

THE USE OF DIRECTIVE SPEECH ACTS IN THE HUNGER GAMES MOVIE

THESIS

Submitted by

MUHAMMAD HAIKAL

NIM. 140203180

Student of *Fakultas Tarbiyah dan Keguruan*
Department of English Language Education



FAKULTAS TARBIYAH DAN KEGURUAN
UNIVERSITAS ISLAM NEGERI AR-RANIRY BANDA ACEH
2019 M/1440 H

THESIS

Submitted to *Fakultas Tarbiyah dan Keguruan*
Universitas Islam Negeri Ar Raniry Banda Aceh
in Partial Fulfillment of the Requirements for The Bachelor Degree
of Education in English Language Teaching

by:

MUHAMMAD HAIKAL

NIM. 140203180

Student of Fakultas Tarbiyah dan Keguruan
Department of English Language Education

Approved by:

Main Supervisor,

Co-Supervisor,



جامعة الرانيري
AR - RANIRY

Dr. Mustafa, M.A

Fera Busfina Zalha, M.A

Date: 05/ 11 / 2019

Date: 14/ 11 / 2019

It has been defended in *Sidang Munaqasyah*
in front of the board of the Examination for the working paper
and has been accepted in partial fulfillment of the requirements
for Bachelor Degree of Education in English Language Teaching

On:

Friday, 06 December 2019 M
10 Jumadil Awwal 1441 H

In Darussalam, Banda Aceh

Board of Examiner,

Chairperson,



Dr. Mustafa, M.A

Secretary,



Ikhwan Dhivah, S.Pd

Member,



Fera Busfina Zalha, M.A

Member,



Khairiah Syahabuddin,

M.HSc.ESL., M.TESOL., Ph.D

Certified by:

The Dean of Fakultas Tarbiyah dan Keguruan
Universitas Islam Negeri Ar-Raniry Banda Aceh



Dr. Muslim Razali, S.H., M.Ag.

NIP. 195903091989031001

SURAT PERNYATAAN KEASLIAN
(Declaration of Originality)

Saya yang bertanda tangan dibawah ini:

Nama : Muhammad Haikal
NIM : 140203180
Tempat/Tanggal Lahir : Banda Aceh/ 1 Juni 1994
Alamat : Jln. Tgk. Dianjong, Lr. 2 Gampong Jawa, Banda Aceh.

Menyatakan dengan sesungguhnya bahwa skripsi yang berjudul:

The Use of Directive Speech Acts in The Hunger Games Movie

adalah benar-benar karya saya, kecuali semua kutipan dan referensi yang disebutkan sumbernya. Apabila terdapat kesalahan dan kekeliruan didalamnya, maka akan sepenuhnya menjadi tanggung jawab saya. Demikian surat pernyataan ini saya buat dengan sebenar-benarnya.

Banda Aceh, 10 November 2019,
Saya yang membuat surat pernyataan,



Muhammad Haikal

ACKNOWLEDGMENTS

Thank to Almighty God who has blessed and given chance to me as the researcher with strength, knowledge, good health and opportunity to accomplish this thesis the bachelor degree program in Department of English language education, Ar-Raniry State Islamic University. The best regard, pray and love are presented to our beloved Prophet Muhammad, who has guided us from the folly era to knowledge era, his companions and his faithful followers who strive in Allah's religion, Islam.

I would like to express my deep and sincere gratitude and appreciation to my supervisors, as first supervisor Mr. Dr. Mustafa, M.A and second supervisor Ms. Fera Busfina Zalha, M.A. Without their guidance, support, patience, help, understanding and advice throughout the stages of the writing, the thesis could never be completed. I also thank for all lecturers for the knowledge and chances given to me during my study at English Educational Department.

My special gratitude also devoted to my beloved Mother, Father, and my elder Brother. I really thank them for their love, prayers, and support. Every breath of my life and drop of blood in my bodies dedicated to my family who always support me in every single day in my life.

To my classmates (PBI 05 2014), I really thank them for the great togetherness, friendship, and such as joyful times. At last, I realize that although I had made best effort, the thesis is still far from perfection; criticism constructive suggestions from various stakeholders for the sake of future improvement of this thesis are highly appreciated. Then, I really hope that this thesis is able to give contribution to the readers and is useful for the teaching and learning process as well.

Banda Aceh, November 10th, 2019
The Writer,

Muhammad Haikal

ABSTRACT

Name : Muhammad Haikal
Reg. No. : 140203180
Faculty : *Fakultas Tarbiyah dan Keguruan*
Major : Department of English Language Education
Thesis working title : The Use of Directive Speech Acts in The Hunger Games Movie
Main Supervisor : Dr. Mustafa, MA
Co-Supervisor : Fera Busfina Zalha, MA
Keywords : Pragmatics, Speech Acts, Directive, Hunger Games

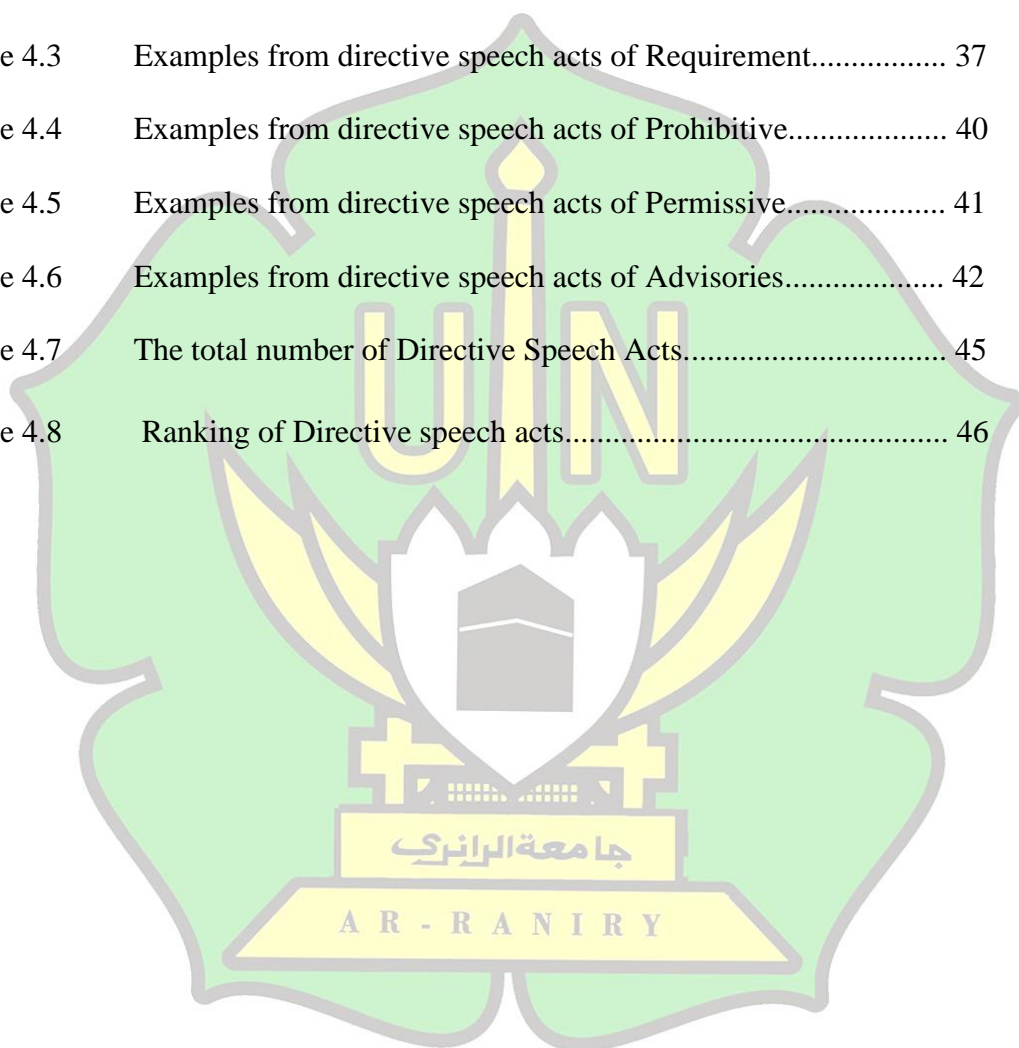
This research discusses one of the basic elements in pragmatics. Pragmatics is one of linguistics studies that are quite attractive to learn more about. There are some aspects of pragmatics, one of which is dealing with speech acts. Speech acts consist of five categories; one of them is Directive speech act. This study aims to identify kinds of directive speech act contained in The Hunger Games movie, and also to find out which types of directive speech act are most dominantly used in the movie. This study used mixed method in analyzing the data. The data collection is done by reading the script, watching the movie for analyzing the body movement, gesture, and the dialogues of each character, and by using the calculation of the percentage of the number that can show the dominant type. The result of analysis showed that there were six kinds of directive speech acts found in the movie which are; Requestive, Question, Requirement, Permissive, Prohibitive, and Advisories. These kinds of directive are also divided into some sub-categories according to their respective types. The findings of this study also showed that Question is the most dominant type of directive used in the movie which is a total number of 133 utterances and 34% as percentage. This study is expected to give some useful insights in understanding what directive speech acts are, and to enrich knowledge about the types contained in the directive speech act.

TABLE OF CONTENTS

DECLARATION OF ORIGINALITY	i
ACKNOWLEDGEMENT	ii
ABSTRACT	iii
TABLE OF CONTENTS	iv
LIST OF TABLES	v
LIST OF FIGURES	vi
LIST OF APPENDICES	vii
 CHAPTER I INTRODUCTION	
A. Background of Study	1
B. Research Question	4
C. The Aims of Study	4
D. The Significance of Study	5
E. The Scope of Study	5
F. Terminology	6
 CHAPTER II LITERATURE REVIEW	
A. Speech Acts	8
B. Speech Acts Components	12
C. Directive Speech Acts	17
D. Types of Directive Speech Acts	18
E. Previous Studies	22
F. The Hunger Games Movie	24
 CHAPTER III RESEARCH METHODOLOGY	
A. Research Design	26
B. Material of Data Analysis	27
C. Data Collecting and Analyzing Technique	28
D. Data Collecting and Analyzing Procedure	29
 CHAPTER IV FINDING AND DISCUSSION	
A. Kinds of Directive found in The Hunger Games	31
B. The Most Dominant Directive Speech Act	45
 CHAPTER V CONCLUSION AND SUGGESTION	
A. Conclusion	47
B. Suggestion	49
 REFERENCES	 51
APPENDICES	
AUTOBIOGRAPHYY	

LIST OF TABLES

Table 2.1	Speech Event components and its corresponding functions.....	11
Table 2.2	Types of Illocutionary act and its group of verb classification.....	21
Table 4.1	Examples from directive speech act of Question.....	33
Table 4.2	Examples from directive speech acts of Requestive.....	35
Table 4.3	Examples from directive speech acts of Requirement.....	37
Table 4.4	Examples from directive speech acts of Prohibitive.....	40
Table 4.5	Examples from directive speech acts of Permissive.....	41
Table 4.6	Examples from directive speech acts of Advisories.....	42
Table 4.7	The total number of Directive Speech Acts.....	45
Table 4.8	Ranking of Directive speech acts.....	46



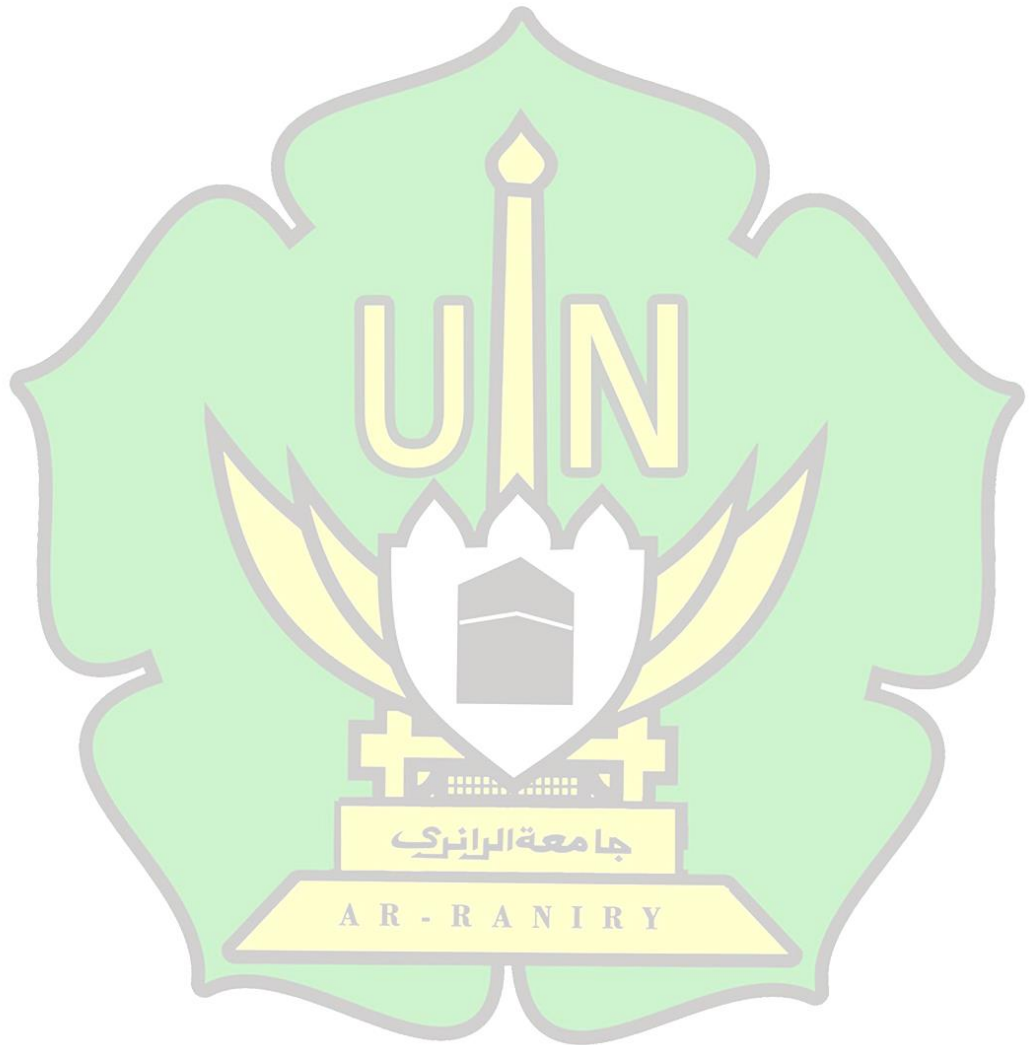
LIST OF FIGURE

Figure 4.1 Diagram chart percentage of Directive SpeechAct types..... 32



LIST OF APPENDICES

Appendix A	Appointment Letter of Supervisor
Appendix B	Directive Speech Act Utterances found in the movie



CHAPTER I

INTRODUCTION

A. Background of Study

In Indonesia, many people do not have opportunity to practice their English in a communicative way, so they become bored with their language activities. When someone interacts with another person, sometimes there are different understandings between the speaker and the listener caused by different background of knowledge and culture. Therefore, they tend to find alternative ways or solutions to be able to communicate in English.

