

A CONTENT ANALYSIS OF DIRECTIVE SPEECH ACT IN *THE HUNGER GAMES: THE BALLAD OF SONGBIRDS AND SNAKES* MOVIE

THESIS

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A CONTENT ANALYSIS OF DIRECTIVE SPEECH ACT IN *THE HUNGER GAMES: THE BALLAD OF SONGBIRDS AND SNAKES* MOVIE

THESIS

Has Been Approved and Submitted to the Thesis *Munaqasyah* Defense as One the Requirements to Obtain a Bachelor's Degree in the field of english Language Education

By

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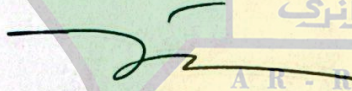
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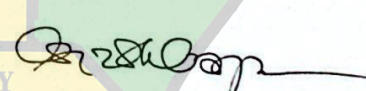
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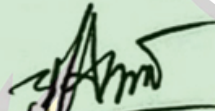
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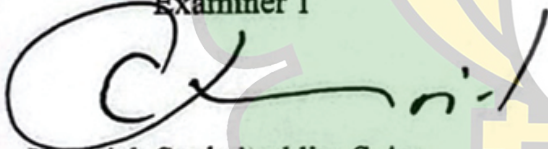
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**A Content Analysis of Directive Speech Act in The Hunger Games: Ballad of
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Izya Karami

A R - R A N I R Y

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ABSTRACT

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This study aims to analyze the types of directive speech acts and to determine the most dominant type used in the movie *The Hunger Games: The Ballad of Songbirds and Snakes* (2023). Directive speech acts are utterances intended to get the hearer to perform a specific action, and they are commonly found in dialogues that involve power relations, authority, and social control, as reflected in the dystopian setting of the movie. This research employed a qualitative content analysis method, using the movie's transcript as the primary data source. The data were analyzed through data reduction, data display, and conclusion drawing. The findings reveal that all five types of directive speech acts are present in the movie, with a total of 284 directive utterances identified across the entire dialogue. The most dominant type is question, accounting for 49.3% of the total utterances, followed by command (24.3%), request (16.2%), prohibition (8.8%), and permission (1.4%). The dominance of questions and commands reflects the movie's dual emphasis on ideological interrogation and authoritarian control, both of which are shaped by the power hierarchies and thematic tensions within the dystopian world of Panem. This study is expected to serve as a useful reference for further research on speech acts in audiovisual media, particularly in exploring the relationship between language use and power dynamics in movie discourse.

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CHAPTER I

INTRODUCTION

A. Background of Study

Language is a fundamental tool of human communication in everyday life. Through language, people are able to express ideas, feelings, opinions, and intentions in their interactions with others. Communication refers to the exchange of ideas between a speaker and a listener, which can take place through verbal and nonverbal forms (Islamiati, Supriadi, & Rosalina, 2022). However, communication is rarely a neutral exchange of information. In most everyday exchanges, speakers use language to do things to and with one another, performing actions, expressing intentions, and influencing the behavior of others through their words.

This function of language is central to speech act theory, first introduced by Austin (1962) and further developed by Searle (as cited in Biatrik et al., 2020). Austin (1962) proposed that every utterance operates on three levels: the locutionary act, which refers to what is literally said; the illocutionary act, which refers to the speaker's intention; and the perlocutionary act, which refers to the effect produced on the listener. Building on this framework, Searle (1969) classified illocutionary acts into five types: representatives, directives, commissives, expressives, and declaratives.

Among these categories, directive speech acts are of particular interest in this study. Directive speech acts are utterances intended to get the hearer to perform a specific action (Widyastuti & Sartika, 2023). They include various communicative forms such as commands, requests, questions, prohibitions,

warnings, and permissions. These types of speech acts are commonly encountered in everyday interactions, such as between parents and children, teachers and students, employers and employees, or among peers. Due to their function in influencing the behavior and actions of others, directive speech acts reflect the dynamics of social power and interpersonal relationships in communication.

Beyond everyday conversations, directive speech acts are also widely found in literary and audiovisual works such as movies. Movies are one of the most prominent forms of media in modern life, combining audio and visual elements to convey stories, messages, and social realities to audiences. Studying language through movies provides authentic and contextualized examples of how language is used in real-life situations (Laoli et al., 2025). The dialogues in movies reflect various communication styles and social interactions, making them a valuable source of linguistic data, particularly for the analysis of speech acts.

This research focuses on directive speech acts found in the movie *The Hunger Games: The Ballad of Songbirds & Snakes* (2023). The movie was selected because its dystopian setting generates rich and diverse examples of directive language. As a prequel to *The Hunger Games* trilogy, the film portrays the early life of Coriolanus Snow within the hierarchical world of Panem, where power relations, institutional control, and survival conflicts shape the interactions among characters. In contrast, this prequel focuses more on early power relations and control from institutions, which lead to more frequent and clearer directives.

Several previous studies have analyzed directive speech acts in movies and other media. One relevant study was conducted by Triadelianti (2024), who

examined the use of directive speech acts by the main characters in the same movie. The study identified various types of directive speech acts, including commands, requests, orders, suggestions, advice, and prohibitions. The results showed that Coriolanus Snow used more directive speech acts than Lucy Gray due to his higher social position and authority. However, that study limited its analysis to selected main characters only, leaving the directive utterances produced by other characters across the entire movie unexamined.

Most previous studies on directive speech acts in movies have focused on selected characters rather than analyzing all utterances across the full dialogue. This limitation leaves the full picture of how directive speech acts function within the entire discourse of the movie unexplored. Therefore, the present study aims to fill that gap by analyzing directive speech acts produced by all characters throughout the entire transcript of *The Hunger Games: The Ballad of Songbirds & Snakes* to identify all types used and determine which type is most dominant in the movie's dialogues.

B. Research Questions

Based on the background above, this study is guided by the following research questions:

1. What types of directive speech acts are found in the dialogues of *The Hunger Games: The Ballad of Songbirds and Snakes* movie?
2. What is the dominant type of directive speech acts in *The Hunger Games: The Ballad of Songbirds and Snakes* movie?

C. Objectives of the Study

This research aims to achieve the following objectives:

1. To identify and classify the types of directive speech acts found in the dialogues of *The Hunger Games: The Ballad of Songbirds and Snakes* movie.
2. To identify the dominant type of directive speech acts in *The Hunger Games: The Ballad of Songbirds and Snakes* movie.

D. Significance of the Study

1. Theoretical Significance

The findings of this study are expected to enrich the theoretical understanding of speech act theory, particularly regarding directive speech acts. This study can serve as additional evidence supporting Searle's classification of directive speech acts by providing empirical examples from an audiovisual text, thereby contributing to a broader understanding of how directive speech acts are realized in cinematic dialogue.

2. Practical Significance

a. For Students

This study can help students understand how language is used to perform actions and express intentions in real communication. By learning how directive speech acts work, students can improve their ability to use language more effectively in daily interactions.

b. For Teachers

This study can serve as a reference for English teachers in designing teaching materials related to speech acts. By using authentic examples from movie dialogues, teachers can present directive speech acts in a more contextualized and engaging way, helping students connect linguistic theory with real communicative situations.

E. Terminology

To avoid ambiguity and ensure conceptual clarity, the terms used in this study are defined as follows:

1. Speech Act

Speech act is an utterance that performs an action rather than merely conveys information. According to Kabalmay and Susanto (2025), a speech act is a communicative tool through which speakers perform various actions in social interaction. Similarly, Ahmed and Mahmood (2024) define a speech act as any utterance that serves a function in communication, emphasizing that language is not only for describing reality but also for performing certain acts. Speech acts are commonly divided into three categories, namely locutionary act (the act of saying something), illocutionary act (the act performed through saying something), and perlocutionary act (the effect produced on the hearer). In general, speech acts can be used for making statements, giving commands, asking questions, or making promises.

2. Directive Speech Act

Directive speech act is a type of speech act in which the speaker intends to make the hearer perform an action. It represents an attempt by the speaker to influence the listener's behavior through language. As stated by Sari & Utomo (2024), directive speech acts include acts such as requesting, inviting, ordering, suggesting, or prohibiting, which aim to make the hearer do something. Directive speech acts appear frequently in interactive communication, especially in contexts where speakers give instructions or commands (Fatma & Prayitno, 2024).

3. *The Hunger Games: The Ballad of Songbirds and Snakes* Movie

The object of this study is a movie entitled *The Hunger Games: The Ballad of Songbirds and Snakes*. According to Opreanu (2023), the word "ballad" refers to the storytelling tradition within the narrative. In the Covey community, of which Lucy Gray Baird is a member, characters are named after ballads, and Lucy Gray refers to her own song as "a ballad... a song that tells a story" (Collins, 2020, p. 134). The title also refers to William Wordsworth's 1799 poem "Lucy Gray," which becomes one of the intertextual sources of the story.

The terms "songbirds" and "snakes" in the title represent a central opposition in the narrative. According to Opreanu (2023), both birds and snakes function as concrete elements within the plot rather than as symbols added from outside the story. The mockingjay, a genetically engineered bird, becomes the central symbol of rebellion in the original *Hunger Games* trilogy (*The Hunger Games* (2008), *Catching Fire* (2009), and *Mockingjay* (2010)), while the

genetically modified snakes created by Dr. Gaul are used as weapons in the arena of the Tenth Hunger Games. "Songbirds" represent Lucy Gray Baird and the Covey, associated with voice, resistance, and humanity, while "snakes" represent Dr. Gaul and Coriolanus Snow, associated with manipulation, danger, and the corruption of power.



