

## **CHAPTER IV**

### **FINDING AND DISCUSSION**

This chapter deals with the research findings and discussion found in *The Da Vinci Code* novel by Dan Brown. Here are the research findings as the answers of the research questions, including types of directive acts, frequency of occurrence of directive acts, and formal patterns in directive acts.

#### **A. Finding**

This sub-chapter presents the findings derived from research problem, in which the first question concerns with the types of directive acts found in *The Da Vinci Code* novel by Dan Brown. The second problem deals with the formal patterns in directive act found in the novel. The last problem deals with the percentage of frequency of occurrence of directive acts found in the novel.

##### **1. Types of Directive Acts Found in *The Da Vinci Code* novel by Dan Brown.**

An utterance that drives hearers to do something as the speakers want them to do is called directive acts. Searle in Mayer (2009:50) states “directives speech act is an utterance intended someone to do something.” This kind of illocutionary act will let the speakers impose some action on hearers. They express speaker’s wish over hearer to do the act A. A

directive speech act occurs when the speaker expects the listener to do something as a response.

In the conversational fragments of *The Da Vinci Code* novel by Dan Brown, the researcher found 232 utterances containing directive acts. Meanwhile, the researcher presents the data systematically based on the constellations of context of each conversation presented in this chapter, in which directive acts occur. Here, the constellations of context are presented based on the hearer oriented. In this study, the constellation of context can be in the form (P+, S+, F+), (P+, S+, F-), (P+, S-, F-), (P-, S-, F-), (P-, S+, F+), (P-, S-, F+), (P-, S+, F-), (P+, S+, F-), (P=, S+, F-), (P=, S-, F-), (P=, S+, F+), or (P=, S-, F+). The sign “+” indicates that the power and the solidarity are high, and the situation is formal. In contrast, the sign “-” means that the power and solidarity is low, and the situation is informal. Then, for the sign “=” describes that the power between the speaker and the hearer are the same.

The solidarity here refers to the closeness between the participants of the conversation. According to Uskul *et.al.*, (2014) the closeness can be identify based on friendliness, relative, family line, romantic relationship. However, those all is under circumstance, where the participants are not at daggers drawn stage, there is intention to be close and there is no asymmetry between the participants.

The formal situation here refers to the official situation such as school, working environment, and so on. Then, informal situation refers to casual situation such as home, mall and so on.

Here are the sub-categories of directive acts that have been found in *The Da Vinci Code* novel by *Dan Brown* and the bold words indicate the utterance of directive acts:

**a. Commanding/ ordering act**

Commanding/ordering is an act where the speaker gives exertion authority over the hearers to do something as the speaker wants them to do with the intention to make the hearer do something with some force, resulting in the imposition of certain obligations on the hearer. The researcher found 102 utterances containing commanding/ordering act. The utterance “hurry!” is one of those utterances that have commanding act within it. Then, here are some other examples of utterances containing commanding/ordering act based on their constellation of context:

[1]Silas : "Teacher, I have returned."  
 Teacher : "**Speak.**" (1) (The voice commanded)  
 Silas : "All four are gone. The three sénéchaux... and the Grand Master himself."

Description of context

Setting and Scene	:	The dialog above happened in teacher's office when Silas wants to report the result of his duty.
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		It happened in formal situation (F+).
Participants	:	<p>Speaker : Teacher (the speaker has higher level of status than the hearer "P+" (S&gt;H). They are not solidarity (S-).</p> <p>Hearer : Silas (He is student. The hearer has lower level of status than the hearer (P-). They are not solidarity (S-)).</p>
Communicative Purpose	:	Commanded Silas to speak up and told the teacher about the about the information that he had.

Utterance [1] belongs to commanding/ordering act since the speaker uses his/her authority to make the hearer to do something as the speaker wants. Here, the teacher wanted Silas to speak up and told him the information he had. Regarding, the teacher's position as Silas teacher, the teacher has authority to command Silas to speak up and told him about the information. Then, in a respond Silas gave the information he had to the teacher, since he has less authority (S<H) to reject the teacher command. Besides that, based on utterance above, it seems that Silas and his teacher are not close (S-) since throughout the story, Silas always keeps his respect and manner toward the teacher, and they are also not family, relative, or friend. Since the conversation above happened in teacher's office when Silas reported to tell the teacher about his duty, so the situation was formal. The last, there was

also the author definition about the tone used by the teacher to delivering that utterance toward Silas, which becomes brief evidence that utterance (1) belongs to commending/ordering act. Utterance (1) shows simplest way in conveying commanding act. It is structured as imperative in the form of a single verb “speak” and the subject “you” which it is not explicitly shown.

The next data is the other example of commanding act. It presents the different constellation of context of commanding act.

[2]Langdon : “There you are!” (*Langdon's hoarse whisper cut the air as his silhouette slid to a stop in front of her*).  
 Sophie : (*Her relief was only momentary*) “Robert, **I told you to get out of here!** If Fache—” (2)  
 Langdon : “Where were you?”  
 Sophie : “I had to get the black light,” (*she whispered, holding it up*)

#### Description of context

Setting and Scene	:	The dialog above happened inside Grand Gallery when Langdon wanted to stay there with Sophie. The conversation is happened in informal situation (F-).
Participants	:	Speaker : Sophie (suspect of a killer crime. The speaker has the same level status with the hearer (P=). They are solidarity (S+)). Hearer : Langdon (suspect of a killer crime. The speaker has the same level status with the hearer (P=). They are solidarity (S+)).

Communicative Purpose	:	Sophie commanded Langdon to get out of Grand Gallery.
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Utterance above is classified into commanding/ordering act since the speaker wants the hearer to do a certain action for him/her by inserting a force to get that act to be done by the hearer. Here, Sophie wanted Langdon to get out from that place before but it seemed that Langdon didn't do what Sophie told him to do. He was worrying Sophie. However, Sophie didn't want they was found by Fache, driving by the fear, so for the second time, by uttering "*Robert, I told you to get out of here! If Fache—*", Sophie forces Langdon to get out from the Grand Gallery. Then, because of Langdon and Sophie have equal authority (S=H), they are friend (S+), and they are not in formal situation (F-), there will be two possible actions going to be taken by Langdon, which he will do what Sophie wish or reject it. In this case, Langdon did what Sophie wanted. He went out from Grand Gallery.