English is the common language used in almost academic purposes and social interaction in the world. It seems that mastering English is important for the future of students; however, only formal education is not enough to meet the need of this requirement. Therefore it is necessary for people to help their language improvement by getting used to English from early age, such as practicing conversation, reading English story books, listening to English song, and watching English movies.

Studying speaking by using English movie may give a particular effect of stimulating the speaking skill acquisition, since it provides memorable and nice words to process a new language. Movies or dramas are rich of dialogue that focuses on conversational act and communication style. Therefore, all development and improvement in language may give information or choice to minimize the misunderstanding that often happened. Thus, people might apply

this in their communication activity. Especially, when both speaker and listener are nonnative speaker of English. Then for this reason they have to understand the elements in language which they may find in linguistics and its branches.

Linguistics is scientific discipline studying about language. There are some branches of linguistics in the course (Parker, 1986). Those are phonology, morphology, syntax, semantics, pragmatics, and etc. In linguistics, the branch of study that focused on communication or social interaction is called Pragmatics. Pragmatics is different study from all of the branches of linguistics that have been mentioned above. For instance, it is different study from grammar which studies internal structure of language. According to Morris (1938), Pragmatics is a study about how language is used in the communication and tries to understand the relationship between sign and interpretation. It is generally the study of natural language understanding, and specifically the study of how context influence the interpretation of meaning. Context here must be interpreted as situation as it may include any imaginable extralinguistic factor, including social, environmental, and psychological factors.

Pragmatics consists of several aspects such as context, deixis, presupposition and speech acts, and in this study speech act becomes the central point of discussion because it is the object of discussion and the core part of the directive speech act analyzed in the film. Pragmatics is interested predominantly in utterances, made up of sentences, and usually connected to

the context of conversations. A distinction is made in pragmatics between sentence meaning and speaker meaning. Sentence meaning is the literal meaning of the sentence. Meanwhile, the speaker meaning is the concept that the speaker is trying to convey.

In communication, utterances can function as speech acts. According to Ar (2007), he stated that in traditional linguistics, utterances were analyzed only through two main dimensions, expressions (signifier) and meanings (signified). But beside those two dimensions, he also proposes the third dimension of utterances. Ar claimed that in the modern philosophy of language and social sciences the third dimension has to be taken into consideration. That is, uttering utterance does not mean saying something meaningful, but also mean accomplishing a number of social actions.

There are various kinds of research that have been carried out related to analysis on movies, novels and etc. However, the research that is usually done by many researchers lately has focused more on analyzing characters, plots, moral values, or as a media in experimental method used in teaching learning process. Only a few studies related to movies and novels analysis focusing on pragmatics, specifically on speech act and its varieties, especially in English department State Islamic University of ArRaniry.

Therefore, this research is aimed at studying the theories of directive speech act values, especially around ability in improving speaking interaction variation and also in improving the deep understanding of pragmatics,

providing a broader understanding of speech act, and a more specifically understanding of the directive speech act, so that it can produce a learning and an understanding of the theory in pragmatics is not as difficult as imagined.

The Hunger Games movie is chosen as the material analysis of this study. This movie is chosen because the main story of this movie focused on teenagers and the directive speech acts used by the cast of this film is very relevant with teenagers of students' daily life. The popularity of this movie as it became box office in the cinema, and its novels which become best seller too in the world wide, are also put into the consideration. In addition, this film also contains a lot of values that we can learn and apply in our daily lives which are sacrifices, struggles, and ways to survive.

B. Research Question

This study tries to answer two research questions, which are:

1. What kinds of directive speech acts are found in The Hunger Games movie?
2. What is the dominant directive speech acts used in The Hunger Games movie?

C. The aims of study

The following are some aims to answer the research questions of this study:

1. To find out Directive speech acts found in The Hunger Games movie.
2. To investigate the dominant of directive speech act in The Hunger Games movie.

D. The significance of study

It is hoped that the study of speech acts in this research can increase people interests in studying pragmatics especially in the chapter of directive speech acts and its variations and also to reconsider that studying speech acts is not as difficult as people or students thought. The researcher considers choosing the hunger games movie because the film consumer market is for teenager. The movie provides fantasy and imagination which shows the creativity. This is the friendly film to watch by students or language learners, lecturers, and even the researchers especially nonnative speaker. It is intimate to the teenagers because it is not like some other Hollywood movie which containing many curse words which its storyline of the movies are not appropriate and not useful to our educational realm.

E. The Scope of study

This research only wants to analyze the directive speech acts utterances that found in the movie. The way to analyze directive speech act in this research is by readingscript of the movie. It helped to make process of analyzing become easier to find out the directive speech acts appear in movie, and to analyze variations of it, this study classified kinds of directive speech acts based on Searle (1969) and Allan (1986) classification which will be discussed more details in the literature review of this study. Furthermore this study also decided to choose “The Hunger Games” movie to analyze the directive speech acts implemented in the movie without analyze any other aspects which are also stated in the movie.

F. Terminology

In order to make the readers understand several terms used in this study, this section provides basic definition of key terms of this study.

1. Speech Acts.

Speech act is one of the pragmatics studies. Speech act was first developed by Austin (1962) to explain an utterance with a natural language to get a feedback (Flor and Juan, 2010). Speech act is a phrase that consists of two words, speech and act. According to Hurford and Heasley (2007), the distinction between speech and act can cause misleading oversimplification because when a speaker makes an utterance in appropriate circumstances, it leads to a misunderstood interpretation of the hearer. Speech act is utterances that can be classified into three aspects i.e. Locutionary act, Illocutionary act, and Perlocutionary act. Speech act is usually used for making statements, giving commands, asking questions, or making promises.

2. Directive Speech Acts.

A kind of speech act that consider the speaker's intention to make someone else to do something which means makes the world fit with its word, in other words, speaker wants the situation (Yule, 1996). The directive utterances consist of asking, inviting, ordering, begging, requesting, suggesting, recommending, demanding, permitting, etc. Example: Don't take that way. (This directive utterance explains the forbidding utterance.)

3. The Hunger Games Movie.

The object of this study is a film “The Hunger Games” as the first series from the series that consist of four sequel fiction adventure films adapted from The Hunger Games trilogy of novels written by the American author Suzanne Collins. It distributed by Lionsgate and Nina Jacobson, Jon Kilik who took on the role of producer on the film. This film stared by Jennifer Lawrence as Katniss Everdeen, Josh Hutcherson as Peeta Mellark, Liam Hemsworth as Gale Hawthorne, Woody Harrelson as Haymitch Abernathy, Elizabeth Banks as Effie Trinket, Stanley Tucci as Caesar Flickerman, and Donald Sutherland as President Snow. It is directed by Gary Ross in the first film, while Francis Lawrence directed the next three films.

The first three films set records at the box office. In 2012 this film set records for the opening day in the cinema and the biggest opening weekend for a non sequel film. While Collin’s books also have been highly popular in 2012, it is announced that 50 million copies of the books had been sold then and they are then started working on a film project which directed by Gary Ross. The first book, The Hunger Games was published in 2008 and was turned into a movie in 2012. The sequel of this film, Catching Fire, was released in 2009, with a movie following after that. The last series of the book, Mockingjay will actually be split into two movies with the first part of the film head the theaters at that time.

CHAPTER II

LITERATURE REVIEW

This chapter highlights several topics related to the literature review of this research. It consists of the theories of Speech Acts, the components of Speech Acts, and the definition of Directive Speech Acts and its variations. Furthermore, some of previous studies that had been carried out before are also included. Additionally, this chapter also gives a brief explanation of the Hunger Games movie.

A. Speech Acts

Speech act theory is one of the pragmatics studies. Speech act was first developed by Austin (1962) and then expanded by Searle (1969) to explain an utterance with a natural language to get a feedback. Speech act is a phrase that consists of two words, speech and act. It is one of pragmatics' basic ingredients arranged by words and corresponding to sentences and some ways to avoid kinds of misunderstanding in communication (Schiffrin, 2001). For example, making a statement might be the paradigmatic use of language, but there are all sorts of other things it can do with words and speech acts come together with these problems with solutions, speech acts usually used for making statements by giving commands, asking questions, or making promises.

According to Hurford and Heasley (2007), the alleged distinction between speech and act can cause misleading oversimplification because when a speaker makes an utterance in appropriate circumstance, it leads to a misunderstood interpretation of the hearer. According to Nastri, Peña and Hancock (2006), the

function of speech act is a functional unit of language that informs people to do things with words, which means the speaker performs an act of saying something in order to participate in a communication. Another function of speech act according to Ahmed (2005) is to visualize the spoken words. Speech act makes all the materials of an utterance can create the impression of saying something, as in an utterance has feelings and thoughts, so the utterance becomes more lively.

In showing their feeling, people should express it by uttering words and also perform actions via those utterances. By producing utterances, a speaker transmits a message to a hearer. Actions that are performed responding to the utterances are generally called speech act. Austin (1962 p.12) divided speech acts into three elements: locution (saying something with a certain meaning in traditional sense), illocution (the performance of an act in saying something/ the speaker's intent/ the true of speech act), and perlocution (an effect on the feelings, thoughts or actions of either the speaker or the listener).

According to Searle (1969), someone can perform only five basic of actions in speaking, by means of the following types of utterances: representative (committing the speaker to the truth of the expressed proposition), directives (making the hearer to do something), commissive (the speaker commits himself to a certain course of action to be taken in the future), expressive (expressing the speaker's feelings), and declaratives (bringing out a change in the external situation of the world through utterances).

Beside the definitions and explanations of Searle and Austin, there are also linguists and other philosophers assumed that the purpose of communication is referential. One of them is Jakobson (1960), based on his opinion, reference is not just the purpose of communication, not even the main purpose of communication. According to Jakobson (2012) language is more to a system among other systems, and these systems must be appropriate with a variety of objectives of the language itself. These purposes are also related to the action in the communication of a language is used.

Jakobson was inspired by a psychologist, until he afterward formulated that the tripartite schema of the speech event was needed and included the following 3 factors: the first, a Speaker (an encoder). The second, an Addressee (a decoder), and the third, a Thing referred to, which he generalized to the notion of context. Besides, he also added one another factor in his work on poetry, he added the fourth factor, namely the Message. It aims to explain and to define the four previous language functions and to show that within a message, each function is closely related to the following four factors:

1. The emotive (expressive) function corresponds to focus on the speaker
2. The conative function, focus on the addressee
3. The referential (Cognitive) function, focus on the context
4. The Poetic (Aesthetic) function, focus on the message.

At the same time Jakobson also adds two more factors in speech communication:

5. The code that is common to speaker and addressee
6. The contact between them, the medium by which they communicate.

And the two additional functions of those two factors are the Metalingual (metalinguistic) function, corresponding to focus on the code, and the Phatic function, focus on the contact.

This theory was then explained and published to the public when he attended the annual meeting of the linguistic society of America. He presented his findings for the first time about Sixfold typology of the speech event and the corresponding functions. The following is table explains the speech event components and Corresponding of functions:

Table 2.1 *Speech Event components and its corresponding functions*

Components of the speech event		Corresponding Functions
Context		Referential
Message		Poetic
Speaker	Addressee	Emotive Conative
Contact		Phatic
Code		Metalinguistic

B. Speech Acts Components

Austin (1962) identifies three distinct levels of action beyond the act of utterance. He distinguished the act of saying something, what one does in saying it, and what one does by saying it, and dubs these the 'locutionary', the 'illocutionary' and the 'perlocutionary' act, respectively.