CHAPTER II

LITERATURE REVIEW

This chapter highlights the literature on the topic of this research. It includes speech acts, directive speech acts, types of directive speech acts, previous study, and the movie itself.

A. Speech Act

Austin (1962)'s main idea was that when people speak, they are not only producing words or describing states of affairs but performing actions through language. This means that language can be used to do things, not only to say things. In other words, speech act is a form of action.

Austin (1962) challenged the traditional view of language that treated sentences only as true or false statements. Instead, he proposed that many utterances perform functions such as making promises, giving orders, asking questions, or making requests. For example, when someone says, "I promise to come tomorrow," they are not describing a promise but actually performing the act of promising. This performative aspect of language shows that meaning in communication depends not only on linguistic structure but also on the speaker's intention and the context in which the utterance occurs.

Following Austin (1962), John R. Searle (1969) further developed and refined the theory of speech acts. He emphasized that language is a rule-governed form of behavior and that every utterance can be analyzed in terms of the action it performs. Furthermore, He defined a speech act as "the basic unit of linguistic

communication,” which means that speaking a language involves performing various acts according to certain conventions and social rules. When people communicate, they perform different types of acts simultaneously, such as stating, requesting, ordering, or apologizing, and these acts are understood through shared background knowledge within a community.

Searle (1969) built upon this insight by categorizing speech acts into five main types based on their illocutionary purpose: Representatives (statements that describe the world and convey the speaker’s belief); Directives (utterances that aim to make the hearer do something); Commissives (expressions that commit the speaker to a future course of action); Expressives (utterances that express the speaker’s psychological state or attitude); Declaratives (statements that change the reality simply by being uttered, given the appropriate authority or institutional context).

Among these five categories, directives are especially relevant to this study because they deal with the speaker’s attempt to influence the hearer’s behavior. Directive speech acts reflect interpersonal dynamics, power relations, and politeness strategies that are crucial in both everyday communication and fictional dialogue.

Speech act theory provides an analytical framework that connects language structure to social function, enabling researchers to explain how meaning is created through interaction (Hussain & Khan, 2024). It highlights the performative nature of communication, showing that words can change reality when spoken under the right conditions. Speech act is a foundation for analyzing how speakers use

language to achieve communicative goals, express emotions, and maintain relationships (Rahmawati, 2022).

The significance of speech act theory lies in its ability to explain how language functions as a tool for social coordination. Communication would be impossible without shared conventions about how utterances perform actions. For example, when a teacher says, “Please submit your assignment tomorrow,” students understand it as a request, not merely an informative statement. This shared understanding of linguistic function reflects the essence of speech act theory.

B. Classification of Speech Act

According to Austin (1962), speech acts are generally divided into three components: the locutionary act, the illocutionary act, and the perlocutionary act. Each component represents a different dimension of meaning that contributes to the communicative value of an utterance.

1. Locutionary Act

The locutionary act is the first component of a speech act in Austin’s theory. It refers to the act of saying something, that is, the production of a meaningful utterance. In this stage, the focus is on the literal meaning of the words, their grammatical structure, and their phonetic form. The locutionary act does not concern the speaker’s intention or the effect on the hearer; it only deals with what is actually said.

According to Austin (1962), the locutionary act consists of three aspects: the phonetic act (the production of sounds), the phatic act (the use of words

according to the grammar of a language), and the rhetic act (the use of those words with a certain meaning and reference). For example, when a speaker says, “It is raining,” the locutionary act includes the sounds produced, the correct arrangement of the words, and the meaning of the sentence as a statement about the weather.

2. Illocutionary Act

Illocutionary act is the act performed by the speaker in saying something, which expresses the speaker’s intention within an utterance. It represents what the speaker does through words, such as requesting, ordering, or promising. Illocutionary act is the central part of speech act theory, emphasizing that speaking means performing actions.

Searle (1969) classified illocutionary acts into five main categories:

a. Representative

Representatives (also called assertives) are speech acts that express the speaker’s belief about the truth of a proposition. Through representatives, speakers describe, claim, or report information about the world. The “direction of fit” is from words to world, meaning that the statement aims to reflect reality accurately. Representatives commit the speaker to the truth of what is said and serve to share knowledge, opinions, or observations.

b. Directive

Directives are speech acts in which the speaker tries to make the hearer perform an action. They include commands, requests, prohibitions,

questions, and permission. Their “direction of fit” is from world to words, since the speaker wants the listener to bring the world into alignment with their words.

c. Commissive

Commissives are speech acts that commit the speaker to a future course of action. They express intention or obligation, such as promising, offering, vowing, or threatening. The “direction of fit” is also from world to words, because the speaker’s current words aim to change future reality. Commissive acts create social expectations and reflect trust or commitment between interlocutors.

d. Expressive

Expressives are speech acts that communicate the speaker’s psychological state or emotional attitude toward a situation or listener. They include thanking, apologizing, congratulating, greeting, and complaining. The sincerity condition for expressives is that the emotion must be genuine. Expressive acts strengthen interpersonal relationships by enabling speakers to share emotions and maintain social harmony.

e. Declaratives

Declaratives are unique speech acts that create a new reality simply by being spoken under the right circumstances. These acts require institutional authority, such as in “I now pronounce you husband and wife” or “You are fired.”

3. Perlocutionary Act

The perlocutionary act concerns the effect that an utterance has on the listener. It defines as what we bring about or achieve by saying something, for example, persuading, scaring, inspiring, or amusing someone. This effect is not always identical to the speaker's intention; rather, it reflects how the hearer reacts to the utterance.

For instance, when a superior says, "*Close the door*," the perlocutionary act occurs when the subordinate actually performs the action of closing the door. However, if the listener refuses or hesitates, the perlocutionary effect differs from the intended outcome. The perlocutionary act involves the psychological or behavioral response of the hearer, which means communication does not always produce predictable results.

C. Directives Speech Act

Directive speech acts are one of the five main categories of illocutionary acts proposed by Searle (as cited Biatrik et al., 2020). They are utterances in which the speaker expresses an intention to make the hearer perform an action. Unlike representatives that describe states of affairs, directives are goal-oriented and action-based. In other words, their purpose is to cause the hearer to do something in accordance with the speaker's wish.

In directive speech acts, the relationship between the speaker and the hearer plays a crucial role in determining the form and strength of the utterance. Directives vary in their degree of force depending on the authority of the speaker, the context of situation, and the type of relationship between interlocutors. A parent

commanding a child and a student requesting a classmate may both perform directive acts, but the level of obligation imposed on the hearer differs. directives can be delivered either as strong impositions or as mild suggestions, yet both share the same communicative goal to direct the hearer's behavior.

D. Types of Directive Speech Act

Directive speech acts are utterances in which the speaker attempts to make the hearer perform a particular action (Biatrik et al., 2020). The defining characteristic of directives is that they express the speaker's intention to influence the hearer's behavior toward some future act. The illocutionary point of directives is a world-to-word direction of fit, meaning that the speaker seeks to make the world match the words through the hearer's actions. According to Searle (1979, as cited in Syaufa & Ambalegin, 2022), directive speech acts can be realized through various linguistic forms and degrees of force, depending on the authority, politeness, and relationship between speaker and hearer. The main types of directive speech acts include commands, requests, prohibitions, questions, and permissions.

1. Command

Command is a directive speech act in which the speaker uses authority to compel the hearer to perform an action. It expresses a strong sense of obligation and typically found in hierarchial relationship, such as between a teacher and a student, or a superior and a subordinate. Commands are often expressed using imperative sentences that convey force and urgency.

Examples:

- a. Close the door right now!

- b. Leave the room now!

2. Question

A question is a directive speech act used to elicit information from the hearer. While it may seem different from other directives, its function still involves directing the hearer to perform a specific linguistic action, namely providing an answer.

Example:

- a. Why are you late again?
- b. Have you completed your assignment?

3. Request

A request expresses the speaker's desire or wish for the hearer to perform an act, but it allows the hearer the freedom to accept or refuse. Requests are usually associated with politeness and indirectness, particularly in social contexts where equality and respect are valued. Requests differ from commands in that they express want rather than obligation, and are often softened through polite language or modal verbs.

Examples:

- a. Could you please pass me the book?
- b. Would you mind helping me with this project?

4. Prohibition

A prohibition is a directive speech act that prevents the hearer from performing a specific action. It expresses the speaker's intention to restrict or stop behavior considered undesirable or forbidden. Prohibitions are the negative

counterpart of commands and are often realized through negative imperatives.

Example:

- a. Don't touch that wire!
- b. You must not enter this area.

5. Permission

A permission is a directive speech act that grants the hearer the right or freedom to perform an action. It involves the speaker allowing or authorizing the hearer to act. While commands and prohibitions impose control, permissions remove constraints and promote autonomy.

Examples:

- a. You may leave now.
- b. Go ahead, you are allowed to enter the room.

E. Previous Study

Several previous studies have analyzed directive speech acts in movie dialogues, revealing various patterns in how speakers use language to influence others' behavior. Although each study focuses on a different object of analysis, all share the same theoretical foundation derived from Searle's classification of speech acts, particularly the category of directives. The following studies provide relevant insights that support the present research.