The next datum presented below also has the different constellation of context with the two previous datums. Here is the datum:

[3]Sophie : "***Set down your gun and radio!***" (*The woman said in calm French*) "*or I'll put my knee through this painting. I think you know how my grandfather would feel about that.*"

*Guard*

: *"Please... no. I beg you. That's  
Madonna of the Rocks!" (3)*

Definition of context

Setting and Scene	:	The dialog above happened in grand gallery while Langdon and Sophie tried to find a symbol left by Sophie's grandfather there. It happened in informal situation (F-).
Participant	:	Speaker : Guard (He has lower power than the hearer (P-). They are not close (S-)). Hearer : Sophie (An infiltrator, she has higher level status than the speaker (P+). They are not close (S-)).
Communicative Purpose	:	Sophie wanted the guard to set down his radio.

Utterance above is classified into commanding act since the speaker uses not only his/her authority but also threatening to get the hearer to do something for him/her. In this case, Sophie wanted the guard to set down the radio that he brought. Since, Sophie was holding the precious thing that the guard dearest the most, and would break it if the guard didn't do what she wanted, so, Sophie's authority was higher than the guard ( $S < H$ ). She used it to threat the guard so that he will do Sophie's command to set his radio down. That condition makes the guard has no other choice but do what Sophie's wish. Then, the guard and Sophie are not close (S-) since that time was their first meeting, and they did not know each other name. Furthermore, the

situation happened in the conversation above was not in formal situation (F-) since it happened in Grand Gallery and Sophie entered that place as infiltrator. Considering his condition, the guard will be not possible to reject the command or even make a request.

#### b. Prohibiting act

Prohibiting is an act where the speaker forbids the hearer to do something as the speaker does not want they do. Prohibiting is also called negative command. It means that the utterance contains prohibition to not do something. The researcher found 24 utterances containing of prohibition act. The utterance “don’t touch anything” is one of those utterances have prohibiting act within it. Then, here are some other examples of utterances containing prohibiting act:

[4]Silas : **“Do not move.” (4)** (*The curator froze, turning his head slowly*)  
*“You should not have run.” His accent is not easy to place. “Now tell me where it is.”*  
 Saurine : *“I told you already, I have no idea what you are talking about!”*

Description of context:

Setting and Scene	:	The dialog above is happened in grand gallery when Silas wants to look for a secret thing. The situation is happened in informal situation (F-)
Participants	:	Speaker : Silas (attacker. The speaker has higher level power status than hearer (S>H). They are not solidarity (S-)).



		Hearer : Saurine (Curator. He has lower power than speaker (P-). They are not solidarity (S-)).
Communicative Purpose	:	Silas was not allowing curator to run away from him.

Utterance above is set into prohibiting act since the speaker is not allowing the hearer to do a certain action by threat him/her. In this case, Silas wanted Saurine not to keep running away from him. So by uttering “*Do not move*” and pointed the gun over Saurine as a threat, he banned Saurine to keep moving and expected that Saurine would stop move. In other hand, Saurine who had been threatened by Silas using his gun, and the fear of being shoot, he did what Silas wanted him to do. He stopped moving. So, based on explanation above, here the threat from the speaker makes the power of the speaker himself is higher than the hearer. Then, the relation distance between the speaker and the hearer in this utterance is far from the word close. Both of them don’t even know each other’s name, and that was their first meeting, and also their condition won’t make possible for them to be close. The conversation above happened in grand gallery in thrilling atmosphere, and informal situation (F-). It adds the reason that makes the hearer’s chance to not do the act that the speaker wants is flew away. Utterance above is structured in imperative sentence. It begins

with a negative auxiliary and imperative verb “don’t move” that has meaning forbid the hearer to move. It shows a simplest way in conveying prohibiting act.

The following datum presents the different constellation of context in directive act, especially in prohibiting act. Here is the datum:

[5]Langdon : “I’ll come.”  
 Sophie : “**No!** we don’t know how long the Grand Gallery will stay empty. You have to go.” (5)

Description of context:

Setting and Scene	:	The dialog above happened in grand gallery when Sophie and Langdon tried to find a code left by curator. It happened in informal situation (F-)).
Participant	:	Speaker : Sophie (a suspect of crime. She has the same power as the hearer (S=H). They are close (S+)  Hearer : Langdon ( a suspect of crime. He has the same power as the speaker. They are close (S+).
Communicative Purpose	:	Sophie prohibited Langdon to enter grand gallery.

Utterance above is classified into prohibiting act since the speaker does not allow the hearer to do a certain action. In this case, Langdon wanted to come in to the Grand Gallery, but Sophie did not

want Langdon to enter because she wasn't sure how long it would be the Grand Gallery going to stay empty. So, by uttering "*no*", Sophie was rejecting Langdon future plan to enter, and directly banned Langdon to do that act. She didn't allow Langdon to come in the Grand Gallery. Since here, both Sophie and Langdon have the same power (S=H), it will be possible if Langdon are still going to enter the Grand Gallery. Then, the relation distance between them is also close since they are friend (S+). The conversation between Sophie and Langdon happened in front of grand gallery, so the level of formality of utterance was informal. It is represented by "F-". Those three reasons make Langdon chance to still enter grand gallery even though Sophie banned him to do so is still higher. However, in the end, Langdon doesn't do what Sophie banned him to do.

The next datum presents the other variance of constellation of context in prohibiting act. Here is the datum:

[6]Langdon : "***Not a step closer***" (He said) "*Not until they leave the building.*" (6)  
 Silas : "*You are in no position to make demands.*"  
 Langdon : "*I disagree. I will not hesitate to smash this on the floor and break the vial inside.*"

#### Description of context

Setting and Scene	:	The dialog above happened inside the crunch building when Silas tried to get a thing on Langdon's hand. The conversation happened in
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		informal situation (F-).
Participants	:	<p>Speaker : Silas (Threatener. He has the same power as the hearer (S=H). They are not solidarity (S-)).</p> <p>Hearer : Landon (Threatener. He has the same power as the hearer (S=H). They are not solidarity (S-)).</p>
Communicative Purpose	:	Langdon prohibited Silas to take any step closer toward him.