1. Locutionary Act

Locutionary act is the basic act of utterance, or producing a meaningful linguistic expression. In other words, locutionary act can be defined as the act of making a meaningful utterance and using a referring expression. The speaker usually uses the identifiable expression to produce a meaningful expression to the hearer. In other words, locutionary act is an act to produce meaningful and understandable utterances.

Every utterance expressed is meaningful and understandable, so the utterance will be identified further to decide if it is illocutionary act or perlocutionary act. This level of speech act is also often called "The Act of Saying Something", it means this act is an act of saying something with words and the meaning of the sentence according to the meaning of the word itself (literally) and the syntactic meaning of the sentence is also the same as the syntactic rule.

According to Austin (1962) in his book *How to Do Things with Words*, he introduced the notion of a locutionary act consisting of Rhetic Act, Phatic Act and also Phonetic Act. Rhetic act is an act characterized, roughly, as the act of uttering the words in the sentence with a specific meaning and reference. Phatic act is an

act of uttering certain words belonging to a certain vocabulary, in a certain grammar with a certain intonation. Phonetic act is an act of producing sounds or producing certain noises.

Example: Please come to my birthday party. (This is an example of locutionary act of inviting.)

2. Illocutionary act

Illocutionary act is a complete speech act, an act of doing something which means the specific purpose of the speaker's intention in mind such as promising, stating, commanding, denial, request, confirming, etc. Illocutionary acts are not easily identified, because illocutionary acts are related to someone who speaks to whom, when and where the speech acts are carried out. The illocutionary acts are an important part in understanding speech acts.

This Illocutionary acts are also often referred to "The Act of Doing Something". It is level of speech acts that are identified with explicit actors' sentences. Illocutionary speech acts are the pressure or strength of other people's intentions that can be revealed by using certain verbs included in the category of illocutionary speech acts.

Example: I swear that I will give it back to you. (This is an example of illocutionary act of promising.)

Searle (1975) concentrated on Illocutionary Acts and his main aim was to categorize them as detailed as possible. He invented three major criteria to classify Illocutionary Acts:

- a. The first criteria is the Illocutionary Point, which is the main purpose of a Speech Act. It functions to represent something, for example, a promise which has role of obligating the speaker to do some actions in the future.
- b. The second criteria is The Direction of Fit. It describes the intersection between the words and the world. The words are describing some items of the world, this is called 'word to world direction'. The other way round, the world is supposed to follow the words, for instance in a promise or an order. According to Searle (1969), the Direction of Fit always gives a consequence of the Illocutionary Point.
- c. The last criteria is The Circumstances of a certain utterance are also a significant criterion. Here, the psychological state of the speaker is relevant. Does he believe that his words are true? This is what Searle calls Sincerity Conditions.

Searle (1969) invented a taxonomy that reflects what happens when a speech act is performed sufficiently. He developed speech act theory from a basic belief that language is used to perform actions. Searle (1969, p. 12-15) classifies illocutionary act into five, they are:

1. Directives: It is an attempt by speaker to get hearer to do something. The examples of directives are asking, begging, instructing, ordering, requesting, and so on.

2. Commisives: Speaker commits himself or herself to the performance of an action. The examples of commissives are offering, promising, swearing, threatening, vowing.
3. Assertives: Speaker represents a state of affairs. The utterances may be judged true or false because they aim to describe a state of affairs in the world, for example affirming, reporting, informing, stating, and so on.
4. Expressives: Speaker expresses a psychological state about the situation. The examples are welcoming, congratulating, thanking, etc.
5. Declaratives: The utterances attempt to change the world by representing it as having been changed, for example naming, sentencing, appointing, etc.

3. Perlocutionary Act

Perlocutionary act is the reaction of the hearer, the consequences of saying something, intended or not. The effect after the speaker says something to the hearer; an act is performed as a reaction. The action of the hearer depends on what the speaker says. The effects may be actions, thoughts or feelings (Yule, 1996).

Example: “There is something walking on your hair”. This utterance may cause a panic situation to the hearer. This perlocutionary act is to cause an emotional and panic situation.

Example: “Hey, you’ve just won a lottery!”

This utterance of perlocutionary act may cause a happy and shocking situation to the hearer.

Speech acts, being perlocutionary as well as illocutionary, generally have some ulterior purpose, but they are distinguished primarily by their illocutionary type, such as asserting, requesting, promising and apologizing, which in turn is distinguished by the type of attitude expressed. The perlocutionary act is a matter of trying to get the hearer to form some correlative attitude and in some cases to act in a certain way. For example, a statement expresses a belief and normally has the further purpose of getting the addressee to form the same belief. A request expresses a desire for the addressee to do a certain thing and normally aims for the addressee to intend to and indeed, actually do that thing. A promise expresses the speaker's firm intention to do something, together with the belief that by their utterance they are obliged to do it.

Perlocutionary speech acts are referred to "The Act of Affecting Something". The speech act expressed by a speaker often has an effect or perlocutionary force for those who listen. The effect or power of this influence can occur due to intentional or unintentional by the speaker. The effect produced by explaining something is by Austin (1962) called Perlocutionary acts.

The distinction between perlocutionary and illocutionary act, however, is a bit more difficult. We can say the utterance of "There is something walking on your hair" above that it had the illocutionary act of ordering, requesting, or advising for the addressee to be careful about something that walking on her/his hair, and that it had the perlocutionary effect of, for example, forcing or persuading the addressee to watch out for something is walking on her/his hair. Briefly, an illocutionary act is a conventional linguistic act, whereas a

perlocutionary act is a non-conventional or non-linguistic one. The first is under the control of the speaker, while the second is not.

C. Directive Speech Acts

When the speaker asks the hearer to do something, it means that the speaker performs a speech act. He/She certainly wants his/her action to be understood and the hearer will do what the speaker wants. According to Searle (1969) in Martinez (2005), language is a part of a theory of actions, and speech act are those verbal acts, or more precisely illocutionary act, such as directive, commissive, assertive, and declarative.

Directive speech act is a speech act which is intended to make addressee to do something or take action as what is meant by the speaker to the addressee. When using directives, the speaker is trying to fit the world to the words. It means that the speaker tries to make the addressee to do as what the words he/she utters. There are some acts taken by this directive speech acts, including the act of asking, prohibiting, suggesting, requesting, and eleven categories of the others.

The Directive speech acts often happen around us. They are essential actions in social interactions, as also in the movies and novels. When a speaker ask the hearer to do something, it means that the speaker perform a speech act called directive. Yule (1996) states that in using a directive, a speaker attempts to make the world fit the words via the hearer.

Focusing specifically on the different speech act included within the group of directives, Schmit and Richards (1980) claim that directive speech acts consists

of various kinds and sub categories such as request, commands, suggesting, ordering, and forbidding, advising, begging, instructing, warning, etc. The main goal all of those are to get the hearer to do something, although the force of the attempt can differ from speech act to another.

D. Types of Directive Speech Acts

There are some types of directive speech act according to experts. Some of them have the same understandings and ideas of type, and some others are slightly different in understanding the types of each directive speech acts. But in this research the study focused only on three classifications of the experts that related to kinds and their sub categories of directive speech acts which have the same understandings and ideas to each other.

The term directive speech act begin with Searle (1969 p.115) who has classified directive speech act into six groups, which are Requestives, Questions, Requirements, Prohibitives, Permissives, and Advisories. Hence, these six types of directive speech act became the basis of analysis in this study. In addition, these six types are then divided into several sub-categories which are suggested by Allan (1986). The classifications of the sub categories are as follow (Allan, 1986, p.198-199):

1. Requestives which means the speaker asks or requests the hearer/addressee to do an act (something). Requestive are divided into four sub-categories which are: Requesting, Begging, Inviting and Urging.

Examples:

- a) Could you turn on the lamp?
- b) Would you like to join me for a lunch?

2. Questions, it means that the speaker asks a question to the hearer/addressee as to proposition. In another term, it can be found in the form of informative questions. It could be in the form of 5WH question (what, where, when, why, who, and how) or in the form of questions which the answers are "Yes" and "NO" questions. Questions divided into one sub-category which Asking is the sub-categories of type.

Examples:

- a) What is your name?
- b) Are you busy?

3. Requirements, it means that the speaker requires the hearer/addressee to do an act. The difference between *requestive* and *requirement* is in the level of necessity. For instance, someone may ask for the report we assigned, but we may know that there is considerable leeway in when we actually give it to him, that is a *request*. On the other hand, the case like if we advertise a job opening and say that we *require* that all applicants have a minimum of three years' experience, that is a *demand* there is no leeway at all, and it's include one sub-categories of requirement. Requirement includes of Commanding, Demanding, Instructing, and Ordering, all of them are the sub categories of types.

Examples:

- a) She *instructed* us that we were to remain in our seats.
- b) Listen to me!

4. Prohibitive which means the speaker prohibits the hearer/addressee from doing an act. Prohibitive originally referred to something that prohibits or forbids something, and the sub-categories of prohibitive is Forbidding.

Examples:

- a) Don't be like that.
- b) It's forbidden to talk to them unless it's to give an order.

5. Permissive, it means that the speaker permits the hearer/addressee to do an act. Permissive is tolerant of something, or something often which others would disapprove or it is habitually and characteristically accepting of something, as social behavior or linguistic usage, that others might disapprove. There are two sub-categories of this type: Permitting and Dismissing.

Examples:

- a) Will you let me to go there?
- b) I don't think we should dismiss the matter lightly.

6. Advisories, it means that the speaker advises the hearer/addressee to do an act. The speaker intends the utterance to be taken as sufficient reason for the hearer to do an act. Advisory include: Advising, Suggesting, and Warning. Examples:

- a) You should wake up early tomorrow.

b) If I were you, I'd read more books.

The classification also came from Bach and Harnish (1979), besides formulating several types of illocutionary act in the form of constative, Commissives, and Acknowledgements, they also classify Directive as follow:

Table 2.2 *Types of Illocutionary act and its group of verb classification*

Types of Illocutionary act	Group of Verb Classification
Constative	Affirming, announcing, attributing, claiming, confirming, denying, disagreeing, identifying, informing, insisting, ranking, reporting, stating.
Commissives	Agreeing, guaranteeing, inviting, offering, promising, swearing, volunteering.
Acknowledgements	Apologizing, condoling, congratulating, greeting, thanking, accepting.
Directive	Advising, asking, begging, inviting, dismissing, forbidding, instructing, ordering, demanding, commanding, requesting, suggesting, urging, warning.

E. Previous Studies

This study is inspired by two studies that were conducted in the context analysis of directive speech acts in the movie and comic. The first study was conducted by AulianaRahmah in 2012 under the title “An Analysis of Directive Speech Acts in the movie Twilight.” In her study, she analyzed the types of each directive speech act contained in the movie Twilight using several research designs and the same method as this research. The method used in her study is a qualitative method, the study also analyzes directive speech acts using content analysis which certainly this research does not require research fields and populations.

There are some differences occurred among this research and hers. It started from material analysis which means a different movie analysis, and also types of directive speech act had been analyzed. However, there is a thing that makes this research more different than the research conducted by Auliana Rahmah, it is the research question. In this research there are two research questions which lead the readers to find out understanding and investigation the types of directive speech acts in the film that have been selected in this study. Whereas in her research, there was only one research question that asked about the variety of languages used in the film chosen by her.

Thus, based on explanation above, this research provides a more concrete explanation about the types of direct speech acts that can be obtained in a film. As what has been explained in the aims and significances of this research that the types of directive speech act can also be found and studied in a film through every dialogue delivered by the actors, and also this study can improve the English

language of students, teachers, lecturers, or even researchers through interesting film analysis processes and methods.

The second study inspiring this research is a study conducted by Diana (2013) who analyzed the analysis of Directive Speech Acts found in Civil War Comic. The research she carried out analyzes the use of directive speech acts in the comic, and this is what makes her research different from this study. The data in her research were identified more details based on comic's writing dialogues which are the words, phrases and clauses which consist of directive speech acts, and Phrase is the most commonly type found in the comic of her research. In contrast, this research only focused on the utterance uttered by the actors of the film in general way. In order to make the process of collecting the data becomes easier, this research and her research have same way to collect the data; check list table was created to arrange the directive act words into one place, so the data can be seen quickly.

The data in Diana's research were collected from Civil War comic which consists 1st-3th volume. Then, the data were analyzed by using contextual method. The results of this study showed that there were five types of directive speech acts are found; (1) command, (2) advice, (3) request, (4) invitation, (5) and suggestion. But in this research the result of the study showed that there were six type of directive speech act that had been analyzed in the movie, and those six types are also divided into some sub categories according to their respective of types. Thus, this is what make this research different from her research.

F. The Hunger Games Movie

The Hunger Games is an American science fiction adventure film in 2012 directed by Gary Ross and based on Suzanne Collins' novel in 2008 of the same name. It is the first series in The Hunger Games film series and was produced by Nina Jacobson and Jon Kilik, with all responsibility on screenplay taken by Ross, Collins, and Billy Ray. The film starred by a lot of famous Hollywood actor and actress such as Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth, Donald Sutherland, Stanley Tucci, Lenny Kravitz, Elizabeth banks, and Woody Harrelson.

The story of The Hunger Games movie takes place in dystopian post-apocalyptic future in the nation called by Panem. This nation is divided into 12 districts, where a boy and a girl from each district, between the ages of twelve and eighteen must be the participants of competition that called by The Hunger Games. It is an annual event on television which the "tributes" of each districts are required to fight each other until there is only one survivor or one winner of the competition.