The first study was conducted by Apriliana (2021), entitled "An Analysis of Directive Speech Acts of the Main Characters in Luca Movie" at Universitas Batanghari Jambi. This study aimed to identify the types of directive speech acts found in the main characters' utterances in the animated movie *Luca* (2021). Using

a descriptive qualitative method and Searle's theory as the analytical framework, the researcher found several types of directive speech acts, such as commands, requests, suggestions, and prohibitions. The findings showed that command was the most dominant type, indicating that the characters frequently used language to express authority and influence others. This study contributes to understanding how directive acts operate in everyday conversations portrayed through cinematic dialogue.

The second relevant study was written by Sari (2022), under the title "An Analysis of Directive Speech Acts Used in 'Up' Movie" at IAIN Ponorogo. The research investigated the kinds of directive speech acts performed by characters in the movie and determined the most frequently used type. Adopting a qualitative descriptive approach, the study identified four types of directives such as commands, requests, orders, and suggestions. The results revealed that commands appeared most often, demonstrating that directive acts in animated movies frequently express control and instruction rather than optional suggestions.

Another related study was conducted by Rahmadanty (2022) entitled "An Analysis of Directive Speech Acts in The Red Notice Movie Script" at Universitas Islam Riau. This research analyzed the types and functions of directive speech acts found in the movie's script. The study discovered seven types of directive acts, including asking, requesting, ordering, suggesting, and prohibiting. Among them, asking was identified as the most dominant form, accounting for 39.2% of all directives. This dominance illustrates how characters in the movie frequently employ interrogative or requestive strategies to achieve their communicative goals.

The study emphasized that directives are not limited to expressions of authority but can also function as cooperative tools for negotiation and coordination between speakers.

F. The Hunger Games: The Ballad of Songbirds and Snakes Movie

The Hunger Games: The Ballad of Songbirds and Snakes is an American dystopian science fiction movie released in 2023. It was directed by Francis Lawrence and produced by Nina Jacobson and Brad Simpson under Lionsgate production. The movie is based on Suzanne Collins' novel of the same name published in 2020. The screenplay was adapted by Michael Lesslie and Michael Arndt. The movie stars Tom Blyth as Coriolanus Snow, Rachel Zegler as Lucy Gray Baird, Hunter Schafer as Tigris Snow, Jason Schwartzman as Lucretius "Lucky" Flickerman, Peter Dinklage as Casca Highbottom, and Viola Davis as Dr. Volumnia Gaul.

The story takes place in the nation of Panem, a post-apocalyptic society divided into 12 districts and ruled by the Capitol. Coriolanus Snow, a young man from a once prestigious family, is chosen to mentor Lucy Gray, the female tribute from District 12. The plot follows their journey through the brutal competition, where tributes must fight for survival until only one remains. Lucy Gray's charm and singing captivate the Capitol audience, and together with Coriolanus's guidance, she navigates the dangers of the Games, including genetically engineered snakes and political intrigue. As Coriolanus mentors Lucy Gray, he struggles with his own ambitions and morals, encountering various characters such as his cousin Tigris, his conflicted friend Sejanus Plinth, and Capitol officials. The story uncovers

the complex social and power dynamics of Panem's society through their interactions.

The movie's development began in August 2017, when Lionsgate CEO Jon Feltheimer expressed interest in a spin-off from *The Hunger Games* series. By June 2019, Lionsgate announced a collaboration with Suzanne Collins for adapting *The Ballad of Songbirds and Snakes*. Francis Lawrence was confirmed as director in 2020, with screenplay writers Suzanne Collins, Michael Arndt, and Michael Lesslie. Producers included Nina Jacobson, Brad Simpson, and Francis Lawrence, with Collins as executive producer. By August 2021, the movie was in pre-production and confirmed to be progressing well. The movie premiered at the Zoo Palast in Berlin on November 5, 2023, followed by a wide release in the United States on November 17, 2023.

This movie is suitable for academic research, particularly for studying directive speech acts across all characters, due to its rich and accessible dialogue that reflects daily conversation. It is approachable for students, language learners, and researchers, especially non-native speakers, as the language used is both intimate and multifaceted. The complex character interactions provide numerous examples of directive speech acts like commands, requests, advice, and persuasion, illuminating how language functions in social control and power dynamics within a dystopian context.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

This study employs a qualitative research design using the content analysis method. Qualitative research is concerned with understanding phenomena through description and interpretation rather than through numerical measurement (Creswell, 2022). This approach is appropriate for the present study because the focus is on identifying, describing, and interpreting the types of speech acts found in movie dialogue.

Content analysis is used as the primary analytical method. According to Krippendorff (2022), content analysis is "a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use." It is a systematic, objective, and rule-governed procedure for analyzing the content of communication. Content analysis is applied to the written transcript of a feature movie in order to identify and classify utterances according to their speech act categories.

B. Data Source

The data for this study are drawn from the movie transcript of *The Hunger Games: The Ballad of Songbirds & Snakes* (2023). The transcript was obtained from a published online source and verified against the movie for accuracy. All dialogue lines, regardless of speaker or scene, were included in the initial data pool,

as the study aims to describe speech act distribution across the entire text rather than focusing on selected scenes.

C. Data Collection Technique

The data collection process was carried out in the following steps:

1. Obtaining the transcript. The full transcript of *The Hunger Games: The Ballad of Songbirds & Snakes* (2023) was obtained in digital format (.docx). The transcript was reviewed to ensure completeness and legibility before analysis began.
2. Cleaning the data. Stage directions, sound effect descriptions, song lyrics, and non-dialogue text were removed from the transcript. Only spoken dialogue utterances were retained as potential data.
3. Unitizing the data. Following Krippendorff's (2022) content analysis procedure, the unit of analysis was defined as a single utterance, a meaningful spoken turn by a character that carries a complete illocutionary intent. Utterances that were continued across line breaks but formed a single speech act were treated as one unit.
4. Reading and identifying. The researcher read through the entire cleaned transcript and identified all utterances that could be classified as one of the five target speech act categories: command, question, request, prohibition, or permission.
5. Recording the data. Each identified utterance was recorded in a coding sheet with the following information: utterance number, speaker, exact utterance, scene context, and preliminary speech act category.

D. Data Analysis Technique

Data were analyzed using Miles and Huberman (2014) which conducted in three stages: data reduction, data display, and conclusion drawing.

1. Data Reduction

In the data reduction stage, the researcher reviewed all identified utterances and re-examined each one against the operational definitions. Utterances that did not clearly meet the criteria for any of the five categories were excluded. Utterances that appeared to belong to more than one category were analyzed for their primary illocutionary force and assigned to the most appropriate category. This stage ensured that the final dataset was well-defined and internally consistent.

2. Data Display

The classified utterances were organized into five separate tables, one for each speech act category. Each table presented: the utterance number, the minute of occurrence, the speaker, and the exact utterance. This structured display allowed the researcher to systematically compare utterances within each category and identify recurring linguistic patterns and contextual features.

Table 3.1
Sample of Data Coding

No.	Minutes	Speaker	Hearer	Utterances
1	00:18:10	Peacekeeper	Tributes	“Get off the train!”
2	00:28:10	Dr. Gaul	Snow	“What are The Hunger Games for?”
3	00:24:02	Lucy Gray	Snow	“Get us some food, please”
4	00:22:51	Lucky	Broadcast Crew	“Don’t laugh”
5	00:22:45	Lucy Gray	Capitol Child	“Of course”

3. Conclusion Drawing

To conclude, researcher interpreted the patterns identified in the data display and related them to the theoretical framework and the broader thematic context of the movie. The researcher drew conclusions about the distribution of speech act types, the relationship between speech act frequency and the movie's power dynamics, and the linguistic features that characterize each category in this particular context.



CHAPTER IV

FINDINGS AND DISCUSSION

A. Types of Directives Speech Act in The Hunger Games: Ballad of Songbirds and Snakes Movie

This chapter presents the findings of the content analysis conducted on the full movie transcript of *The Hunger Games: The Ballad of Songbirds & Snakes* (2023). The analysis identified and classified utterances into five speech act categories: command, question, request, prohibition, and permission. The data were examined systematically based on the linguistic form, grammatical structure, and contextual function of each utterance.

A total of 284 utterances were identified and classified across the five categories. The following sub-sections present each category by a brief analysis of the linguistic and contextual features observed.

1. Command

Commands are directive speech acts in which the speaker exercises authority to instruct the listener to perform a specific action. In this movie, commands are most frequently produced by Capitol authority figures in contexts involving physical control, institutional power, and crisis management. Commands are typically realized through bare imperatives ("Get off!", "Move."), sometimes reinforced by repetition or threats. A total of 69 command utterances were identified.

a. *"Retrieve it."* (00:38: 57) (TBOSAS)

Context: Dr. Gaul's laboratory. Dr. Gaul discovers that her assistant has mistakenly lined a snake terrarium with Clemensia Dovecote's proposal paper. She orders Clemensia to reach into the terrarium filled with highly dangerous, colorful snakes.

The utterance "Retrieve it" is classified as a command because it is expressed in imperative form and leaves no room for refusal. Dr. Gaul, as Head Gamemaker and a figure of supreme authority, uses this short, direct command to compel Clemensia to comply with a life-threatening task. The brevity and forcefulness of the utterance reflect Dr. Gaul's wielding of power over the student. Commands are backed by the speaker's authority and impose a strong obligation on the hearer. In this context, Clemensia has no real choice but to obey, illustrating how command acts reinforce social hierarchies in the dystopian world of Panem.

b. *"Go! Go!"* (01:06:37) (TBOSAS)

Context: Inside the arena during the 10th Hunger Games. Snow and Sejanus Plinth find themselves trapped inside the arena with dangerous tributes. Snow urgently orders Sejanus to escape.