Utterance above is included in prohibiting act since in that utterance the speaker bans the hearer to do a certain action. In this case, Langdon didn't want Silas to go approaching him before Silas set Teabing and Sophie free, and can go out from the building safely. So, by uttering "*not a step closer*" here, Langdon tried to express his desire toward Silas not to take any step closer to come near him. Here, Langdon has what Silas are looking for so long, and say to Silas he will break it if he doesn't do what Langdon wants. However, it doesn't really affect Silas, since he has gun in hand which also can be used to threaten Langdon. Because they have the same authority (S=H), either Langdon and Silas can do prohibiting act or reject that act by still doing what to be forbidden. However, it will also be possible the power of the hearer is going to be higher than the speaker (S<H), or in versa, if the level of authority of one of them going up or down since

they were in such unconditional situation. Then, there is no solidarity between them (S-). They never knew each other before, and that was their first meeting. The utterance happened in informal situation (F-), where Silas and Langdon were in thrilling condition fighting over a thing in Langdon's hand inside the crunch building. It is happened when Silas tried to approach Langdon to get thing on Landon's hand.

The following datum is another example of prohibiting act that has different constellation of context with the previous datum. Here is the datum:

[7]Grandmother : "I was just leaving" (Her grandmother replied, walking over to Sophie at the door) "Good night, princess." (She kissed Sophie's forehead). **"Don't keep Mr. Langdon out too late."** (7)

Sophie : (Sophie just gave her grandmother smile as a respond)

Description of context

Setting and Scene	:	The dialog above happened in Sophie grandmother's house when she and her grandmother had a small talk. The situation is happened in informal situation (F-).
Participants	:	Speaker : Sophie's grandmother (she is older than Sophie so she has higher power than Sophie (P+). They are solidarity (S+)). Hearer : Sophie (The speaker's granddaughter. She is younger than speaker so has lower level of power status (P-). They are solidarity (S+)).

Communicative Purpose	:	Sophie's grandmother did not want she takes Langdon out too late.
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Utterance above belongs to prohibiting act since the speaker is not allowing the hearer to do a certain act. In this case, Sophie's grandmother did not allow Sophie to keep Langdon out too late. So by uttering "*Don't keep Mr. Langdon out too late*", she wishes that Sophie won't keep Langdon outside too long. In other hand, Sophie gave her grandmother a soft smile as the sign that she will not do what her grandmother wanted her not to do. Here, the power that the hearer had is lower than the speaker ( $S > H$ ). The reason why the speaker has higher power than the hearer is the speaker is the hearer's grandmother so that based on their age, the speaker must be older than the hearer. However, since both of them are grandmother and granddaughter, and they gets along well, the level of solidarity between them is high (they are close), which represented by symbol "S+". Then, the symbol "F-" describes that the conversation above happened in informal situation, since it was carried out in Sophie grandmother's house. Actually, Sophie can either do or not do what her grandmother wishes from her, even though she has less authority than her grandmother, since they are close to each other. However, she doesn't want to make her grandmother disappointed and not keep Langdon outside for so long.

### c. Requesting act

Requesting is the act where the speaker expresses the desire for something over the hearer, or to demand the hearer to do something in polite way. The researcher found 27 utterances containing of requesting act. Then, here are some examples of utterances containing requesting act:

[8]Concierge: *"Mais, monsieur," (the concierge pressed, lowering his voice to an urgent whisper) "Your guest is an important man."*  
 Langdon : *"If you would be so kind, could you take the man's name and number, and tell him I'll try to call him before I leave Paris on Tuesday? Thank you."* (8)

Description of context

Setting and Scene	:	The dialog above happened in hotel where Langdon stays in. It's happened in informal situation (F-).
Participants	:	Speaker : Langdon (a customer of the hotel. he has higher power status than the hearer (S>H. they are not solidarity (S-)). Hearer : A Concierge (He has lower power than the speaker (P-). They are not solidarity (S-)).
Communicative Purpose	:	Langdon requested the concierge to take a name and number of his guest.

Utterance above is considered as requesting act since the speaker requires the hearer to do something for him/her in polite way.

In this case, Langdon required the concierge to ask the guess name in polite manner. Here, an utterance “*If you would be so kind*” shows that the speaker considers the hearer’s willingness whether he wants do that or not. Then, politeness marker “could you” above indicates that the speaker uttering that utterance in a polite language. The symbol “P+” here explains that the speaker has the higher power than the hearer. It is because Langdon has relative status above the concierge where Landon became a customer in the hotel where the concierge worked. Even though, Landon has higher power than concierge, but he still remains polite to him. Since they do not know each other really well so automatically the intimacy or solidarity between them is minus (S-). Then, the goal of utterance above is to get the concierge do what Langdon’s wants him to do willingly.

The next datum presents the other example of requesting act with different constellation of context. Here is the data:

- [9]Teabing : (Teabing's eyes turned mirthful as he motioned to the bookshelf across the room) "**Robert, would you mind?** On the bottom shelf. *La Storia di Leonardo.*" (9)
- Langdon : (Langdon went across the room, found a large art book, and brought it back, setting it down on the table between them. Twisting the book to face Sophie, Teabing flipped open the heavy cover and pointed inside the rear cover to a series of quotations.)
- Teabing : "From Da Vinci's notebook on polemics and speculation," (Teabing said, indicating one



*quote in particular.) "I think you'll find this relevant to our discussion."*

#### Description of context

Setting and Scene	:	The dialog above happened in Teabing's private library inside his house. It happened in informal situation (F-)).
Participants	:	Speaker : Teabing (Older than the hearer, so he has higher level of power status (P+). They are close (S+)).  Hearer : Langdon (Younger than the speaker, so he has lower level of power status (P-). They are close (S+)).
Communicative Purpose	:	To get Langdon's help to take a book for the speaker.

Utterance above is classified into requesting act since the speaker wants the hearer to do something for him/her in polite way, and not forcing his/her wishes over the hearer. In this case, Teabing wanted Langdon to help him to take a book for him. However, here, Teabing was not mentioning the book directly in that utterance but his sign was enough to make Langdon understand what Teabing meant. Even though, here Teabing is older than Langdon which means he has higher power than the speaker (P(S>H)), but he still remains polite in a way he ask for Langdon's help. It's shown up in the use of politeness marker "*Would you mind?*" which gives implicit meaning 'are you

willingly or not?'. Since, both Langdon and Teabing are friend and they keep in touch to each other, the level of intimacy between them are close. Then, the conversation above happened in Teabing's private library, so that way the situation occurred when they were having conversation is informal situation.