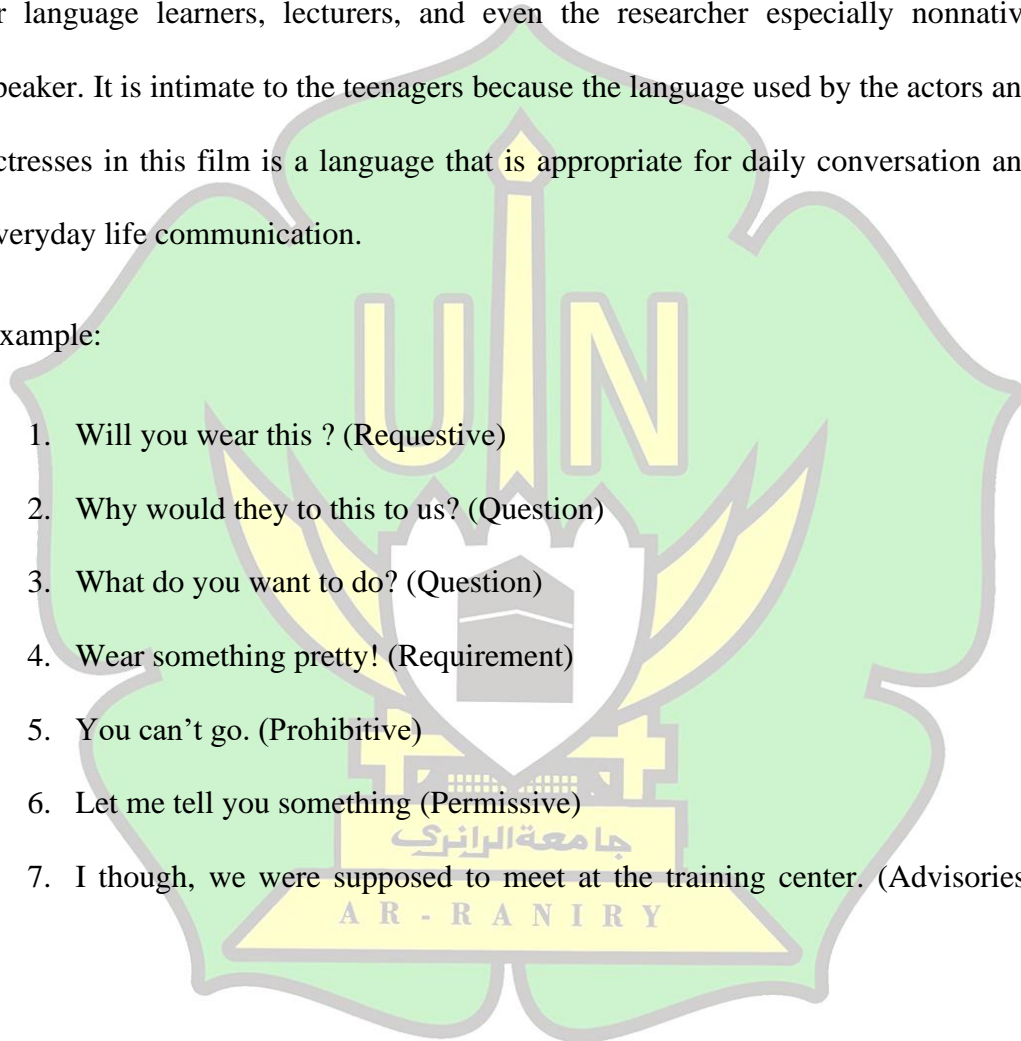
Katniss Everdeen (Jennifer Lawrence) volunteers herself to take her younger sister's place. She is accompanied with her district's male tribute, Peeta Mellark (Josh Hutcherson). They both start to travel to the capitol by train for The Hunger Games under the guidance of former winner Haymitch Abernathy (Woody Harrelsin). The development of The Hunger Games began in March 2009 when lions Gate Entertainment entered into a co-production agreement with Color Force, which had acquired the right a few weeks earlier. Collins collaborated with

Ray and Ross to write the screenplay until finally the film was released on March 21, 2012 in some European countries and in the United States of America on March 23, 2012.

This movie is chosen since it is a friendly film to be watched by students or language learners, lecturers, and even the researcher especially nonnative speaker. It is intimate to the teenagers because the language used by the actors and actresses in this film is a language that is appropriate for daily conversation and everyday life communication.

Example:

1. Will you wear this ? (Requestive)
2. Why would they do this to us? (Question)
3. What do you want to do? (Question)
4. Wear something pretty! (Requirement)
5. You can't go. (Prohibitive)
6. Let me tell you something (Permissive)
7. I thought, we were supposed to meet at the training center. (Advisories)



CHAPTER III

RESEARCH METHODOLOGY

This chapter points out topics related to research methodology of this research. It deals with research design, material of data analysis, data collecting and analyzing technique, data collecting and analyzing procedure.

A. Research Design

In implementing the research, this study used a mix method in analyzing the data. The first method is qualitative, it is used for finding out kinds of directive speech act which become the first research question and the main topic of this research. While the second one is quantitative, it is used for investigating the dominant directive speech act found in the film.

According to Margono (2005) in his book *Metodologi Penelitian Pendidikan*, he stated that Descriptive Qualitative is a research procedure which produces descriptive data in form of expression both oral or written, and also human's behavior that can be analyzed. Based on that opinion, qualitative approach is a method which analyses data in the form of written and oral, it does not include numeric analysis.

The study in the form of qualitative research that is defined by Endraswara (2004) means the researcher is the instrument that read carefully the literal works and analyzed the data in the descriptive way, it described the data by words or figures and it does not describe the number. Qualitative research also does not focus on results, this type of research focuses on the process because it showed

phenomenon which makes many interpretations. It focuses on textual data analysis, and there is no numerating or calculating the data.

Based on explanations above, this research is also known by non hypothesis research, and this is the reason why descriptive qualitative is used in this study. Actually not all of descriptive qualitative studies are includes as non hypothesis in the research, there will be also some cases that used as hypothesis in the research. A non hypothesis research here means that the researcher collected the data, analyzed them and drew a conclusion based in the data collection. The process of colleting the data in this study by watching the movie and then synchronized the original dialogue of the script with the dialogue spoken by the characters in the movie, analyzing the data by drawing up the list of directive speech acts sentence in the movie, and drawing a conclusion in the end of the section. Therefore, the data in this study will be in the form of complete description and identification of the content in the movie. But for more complete explanation about this, it will be explained in more details in the data collecting and analyzing procedure.

B. Material of Data Analysis

Due to qualitative research method, it leads the researcher to support this study by conducting the library research. Therefore, the investigation of this research based on the data taken from the script of the movie. Then the script is analyzed using some sources such as books, articles, and journal in the library to support the analysis. Another supported source was the DVD of movie that helped the researcher to identify the body language and intonation of the characters and

to find out the meaning of words that cannot be interpreted only from the movie script.

C. Data Collecting and Analyzing Technique

In conducting the research, this study used two techniques which are content analysis and descriptive analysis in collecting and analyzing the data. These techniques are only focuses on the analysis of textual data. The data of this research are taken from script dialogues spoken by the characters in “The Hunger Games” movie, and also the description of the characters action that are found from the movie itself, such as mimic and body movement. Content analysis is concerned with inquiring into deep meaning and structure of a message or communication. The message may be contained in document, a communication broadcast, film, song and video or in an actual human behavior observed.

According to Babby (1986), content analysis might be applied to almost every form of communication among the possible artifacts for study such as books, magazines, poems, newspaper, songs, films, painting, speech letters, laws and constitutions, as well as any components or collections. Based on this explanation, the content analysis is used as a technique to analyze the directive speech acts in the film of this study. Content analysis is the most suitable technique for this study, because it aims to analyze all content in the movie that is related to directive speech acts that are found in the script of the film.

Content denotes what is contained and content analysis is the analysis of what is contained in a message. Broadly content analysis may be seen as a method

where the content of the message forms the basis for drawing inferences and conclusions about the content, Nachmias and Nachmias (1976).

Furthermore, content analysis falls in the interface of observation and document analysis. It is defined as a method of observation in the sense that instead of asking people to respond to questions, it “takes the communications that people have produced and asks questions of communications”, Kerlinger(1973).

Descriptive analysis is applied by describing and analyzing facts. The data of this analysis can be taken from words, images, texts, script and memo. A descriptive analysis method usually conducted by describing some facts to be analyze, and in the end of section, it defines conclusions and provides more explanation about the topic of the study.

D. Data Collecting and Analyzing Procedure

In analyzing the directive speech act in this movie, the researcher follows some steps as follows:

1. The researcher watched the movie “The Hunger Games” in order to have deep understanding of the plot of the story. This watching movie also functions to synchronize and to confirm the original dialogue of the script with the dialogue spoken by the characters in the movie.
2. The researcher analyzed the data that contained Directive speech acts from the movie by reading a Movie Script, and identified kinds of Directive speech acts based on expert’s classification in the chapter two.

3. While analyzing kinds of directive speech acts on the script, the researcher rewrote and extracted the sentence in form of Quotations, and collected them according to their respective types or groups and put them also into the list of sub-categories.
4. When types and their sub-categories related to directive speech act are found, such as advising, asking questions, begging, ordering, instructing, permitting, forbidding, and other things that related into kinds of directive speech acts. The researcher watched the movie for the second time and identified kinds of directive speech act in the movie by using “pause and play” in every dialogues delivered by the casts, and analyzed them item by item. This functions to understand the dialogue, mimic, gesture and body language (movement) which cannot be found in the movie script. Furthermore, all these process were conducted to get deep understanding of ideas which were related to directive speech act variations in the movie.
5. After collecting the extracts of quotation which related to the analysis of Directive speech acts into the list of table, the researcher finally drawn a conclusion, then looked for and decided the dominant directive speech act found in the film by using the calculation of the percentage of the number that can show the dominant type.

CHAPTER IV

DATA AND ANALYSIS

This chapter deals with data and analysis of this study that reveal the findings of the analysis from the study and the discussion of this study analysis.

A. Kinds of Directive Speech Acts found in the Movie Hunger Games

This study is concerned with analyzing the types of directive speech acts as proposed by Searle (1969) and Allan (1986) and also analyzing the dominant type of directive. After the writer analyzed all of the scenes found in the script of The Hunger Games Movie, it was found that there are six kinds of Directive Speech Acts on the movie script. The types of those directive speech acts are Questions, Requestive, Requirement, Prohibitive, Permissive, and Advisories.

Each type of the directive speech acts is divided into several sub-categories according to the classifications of their respective types. Requestive is divided into four sub categories; *requesting, begging, urging, and inviting*. The second type, Question, is categorized into only one sub type which is *asking*. The third type, Requirement is classified into 4 sub categories; *instructing, ordering, demanding, and commanding*. The next directive speech act, Prohibitive is characterized into one sub category which is *forbidding*. Then, Permissive is classified into two sub categories which are *permitting* and *dismissing*. Lastly, Advisories is categorized into three sub categories which are *advising, suggesting, and warning*.

If it is calculated as a percentage, it will be based on diagram chartas follows:

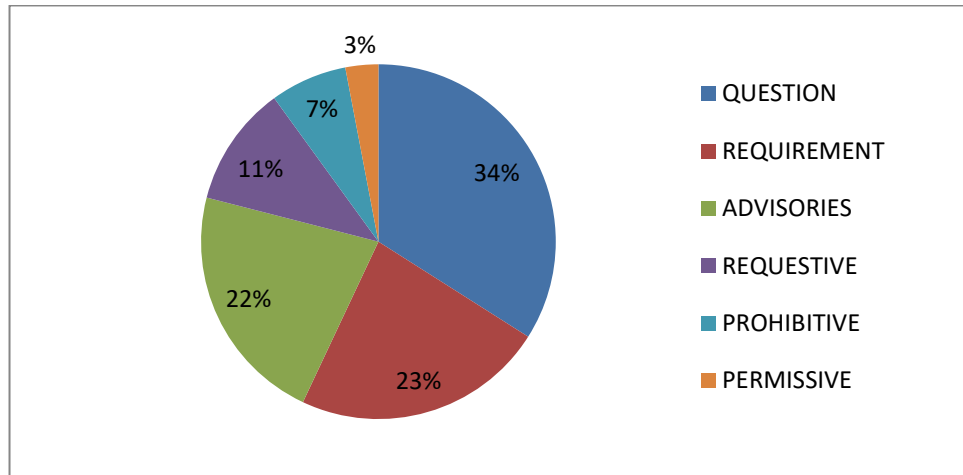


Figure 4.1 Diagram chart percentage of Directive Speech Act types of The Hunger Games movie.

The chart above shows the most dominant and the least directive speech act found in the film. It has been calculated in percentage with all total percentage is 100%. The percentage figure 4.1 showed that the most dominantly used category of directive speech acts in The Hunger Games movie is Question directive speech acts with 34%, and according to the chart as well, the least used category of directive speech acts is Permissive directive speech acts with total percentage 3%.

All of the findings analysis of this research (Kinds of directive and the most dominant Directive Speech Acts) and also the explanation of each type are explained respectively in the next section.