This command is expressed through a repeated imperative "Go! Go!" conveying extreme urgency. The repetition intensifies the force of the directive and signals that immediate action is required. According to Yule (1996), commands may be delivered as strong impositions, especially in life-

threatening situations. Snow's utterance here reflects not only authority but also survival instinct, which drives the command's forcefulness.

- c. *"You're gonna go back out on that stage and you're gonna sing."*
(02:01:29) (TBOSAS)

Context: After a shooting incident in the bar. Snow commands Lucy Gray to return to the stage and continue performing as if nothing happened, in order to avoid suspicion.

Although this utterance does not use a traditional bare imperative structure, it functions as a command. The declarative form "you're gonna..." frames the expected action as already decided and non-negotiable, eliminating any space for refusal. Lucy Gray goes on to perform at the interviews that evening, confirming that the utterance functioned effectively as a command.

2. Question

Question is speech acts that seek information, clarification, or confirmation from the addressee. The movie contains multiple question types: wh-questions ("What are the Hunger Games for?"), yes/no questions ("Are you all right?"), and rhetorical questions ("What, Daddy not teach you table manners?"). A total of 140 question utterances were identified, making questions the most frequent category in the movie.

- a. *"What are the Hunger Games for?"* (00:25:43) (TBOSAS)

This utterance is classified as a question. It occurs during a class session in which Dr. Gaul confronts the mentors about the purpose of the Hunger Games. Rather than providing an answer herself, she directs the question at

Snow, compelling him to think critically and respond. The question carries a testing and provocative tone, as Dr. Gaul is not merely seeking information but challenging the mentors to justify the existence of the Games from an ideological standpoint.

b. *"Who's the third?"* (02:09:27) (TBOSAS)

In the woods near the cabin. Lucy Gray confronts Snow after realizing he has confessed to killing three people, but she only knows of two.

The utterance is classified as a question. The question "who's the third?" directs Snow to provide a specific piece of information. In response, Snow deflects with a vague and symbolic answer rather than telling the truth, showing that he understood the directive but chose not to comply honestly.

a. *"How did you possibly let her get away?"* (01:15:29) (TBOSAS)

Context: During the Hunger Games arena fighting sequence. Tribute Coral turns to her allies Treech and Mizzen after Lucy Gray escapes their ambush, directing accountability and demanding an explanation.

The utterance is classified as a question. Although it takes the form of a wh-question, its function is to demand accountability from the hearers. In response, Treech offers a weak excuse "I couldn't see a thing" which Coral dismisses, confirming that the question successfully directed the hearers to respond and justify their actions.

3. Request

Requests are speech acts in which the speaker asks the listener to perform an action, distinguishable from commands by the presence of softer language, politeness markers, or indirect phrasing that acknowledges the listener's autonomy. A total of 46 request utterances were identified.

a. *"You should really eat something today."* (00:04:08) (TBOSAS)

The utterance is classified as a request. It occurs in the Morning before the Reaping ceremony. Tigris has been caring for Snow's wellbeing and notices he has not eaten. Tigris is not in a position of authority over Snow, and the utterance leaves him free to comply or refuse. In response, Snow declines and tells her to save the food for their grandmother. As Widyastuti and Sartika (2023) note, requests in informal close relationships are often softened through hedges and modal verbs. The relational context between Tigris and Snow that of a supportive elder cousin, further supports the classification of this utterance as a request rather than a command.

b. *"Dr. Gaul, please. Get her out. Get her out!"* (01:03:52) (TBOSAS)

Context: After Lucy Gray has survived the arena. Snow urgently pleads with Dr. Gaul to release her, surrounded by fellow students who join his chant.

Snow's utterance combines a polite marker ("please") with an urgent imperative ("get her out"), resulting in a request that carries emotional desperation. The use of "please" signals that Snow is appealing rather than demanding, as Dr. Gaul holds absolute authority over the Games. This illustrates

how requests can shift toward urgency while retaining their illocutionary character as acts of appealing rather than commanding. According to Sari and Utomo (2024), requests in politically charged or authoritarian contexts often retain their non-obligatory nature but gain emotional intensity through repetition and pleading markers.

c. *"I need you to sing in these interviews later."* (00:36:14) (TBOSAS)

Context: Before the televised interview night. Snow meets Lucy Gray in the arena holding area and strategizes with her about how to win audience support.

Snow's request is expressed using a "need" ("I need you to"), which signals desire and dependence on Lucy Gray's action. While phrased as a statement of need rather than a direct order, the utterance clearly functions as a directive aimed at influencing Lucy Gray's behavior. Snow understands that he cannot force her to sing and therefore frames his directive in a way that appeals to her sense of self-interest and survival.

4. Prohibition

Prohibitions are directive speech acts that restrict or forbid the addressee from performing an action. Prohibitions are produced both by those in authority (Capitol officials, Peacekeepers) and by those resisting authority (district characters such as Brandy and Lil). A total of 25 prohibition utterances were identified.

- a. *"Anyone caught cheating to give their tributes an unfair advantage... have no future at all."* (00:10:53) (TBOSAS)

Context: The Reaping ceremony. Dr. Gaul announces the new mentor assignment program and warns all student mentors against cheating.

The utterance is classified as a prohibition. Although it does not use a direct negative imperative, it functions as a prohibition through a conditional threat. The consequence of the forbidden action is stated explicitly to deter the hearers. In response, the students fall silent and show visible unease, confirming that the prohibitive force of the utterance was received and understood.

- b. *"Don't touch her!"* (01:44:05) (TBOSAS)

Context: Snow confronts Billy Taupe who is trying to get close to Lucy Gray. Snow steps in and delivers a sharp prohibition to stop Billy Taupe from touching her.

The utterance "Don't touch her!" is a direct negative imperative that explicitly forbids Billy Taupe from performing a physical action. The negative imperative "Don't" followed by the verb "touch" is the clearest linguistic marker of prohibition. Snow's use of this prohibition reflects both his protective stance toward Lucy Gray and his authority over the situation.

- c. *"What's in here, don't touch it. Don't even breathe it in, because small amounts can be deadly."* (00:50:05) (TBOSAS)

Context: In the woods, Snow discovers the vial he gave Lucy Gray before the Games, now hidden under the floorboards of the cabin. He turns to Lucy Gray and addresses the danger of its contents directly.

The utterance is classified as a prohibition. The repeated negative imperative "don't" is the clearest linguistic marker of this category. The stacking of two consecutive prohibitions emphasizes the severity of the restriction. In response, Snow steps back and keeps his distance, showing full compliance with the prohibition.

5. Permission

Permissions are speech acts that grant, acknowledge, or justify the right of the addressee to perform an action. Permissions are the least frequent category in the movie, which reflects the authoritarian social structure of Panem where freedom of action is tightly controlled. A total of 4 permission utterances were identified.

a. “*You may begin.*” (00:34:46) (TBOSAS)

Context: Mentor-tribute strategy session. Dr. Gaul grants the student mentors permission to begin their one-hour strategy meeting with their assigned tributes inside the arena preview area.

The modal "may" is a canonical marker of permission in English, signaling that the hearer is now authorized to proceed with an action they could not otherwise do without the speaker's sanction. Dr. Gaul's utterance is a clear, formal permission that positions her as the institutional authority controlling the terms under which the mentors may interact with their tributes.

b. *"Of course."* (00:22:43) (TBOSAS)

Context: Inside the zoo cage. A Capitol child named Venus asks Lucy Gray if she can touch her colorful dress. Lucy Gray responds by granting her permission warmly.

The utterance "Of course" is classified as a permission. It is a direct affirmative response that grants the hearer the right to perform the requested action. Lucy Gray uses this simple expression to authorize Venus to touch her dress, removing any barrier or restriction that might have prevented the action. Unlike commands or prohibitions that impose the speaker's will on the hearer, this permission reflects the speaker's willingness to yield autonomy to another.

B. The Most Dominant Directive Speech Act

The table below presents a complete summary of all speech act categories identified in the movie transcript.

Table 4.1
The Most Dominant Directive Speech Act

No.	Types of Directive Speech Act	Total Utterances	Percentage
1	Command	69	24.3%
2	Question	140	49.3%
3	Request	46	16.2%
4	Prohibition	25	8.8%
5	Permission	4	1.4%
	Total	284	100%

As shown in Table 4.1, questions (49.3%) and commands (24.3%) together account for more than half of all identified utterances (73.6%), reflecting the movie's dual focus on ideological interrogation and authoritarian control. Requests (16.2%) and prohibitions (8.8%) follow, while permissions (1.4%) are the least represented.