The following datum presents the other example of prohibiting act with different constellation of context. Here is the datum:

[10]Remy : " *Sir Leigh?, If you could join me in the kitchen a moment?*" (10)  
 Teabing : *Rémy, as you know, I am busy with my guests. If we need anything else from the kitchen tonight, we will help ourselves. Thank you and good night.*"

Description of context

Setting and Scene	:	The dialog above happened in Teabing's house while Remy wanted to tell some important things. The conversation above is happened in formal situation (F+).
Participants	:	Speaker : Remy (Teabing's servant. He has lower power status than the hearer (S<H). They are not close (S-)). Hearer : Teabing (Remy's master. He has higher level power status than the speaker (P+). They are not close (S-)).
Communicative Purpose	:	To have Teabing join Remy in the kitchen to talk about important matter.

Utterance above belongs to requesting act since the speaker requires something from the hearer to do in polite way without any power to force the hearer to do that. In this case, Remy had something important to tell to Teabing. He wanted to talk to his master, but not in front of his master's guest, so He required Teabing to join him to the kitchen to discuss that matter. Since, Remy was Teabing's servant, he has lower authority than Teabing, so that way, he keeps his manner toward Teabing, and remains polite when require something from his master. Hence, by uttering utterance above, Remy desires his master to follow him to the kitchen without any intention to insult or make his master mad at him. Then, the politeness marker "could" above indicates that utterance (10) is included to requesting act. However, it will be the different case if Remy has higher level than Teabing. He may be going to command or ask Teabing to follow him. Then, the level of solidarity here is minus (S-). Remy will keep distance from Teabing considering his status as Teabing's servant. He has to keep his manner toward his master. In versa, Teabing will keep distance with Remy, so that Remy will keep his behavior. Next, the conversation above happened in Teabing's house. Teabing's house is Remy's work place so that the formality here is formal (F+) which also makes Remy will keep his politeness way when do or say something toward his master or the guest.

#### d. Asking act

Asking is an act where the speaker inquires the hearer about something in order to get an answer or action as a response from the hearer. The researcher found 43 utterances containing asking act.

Then, here are some examples of utterances containing asking act:

[11]Collet : "Mr. Langdon? ***I need to speak with you.***"  
*(The man's English was accented—a sharp, authoritative bark) "My name is Lieutenant Jerome Collet. Direction Centrale Police Judiciaire." (11)*  
 Langdon : "What is all about?"

Description of context

Setting and Scene	:	The dialog above happened in hotel when Collet came to Langdon's room as a guest. The conversation happened in informal situation (F-).
Participants	:	Speaker : Collet (lieutenant of judicial police. He has higher level status than the hearer (P+). They are not close (S-)). Hearer : Langdon ( a historian. He has lower level power status than the speaker (P-). They are not close (S-)).
Communicative Purpose	:	To get Langdon speak to Collet.

Utterance above is included into asking act since the speaker requires the hearer to do a certain action in impolite manner. In this case, Collet had an important thing to tell Langdon. Then, by uttering

“I need to speak with you” here, Collet tried to get Langdon permission and asked him to talk with him. Here, symbol “P-” here means that the hearer has lower power than the speaker. Collet is a lieutenant of judicial police, while Landon is just a historian. So based on their profession, Collet has higher level power status than Langdon. That makes the speaker be able to use impolite language in expressing his intention toward the hearer. Since Collet just introduced himself to Langdon, the level of solidarity between is minus (S-). It means that both of them are not close. The last, the conversation happened in informal situation. It happened in the hotel where Langdon was staying in, which means that Collet is not under his duty. Then, he feels that Collet disturbing him, he tried to avoid talk to Collet. In addition, there is asking act marker in utterance above, which is the “subject I + need” proves that utterance above is classified into asking act.

The datum below shows the other example of constellation of context of asking act. Here is the datum:

[12]Langdon : "**How do I dial the States?**" (12)  
 Sophie : "You can reverse the charges. My service doesn't cover transatlantic."

Description of context

Setting	and	:	The dialog above happened inside the car in the
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Scene		road. It is happened in informal situation (F-).
Participant	:	Speaker : Langdon (a fugitive. He has the same power as the hearer (P=). They are close (S+)). Hearer : Sophie (a fugitive. He has the same power as the hearer (P=). They are close (S+))
Communicative Purpose	:	To get Sophie tells him about how to use her phone.

Utterance above belongs to asking act since the speaker asks the hearer to tell him about something impolitely. In this case, Langdon wanted to use Sophie phone to call someone, but it seemed he did not know how to use it. So, Langdon asked Sophie how to use her phone since he could not use it by himself. Utterance above occurs in such constellation of context as (P=, S+, F-) which means that they have the same power, they are close, and they are not in informal situation. It makes both of them not use formal or polite language in expressing their wishes toward each other. Then, utterance above is structured in interrogative, so, the speaker needs the hearer to answer a certain action, but still the goal is to get the hearer tells the speaker something.

The next datum presents the other example of asking act which applies the different constellation of context as previous datum. Here is the datum:

[13]Silas : "Set it down" Silas commanded.

*Langdon* : **"Let Sophie and Leigh leave the church,"**  
*Langdon replied. "You and I can settle this."*  
 (13)

*Silas* : *(Silas pushed Sophie away from him and aimed the gun at Langdon, moving toward him).*

Description of context

Setting and Scene	:	The dialog above happened in the church where the hectic situation occurred and it happened informally (F-)
Participants	:	Speaker : Landon (He has the same power as the speaker (P=). They are not close (S-)). Hearer : Silas (He has the same power as the speaker (P=). They are not close (S-)).
Communicative Purpose	:	To ask Silas to let Sophie and Teabing out of the church.

Utterance above is considered as asking act since the speaker demands something from the hearer to do. It is expressed in impolite manner by the speaker. Here, Landon demanded Silas to let Leigh and Sophie out from the church. Silas is a killer who uses his gun to threat Langdon, and Langdon had something that Silas was looking for and used it to make a deal with him. So that why, the power between Silas and Langdon is the same (S=H). Then, the level of solidarity here is minus (S-) since in that time, both of them just knew each other. It means that they are not close while the level of formality is informal (F-). The conversation happened in crunch while Silas wanted

something that Langdon brings, and took Sophie and Leigh as hostage. However Langdon did not want give it to him if Silas did not let Sophie and Leigh out from crunch.