1) Question

This type of directive speech act only has one category namely "Asking". In this category, utterances can be found in the form of informative questions. It could be in the form of 5WH questions (what, where, when, why, who, and how) or in the form of "Yes" and "NO" questions, and after analyzed all content contained in the script, there are 133 utterances that can be categorized as parts of this category. Here are some examples of the directive speech acts performed by the characters in the movie in the category of Asking:

Table 4.1 *Examples of Directive speech act of Question*

No	Characters (Speakers)	Characters (Hearers)	Dialogues	Scenes
1	Katniss	Gale	"What do you want to do?"	1
2	Effie	Katniss	"What's your name?"	3
3	Haymitch	Audiences	"How are you doing?"	3
4	Cinna	Katniss	"Who did your hair?"	7
5	Gale	Katniss	"Why would they do this to us?"	2
6	Peeta	Katniss	"Are you sure about that?"	9

All six types of directive speech acts proposed in chapter two are found in the script of Hunger Game Movie. Furthermore, the classifications of sub categories of each directive speech acts which are found in the literature review are all also found in the movie script. The following utterance is one example from scene 3 as presented in the table above:

(a) Effie: *What is your name?*

Katniss: *Katniss Everdeen.*

The utterance indicated the sub category of Asking which define as sentence that prefer to put a question and seek an answer. Some terms that we may consider it by using WH question, and also Yes-No questions in order to seek the information. This scene is categorized as Asking Directive speech act as the utterance required the interlocutor to give information to what is asked by the speaker. It can be seen that after the utterance is uttered by Effie as the speaker, the interlocutor (Katniss) reacts to the question by answering it.

2) Requestives

Requestive directive speech act has four sub-categories as suggested by Allan (1986) which are Requesting, Begging, Urging and Inviting. In the movie The Hunger Games there are 43 utterances that can be included as requestive. From all of the requestive utterances, 25 utterances are grouped as requesting, 5 as begging, 3 as urging, and 11 as inviting. The examples of directive speech acts performed by the characters in the movie are explained in the next page.

Table 4.2 *Example of Directive speech acts of Requestive*

No	Characters (Speakers)	Characters (Hearers)	Types of sub- categories	Dialogues	Scenes
1	Madge	Katniss	Requesting	“Will you wear this?”	5
2	Effie	Katniss		“Would you like to eat?”	8
3	Prim	Katniss	Begging	“Katniss, Please! I want you to come home!”	4
4	Katniss	Peeta		“Please. You won’t get a hundred yards on that leg.”	14
5	Peeta	Katniss	Urging	“I’ll drag myself. You go and I go too.”	19
6	Peeta	Katniss		“I won’t die. I promise. Only if you promise not to go.”	19
7	Peeta	Katniss	Inviting	Hey. Do you wanna join me on the roof?	8
8	Katniss	Peeta		Why don’t you climb up and join me?	10

The explanation of directive speech acts from each sub categories in the table above as follow:

(a) Madge: *Will you wear this?*

Katniss: *Yes, I will.*

The example (a) is classified as requestive directive speech act which sub category is *requesting*. After the utterance uttered by the speaker, it can be seen that the interlocutor responded to the request by accepting what the speaker asked. Requestive has four sub categories which are requesting, urging, begging, and inviting. All of the sub categories differ in the degree of the request. For instance, in the table 4.2, scene 7, when (Prim) ask his elder sister to come home, she expressed it with “*Katniss, Please! I want you to come home!*” The word “Please” indicates that she beg her elder sister to come home, and it supported also with her gesture, she looked miserable and shed a little tears.

Urging and Inviting, these sub-categories are more compelling. These categories are different from the two previous categories (requesting and begging). This category tends to be fulfilled by the hearer, while request and begging do not have to be fulfilled by the listener or in other words it can be done but maybe it cannot be done too.

3) Requirement

This kind of directive speech act has four sub-categories namely Instructing, Ordering, Demanding, and Commanding. The four categories found in the film which consist of 91 utterances. thirty utterances as instructing, 32 as ordering, 13 as demanding and 16 as commanding. Here are some examples:

Table 4.3 *Examples from Directives speech acts of Requirement*

No	Characters (Speakers)	Characters (Hearers)	Types of sub- categories	Dialogues	Scenes
1	Gale	Katniss	Instructing	"Hey, Catnip. Look what I shot."	1
2	Katniss	Peeta		"Peeta! Look at what Haymitch sent you!"	12
3	Haymitch	Katnis & Peeta		"Great job, guys. Just keep it up until the cameras are gone."	19
4	Katniss	Prim	Ordering	"Shhhh, Prim. It's okay. You won't be picked. Trust me!"	2
5	Mother	Katniss		"Go ahead and use those!"	3
6	Effie	Katniss		"Come, sit down!"	10
7	Katniss	Peeta	Demanding	"You were worried about me? Have you looked at yourself lately?"	14
8	Katniss	Prim		"Remember what I said? Only smiles when I came back."	4

Table 4.3 *continued* ...

9	Mayor	Audiences	Commanding	“What does it matter, really? Let her come forward.”	8
10	Mayor	Katniss &Peeta		“Please shake hands with each other if you agree to these terms.”	4

(a) Haymitch: *“Great job, guys. Just keep it up until the cameras are gone.”*

Table 4.3 in the scene 19, the first sub-category of requirement is instructing. The dialogue above showed that Haymitch instructing his team (Katniss) and (Peeta) to do what he said. In this case, Haymitch tried to entertain the audience by saying the dialogue above to his team. He instructed them to keep their attitude and manner until the cameras are gone. Instructing here means to tell someone to do something. Then, Haymitch here tried to tell his team to do something.

The second sub category is Ordering, as it is presented in the table 4.3, in the scene 10, the speaker (Effie) did ordering directive speech act by asking her interlocutor (Katniss) to do an act, as showed in the following example:

(a) Effie: *Come, sit down!*

The speaker used a sub-category of ordering that proposed by Allan (1986) which include of directive speech act of Requirement. In this scene, the

speaker talked to the interlocutor to do what she wanted. It can be seen in the movie that after the utterance said by the speaker, the hearer (Katniss) reacts to the utterance by showing her gesture, she come over the speaker and sat down in front of her.

(b) Katniss: *“Remember what I said? Only smiles when I came back.”*

The third is Demanding, in the scene 4 Katniss demands her little sister to smile, the situation at that time was really miserable. Her little sister (Prim) expresses his emotion with hugging her and does not want to let her elder sister to go. But Katniss give her such as motivation by demanding her something which is keeping her smiling.

(c) Mayor: *“Please shake hands with each other if you agree to these terms.”*

The last sub category is commanding, in the table 4.3, Mayor as supreme leader in the village commanded to his folks (Katniss&Peeta) to shake their hand. The situation at that time was strained; Katniss and Peeta have been chosen forcibly to be a tribute of their district. They are all on the stage; all of people from district 12 watched them and asking an agreement of them, mayor as a leader commanded them to shake their hands, in order to show people his power and his authority.

4) Prohibitive

In this type, directive speech act was analyzed as one sub-category namely “Forbidding”. After the analysis, it was found that there are 32 utterances. Here are some examples:

Table 4.4 Examples from Directive speech acts of Prohibitive

No	Characters (Speakers)	Characters (Hearers)	Dialogue	Scene
1	Prim	Katniss	“You can’t go!”	5
2	Rue	Katniss	“Don’t go!”	12
3	Katniss	Peeta	“Alright, I’m going, and you can’t stop me!”	16
4	Katniss	Peeta	“Don’t ever do that to me again!”	17

One of example from sub-category in the table above happens in the scene 5:

(a) Prim: *You can’t go!*

Katniss: *Prim, let me go.*

There are two sub-categories occurred in this scene, Forbidding and Permitting. These sub-categories used by the speaker and the hearer to indicate that the speaker forbid the interlocutor to do something and the hearer asked for permission to the speaker. The speaker forbids interlocutor to leave, but on the other hand, the interlocutor is forced not to listen to what is prohibited by the speaker, she is forced to ask the speaker to allow him to leave.

5) Permissive

Directive speech act in this variety has two sub-categories namely Permitting and Dismissing. Both of types were analyzed and found 15 utterances which consist of 12 utterances for permitting, and 3 for dismissing. Here are some examples of directive speech acts performed by the characters in the movie in the category of Permitting, and Dismissing:

Table 4.5 *Examples from Directive speech acts of Permissive*

No	Characters (Speakers)	Characters (Hearers)	Types of sub- categories	Dialogues	Scenes
1	Katniss	Prim	Permitting	"Prim, let me go."	5
2	Katniss	Peeta		"Can I open my eyes yet?"	17
3	Katniss	Peeta	Dismissing	"I dismissed myself."	8
4	Katniss	Peeta		"He dismissed me with a "Do whatever you want. I give up."	10

(b) Prim: *You can't go!*

Katniss: *Prim, let me go.*

In the table above, scene 5, as what have been explained in previous type (Prohibitive) that there are two sub-categories happens in this scene, Forbidding and Permitting. But in this case, the sub-category of Permitting is only used by the Speaker to indicate that she asked for permission to the interlocutor. The hearer

(Prim) forbids speaker (Katniss) to leave, but on the other hand, the speaker is forced not to listen to what is prohibited by the interlocutor, (Katniss) as the speaker is forced to ask permission from her younger sister (Prim) for allowing her to leave the district.

6) Advisories

The last type of directive speech act analyzed in this research is Advisories. This kind has three sub-categories namely Advising, Suggesting, and Warning. The sub-categories of these types that were found are 87 utterances which consist of 54 utterances for advising, 26 for suggesting, and 7 for warning. The following are some examples of directive speech acts performed by the cast in the film which included in the category of Advising, Suggesting, and Warning:

Table 4.6 *Examples from Directive speech acts of Advisories*

No	Characters (Speakers)	Characters (Hearers)	Types of sub- categories	Dialogues	Scenes
1	Effie	Haymitch	Advising	“You should be grateful.”	14
2	Katniss	Peeta		“I thought we were supposed to meet at the Training Center.”	11
3	Gale	Katniss	Suggesting	“Let’s fish at the lake. We can leave out poles and gather in the	2

Table 4.6 *continued* ...

				woods. Get something nice for tonight.”	
4	Haymitch	Katniss		“If you want to live, I suggest you get your act together and stop talking like that towards me.”	9
5	Peace Keeper	Katniss	Warning	“Your time is up!”	8
6	Effie	Katniss		“Okay, well, it’s time to eat.”	6

(a) Haymitch: *If you want to live, I suggest you get your act together and stop talking like that towards me.*

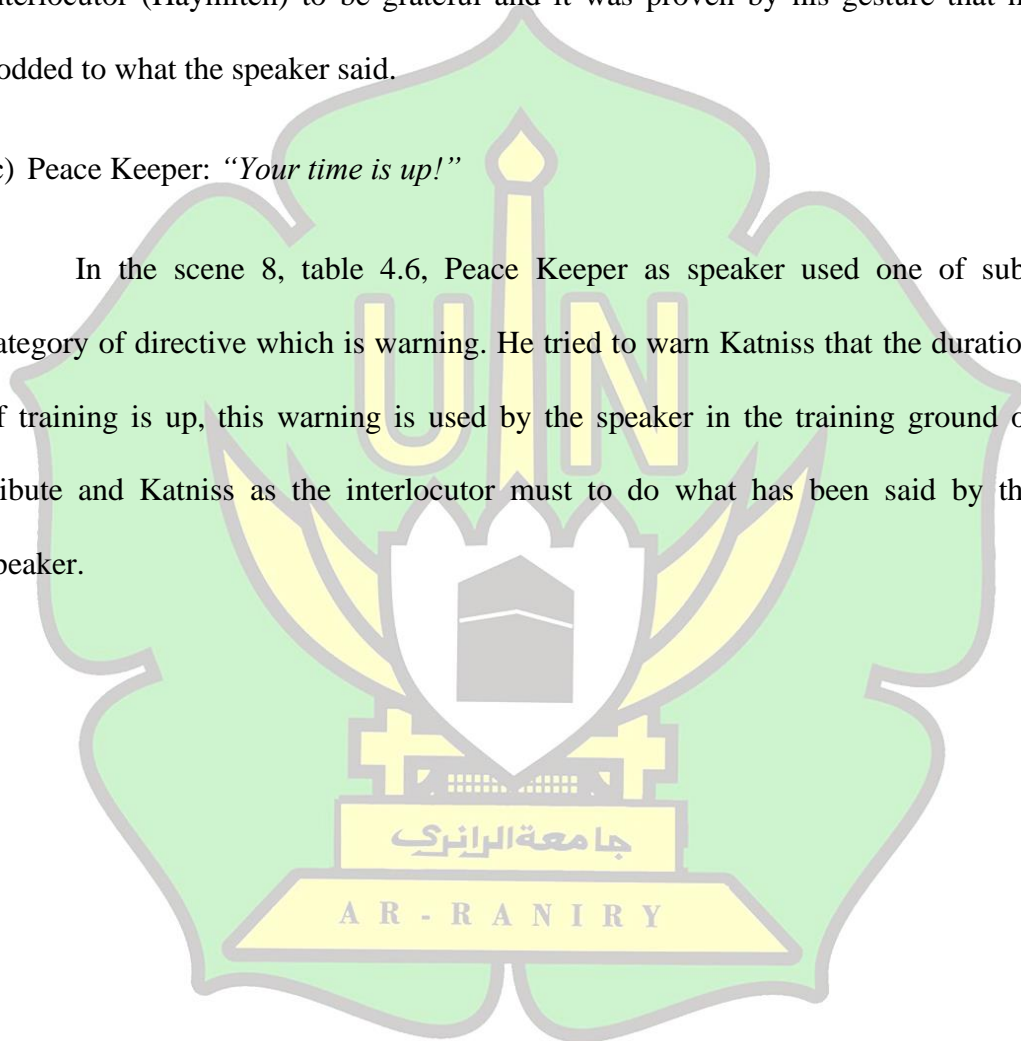
The sub-category of Suggesting is found in the table 4.6 and scene 9, according to Allan (1986), the act in this scene is included in the type of directive of Advisories. It can be seen that after the utterance is uttered by Haymitch as the speaker, the interlocutors (Katniss and Peeta) both of them react to what the speaker suggests with showing their gesture, both of them gave gesture a nod as if affirming what the speaker suggested to them.