CHAPTER V

CONCLUSION AND SUGGESTION

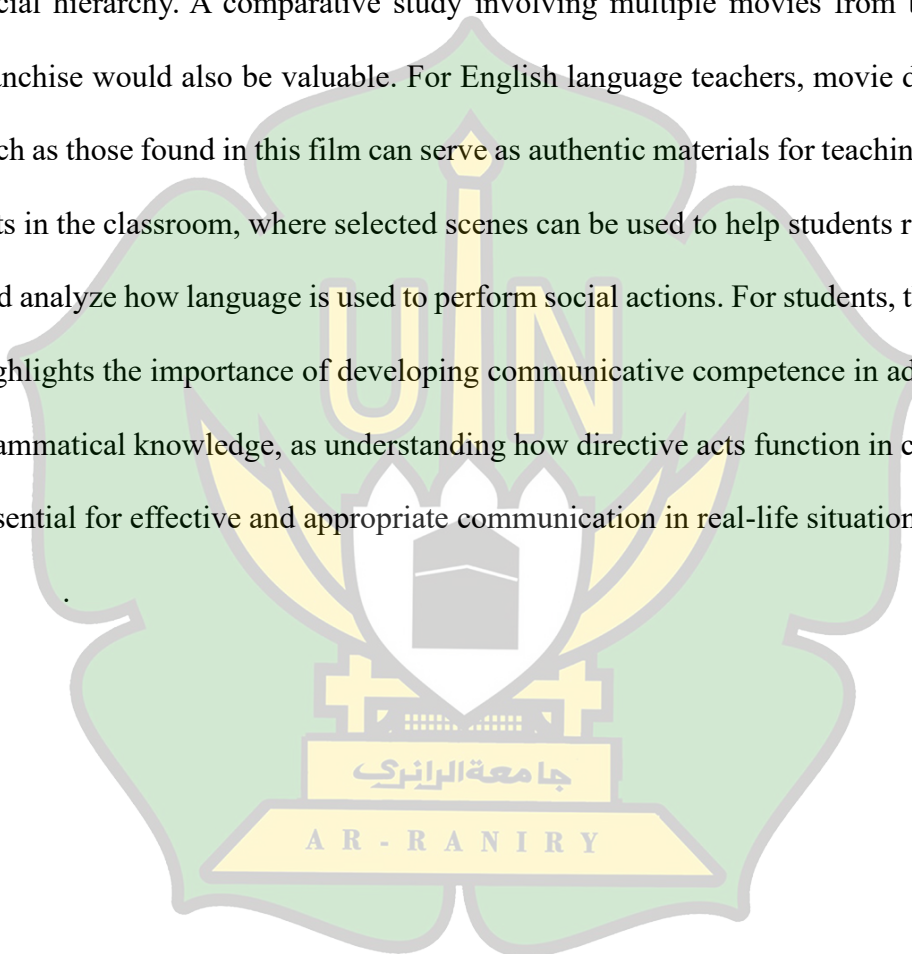
A. Conclusion

This study analyzed directive speech acts in the transcript of *The Hunger Games: The Ballad of Songbirds and Snakes* (2023). The total of 284 directive utterances were identified and classified into five categories: command (69 utterances, 24.3%), question (140 utterances, 49.3%), request (46 utterances, 16.2%), prohibition (25 utterances, 8.8%), and permission (4 utterances, 1.4%). The findings show that all five types of directive speech acts are present in the movie, each realized through distinct linguistic features and contextual functions. Commands are predominantly produced by Capitol authority figures through bare imperatives reflecting institutional power. Questions serve to elicit information and to assert ideological control. Requests are marked by politeness strategies and reflect the speaker's limited authority or emotional appeal. Prohibitions are expressed both by those enforcing power and those resisting it. Permissions are mostly granted by figures of authority to regulate the actions of others.

The most dominant directive speech act in the movie is question (49.3%), followed by command (24.3%), reflecting the movie's dual emphasis on ideological interrogation and authoritarian control. This distribution is directly shaped by the power hierarchies and thematic tensions of the dystopian world of Panem, in which language functions as a primary instrument of control, resistance, and social negotiation.

B. Suggestion

For future researchers, it is suggested to broaden the analysis by examining all five categories of illocutionary acts or by applying additional frameworks such as politeness theory to explore the relationship between directive language and social hierarchy. A comparative study involving multiple movies from the same franchise would also be valuable. For English language teachers, movie dialogues such as those found in this film can serve as authentic materials for teaching speech acts in the classroom, where selected scenes can be used to help students recognize and analyze how language is used to perform social actions. For students, this study highlights the importance of developing communicative competence in addition to grammatical knowledge, as understanding how directive acts function in context is essential for effective and appropriate communication in real-life situations.



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APPENDICES

APPENDIX 1 Type of Directive Speech Act

1. COMMAND

No.	Minutes	Speaker	Hearer	Utterances
1	00:13:30	Mayor	Peacekeepers	My daughter! Help her! Help her! Help her!
2	00:18:10	Peacekeepers	Tributes	Get it off! Get it off!
3	00:18:02	Peacekeepers	Tributes	Transfer team, up front!
4	00:18:10	Peacekeepers	Tributes	Get off the train!
5	00:18:14	Peacekeepers	Tributes	Move! Let's go.
6	00:18:18	Peacekeepers	Tributes	Get out!
7	00:18:22	Peacekeepers	Tributes	Come on out!
8	00:18:25	Peacekeepers	Tributes	I said let's go!
9	00:18:30	Peacekeepers	Tributes	Go! Keep moving!
10	00:18:42	Peacekeepers	Peacekeepers	Come on, get her outta there.
11	00:19:21	Peacekeepers	Tributes	On your feet.
12	00:19:26	Peacekeepers	Tributes	Come on, let's go.
13	00:19:28	Peacekeepers	Tributes	Move it.
14	00:19:35	Peacekeepers	Tributes	Fall in.
15	00:19:37	Peacekeepers	Tributes	In the truck. Hurry up.
16	00:19:43	Peacekeepers	Tributes	You, come on!
17	00:19:50	Peacekeepers	Tributes	Get in!
18	00:20:09	Tributes	Reaper	Get him, Reaper.
19	00:20:15	Reaper	Dill	Quiet, Dill.
20	00:21:46	Lucy Gray Baird	Coriolanus Snow	Own it.
21	00:31:18	Brandy	Arachne Crane	You shut up.
22	00:35:21	Pup Hurrington	Lamina	Look at me, Lamina.
23	00:38:57	Dr. Volumnia Gaul	Clemensia Dovecote	Retrieve it.
24	00:40:05	Dr. Volumnia Gaul	Coriolanus Snow	Now run along, you have an arena to promote and it's time for my milk and crackers.
25	00:40:24	Peacekeepers	Tributes & Mentors	All right, let's go.
26	00:40:57	Festus Creed	Cameramen	Come with me. Hey, you. Get that camera on her. Coral.
27	00:41:33	Reaper	Dill	Dill, you stick by me, understand?
28	00:48:02	Coriolanus Snow	Lucy Gray Baird	Those bombs, they have changed everything. They blew the walls out. So that means you can escape up into the stands. There's a hole down in the floor. Leads down to some tunnels. I've tried it and you can disappear down there. So the moment you hear that bell ring, you ignore the weapons in the middle and you run as fast as you can for that hole. And you find a place to hide down below. Alone.

29	00:49:55	Coriolanus Snow	Lucy Gray Baird	Here. You take this.
30	00:50:00	Coriolanus Snow	Lucy Gray Baird	No, it is not a gift. It's a loan. What's in here, don't touch it. Don't even breathe it in because small amounts can be deadly. Look, I have seen what war does to people, okay?
31	00:50:47	Peacemakers	Tributes	Wake up! On your feet!
32	00:51:43	Lucky Flickerman	Mentors	Come on. Come on, let's go. Sit down, Festus, come on.
33	00:53:30	Peacekeepers	Tributes	Stand on your mark or you will be shot. Move.
34	00:54:50	Coriolanus Snow	Lucy Gray Baird	Run.
35	00:56:07	Coriolanus Snow	Lucy Gray Baird	Go, go, go.
36	00:56:18	Coriolanus Snow	Lucy Gray Baird	Go, go, go.
37	00:56:51	Coral	Mizzen	Hey, lumberjack, get in there and get her out.
38	01:06:37	Coriolanus Snow	Sejanus Plinth	Go! Go!
39	01:06:41	Coriolanus Snow	Sejanus Plinth	Run!
40	01:06:52	Coriolanus Snow	Sejanus Plinth	Come on, get up! To the gate!
41	01:07:19	Coriolanus Snow	Sejanus Plinth	Come on, get up.
42	01:07:22	Treech	Tributes	Go!
43	01:07:23	Coral	Tributes	Move it!
44	01:07:24	Snow	Peacekeepers	Open the gate! Open the gate!
45	01:08:50	Dr. Volumnia Gaul	Coriolanus Snow	Come, sit.
46	01:11:53	Lucky Flickerman	Festus	Festus, sit down. Same seats.
47	01:12:18	Coriolanus Snow	Lucy Gray Baird	Go to the stands, go to the stands.
48	01:14:24	Treech	Lucy Gray Baird	You stay right there.
49	01:15:34	Coral	Mizzen	Get this water into a pile, lumberjack. And then when you're done, you two can watch that beam while we get your little friend from back home up there at least. Now.
50	01:16:14	Coriolanus Snow	Lucy Gray Baird	Do it now.
51	01:17:41	Coral	Tanner	Wake up.
52	01:23:17	Lucky Flickerman	Crew	Get me a drink. Get me a drink right now.
53	01:23:51	Coral	Treech	Hey. Go get a spear. Go up there. Push her back as much as possible. Trust me.
54	01:24:14	Dr. Volumnia Gaul	Coriolanus Snow	Come, sit. Pull down your shirt.