#### e. Inviting act

Inviting is an act where the speaker request for the presence or participation of the hearer in kind, courteous, or in complimentary way. The researcher found 9 utterances containing inviting act. Then, here are some examples of utterances containing inviting act:

[14]Teabing : *"Patience, Robert," Teabing said. "It's bumpy and dark. God save us if we break anything. If you didn't recognize the language in the light, you won't do any better in the dark. **Let's focus on getting away in one piece, shall we?** There will be time for that very soon." (14)*

Langdon : *(Langdon knew Teabing was right. With a nod, he reached the box.)*

#### Description of context

Setting and Scene	:	The dialog above happened in Teabing's private library in informal situation (F-).
Participants	:	Speaker : Teabing (Older than the hearer, so he has higher level of power status (P+). They are close (S+)).  Hearer : Langdon (Younger than the speaker, so he has lower level of power status (P-). They are close (S+)).
Communicative Purpose	:	To get Langdon to focus on the matter what



	they are discussed.
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Utterance above is classified into inviting act since the speaker wanted the hearer present and focus to do a certain action along with the speaker. In this case, Teabing wanted Langdon to focus in the subject being studied by them. So, by uttering “*Let's focus on getting away in one piece, shall we?*”, Teabing invited Langdon to focus on. Here, there are two inviting act's characteristics used in the utterance above. The first is in the beginning of utterance *let us* and the second is in the last of utterance *shall we* which become empirical prove that utterance above belongs to inviting act. Then, the constellation context happened above is represented as (P-, S+, F-). The power status here is represented by the symbol “P-” which means the speaker has higher level power status than the hearer. The reason is because the speaker is older than the hearer, so based on age the speaker has higher power status. However, the level of solidarity between them is high (S+) since they both are friend. Then, the level of formality when the conversation happened is informal (F-). The conversation happened in Teabing private library, he tried to tell Langdon about everything he knew, and he also wanted. That condition makes the chance of the successes utterance above will be accepted by the hearer is higher.

The following datum shows the other example of constellation of context of inviting. Here is the datum:

[15]Teacher : "And the gun? You wiped it down?"  
 Remy : "Back in the glove box where I found it."  
 Teacher : "Excellent." (The Teacher took another drink of cognac and handed the flask to Rémy) **"Let's toast our success. The end is near."** (15)

Description of context

Setting and Scene	:	The dialog above happened in the edge of the street after Remy finished his duty. It happened in informal situation (P-).
Participants	:	Speaker : Teacher (He has higher power status than the hearer (P+). They are close (S+)). Hearer : Remy ( He is teacher's right hand . He has lower power than the hearer (P-). They are close (S+)).
Communicative Purpose	:	Teacher invited the teacher to toast with him in order to celebrate their success.

Utterance above is considered as inviting act since the speaker urges the hearer's presence to do something with the speaker. Here, Remy had done his job very well and made his teacher satisfied with it. Then, the teacher wanted to celebrate it with him by drinking and toasted that before drink. So, by uttering "*Let's toast our success. The end is near*", the teacher expected Remy presence to toast with him. Then, symbol "P-" explains that the power of the hearer is lower than

the speaker. It is because the speaker is considered as a teacher while the hearer is the teacher's right hand. However, the relation between the speaker and hearer here is close (S+) since they know each other quite long and also the teacher wanted Remy to toast with him. It means that the teacher is not going to keep the distance between them. Then, the level of formality here is informal (F-). The conversation happened in the edge of the street after Remy finished his duty. So, it's hard for Remy to reject Teabing's invitation.

#### f. Permitting act

Permitting is an act where the speaker gives his/her authorization or consent to the hearer to do something. The researcher found 9 utterances containing permitting act. Then, here are some examples of utterances containing permitting act:

[16] Woman : "Lovely morning, May I help you?"  
 Langdon : "Thank you, yes," Langdon replied. "My name is –" (16)  
 Woman : "Robert Langdon." (She gave a pleasant smile.) "I know who you are."

#### Description of context

Setting and Scene	:	The dialog above happened in library when Langdon looked for a book. It happened informally (F-).
Participants	:	Speaker : Langdon (a visitor of library. He has

		the same power as the hearer (P=). They are not close (S-). Hearer : Woman (a visitor of library. He has the same power as the hearer (P=). They are not close (S-).
Communicative Purpose	:	Langdon permitted a woman to help him to look for a book.

Utterance above is classified into permitting act since the speaker gives his/her authorization to the hearer to do a certain action. Here, a woman came and offered her help to Langdon, and in other hand, Langdon accepted that help so he gives that woman his authorization to help him. So, by uttering “Thank you, yes” above, Langdon let the woman help him. Here, “yes” indicates that Langdon approves the woman offer, and let the woman do what she intend to do. The of context happened is (P=, S-, F-). Since the social status or age of that woman is not mentioned, and that was their first meeting, so, the power status between the speaker and the hearer is considered the same (P=). Then, because that time was the first time the speaker and hearer met, so the level of solidarity is low (S-). The last, the level of formality occurred in the conversation above is informal situation (F-). It happened in library when Langdon tried to find a book.

The datum below shows the other example of constellation of context of permitting act. Here is the datum:

[17]Sophie :*"Leigh?" (Sophie repeated, clearly not appreciating being left out of the discussion.)" Might I have a look at the box my grandfather made?"*

Teabing :*"Of course, dear," Teabing said. (He was pushing it over to her). (17)*

Definition of context

Setting and Scene	:	The dialog above happened in Teabing private library. The situation occurred in informal condition (F-).
Participants	:	Speaker : Teabing (He is older than Sophie so he has higher power status than Sophie (P+). They are close (S+)). Hearer : Sophie (She is younger than Teabing so he has lower power status than Sophie (P-). They are close (S+)).
Communicative Purpose	:	Teabing permitted Sophie to take a look to the box her grandfather made.