(b) Effie: *"You should be grateful."*

Table 4.6, in the scene 14, Effie as the speaker tries to advise his partner by using one of sub-category of directive speech act which is advising. The word *"should"* that used by the speaker indicates to the advising to make the interlocutor (Haymitch) to be grateful and it was proven by his gesture that he nodded to what the speaker said.

(c) Peace Keeper: *"Your time is up!"*

In the scene 8, table 4.6, Peace Keeper as speaker used one of sub-category of directive which is warning. He tried to warn Katniss that the duration of training is up, this warning is used by the speaker in the training ground of tribute and Katniss as the interlocutor must to do what has been said by the speaker.



B. The most dominant directive speech act

The following table presents the detail information about the total number of directive speech acts found in the movie:

Table 4.7 *The total number of Directive speech acts*

No	Types of Directive Speech Act	Sub-Categories of each types	Sub-Total	Total
1	Question	Asking	133	133
2	Requestives	Requesting	25	44
		Begging	5	
		Urging	3	
		Inviting	11	
3	Requirement	Instructing	30	91
		Ordering	32	
		Demanding	13	
		Commanding	16	
4	Prohibitives	Forbidding	32	32
5	Permissives	Permitting	12	15
		Dismissing	3	
6	Advisories	Advising	54	87
		Suggesting	26	
		Warning	7	

Based on the finding presented in the table 4.7, the total number of directive speech acts found in the movie is 402 utterances. The following is the ranking of each type of directive speech acts:

Table 4.8 *Ranking of Directive speech acts*

No	Ranking of Types	Total
1.	Question	133
2.	Requirement	91
3.	Advisories	87
4.	Requestive	44
5.	Prohibitive	32
6.	Permissive	15
Total Utterances		402

Based on the ranking list, it shows that the most dominant directive speech acts found in the film is Question and its sub-category is Asking. This type is used very often by the actors and actresses in this movie with a total of 133 utterances. And the least directive speech act used in the movie is Permissive with total 15 utterances. And if it is calculated as percentage with all total percentage is 100% as presented in the beginning of the section, the most dominantly used category of directive speech acts is also Question directive speech acts with 34% and the least used category of directive speech acts is also Permissive directive speech acts with 3%.

In this case, question becomes the most dominant type. It happened because the film genre that becomes the object of this research was about Science Fiction, Fantasy Adventures, Action, and Drama. Therefore, all the scenes in the film require the characters to ask questions to each other. For example, since this film is a science fiction film, there will be many scenes that are logically strange and questionable. It is a story about how to survive in the context of fiction and fantasy. In line with that, the fantasy adventure film genre certainly makes the characters to ask each other as well. They are trapped in a horrible adventure, then trying to survive by fighting with each other. This kind of story makes every scene in the film requires the cast to ask questions, and they will continuously keep asking in order to maintain their lives.

The reasons stated above are also in line with what happened in the other research conducted by Keylli (2012). In her research, she wrote that the most dominant type used was Ordering. This happened because the film that becomes the object of his research was the film "Sleeping Beauty". This film tells the story of a king and a princess, and the whole story of the film is also set in the form of a kingdom. Then, of course the storyline and dialogue used by the characters in this film will be dominated by directive ordering. A king will certainly order his soldiers. Likewise with a princess who would certainly have a maid who can be ordered at any time. Based on the basis of that, that is reason why ordering became the most dominant type in her research.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter deals with the conclusions of this study and it included of some suggestions of the study..

A. Conclusion

The analysis and discussion in the previous chapter lead to the following conclusions. “The Hunger Games” movie contains many interesting and memorable dialogues that can be categorized as the directive speech acts. The conversations in the movies attract us from the way of speaking, acting and body movement. It also happens in this film, the drama and live action help viewers to focus on what the characters are doing. Based on the data analysis, it can be concluded that directive speech acts are essential actions in social interactions, it include also in the movie.

Based on the data analysis, the directive speech acts are frequently performed in the movie. It can be seen from the analysis in the previous section that elaborated the use of the directive speech acts. The results of the analysis showed that 402 utterances of directive speech acts are performed in the movie. It consist of; 133 utterances for Question, 91 for Requirement, 87 for Advisories, 44 utterances for Requestive, Prohibitive which has 32 utterances, and lastly Permissive which a total number 15 utterances. Based on these findings, the summary showed that the directive speech acts of Question which its sub-category of Asking is the most dominant type used in the movie.

By watching this movie, the viewers or audiences will learn about words, action and utterances. The viewer can learn about pragmatics, especially speech acts by observing the dialogues and their context in every scene of the movie. The viewer can see the importance of directive speech acts in keeping the smooth flow of the story lines of the movie. The viewer can also learn grammar, pronunciation, and vocabulary from what they see and hear. They can imitate the action that the characters performing in the movie.

On the other hand, the impact that we can get from studying directive speech act in a film is that we can reduce the misunderstandings that occur in our daily conversations. It certainly happens because the background of our knowledge is different from one another. The use of the appropriate type of directive speech act on every statement we made will certainly have an impact on our social interactions. In terms of should we use question, requestive, or other types in every statements we make in order to make our addressee or interlocutor get the meaning and understand the context of our statement.

Thus, if it is associated with the directive speech act function in a film, besides a number of reasons mentioned above, the Directive speech act also has a significant impact on two English skills, namely speaking and listening. Because both skills are closely related to each other, in terms of how a speaker can convey a statement well and how the listener understands the context and meaning that expressed by the speaker.

B. Suggestion

On the basis of conclusion above, the writers would like to offer some suggestions. The first, many people can learn many things from this study. As mentioned earlier that there many advantages to learn speech act or specifically directive speech act in this movie. Besides being able to understand deeper understanding of pragmatic, speech act, and directive, this study is also useful for understanding how to use the correct statements. Hence, the writers hope that many people will benefit from watching this movie not just for entertainment but also for study. For example, many schools and universities nowadays use movies to teach some materials about speaking skill to improve their student ability. On the other hand, we sincerely hope that this research can also be initiated, reproduce and thoroughly study in other schools and universities.

Secondly, the study in this thesis is only focused on the directive speech acts. More comprehensive research on the psychological aspects of illocutionary and Perlocutionary speech acts in this movie will be very interesting to do. Through this study we will have better understanding why and how people react or response to directive speech acts based on the psycho-analysis. In addition, as there are many types of directive speech acts that related to the classifications of experts, it will be interesting as well if this research carry out and investigates more comprehensively in the future.

REFERENCES

- Abdullah., Esbah, S., & Thomas, V. F. (2012). Offering as a Commissive and Directive Speech act: consequence for cross-cultural communication . *International Journal of scientific and Research publication* .
- Ahmed, S. (2005). The non-Performativity of anti-racism. *Borderlands e-Journal* , 5.
- Allan, K. (1986). *Linguistics Meaning*. London: Routledge & Kegan Paul plc.
- Ar, M. (2007). *Discourse Studies*. Banda Aceh: Ar Raniry Press IAIN Ar raniry Darussalam AK-Group Yogyakarta.
- Austin, J. (1962). *How to do things with words*. London: Oxford University Press.
- Babby, E. (1986). *The Practice of Social Research*. Belmont: California Publishing Co.
- Bach, K., & Harnish, R. M. (1979). *Linguistic Communication and Speech Acts*. Cambridge: MA MT Press.
- Chaer, A. L. (2004). *Sosiolinguistik Perkenalan Awal*. Jakarta: Rineka Cipta Press.
- Collins, S. (2012). *The Script Savant*. Retrieved May, Thursday, 2019, from thescriptsavant.com: <https://thescriptsavant.com/>
- Devi, P. (2008). A method in Social Science Research. *Content Analysis Journal* , 9.
- Endaswara, S. (2004). *Metodologi Penelitian Sastra, Epistimologi Model Teori dan Aplikasi* . Yogyakarta: Pustaka Widyatama Press.
- Flor, A., & Juan, E. (2010). *Speech Acts Performance, Theoretical, Empirical, and Methodological Issues*. Amsterdam: John Benjamin Publishing company.
- Lionsgate., & Jacobson, N., & Kilik, J. (Producer) & Garry, R. (Director). (2012). *The Hunger Games* : Motion Picture.
- Hurford, J. R., & Heasley, B., M. B. (2007). *Semantic: A Coursebook*. NY: Cambridge University Press.
- Jakobson, R. (1960). *Linguistic and Poetic, In style in Language*. Cambridge: MA MIT Press.

- Jakobson, R. (2012). *Phonological Studies*. Walter de Gruyter.
- Leech, G. (1993). *Prinsip-prinsip Pragmatik (diterjemahkan oleh M.D.D. Oka dan Setyadi Setyapranata)*. Jakarta: Universitas Indonesia.
- Margono, S. (2005). *Metologi Penelitian Pendidikan*. Jakarta: Rineka Cipta Press.
- Martinez, A. (2005). *A Theoretical of the speech acts of suggesting: Toward a Taxonomy for its use in FLT*. Jaume I University.
- Mitchell, G. (2007). *Speech Acts*. Retrieved 4, Wednesday, 2019, from Stanford Encyclopedia of Philosophy: <https://plato.stanford.edu/entries/speech-acts/>
- Morris, C. W. (1938). *Foundations of the theory of signs*. Chicago: University of Chicago Press.
- Nachmias, D. & Nachmias, C. (1976). *Content analysis. In Research methods in the social sciences*. UK: Edward Arnold.
- Nastri, J., & Pena, J., & Hancock, J.T. (2006). The construction of away messages, A speech act analysis. *Journal of Computer-Mediated Communication*.
- Parker. (1986). *On knowing what to say: Planning Speech Acts*. University of toronto.
- Schiffrin, D. (2001). *The Handbook of Discourse Analysis*. Cambridge: Cambridge University Press.
- Schmit, W. R. (1980). Speech Act and Second Language Learning. *Applied Linguistic*, 125-137.
- Searle, J. (1975). *A taxonomy of illocutionary acts. In K. Gunderson (ed.) Language, mind, and knowledge*. Minneapolis: University of Minnesota Press.
- Searle, J. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge: Cambridge University Press.
- Weber, R. (1985). *Basic content analysis*. New Delhi: Sage Press.
- Yule, G. (1996). *Pragmatics*. NY: Oxford University Press.

Appendix A

SURAT KEPUTUSAN DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY Nomor : B-13908/UN.08/FTK/KP.07.6/12/2018

TENTANG PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY

DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY

- Menimbang : a. bahwa untuk kelancaran bimbingan skripsi dan ujian munaqasyah mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh, maka dipandang perlu menunjuk pembimbing skripsi tersebut yang dituangkan dalam Surat Keputusan Dekan;
b. bahwa saudara yang tersebut namanya dalam surat keputusan ini dipandang cakap dan memenuhi syarat untuk diangkat sebagai pembimbing skripsi.
- Mengingat : 1. Undang-undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
2. Undang-undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
3. Undang-undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
4. Peraturan Pemerintah Nomor 74 Tahun 2012 tentang Perubahan atas Peraturan Pemerintah RI Nomor Tahun 2005 tentang Pengelolaan Keuangan Badan Layanan Umum;
5. Peraturan Pemerintah Nomor 4 Tahun 2014, tentang Penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
6. Peraturan Presiden RI Nomor 64 Tahun 2013, tentang Perubahan IAIN Ar-Raniry Banda Aceh Menjadi UIN Ar-Raniry Banda Aceh;
7. Peraturan Menteri Agama RI Nomor 12 Tahun 2014, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
8. Peraturan Menteri Republik Indonesia No. 21 Tahun 2015, tentang Statuta UIN Ar-Raniry;
9. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang, Pengangkatan Pemindahan dan Pemberhentian PNS di Lingkungan Departemen Agama Republik Indonesia;
10. Keputusan Menteri Keuangan Nomor 293/KMK.05/2011 tentang Penetapan Institut Agama Islam N Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang Menera Pengelolaan Badan Layanan Umum;
11. Keputusan Rektor UIN Ar-Raniry Nomor 01 Tahun 2015, tentang Pendelegasian Wewenang ke Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh;
- Memperhatikan : Keputusan Sidang/Seminar Proposal Skripsi Prodi Pendidikan Bahasa Inggris Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Tanggal 30 November 2018
- Menetapkan
PERTAMA : **MEMUTUSKAN**
Menunjuk Saudara:
1. Dr. Mustafa AR, MA
2. Fera Busfina Zalha, MA.
Untuk membimbing Skripsi :
Nama : Muhammad Haikal
NIM : 140203180
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : An Analysis of Using Directive Speech Acts in the Hunger Games Movie
Sebagai Pembimbing Pertama
Sebagai Pembimbing Kedua
- KEDUA : Pembiayaan honorarium pembimbing pertama dan kedua tersebut diatas dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Tahun 2018;
- KETIGA : Surat keputusan ini berlaku sampai akhir semester Genap Tahun Akademik 2018/2019
- KEEMPAT : Surat Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan segala sesuatu akan diubah dan diperbaiki kembali sebagaimana mestinya apabila kemudian hari ternyata terdapat kekeliruan dalam penetapan ini.