55	01:24:30	Coral	Mizzen	Shh. Quiet.
56	01:27:46	Coriolanus Snow	Lucy Gray Baird	Run. Run.
57	01:39:34	Arlo Chance	Lil	Run, Lil, run!
58	01:43:49	Lucy Gray Baird	Audience	Settle down, settle down.
59	01:43:59	Lucy Gray Baird	Billy Taupe	Get your hands off me right now. Get your hands off me, Billy. Get your hands off me, Billy Taupe. After what you did to me, you get your hands off me right now. Or I swear I will take a snake and I will...
60	01:44:09	Coriolanus Snow	Sejanus Plinth	Get off me, get off me!
61	01:52:48	Peacekeepers	Coriolanus Snow	Private snow? come with us.
62	02:01:03	Spruce	Billy Taupe	Quiet, Billy Taupe.
63	02:01:12	Spruce	Billy Taupe	I said, pipe down.
64	02:01:26	Coriolanus Snow	Lucy Gray Baird	Look at me. Look at me. Look at me. Look at me. You're gonna go back out on that stage and you're gonna sing. You're gonna sing like nothing is wrong.
65	02:01:37	Coriolanus Snow	Lucy Gray Baird	Go. Go.
66	02:01:39	Coriolanus Snow	Spruce	Get rid of these guns. Go. Go, Spruce, go.
67	02:01:46	Coriolanus Snow	Sejanus Plinth	For once, shut up.
68	02:03:11	Peacekeepers	District 12 Citizen	Right there. Don't move, all right? Check the other one. Go! Backs to the wall!
69	02:05:57	Commander Hoff	Peacekeepers	Play the recording!

جامعة الرانيري

A R - R A N I R Y

2. QUESTION

No.	Minutes	Speaker	Hearer	Utterances
1	00:01:34	Young Coriolanus Snow	Young Tigris	Why is he doing that?
2	00:03:31	Coriolanus Snow	Grandma'am	Have you seen Tigris with my father's dress shirt?
3	00:04:05	Tigris	Coriolanus Snow	Oh. Did you find the potatoes?
4	00:04:49	Tigris	Coriolanus Snow	What's the first thing you'll spend the prize money on? New dress?
5	00:05:42	Clemensia Dovecote	Coriolanus Snow	Are you sweating?
6	00:06:04	Clemensia Dovecote	Coriolanus Snow	Don't you know that they're starving in the districts?
7	00:06:40	Arachne Crane	Coriolanus Snow	What are those buttons, tesserae?
8	00:06:25	Felix Ravenstill	Coriolanus Snow	Have you tried this lamb?
9	00:06:30	Festus Creed	Felix Ravenstill	What, Daddy not teach you table manners?
10	00:06:36	Felix Ravenstill	Group	Hey, they called us here for the Plinth Prize, right?
11	00:06:49	Festus Creed	Group	Did you see his mother's outfit?
12	00:07:18	Arachne Crane	Sejanus Plinth	Spill it. Who won the prize?
13	00:07:29	Sejanus Plinth	Arachne	You know what that's like, don't you, Arachne?
14	00:13:30	Arachne Crane	Coriolanus Snow	What is that dress? Is she some sort of clown?
15	00:16:21	Dean Casca Highbottom	Coriolanus Snow	Enlighten me, Mr. Snow. What are your plans after these Games?
16	00:16:28	Dean Casca Highbottom	Coriolanus Snow	And if you fail to win the Plinth Prize, what then?
17	00:19:13	Lucy Gray Baird	Coriolanus Snow	What does my mentor do besides bring me roses?
18	00:20:04	Reaper	Coriolanus Snow	What's the matter, pretty boy? You in the wrong cage?
19	00:20:28	Coral	Lucy Gray Baird	How come you get a mender?
20	00:20:33	Coral	Coriolanus Snow	Oh, and we'll just trust you on that? Right?
21	00:20:38	Coral	Coriolanus Snow	Why does rainbow girl here get special treatment, hmm? Why aren't our menders here?
22	00:21:33	Lucky Flickerman	Coriolanus Snow	Excuse me. Hello, sir. Yes, you. In the red. Who are you and why are you in there with them? We're live.
23	00:21:43	Lucky Flickerman	Coriolanus Snow	Are you all right? Sir? Who are you?
24	00:21:53	Coriolanus Snow	Lucy Gray Baird	Lucy Gray, may I introduce you to my neighbors?

25	00:22:06	Lucky Flickerman	Coriolanus Snow	Who are you, sir? What are you doing in the cage here?
26	00:22:28	Lucy Gray Baird	Pontius	What's your name?
27	00:22:36	Lucy Gray Baird	Pontius	Is this your sister?
28	00:22:38	Venus	Lucy Gray Baird	Where'd you find that snake?
29	00:22:48	Lucy Gray Baird	Lucky Flickerman	Oh. And who might you be?
30	00:22:50	Lucky Flickerman	Lucy Gray Baird	You don't know who I am?
31	00:22:56	Lucky Flickerman	Lucy Gray Baird	But more enticingly, who are you, Lucy From District 12?
32	00:23:27	Lucky Flickerman	Lucy Gray Baird	And she's in District 12?
33	00:23:34	Lucy Gray Baird	Lucky Flickerman	Do you know my mentor?
34	00:23:41	Lucky Flickerman	Coriolanus Snow	The Gamemakers did tell you to jump in the cage with them?
35	00:24:38	Coriolanus Snow	Dean Casca Highbottom	What? Who?
36	00:25:43	Dr. Volumnia Gaul	Coriolanus Snow	What are the Hunger Games for?
37	00:24:53	Dr. Volumnia Gaul	Coriolanus Snow	"Commemorate the..." Dull, dull, dull. Punishment can take myriad forms. Why not drop bombs, cancel food shipments, stage executions? Why Games?
38	00:26:04	Sejanus Plinth	Dr. Volumnia Gaul	Shouldn't we be asking ourselves whether or not they're right in the first place?
39	00:26:08	Dr. Volumnia Gaul	Sejanus Plinth	You have a problem with my Games?
40	00:27:01	Dr. Volumnia Gaul	Coriolanus Snow	Who will watch the Games if they care what happens to the tributes?
41	00:27:35	Clemensia Dovecote	Dr. Volumnia Gaul	Wait. You mean you might actually use his ideas?
42	00:28:03	Sejanus Plinth	Coriolanus Snow	You trying to fatten that poor girl up so you can finally start taking bets?
43	00:28:07	Coriolanus Snow	Sejanus Plinth	You think they'll give those kids a scrap if we don't give them a reason to do it? How do you think your tribute will have a chance if he can't eat?
44	00:29:36	Lucy Gray Baird	Coriolanus Snow	Is that for us?
45	00:29:56	Coriolanus Snow	Lucy Gray Baird	What happened to his neck?
46	00:30:24	Coriolanus Snow	Lucy Gray Baird	Are you gonna share everything that I give you with Jessup?
47	00:30:27	Lucy Gray Baird	Coriolanus Snow	Wh... Why? You think I ought to build up my strength so I can strangle him in the arena?
48	00:30:54	Lucy Gray Baird	Coriolanus Snow	Besides, I've seen your arena. There's nowhere to hide. What's the point? The

				guards say you get money if you get more people to watch and you say you wanna help me. Which is it?
49	00:31:36	Coriolanus Snow	Lucy Gray Baird	And how was it?
50	00:35:27	Clemensia Dovecote	Reaper	It's Reaper, right?
51	00:35:40	Coriolanus Snow	Lucy Gray Baird	Are you okay?
52	00:36:00	Lucy Gray Baird	Coriolanus Snow	Both your parents gone?
53	00:36:32	Lucy Gray Baird	Coriolanus Snow	You really wanna take care of me in that arena, Coriolanus?
54	00:37:37	Clemensia Dovecote	Dr. Volumnia Gaul	Is there a point to the color?
55	00:37:46	Dr. Volumnia Gaul	Clemensia Dovecote & Coriolanus Snow	Which one of you actually wrote it?
56	00:39:44	Dr. Volumnia Gaul	Coriolanus Snow	What?
57	00:39:47	Coriolanus Snow	Dr. Volumnia Gaul	Will she die?
58	00:43:58	Coriolanus Snow	Tigris	Lucy Gray? Is she...
59	00:44:05	Coriolanus Snow	Tigris	What happened?
60	00:44:42	Coriolanus Snow	Sejanus Plinth	Tomorrow? They're not still going ahead with the Games?
61	00:51:48	Lucy Gray Baird	Coriolanus Snow	How you doing? You all right?
62	00:57:07	Lucky Flickerman	Audience	Do you think they're done?
63	01:01:34	Dean Casca Highbottom	Coriolanus Snow	What do you want from that girl?
64	01:01:25	Dean Casca Highbottom	Coriolanus Snow	Who do you think makes that final decision for the prize you so covet, Mr. Snow?
65	01:02:02	Lucy Gray Baird	Jessup	You want water?
66	01:02:12	Jessup	Lucy Gray Baird	What have you done to it?
67	01:02:17	Lucy Gray Baird	Jessup	Are you okay?
68	01: 02:42	Coriolanus Snow	Dr. Volumnia Gaul	What happened? Is it Lucy Gray?
69	01:03:36	Dr. Volumnia Gaul	Coriolanus Snow	You choose to be friends with this radical. You want him to end the Games tonight?
70	01:05:36	Sejanus Plinth	Coriolanus Snow	Why?
71	01:05:43	Sejanus Plinth	Coriolanus Snow	You think anyone's watching this?

