to come in and sit down?"(222)</p> <p>"In there?" she jerked her head back towards the cottage. "Not likely"</p>	Indirect speech act	You	P1 = P2 D1 ≠ D2
Patrick Townsend to Erin Morgan	<p>Finally he looked at me. "You should have been thrown off the force altogether,(223) but because you are a woman, because you</p>	Direct speech act	You	P1 = P2 D1≠ D2

	are a dyke, you're allowed to get away with it. That's what they call equality." He scoffed.			
	He moves quickly for an old man. He was on his feet, chair crashing back, and his hand around my throat in what seemed like less than a second. "Watch your mouth, you dirty bitch," (224) he whispered, breathing sour smoke in my face.	Direct speech act	Dirty bitch	
Erin Morgan to Patrick Townsend	"I suppose the mother had an excuse, because she was dying, but someone should have taken them in hand. You ran wild, didn't you, you and your sister? And look how well you both turned out! She was mentally unstable, and you ... well. What are you? Simple? "That's quite enough, Mr. Townsend," (225) Erin said.	Indirect speech act	Mr. Townsend	P1 = P2 D1 ≠ D2
Patrick Townsend to Jules Abbott	She greeted me with a cheery smile. "What brings you here? We're supposed to be meeting at the station." "Yes, I know, I ..."	Direct speech act	(-)	P1 = P2 D1 ≠ D2

	<p>“Spit it out,”(226) Patrick muttered. My skin prickled with heat, breath shortening.</p> <p>“You Abbotts! Christ, what a family!”</p>			
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