Ditetapkan di: Banda Aceh
Pada Tanggal: 14 Desember 2018
An. Rektor
Dekan,



Tembusan

1. Rektor UIN Ar-Raniry (sebagai laporan);
2. Ketua Prodi PBI Fak. Tarbiyah dan Keguruan;
3. Pembimbing yang bersangkutan untuk dimaklumi dan dilaksanakan;
4. Mahasiswa yang bersangkutan;

Appendix B

Type of Directive: Question

Sub-Category: Asking

1. KATNISS: Still warm. What did it cost you?
2. KATNISS: Do what?
3. KATNISS: I never want to have kids. How about you?
4. KATNISS: What do you want to do?
5. GALE: Having fun there, Catnip?
6. KATNISS: Hey, what's the meat you put in there?
7. GALE: What can you have? Five entries?
8. KATNISS: What's stupid?
9. GALE: This Hunger Games thing. Why would they kill people like this?
10. GALE: Why would they do this to us?
11. GALE: What ever happened to equality?
12. PRIM: What if they pick me?
13. PRIM: But... what if you get picked?
14. KATNISS: Are you sure?
15. HAYMITCH: How are you doing?
16. MAYOR: What does it matter? What does it matter, really?
17. EFFIE: What's your name?
18. BAKER'S WIFE: What did I just say?
19. GALE: How different can it really be?
20. EFFIE: Oh, did you need help showing Katniss to her room?

21. EFFIE: Where's Haymitch?
22. EFFIE: Are you going to eat properly anymore?
23. KATNISS: Oh, Haymitch. Why do you do this to yourself?
24. HAYMITCH: (muffled) Do whu tu mah self?
25. KATNISS: Hey Haymitch, you don't want your clothes to get wet, do you?
26. PRIM: What else? What other food can we find?
27. KATNISS: After school do you want to read the book I got?
28. HAYMITCH: Well, What is this? Did I actually get a pair of fighters this year?
29. KATNISS: What're you trying to do?
30. PEETA: Who knows?
31. CINNA: Hello, Katniss. I'm your stylist, Cinna. Is everything alright?
32. CINNA: Who did your hair?
33. KATNISS: So you were assigned District 12?
34. KATNISS: Where's the chariot?
35. KATNISS: So what do you think of this get up?
36. KATNISS: Hey, where's Haymitch? Isn't he supposed to be here?
37. PEETA: Are you sure about that?
38. KATNISS: Where's Peeta?
39. KATNISS: How many sponsors do you think I'll get?
40. EFFIE: Where is my food?
41. KATNISS: What's an Avox?
42. KATNISS: How'd you find this place?

43. KATNISS: What did he say?
44. KATNISS: Do you think they're watching us now?
45. KATNISS: What? Why?
46. HAYMITCH: And you're good?
47. KATNISS: What are you doing?
48. KATNISS: Well, what about you?
49. PEETA: How many times have you seen someone wrestle someone to death?
50. PEETA: You know what my mother said to me?
51. HAYMITCH: Are you any good at trapping?
52. HAYMITCH: Are we clear?
53. HAYMITCH: What are you waiting for?
54. PEETA: Did we do something wrong?
55. TRAINER 2: Why were you two so late?
56. KATNISS: What was that? Why'd you pick camouflage?
57. KATNISS: What can we do about it?
58. PEETA: What can we do?
59. KATNISS: What happened?
60. EFFIE: Katniss, Is that you?
61. EFFIE: So, how about you two? What did you think of the story?
62. HAYMITCH: How bad were you today?
63. CINNA: And what did they say?
64. KATNISS: What about my family? Will they punish them?
65. HAYMITCH: What were their faces like?

66. PEETA: What's more impressive than throwing a pilates ball around?
67. KATNISS: What's going on?
68. KATNISS: What's that?
69. KATNISS: What did you say?
70. HAYMITCH: Did she teach you that too?
71. CINNA: So, all ready for the interview, then?
72. CINNA: Who's your best friend?
73. CINNA: What about me?
74. CAESAR: What has impressed you the most since you came here?
75. CAESAR: What did you think of that costume?
76. CAESAR: What did she say to you after the reaping?
77. CAESAR: And what did you say?
78. CAESAR: What's your hometown like?
79. CAESAR: Does she have a fellow?
80. PEETA: What was that for?
81. KATNISS: Was this your stupid plan? Is this why we didn't train together?
82. EFFIE: What happened? Did you fall?
83. KATNISS: This was your idea, wasn't it?
84. HAYMITCH: Do you think he hurt you?
85. PEETA: So, what does it matter anyway?
86. KATNISS: Are you okay?
87. CINNA: What's the matter?
88. KATNISS: Do any of you have advice?

89. KATNISS: Where did you get that?
90. CLOVE: Shouldn't we have heard a cannon by now?
91. CLOVE: Then where is the cannon?
92. CATO: Was she dead?
93. KATNISS: How's everything with you?
94. CATO: Well enough. How about yourself?
95. PEETA: What're you still doing here? Are you mad?
96. KATNISS: What's happening to me...?
97. KATNISS: Where did you find those?
98. RUE: Where are your stings?
99. KATNISS: Why do you say that?
100. RUE: You can shoot. What can I do?
101. KATNISS: Isn't there someone else?
102. RUE: Did you blow up the food?
103. KATNISS: Peeta, Where are you?
104. KATNISS: Is that you?
105. KATNISS: Did Cato cut you?
106. PEETA: So, how about that kiss?
107. KATNISS: Clove, Which one is that?
108. PEETA: Aren't you tired?
109. KATNISS: What am I supposed to do? Sit here and watch you do?
110. PEETA: What do you have there?
111. PEETA: It's pretty, right?

112. CLOVE: Where's your boyfriend, district twelve?
113. THRESH: What did you do to that little girl? You killed her?
114. PEETA: Katniss? Katniss, can you hear me?
115. KATNISS: How long have I been out?
116. KATNISS: Did you bandage my head?
117. KATNISS: Did you eat?
118. KATNISS: Peeta! Peeta! Where are you?!
119. KATNISS: What are you doing?
120. KATNISS: Why didn't you whistle?
121. KATNISS: Peeta. Did you hear that cannon fire before?
122. KATNISS : It just means we're one step closer to home, right?
123. PEETA: Did you get him?
124. KATNISS: Do you think you could make it far enough?
125. PEETA: What are they waiting for?
126. PEETA: What're you doing?
127. HAYMITCH: Are you ready?
128. CAESAR: Congratulations, Katniss. Peeta. How are you two feeling?
129. CAESAR: When did you realize you were in love with him?
130. PEETA: So now that you've got me, what'll you do?
131. CAESAR: Peeta? Anything to add?
132. PEETA: What? What are you talking about?
133. PEETA: The real question is what love will be left when we get back home?

Type of Directive: REQUESTIVES

Sub-Categories: Requesting, Begging, Urging, Inviting

A. Requesting

134. GALE: So, we got six fish, two salt water bottles, 4 strawberries, and a few chunks of paraffin to spare. Wanna trade?
135. KATNISS: Now, when I come back, I want to see a smile. Okay?
136. MOTHER: Let's put your hair up, too.
137. KATNISS: Stay in school. Just survive, okay?
138. PRIM: You will try, wont you? Really, really try?
139. MADGE: Will you wear this?
140. MADGE: Here, I'll put it on your dress. Alright?
141. HAYMITCH: Can you hit anything with that knife besides a table?
142. HAYMITCH: So, can you?
143. EFFIE: Never mind him. Would you like to eat?
144. PEETA: Hey, do you have any idea if there is there a camouflage station?
145. HAYMITCH: Let's just cut to the chase.
146. CINNA: Could you think of me as a friend?
147. CINNA: Especially if you think it's horrible. You'll at least try?
148. CAESAR: Can you tell us about her?
149. CAESAR: Wouldn't you love to pull her back up here and ask for a response?
150. HAYMITCH: Now they all do. You're all they're talking about. The star crossed lovers from district twelve. Can't you see it?

151. EFFIE: Haymitch, can you please be a bit kinder?
152. KATNISS : Thanks, I'll keep that in mind. Let's get you cleaned up.
153. PEETA: Can you speed it up a little?
154. PEETA: Would you care for some?
155. PEETA: Katniss, can you shoot him?
156. PEETA: They need one victor. I want it to be you.
157. CAESAR: So, Katniss, I want to know what went on in your mind when you took those berries out. I'm sure all of Panem does, too. Care to tell?
158. PEETA: One last time for the audience?

B. Begging

1. KATNISS: I volunteer! I volunteer as tribute!
2. PRIM: Katniss, Please! I want you to come home!
3. KATNISS: Please. You won't get a hundred yards on that leg.
4. CATO: Please.
5. PEETA: Please. Do it for me!

C. Urging

1. KATNISS: No. I insist. We need to get working anyways. Then I can sleep.
2. PEETA: Then I'll drag myself. You go and I go too.
3. PEETA: I won't die. I promise. Only if you promise not to go.

D. Inviting

1. PEETA: Hey. Do you wanna join me on the roof?
2. KATNISS: Let's get this mess cleaned up.
3. CAESAR: Let's go back then, to the moment your sister's name was called at the reaping and you volunteered.
4. HAYMITCH: He made you look desirable! And let's face it.
5. HAYMITCH: Come on, let's eat.
6. KATNISS: Why don't you climb up and join me?
7. KATNISS: Quack yourself. Come on, let's eat.
8. MAYOR: Oh dear... Please welcome Effie Trinket of the Capitol!
9. EFFIE: Come on, everybody! Let's give a big round of applause to our newest tribute!
10. EFFIE: Oh good! We were just about to wake you. Time for dinner, dear.
11. EFFIE: Any volunteers? No?

Type of Directive: REQUIREMENT

Sub-Categories: Instructing, Ordering, Demanding, Commanding

A. Instructing

159. GALE: Hey, Catnip. Look what I shot.
160. GALE: Wear something pretty.
161. MOTHER: See for yourself.
162. KATNISS: Tuck your tail in, little duck.
163. KATNISS: Try to trade him something in thanks for helping you out.
164. PRIM: I'll be alright, Katniss. But you have to take care, too.

165. MOTHER: You too, Katniss. Be careful.
166. MOTHER: Goodbye, Katniss. Come home soon.
167. GALE: Then make one. Even a weak bow is better than no bow at all.
168. HAYMITCH: Stand over here. Both of you.
169. VENIA: If you find any stray hairs, pluck them.
170. HAYMITCH: Alright. So give me an idea of what you can do.
171. TRAINER 1: Now, there are different stations. You must train at whatever station you and your partner pick.
172. TRAINER 3: Tell me the effects as well.
173. CINNA: Katniss, the girl who was on fire. Wait until you see your interview dress.
174. HAYMITCH: Then lie! Make something up!
175. HAYMITCH: Just do whatever you want. I give up.
176. CINNA: Well, then, do whatever you want. Just like he said.
177. CINNA: Imagine you're addressing your closest friend back home.
178. CAESAR: Well, look at that. That is stunning.
179. PEETA: Save it. The games are tomorrow morning.
180. CINNA: There. You're all set. Move around. Make sure everything feels comfortable.
181. CINNA: Remember this, Katniss. If I were allowed to bet, my money would be on you.
182. CATO: Go on then, lover boy. See for yourself.
183. KATNISS: Well, then, this is your lucky day. Take whatever you want.
184. KATNISS: Shut up and eat your pears.
185. KATNISS: Peeta! Look at what Haymitch sent you!
186. PEETA: Wait..., Quick, climb up the tree.
187. PEETA: Just do it. I don't want to die like Cato.
188. HAYMITCH: Great job, guys. Just keep it up until the cameras are gone.

B. Ordering

1. GALE: Forget it!
2. KATNISS: Shhhh, Prim. It's okay. You won't be picked. Trust me!
3. MOTHER: Go ahead and use those!
4. HAYMITCH: Look at her!
5. HAYMITCH: Look at this one!
6. KATNISS: Listen to me!
7. KATNISS: Then take it, and take care of her!
8. ELLIOT: Dude, hurry up!
9. EFFIE: Up, up, up! It's going to be a big, big day!
10. HAYMITCH: Come, sit down.
11. CINNA: Splendid. It works. Now, remember, smile!
12. EFFIE: Come, sit down.
13. EFFIE: Oh, it is. Trust me.
14. KATNISS: Come in!
15. KATNISS: Tell him that!
16. HAYMITCH: What are you waiting for? Go!
17. TRAINER 1: No, no, stop there.
1. EFFIE: Come down if you're hungry.
18. EFFIE: Up, up, up! It's going to be a big day!
19. KATNISS: Leave it! Just leave it!
20. CINNA: Just be honest. Be yourself.
21. KATNISS: Shut up, Haymitch!
22. LACEY: Hey you guys, look!
23. GLIMMER: Here, take this, Cato.
24. KATNISS: Do that to my other stings!
25. RUE: Be careful!
26. KATNISS: You, too. Stay safe.
27. KATNISS: Close your eyes again!
28. KATNISS: I got these for you, but forgot to give them to you until now. Here.
Eat it!