Utterance above belongs to permitting act since the speaker gives his/her authorization to let the hearer to do a certain action that the speaker also wants the speaker do. Here, Teabing as speaker gave Sophie who was the hearer his authorization to take a look the box was made by her grandfather. So, by uttering "of course, dear" Teabing gives Sophie clear answer that he allows Sophie do something what

she is asked for. Utterance above occurred in such constellation of context as (P-, S+, F-). The symbol “P-” shows that the speaker has higher than the hearer (S>F). Teabing is older than Sophie, so based on their age Teabing’s power is higher. Then, the level of solidarity here is high (S+) because Teabing already regarded Sophie as his granddaughter. Since the conversation happened in Teabing’s private library when Teabing showed a box made by Sophie’s grandfather to her, so the level of formality occurred is informal. So, if in that case Teabing pushes aside Sophie’s request, Sophie won’t be able to coercing to let her to look a box made by her grandfather.

The next datum shows the other example of constellation of context of permitting. Here is the datum:

[18] Secretariat : "I am not skilled in small talk, Bishop,"  
(the secretariat said), "so let me be  
direct about the reason for your visit"  
Aringarosa : **"Please. Speak openly"** (18)

Description of context

Setting and Scene	:	The dialog above happened in church secret meeting room in formal condition (F+).
Participants	:	Speaker : Aringarosa (He is a Bishop. He has higher power than the hearer. They are not close (S-)). Hearer : Secretariat (He has lower power than the hearer (p-). They are not close (S-)).
Communicative Purpose	:	Aringarosa let secretariat speak about the

		reason why he comes.
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Utterance above is classified into permitting act since the speaker gives his/her authority to let the hearer to something that he/she intends to do. In this case, Secretariat wanted to tell Aringarosa about the reason for Aringarosa, but Aringarosa kept him to do a small talk. Then, secretariat cut that small talk and uttered his intention toward Aringarosa to let him to tell him about the reason Aringarosa's visit. Aringarosa was allowing that, so he gave his authority toward secretariat to reveal his intention. Hence, by uttering "*please*", he is welcoming the secretariat, and "*speak openly*" which indicated the action which want to be taken by secretariat. The constellation of context occurred in utterance above is (P-, S-, F+). The representative symbol "P-" here means that the hearer has lower power than the speaker. The speaker is a Bishop while the hearer is Secretariat so that way the power of the speaker is higher (S>H). And then, the level of solidarity is symbolized by "S-", which means the relation between the speaker and the hearer are not close. Even though, they already knew each other, but they do not keep in touch so that the level of solidarity is not solidarity. Then, the symbol "F+" gives the definition that the conversation happened formally. It happened in church secret meeting room when secretariat wanted to tell Aringarosa about why Aringarosa

called there. In such condition, it will be impossible to secretariat to do what he intends to without Aringarosa's permission.

**g. Recommending act**

Recommending is an act where the speaker puts forward (someone or something) with an approval as being suitable for a particular purpose or role to the hearer. The researcher found 14 utterances containing of recommending act. Then, here are some examples of utterances containing recommending act:

[19]Sophie : "You have no idea, do you?"  
 Langdon : "Not a clue"  
 Sophie : "Okay, we have to get off the road."  
 (Sophie checked her rearview mirror) "We need a safe place to figure out what that key opens."  
 Langdon : "How about my hosts at the American University of Paris?" (19)

**Definition of context**

Setting and Scene	:	The dialog above happened in the road inside the car when Sophie and Langdon wanted to escape from the police. The conversation happened in informal situation (F-)
Participant	:	Speaker : Langdon (He is fugitive. He has the same power as the hearer (P=). They are close (S+)). Hearer : Sophie (He is fugitive. He has the same power as the hearer (P=). They are close (S+)).
Communicative Purpose	:	Giving Sophie recommendation about a place



		for them to hide.
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Utterance above is considered as recommending act since the speaker proposes something to the hearer to be done or taken. In this case, Landon and Sophie who was fugitive needed a place to hide from Fache who always chased after him. Remember that he had a good place to be used. Langdon purposed that place to Sophie. He recommended to Sophie his place in American University that could be used by them to hide. Since they had no other choice, Sophie approved Langdon's idea. Then, because are they are fugitive they shared the same power (S=H) and also they are friend, the level of intimacy between them is close (S+). It makes Sophie entrusting her destiny to Langdon, since she has no other place to be used. Then, the level of formality occurs in utterance above is informal. It is because the conversation happened inside the car in the road while they run away from the police who want to chase after them. In addition, there is question word "*how about*" which is one of characteristics of recommending act occurs in utterance above.

The next shows the other example of constellation of context of recommending act. Here is the datum:

[20]Aringarosa : *You assured me you would stop that plane!" (His voice was full with anger).*

*Fache* : "Bishop, considering your situation, **I recommend you not test my patience today.** I will find Silas and the others as soon as possible. Where are you landing?" (He lowered his voice). (20)

*Aringarosa* : "One moment." (He covered the receiver and then came back)

#### Definition of context

Setting and Scene	:	The dialog above happened in the plane controller room while Fache was in his investigation want Aringarosa to stop the plane. It happened in formal condition (P+).
Participants	:	Speaker : Fache (He is captain of judicial police. He has higher power status than the hearer (P+). They are not close (S-)). Hearer : Aringarosa (He is a bishop. He has lower power status than the hearer (P-). They are not close (S-)).
Communicative Purpose	:	Fache recommended Aringarosa to not test his patience.

Utterance above is classified into recommending act since the speaker recommends something to be taken by the hearer for his/her own good sake. Because of some urgent business, Fache wanted Aringarosa to stop his plane. However, Aringarosa was not agree, he tried to rebel and made Fache in his limit to stay calm. So, he recommended to Aringarosa not to test his patience since his position was not good to do that. The constellation of context happened in that

conversation above is (P-, S-, F+). The symbol “P-” give definition that the speaker has higher level power status than the hearer. Fache is a captain of judicial police while Aringarosa is a bishop. So, based on their profession, Fache’s power is higher than Aringarosa (S>H). Then, the relation between them is not close (S-). It is because both of them don’t know each other well, and their profession makes them keep away from each other. Then, the conversation happened in plane controller room and it was in formal condition. It happened when the speaker tried to chase the fugitive that took the fight. In addition, that three conditions above makes Aringatososa follow Fache’s recommendation, and also the use of verb “*recommend*” in utterance above proves that utterance belongs to recommending act.