72	01:06:04	Sejanus Plinth	Coriolanus Snow	How can I make any change from out there?
73	01:09:40	Dr. Volumnia Gaul	Coriolanus Snow	You wanna protect people, Mr. Snow? To govern them like your father?
74	01:10:17	Tigris	Coriolanus Snow	What?
75	01:10:21	Tigris	Coriolanus Snow	What happened? Are you okay?
76	01:12:10	Jessup	Lucy Gray Baird	What'd you do to me?
77	01:12:12	Coriolanus Snow	Lysistrata Vickers	Lyssie, what is he doing?
78	01:12:22	Jessup	Lucy Gray Baird	What did you... What did you do to me?
79	01:13:07	Jessup	Lucy Gray Baird	What's wrong with me? What did you do to me?
80	01:14:26	Mizzen	Coral	Hey, Coral, do you mind if I take this one?
81	01:15:28	Coral	Mizzen	How did you possibly let her get away?
82	01:20:24	Reaper	Dill	What happened?
83	01:22:16	Reaper	The Capitol	Are you gonna punish me now? Are you going to punish me n...
84	01:24:00	Dr. Volumnia Gaul	Coriolanus Snow	Come to beg for her life?
85	01:27:18	Coriolanus Snow	Mentors	Lucy Gray, is she okay?
86	01:27:27	Vipsania Sickle	Mentors	Wait. What's wrong with Treech? Did Coral do something to Treech?
87	01:27:47	Vipsania Sickle	Mentors	What did she do to him?
88	01:28:57	Wovey	Peacekeepers	Is it over? (SNIFFLES) Can we go home now?
89	01:31:15	Festus Creed	Anyone	Why aren't they attacking her?
90	01:34:36	Coriolanus Snow	Dean Casca Highbottom	Lucy Gray, where is she?
91	01:35:39	Dean Casca Highbottom	Coriolanus Snow	Do you hear that, boy?
92	01:36:41	Sejanus Plinth	Coriolanus Snow	What do you think?
93	01:37:03	Coriolanus Snow	Sejanus Plinth	You volunteered for this?
94	01:37:24	Coriolanus Snow	Sejanus Plinth	Do you think they killed her?
95	01:40:07	Coriolanus Snow	Sejanus Plinth	What were you thinking back there?
96				What is she guilty of?
97	01:40:15	Coriolanus Snow	Sejanus Plinth	What more do they need?
98	01:41:16	Maude Ivory	Audience	Is it hot in here?
99	01:44: 10	Sejanus Plinth	Coriolanus Snow	What are you, crazy?
100	01:46:21	Coriolanus Snow	Lucy Gray Baird	He told you what I did to that boy?

101	01:47:30	Lucy Gray Baird	Maude Ivory	Maude Ivory, you got my guitar?
102	01:47:52	Sejanus Plinth	Coriolanus Snow	How's Lucy Gray?
103	01:47:59	Coriolanus Snow	Sejanus Plinth	With Billy Taupe? And who's the other guy with him?
104	01:48:10	Coriolanus Snow	Sejanus Plinth	Are you trying to help these people?
105	01:48:13	Sejanus Plinth	Coriolanus Snow	Don't you think they need help?
106	01:49:10	Coriolanus Snow	Lucy Gray Baird	Does she survive? Lucy Gray, in the song? The footprints?
107	01:50:47	Lucy Gray Baird	Coriolanus Snow	Would you really go back, though? If you could? To the Capitol?
108	01:51:06	Lucy Gray Baird	Coriolanus Snow	The Hunger Games are order?
109	01:51:29	Lucy Gray Baird	The Covey	Did you two just pick this?
110	01:51:39	Coriolanus Snow	Lucy Gray Baird	Early for what?
111	01:52:09	Coriolanus Snow	Lucy Gray Baird	Do you?
112	01:53:20	Commander Hoff	Coriolanus Snow	What did you do to end up here?
113	01:53:50	Commander Hoff	Coriolanus Snow	Is there a problem?
114	01:54:14	Coriolanus Snow	Tigris	Where are you? Tigris, where are you?
115	01:54:27	Coriolanus Snow	Tigris	They evicted you?
116	01:59:30	Mayfair	Billy Taupe	Billy, what the hell are you doing?
117	01:59:44	Billy Taupe	Sejanus Plinth	What, did you think this was a game?
118	01:59:50	Coriolanus Snow	Sejanus Plinth	What are you doing? Guns, Sejanus?
119	02:00:09	Spruce	Sejanus Plinth	You invite the whole town, Plinth?
120	02:00:35	Mayfair	Lucy Gray Baird	What do you think, Lucy Gray? Am I all talk, no action? Hey, how'd you enjoy the Capitol, by the way?
121	02:00:55	Lucy Gray Baird	Coriolanus Snow	Coriolanus, what did you just do?
122	02:02:31	Peacekeepers	Peacekeepers	Who's that girl you were dancing with, man?
123	02:02:41	Coriolanus Snow	Smiley	Smiley, what's going on?
124	02:03:33	Coriolanus Snow	Lucy Gray Baird	Are you okay?
125	02:03:42	Lucy Gray Baird	Coriolanus Snow	How do you know that?
126	02:04:04	Coriolanus Snow	Lucy Gray Baird	What about the Covey?
127	02:04:17	Lucy Gray Baird	Coriolanus Snow	What about your family?
128	02:04:32	Coriolanus Snow	Lucy Gray Baird	When can you go?

129	02:08:18	Lucy Gray Baird	Coriolanus Snow	Are you thinkin' about Sejanus?
130	02:09:22	Coriolanus Snow	Lucy Gray Baird	You want one?
131	02:09:24	Lucy Gray Baird	Coriolanus Snow	You killed three? Who's the third?
132	02:09:30	Coriolanus Snow	Lucy Gray Baird	What?
133	02:09:37	Lucy Gray Baird	Coriolanus Snow	There was Bobbin in the arena and Mayfair. And who's the third?
134	02:11:30	Lucy Gray Baird	Coriolanus Snow	What is it?
135	02:13:29	Coriolanus Snow	Lucy Gray Baird	Lucy Gray? Lucy Gray? Lucy Gray, where are you? Hello? Hey, did something happen? Because if something's happened, we can talk about it. Lucy Gray, where are you? Are you hiding from me? Is that poisonous? Are you trying to kill me? I said, are you trying to kill me? After everything I've done for you!
136	02:19:45	Commander Hoff	Coriolanus Snow	How's the arm, Private?
137	02:21:14	Dr. Volumnia Gaul	Coriolanus Snow	But before I take you under my wing, after everything you've seen out there in the real world, let me ask you one final time. What are the Hunger Games for?
138	02:22:02	Dr. Volumnia Gaul	Coriolanus Snow	And who are you, do you determine?
139	02:22:48	Coriolanus Snow	Tigris	What do you think?
140	02:25:02	Dean Casca Highbottom	Coriolanus Snow	Tell me... was she sad when you left 12? Your little songbird?

3. REQUEST

No.	Minutes	Speaker	Hearer	Utterances
1	00:03:50	Coriolanus Snow	Tigris	Best cousin ever. Tell me everything.
2	00:04:10	Coriolanus Snow	Tigris	Save them for Grandma'am.
3	00:04:16	Tigris	Grandma'am	Grandma'am! Come see!
4	00:04:29	Coriolanus Snow	Grandma'am	Wait, Grandma'am.
5	00:14:00	Lucy Gray Baird	Peacekeepers	Just give me a minute, boys.
6	00:16:21	Dean Casca Highbottom	Coriolanus Snow	Enlighten me, Mr. Snow.
7	00:17:20	Coriolanus Snow	Tigris	She's district, Tigris. She knows we hate her, and she wants us dead. How am I supposed to get her to trust me?
8	00:19:30	Coriolanus Snow	Peacekeepers	Excuse me, can I... Excuse me, I'd like to escort my tribute...

9	00:22:43	Venus	Lucy Gray Baird	Can I touch your dress?
10	00:24:01	Lucy Gray Baird	Coriolanus Snow	Get us some food, please. Jessup and I haven't eaten since the Reaping.
11	00:27:30	Dr. Volumnia Gaul	Coriolanus Snow	I'd like you to write up a proposal of these thoughts tonight, Mr. Snow.
12	00:29:11	Sejanus Plinth	Marcus	Marcus. Hey. It's me. Marcus, look. Here, I got some food for you. Here. Come on. Marcus.
13	00:31:19	Lucy Gray Baird	Coriolanus Snow	I saw you staring. Please.
14	00:32:31	Arachne Crane	Everyone	Help!
15	00:32:43	Coriolanus Snow	Everyone	It's okay. It's okay. Hold on. Hold on. Hey, look at me. Hey, hold on. It's okay. I'll get help. Somebody help us, please!
16	00:34:07	Coriolanus Snow	Peacekeepers	This is for Dr. Gaul, please.
17	00:36:13	Coriolanus Snow	Lucy Gray Baird	I need you to sing in these interviews later. It's the night before the Games and your last chance to win people over. I can't send you gifts in the arena without their money.
18	00:37:14	Dr. Volumnia Gaul	Coriolanus Snow & Clemensia Dovecote	Mr. Snow. Ms. Dovecote. Come and see my new babies.
19	00:38:19	Dr. Volumnia Gaul	Clemensia Dovecote	So, please, Ms. Dovecote, retrieve it for us, won't you? So we might all consider your inspired ideas.
20	00:42:07	Lucy Gray Baird	Coriolanus Snow	Coriolanus, please don't let me die in here tomorrow.
21	00:42:51	Coriolanus Snow	Everyone	Help me!
22	00:45:04	Lucky Flickerman	Lucy Gray Baird	Come out here with that guitar, you songbird.
23	00:51:20	Photographer	Coriolanus Snow & Sejanus Plinth	Over here, please.
24	00:55:55	Lucy Gray Baird	Jessup	Jessup! Jessup! Jessup, we gotta go, come on. We should get out of here. We gotta go. We gotta go.
25	00:57:18	Lucky Flickerman	Juno Phipps	Ms. Phipps, please, if you're going to vomit, do it off camera.
26	01:02:23	Lucy Gray Baird	Jessup	Let's go back to sleep, okay?
27	01:05:30	Sejanus Plinth	Coriolanus Snow	You need to go, Coryo.
28	01:06:22	Coriolanus Snow	Sejanus Plinth	Come with me. Spend your father's money, do some real good. Or just be another dead body in Gaul's war. Please. Trust me.
29	01:12:39	Coriolanus Snow	Lysistrata Vickers	Send him water.