29. CLOVE: Forget it, district twelve.
30. KATNISS: Think about it!
31. PEETA: Do it.
32. CAESAR: All right, all right, settle down.

C. DEMANDING

1. KATNISS: You were worried about me? Have you looked at yourself lately?
2. KATNISS: Remember what I said? Only smiles when I came back.
3. PRIM: I don't care if we're rich. I just want you to come home.
4. KATNISS: Don't let them starve!
5. MADGE: Promise you'll wear it into the arena, Katniss? Promise?
6. KATNISS: So, you're supposed to give us advice.
7. KATNISS: You can coach us together.
8. TRAINER 2: The speech started an hour ago, so we need to know all you heard since you walked in.
9. CINNA: Why don't you just be yourself?
10. CAESAR: Oh, come on. You're killing us here. Details, details!
11. PEETA: You're not risking your life for me.
12. CAESAR: Please, if we could go on with the show, my friends.
13. HAYMITCH: Peeta, you know where to meet me. 4 o'clock, sharp!

D. COMMANDING

1. MAYOR: What does it matter, really? Let her come forward.
2. KATNISS: I love you both so, so much. Take care of yourselves, okay?
3. HAYMITCH: Alright, I'll make a deal with you. You don't interfere with my drinking, and I'll stay sober enough to help you. But you'll have to do exactly what I say.
4. CINNA: Why don't you put on your robe and we'll have a chat.
5. KATNISS: That's all done. Keep an eye on the woods for me, okay?
6. KATNISS: Well, it's not what I want. You're staying with me.
7. KATNISS: Hey, Gale, that's not her fault. Be a little nicer.

8. MAYOR: Please shake hands with each other if you agree to these terms.
9. KATNISS: Prim, Mother, make sure to take care of yourselves.
10. PEACEKEEPER: Time is up, You two have to go now.
11. GUARD: Come with me, Tribute.
12. PEETA: What're you still doing here? Are you mad? Get up! Get up! Run!
13. HAYMITCH: Now get out and get to training.
14. PEETA: Go to sleep. I'll take watch.
15. KATNISS: Stop being a coward.
16. CLAUDIUS (V.O.): Stop! Stop! Ladies and Gentlemen, I present the victors of the seventy-fourth Hunger Games, Katniss Everdeen and Peeta Mellark, tributes of district twelve!

Type of Directive: PROHIBITIVES

Sub-Category: Forbidding

1. KATNISS: Don't be. You'll be fine. I swear.
2. PRIM: No, Katniss! No!
3. PRIM: You can't go!
4. KATNISS: Prim, don't bother getting any tesserae.
5. KATNISS: Listen to me, you can't leave again.
6. KATNISS: You can't clock out and leave Prim on her own.
7. HAYMITCH: No, no, no, no, no. One thing at a time.
8. HAYMITCH: No buts. Don't resist.
9. KATNISS: No kidding.
10. PEETA: No, don't. Please!
11. PEETA: Don't let go of me.
12. EFFIE: Oh, don't be like that.

13. EFFIE: But don't worry, I'll hold him at gunpoint if I have to, i will make him seal every last deal.

14. EFFIE: Don't be ridiculous, Katniss.

15. EFFIE: It's forbidden to talk to them unless it's to give an order. Of course, you don't really know her.

16. PEETA: Don't underrate yourself.

17. HAYMITCH: It is not open for discussion! You promised you would do whatever I said.

18. TRAINER 1: Each station has a specific skill to train for. You can't stay there all day, though. The limit is 30 minutes per station.

19. HAYMITCH: Don't think so!

20. HAYMITCH: Don't get me wrong.

21. KATNISS: You had no right! No right to say those things!

22. RUE: Don't go!

23. PEETA: Well, don't step on me.

24. KATNISS: Don't talk like that. I didn't bring you here for nothing.

25. KATNISS: No, Peeta. I don't even want to discuss it.

26. PEETA: You're such a bad liar. Never gamble at cards. You'll lose your last coin.

27. KATNISS: Alright, I'm going, and you can't stop me!

28. PEETA: Don't worry, I'm back on a strict diet.

29. KATNISS: Don't ever do that to me again!

30. KATNISS: Don't apologize. It just means we're one step closer to home.

31. KATNISS: Don't go to sleep.

32. KATNISS: Don't talk like that. I didn't bring you here for nothing.

Type of Directive: PERMISSIVES

Sub-Categories: Dismissing, Permitting

A. Dismissing

1. EFFIE: Without being dismissed?
2. KATNISS: I dismissed myself.
3. KATNISS: Haymitch called me sullen and hostile. He dismissed me with a "Do whatever you want. I give up."

B. Permitting

1. KATNISS: Prim, let me go.
2. KATNISS: Let me go!
3. MADGE: They let you wear one thing from your district in the arena. One thing to remind you of home.
4. TRAINER 2: You're free to go.
5. KATNISS: Can I open my eyes yet?
6. PEETA: Let me tell you something first.
7. PEETA: You can kiss me whenever you feel like.
8. PEETA: It'll just come right back up. Can I sleep now?
9. THRESH: This one time. Just this one time, I'll let you go.
10. PEETA: You just let me take care of you for a while.
11. KATNISS: He did, but he let me go.
12. PEETA: Well, let me know when you figure it out.

Type of Directive: ADVASORIES

Sub-Categories: Advising, Suggesting, Warning

A. Advising

1. KATNISS: Well, you have to help it this time.
2. KATNISS: There is no me now to keep you both alive. It doesn't matter what happens, whatever you see on the screen. You have to promise me you'll fight through it!
3. GALE: Listen, Getting a knife should be pretty easy, but you gotta get your hands on a bow. That's your best chance.
4. EFFIE: How odd you two find it amusing. You know your mentor is your lifeline to the world in these Games.
5. EFFIE: The one who advises you, lines up your sponsors, and dictates the presentation of any gifts.
6. KATNISS: Yeah. We should go.
7. PRIM: Okay, we should get going, Katniss.
8. HAYMITCH: Here's some advice. Stay alive.
9. HAYMITCH: Well, you're not entirely hopeless, you both seem fit, and once the stylists get hold of you, you'll be attractive enough.
10. HAYMITCH: You'll be put in the hands of your stylists, you're not going to like what they do to you, but no matter what it is, don't resist.
11. CINNA: So rather than focus on the coal mining itself, we're going to focus on the coal.
12. CINNA: You look perfect, they'll love you, they will not forget you two. Katniss, the girl on fire.
13. CINNA: That's a good one, Peeta! Keep it up! Remember, smile!
14. PEETA: I'm sure they didn't notice anything but you, you should wear flames more often. They suit you.
15. PEETA: If he's going to help you, he has to know what you're capable of.
16. KATNISS: There's always hand-to-hand combat. All you need is to come up with a knife, and you'll at least stand a chance. If I get jumped, I'm dead!

17. HAYMITCH: Well, well, well. Katniss, there's guarantee there'll be bows and arrows in the arena, but during your private session with the Gamemakers, show them what you can do. Until then, steer clear of archery.
18. HAYMITCH: That may be significant in the terms of food. And, Peeta, she's right. Never underestimate strength in the arena. Very often, physical strength tilts the advantage to a player. In the main room of training center, they will have weights, but don't reveal how much you can lift in front of the tributes.
19. HAYMITCH: One last thing. You are to be at each other's side at all times.
20. HAYMITCH: You two are to stay at each other's side and remain amiable to each other.
21. KATNISS: She shouldn't be exposed to things like this.
22. KATNISS: I thought we were supposed to meet at the Training Center.
23. EFFIE: You should be grateful.
24. HAYMITCH: You're pretty incredible. I mean, you saved your sister's life, got the highest score possible, and Cinna made you unforgettable. No one knows who you are, but they are intrigued. This is where you will show them yourself. Where you get the most sponsors. All we need to work on is the hostility.
25. HAYMITCH: You don't have to please me, you have to please the audience. The sponsors.
26. CINNA: I'll be sitting on the main platform. You'll be able to look at me and answer the questions as honestly as possible. Be completely honest.
27. HAYMITCH: Remember, you and Peeta are still a happy pair. So act like it.
28. CINNA: And that's your cue. You have 3 minutes of question time, starting the second you walk on stage.
29. CINNA: Remember, they already love you.
30. HAYMITCH: That boy just gave you something you could never achieve on your own.
31. HAYMITCH: He made you look desirable! And let's face it, you can use all the help you can get in that department.

32. KATNISS: You should've at least told me so we could've sold it, I looked completely stupid.
33. HAYMITCH: Don't die.
34. HAYMITCH: Once the timer hits zero, get the hell out of there.
35. HAYMITCH: Do not, I repeat, do not risk it by jumping in the mess like morons. Just get out, put as much distance as you can between you and the others, and find a source of water. Got it?
36. HAYMITCH: Stay alive.
37. CINNA: Remember what Haymitch said. Run, find water. The rest will follow.
38. CATO: Someone should go back, make sure the job is done.
39. KATNISS: You will, though. Watch. The closer we get to the end, the more people will realize how clever you are.
40. RUE: Well, just look at me. I'm lucky I'm still alive.
41. KATNISS: There's no telling. But, it could be good for us. A death should hold the crowd for a bit.
42. KATNISS: Burn it. Dump it in the lake. Soak it in fuel. Or, eat it. Don't worry, I'll think of something, destroying things is much easier than making them.
43. KATNISS: Peeta, we need to get some food in you. You're already in really bad condition, there's no need to make it worse.
44. KATNISS: Soon. After you eat, and after I check your leg.
45. KATNISS: Trust me, killing things is a lot easier than this. For all I know, I may be killing you.
46. KATNISS: We have to go now.
47. KATNISS: Well, we should work on your leg.
48. CLAUDIUS: Think hard about whether or not you'll show up. For some of you, this will be your last chance.
49. KATNISS: I don't want to lose you. I may die, but this is a better bet than leaving you like this.
50. THRESH: You better go, fire girl.

51. KATNISS: No, that's good. You need to eat. I'll go hunting soon.
52. KATNISS: Well, there's no hiding now. Let's face him.
53. PEETA: Maybe it's the body. We should distance ourselves from it
54. HAYMITCH: That was very out of character for you, Katniss. You really shouldn't have said that out loud.

B. Suggesting

1. GALE: Leave the district. Run off. Live in the woods. You and I, we could make it... if we didn't have so many kids around to take care of.
2. KATNISS: I was thinking hunting, or fishing. Maybe gathering too.
3. GALE: Let's fish at the lake. We can leave out poles and gather in the woods. Get something nice for tonight.
4. EFFIE: What an exciting day! But more excitement to come! It's time to choose our boy tribute!
5. KATNISS: You can get by with selling goat cheese and milk. Gale will bring you food and teach you how to gather
6. GALE: You've had more practice. Real practice. You know how to kill.
7. HAYMITCH: No, no. Let the bruise show, the audience will think that you've mixed it up with another tribute before we've even started.
8. HAYMITCH: Say you had a secret skill that you'd like to keep secret.
9. HAYMITCH: The plan's the same for the both of you. You go to group training. Spend time learning something you don't know. Swing a mace. Throw a spear. Tie a decent knot. Save showing off for the private session with the Gamemakers.
10. HAYMITCH: It's the thirteenth level. It's the one above us. You're already late, so you'd better get going.
11. TRAINER 1: We expect you to be on your best behavior. This is when you can all train to save your lives. Maybe you could all take advantage of that.
12. HAYMITCH: People wouldn't need to know what you did.
13. HAYMITCH: Well, you better learn fast.
14. CAESAR Here's what you do. You win, you go home. She can't turn you down then.

15. HAYMITCH: If you want to live, I suggest you get your act together and stop talking like that towards me.
16. CATO: We'd better clear out before the body starts to rot.
17. GLIMMER: Why don't we just kill him now and get it over with?
18. PEETA: Oh, just let her stay up there. It's not like she's going anywhere. We'll deal with her in the morning.
19. KATNISS: We're definitely good to go.
20. KATNISS: I think we're going to have to fix that, Rue.
21. RUE: We need a plan soon, Katniss. I have a few ideas. We could use the Mockingjays to signal that we're okay. I'll whistle this tune.
22. RUE: And that'll be carried on by the Mockingjays and onto you. Then, you'd reply with another tune and it'd be carried to me. I'll make distractions and you'll get the job done.
23. KATNISS: Let's get you washed off so I can see what I'm dealing with.
24. KATNISS: Away from here. Downstream, maybe. Somewhere we can hide you until you're stronger.
25. PEETA: Not sure. I woke up yesterday evening and you were lying in a pool of blood. I think the bleeding finally stopped, but I wouldn't sit up if I were you.
26. EFFIE: Okay, how about a round of applause for our new District 12 boy tribute, Peeta Mellark!

C. Warning

2. PEACEKEEPER: Time is up! . R A N I R Y
3. PEACEKEEPER: Your time is up!
4. EFFIE: Dear, it's time for supper.
5. EFFIE: So laugh away, and we'll see who's laughing after you die!
6. EFFIE: Okay, well, it's time to eat.
7. EFFIE: Oh! We're missing the score showing!
8. CINNA: It's time, then. I think your turn is after District 11, which is almost finished.