The next shows the other example of constellation of context of recommending act. Here is the datum:

[21]Agent : *“Was this man in your bank tonight?” (The agent showed Langdon Picture).*  
 Vernet : *“No clue. I’m a dock rat. They don’t let us anywhere near the client. **You need to go in and ask the front desk.**” (21)*

Definition of context

Setting and Scene	:	The dialog above happened in the bank when Vernet looks for Sophie and Langdon. It is happened in formal situation (F+).
Participants	:	Speaker : agent (he is a police agent. He has

		higher level status than the hearer (P+). They are not close (S-))  Hearer : Vernet (He is a bank manager. He has lower power status than the hearer (P-). They are not close (S-)).
Communicative Purpose	:	Vernet recommended the agent to go in and asked the front desk if he looked for someone.

Utterance above is classified into recommending act since the speaker gives the hearer suggestion to do something. Here, the agent looked for Langdon and Sophie to the bank, and questioning the bank manager about Sophie and Langdon's visit. However, it seemed that the agent chose the wrong person to interrogate, so Vernet gave the agent suggestion to ask the front desk (receptionist) if they wanted to know about someone visit. The level power here is represented by the symbol "P-". It means that the level power of the hearer is lower than the speaker. The reason is the agent is an agent of judicial police, while Vernet is bank manager, so based on their profession the agent's power is higher. Then, since that time was the first time they both meet, the level of solidarity between them is not solidarity (S-). The last, the symbol "F+" shows that the situation occurred in utterance above is formal since it happens in bank office. It happened when the agent looked for Sophie and Langdon who were criminal. Then, the

subject “you” + need to” indicates that utterance above classified into recommending act.

#### h. Entreating act

Entreating is an act where the speaker makes earnest or anxiously request or petition for something or to do something from the hearer. The researcher found 3 utterances containing of entreating act. However, there is only one kind of constellation context occurs. Then, here are some examples of utterances containing entreating act based its context constellation:

[22]*Sophie* : ” Set down your gun and radio!” (*The woman said in calm French*) ”or I’ll put my knee through this painting. I think you know how my grandfather would feel about that.”

*Guard* : “**Please... no. I beg you. That’s Madonna of the Rocks!**” (22)

Definition of context

Setting and Scene	:	The dialog above happened in grand gallery while Langdon and Sophie tried to find a sybolt left by Sophie’s grandfather there. It happened in informal situation (F-).
Participant	:	Speaker : Guard (He has lower power than the hearer (P-). They are not close (S-)). Hearer : Sophie (An infiltrator, she has higher level status than the speaker (P+). They are not close (S-)).

Communicative Purpose	:	Guard begged Sophie not to put her knee on the painting.
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Utterance above is classified into entreating act since the speaker makes an earnest request to the hearer to do a certain action. In this case, the guard as the speaker fearfully made earnest request to Sophie as the hearer to not to put his knee on the painting because that was very important thing to the guard to be protected. Since the guard could do nothing because of lack of authority (P-) and in under a treat, there is no other way but to beg to Sophie. Then, by uttering utterance above, the guard expects Sophie will be granting his only wish to not corrupt the painting. Then, the level of solidarity between them is absent (S-) since they just met at that moment. Furthermore, the situation occurred in that conversation is informal (F-). It happened in the grand gallery while Sophie and Langdon came in as infiltrator. Then, there is word “beg” among the utterance which is one of entreating act characteristics. It makes clear that utterance above belongs to entreating act.

#### **i. Challenging act**

Challenging is an act where the speaker summon the hearer to enter competition, fight, etc, or to provoke the hearer to do something (especially when the speaker knows that may the hearer unwillingly to

do those acts). The researcher found 1 utterances containing of challenging act. Then, here is an example of utterance containing challenging act:

[ 23]Pupils : (Everyone in class gave him a dubious look)  
 Langdon : **"Don't you believe me?"** (Landon challenged)  
 "Next time you're in the shower, take a tape measure." (23)

#### Description of context

Setting and Scene	:	The dialog above happened in university when Langdon gave historical material. the conversation happened in formal situation (F+)
Participant	:	Speaker : Langdon (he is a historian, and he has higher level status than the hearer. They are not solidarity (S-)). Hearer : Pupils (they have lower level than the speaker (P-) and they are not solidarity (S-)).
Communicative Purpose	:	Langdon challenged the pupils to make them believe in the subject that he taught.

Utterance above is classified into challenging act since the speaker provokes the hearer to believe in him while the speaker knows that the hearer has doubt in him. In this case, Langdon had known that his pupils hesitate in material he taught, and it was shown in their look. So by uttering "*Don't you believe me?*" here Langdon expected that his pupils would believe in his material. Utterance above occurs in

such a constellation of context as (P-, S-, F+). The symbol “P-” means that the power of the hearer is lower than the speaker. It is because the speaker is considered as the teacher, and the hearer is considered as pupils. Of course, we all are well aware that the social status the teacher is higher than the pupils. Then, they are not solidarity which presented as in symbol “S-“. The teacher keeps the distance from the student to make student keeps his manner toward him, and in versa, the student also does the same act because of social distance. The last, the level of formality in utterance above is formal since the conversation happened in the class while Langdon was delivering historical material. Three conditions above makes the pupils are wary to tell their idea, so that they just giving Langdon dubious look, without asking why. Then, there is an author explanation after the dialog as “*Langdon challenged*” to be the brief evidence that utterance above is classifying into challenging act.

## **2. The patterns of utterance realizing of directive act found in *The Da Vinci Code* novel.**

Each category of directive act may have the different characteristic of its formal pattern. Deals with the second research question, this sub-heading will work through the formal patterns of directive act found in *The Da Vinci Code* novel by Dan Brown.



### a. Commanding/ordering act

The researcher found 102 utterances containing commanding/ordering act in *The Da Vinci Code* movie. In this case, the researcher found 15 utterances applying declarative sentence and 87 utterances applying imperative sentence. Here, the researcher presented some examples of utterances consisting of formal pattern of commanding act.

[1]Teacher : **"You must retrieve the stone for me"**

Pattern : "S+MUST+V+ Prep. + N + Prep. + O"

Utterance (1) provides strong command with simple declarative sentence. It begins with subject "you" which heads for the speaker's partner in the conversation, and here it refers to the hearer. Then, it's followed by auxiliary verb "must" as evidence that this utterance expressing the speaker's strong command to the hearer. After that, it's followed by verb "retrieve", preposition and noun "the stone", preposition "for", and ended by object "me" which the speaker oriented.