30	01:12:42	Coriolanus Snow	Lysistrata Vickers	You remember the posters in the war? Rabies. It makes you afraid of water. Send him a drone. Lyssie, you're the only one that can get it right to him.
31	01:13:04	Lucy Gray Baird	Jessup	Please, please, please!
32	01:20:27	Reaper	Dill	Dill, wake up.
33	01:23:41	Coriolanus Snow	Peacekeepers	I need to see Dr. Gaul immediately.
34				Help!
35	01:30:25	Coriolanus Snow	Lucky Flickerman	She's won, let her out.
36	01:31:06	Coriolanus Snow	Dr. volumnia Gaul	Dr. Gaul, she's won. It's over, let her out.
37	01:32:53	Coriolanus Snow	Dr. volumnia Gaul	Dr. Gaul, please. Get her out. Get her out!
38	01:32:58	Academy Student	Dr. volumnia Gaul	Get her out! Get her out!
39	01:36:12	Coriolanus Snow	Administrator	Send me to 12. Please.
40	01:40:00	Lil	Peacekeepers	Let me out!
41	01:44:10	Sejanus Plinth	Coriolanus Snow	What are you, crazy? come on we gotta go
42	01:57:06	Coriolanus Snow	Sejanus Plinth	Please. Don't make me rescue you again.
43	02:02:00	Coriolanus Snow	Sejanus Plinth	Hey, look at me. You have to pull yourself together. You have to pull yourself together. You came here for me, right? We're brothers? Brothers. So whatever you've done, I swear I will keep you safe. Those guns were the only loose end besides the four of us. So we're gonna be okay. Okay? Not a word.
44	02:04:32	Coriolanus Snow	Lucy Gray Baird	Meet me at the Hanging Tree.
45	02:06:03	Sejanus Plinth	Coriolanus Snow	No, Coryo. Coryo, help!
46	02:10:09	Coriolanus Snow	Lucy Gray Baird	Let's catch some fish while we're here.

4. PROHIBITION

No.	Minutes	Speaker	Hearer	Utterances
1	00:05:50	Clemensia Dovecote	Coriolanus Snow	Just don't forget. I was your class partner while you're gloating over the Plinth Prize.
2	00:06:56	Arachne Crane	Coriolanus Snow	Don't do that. We all know that you like him.
3	00:07:03	Festus Creed	Coriolanus Snow	Just don't encourage him.
4	00:10:52	Dean Casca Highbottom	Mentors	Oh, and I must tell you that anyone caught cheating to give their tributes an

				unfair advantage...will just have no future at all.
5	00:13:47	Peacekeepers	Mayor Lipp	That's enough. Leave her be.
6	00:17:35	Tigris	Coriolanus Snow	Don't discount her just because she's district, Coryo. You might have more in common with her than you think.
7	00:20:20	Lucy Gray Baird	Mentors	Y'all got family back home? They'll kill them if you hurt him. Then you. Besides, he's my mentor. I might need him.
8	00:22:50	Lucky Flickerman	Cameramen	Don't laugh.
9	00:39:11	Coriolanus Snow	Clemsia Dovecote	Clemmie, no! No!
10	00:48:35	Coriolanus Snow	Lucy Gray Baird	No. The moment that bell rings, you can't trust anyone. Not even Jessup.
11	00:51:53	Lucky Flickerman	Mentors	Don't get lost behind your screens. No yawning, no gum chewing.
12	01:12:20	Jessup	Lucy Gray Baird	Stop running!
13	01:15:10	Vipsania Sickle	Coriolanus Snow	Hey! You can't attack the tributes.
14	01:25:38	Mizzen	Lucy Gray Baird	Don't be scared. Don't run away.
15	01:39:31	Arlo Chance	Lil	No, Lil!
16	01:44:05	Coriolanus Snow	Billy Taupe	Don't touch her!
17	01:44:09	Coriolanus Snow	Sejanus Plinth	Coryo, stop!
18	01:54:59	Tigris	Coriolanus Snow	Don't make me hope.
19	01:55:38	Coriolanus Snow	Sejanus Plinth	Don't. I saw you talking to that woman in the jail. If I don't report you now...
20	01:55:58	Coriolanus Snow	Sejanus Plinth	Don't. Stop talking.
21	01:59:46	Coriolanus Snow	Billy Taupe	Hey, stop!
22	02:00:18	Coriolanus Snow	Spruce	Stop!
23	02:00:41	Billy Taupe	Spruce	No, no!
24	02:09:33	Coriolanus Snow	Lucy Gray Baird	Person you killed, Coriolanus. You said you killed three people. I only know about two. Do not lie to me.
25	02:18:12	Coriolanus Snow	Lucy Gray Baird	Lucy Gray, That's enough.

5. PERMISSION

No.	Minutes	Speaker	Hearer	Utterances
1	00:01:34	Coriolanus Snow	Tigris	Let the Reaping ceremony begin.
2	00:22:43	Lucy Gray Baird	Venus	Of course.

3	00:34:46	Dean Casca Highbottom	Mentors	You may begin.
4	01:47:20	Lucy Gray Baird	Coriolanus Snow	There's a lake out in the woods. Nobody knows much of it except us Covey. Meet me here tomorrow, we'll go. We can be free out there.



APPENDIX 2 Administration



KEPUTUSAN DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH NOMOR: 1719 TAHUN 2025

TENTANG: PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA DENGAN RAHMAT TUHAN YANG MAHA ESA

DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH

- Menimbang :
- bahwa untuk kelancaran bimbingan skripsi mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh maka dipandang perlu menunjuk pembimbing skripsi;
 - bahwa yang namanya tersebut dalam Surat Keputusan ini dianggap cakap dan mampu untuk diangkat dalam jabatan sebagai pembimbing skripsi mahasiswa;
 - bahwa berdasarkan pertimbangan sebagaimana dimaksud dalam huruf a dan huruf b, perlu menetapkan Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh.

- Mengingat :
- Undang-Undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
 - Undang-Undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
 - Undang-Undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
 - Peraturan Presiden Nomor 74 Tahun 2012, tentang perubahan atas peraturan pemerintah RI Nomor 23 Tahun 2005 tentang pengelolaan keuangan Badan Layanan Umum;
 - Peraturan Pemerintah Nomor 4 Tahun 2014, tentang penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
 - Peraturan Presiden Nomor 64 Tahun 2013, tentang perubahan Institut Agama Islam Negeri Ar-Raniry Banda Aceh Menjadi Universitas Islam Negeri Ar-Raniry Banda Aceh;
 - Peraturan Menteri Agama RI Nomor 44 Tahun 2022, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
 - Peraturan Menteri Agama Nomor 14 Tahun 2022, tentang Statuta UIN Ar-Raniry Banda Aceh;
 - Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Depag RI;
 - Keputusan Menteri Keuangan Nomor 293/Kmk.05/2011, tentang penetapan UIN Ar-Raniry Banda Aceh pada Kementerian Agama sebagai instansi Pemerintah yang menerapkan Pengelolaan Badan Layanan Umum;
 - Surat Keputusan Rektor UIN Ar-Raniry Banda Aceh Nomor 01 Tahun 2015, Tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh.

MEMUTUSKAN

- Menetapkan :
- Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh tentang Pembimbing Skripsi Mahasiswa.

- KESATU :
- Menunjuk Saudara :
Prof. Dr. Muhammad Nasir, M.Hum.

Untuk membimbing Skripsi

Nama : Izya Karami
NIM : 220203021
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : A Content Analysis on Directive Speech Act In The Hunger Games: The Ballad of Songbirds and Snakes Movie

- KEDUA :
- Kepada pembimbing yang tercantum namanya diatas diberikan honorarium sesuai dengan peraturan perundang-undangan yang berlaku.

- KETIGA :
- Pembiayaan akibat keputusan ini dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Nomor SP DIPA-025.04.2.423925/2025 Tanggal 02 Desember 2024 Tahun Anggaran 2025;

- KEEMPAT :
- Keputusan ini berlaku selama enam bulan sejak tanggal ditetapkan;

- KELIMA :
- Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan bahwa segala sesuatu akan dirubah dan diperbaiki kembali sebagaimana mestinya, apabila kemudian hari ternyata terdapat kekeliruan dalam Surat Keputusan ini.

Ditetapkan di : Banda Aceh
Pada tanggal : 22 Desember 2025
Dekan,

Saiful Muluk

Tembusan

- Sekjen Kementerian Agama RI di Jakarta;
- Dirjen Pendidikan Islam Kementerian Agama RI di Jakarta;
- Direktur Perguruan Tinggi Keagamaan Islam Kementerian Agama RI di Jakarta;
- Kantor Pelayanan Perbendaharaan Negara (KPPN), di Banda Aceh;
- Rektor UIN Ar-Raniry Banda Aceh di Banda Aceh;
- Kepala Bagian Keuangan dan Akuntansi UIN Ar-Raniry Banda Aceh di Banda Aceh;
- Yang bersangkutan;
- Arsip.