[2]Sophie : **"Look in your jacket's left pocket."**

Pattern : "V+ Prep. + Possessive Pronoun +N"

Utterance (2) begins with imperative verb "look", followed by preposition "in", added by possessive pronoun "your", and ended by

noun “jacket’s left pocket”. The utterance contains possessive pronoun that indicates proprietary of something. It refers to the hearer’s jacket’s left pocket that he has.

[3]Langdon : **“Forget it!”**

Pattern :”V+O+!”

Utterance (3) consist of a single imperative verb “forget” and a single object “it”. This utterance is positive verbal sentence which indicating that the hearer have to forget about something that the speaker want him to forget.

[4]Sophie :”**Give me the soap!**”

Pattern :”V+O+ Prep. + N+!”

Utterance (4) is in the form of imperative sentence. It begins with imperative verb “give”, and followed by object “me”. Object “me” here has been heading for the speaker. Then, utterance (4) is ended with preposition and noun “the soap” which refers to things that the speaker wants the hearer gives to her.

[5]Sophie :”Hurry!”

Pattern :”V+!”

Utterance (5) consists of only a single imperative verb. This utterance is classified into positive verbal sentence indicating that the listener want the hearer goes quickly.

[6]Sophie : "**Robert, I told you to get out of here!**"

Pattern : "PN, S+V2+O+Prep.+V+Prep.+ Adv. (place) + !"

The proper name "Robert" becomes the beginning of this utterance (6). It indicates the speaker's wish to uttering the hearer's name. There is verb 2 "told" signify that the speaker has already commanded the hearer to do what the speaker wanted more than once. In this utterance, the commander is also including herself by the use of subject "I" which refers to the speaker.

[7]Sophie : "**Go. Now.**"

Pattern : "V. Adv. (time)."

Utterance (7) consist of imperative verb "go" which indicating the speaker's want to be done by the hearer, and adverbial time "now" indicates when the action have to do that action.

[8]Fache : "**You need to come in.**"

Pattern : "S+ Need to + V+ Adv. (place)."

Utterance (8) begins with the subject "you" which refers to the hearer, followed by "need to" that indicates command from the speaker to the hearer. Then, verb and adverbial place "come in" which refers to where the speaker want the hearer to go.

## **b. Prohibiting act**

The researcher found 24 utterances containing prohibiting act in *The Da Vinci Code* novel. The researcher found 2 utterances

applying declarative sentences and 22 utterances applying imperative sentences. Here the researcher presented some data that consisting of formal pattern in commanding act as examples.

[9]Sophie : "**Do not react to this message.**"

Pattern : "Negative aux. + V + prep. + Adv. (determiner) + N"

Utterance (9) begins with negative auxiliary "don't" which indicates negative commend, and followed by imperative verb "react" which indicates certain action. Then, the utterance ended by object (consist of adverbial (determiner) + noun) "this message".

[10]Sophie : "No!"

Pattern : "Negative Answer + !"

Utterance (10) only contains a single negative answer "no" which indicates prohibition from previous action.

[11]Sophie : "**He told me never to speak of it again.**"

Pattern : "S + V2 + O + Adv. + Prep. + V + Prep. + O + Adv."

Utterance (11) is applying declarative sentence which is in the form of past tense. It begins third pronoun subject "he, followed by verb 2 "told" the object "me". Those three sub pattern showing that utterance (11) is indirect speech act. Then, adverbial "never" here justify that this utterance contain prohibiting act.

[12]Aringarosa :” **Do not let others shame you for this.**”

Pattern :”Negative aux + V + O + V + O + Prep.  
+ Adv.”

Utterance (12) has the similar pattern with utterance (9), which the utterance is begun with negative auxiliary “don’t”, followed by imperative verb, and ended with complement.

[13]Teabing :” **Rémy, you needn't worry.**”

Pattern :”PN, S + Need + Not + V”

Utterance (13) begins with proper name that mentioning by the speaker. It refers to the only person the speaker talks to, and in this case is the hearer. Then, followed by subject “you”, it directs to the hearer, Remy. After that, negative auxiliary “need not” applies to indicating prohibiting act, and the last, utterance ended with verb 1 “worry”

### c. Requesting act

The researcher found 27 utterances of requesting act used by the characters in The Da Vinci Code novel to expressing their desire. The researcher found 4 utterances applying imperative sentence, 8 utterances applying declarative sentence, and 15 utterances applying interrogative sentence. The researcher took some data that consisting of formal pattern of requesting act to be examples.

[14]Sophie :”**Could you clarify something before you go?**”

Pattern :”Modal aux. + S + V + O + Conj. + S + V + ?”

Utterance (14) is in the form of interrogative sentence. It begins with auxiliary verb “could” that indicate polite request. The conjunction “before” there, indicate that the hearer will do some future action, but the speaker want the hearer to do something for the speaker before he/she take that action.

[15]Manservant :”**His master requests that you make yourselves at home.**”

Pattern :”S + V + Conj. + S + V + O + Prep. + N”

Utterance (15) is in the form of positive verbal sentence. It consists of two subjects and two verbs which is joined by conjunction “that”.

[16]Teabing :”**Robert, would you mind?**”

Pattern :”PN, Modal Aux. + S + V+?”

Utterance (16) begins with the speaker’s proper name “Robert”. Then, followed by modal auxiliary “would” indicate that the speaker requiring something from the hearer in polite way.

#### **d. Asking act**

The researcher found 43 utterances containing asking act used by the characters in *The Da Vinci Code* novel. The patterns applied in asking act were 21 utterances applying declarative sentence, 11

utterance applying imperative sentence, 10 utterances applying interrogative sentence, and 1 utterance applying question tag. Here are some data that consisting of formal pattern of asking act taken as examples.

[17]Caller : **"I need some assistance."**

Pattern : "S + V + O"

Utterance (17) is in the form of simple declarative sentence. It begins with subject "I" which refers to the speaker itself, then followed by verb "need" that indicating asking act. Then, it ends with object "some assistance" which refers to what the speaker wants.

[18]Sophie : **"I want you to tell me everything you know about this Priory of Sion."**

Pattern : "S + V + O + Prep. + V + O + S + V + Prep. + O"

Utterance (18) is in the form of complex sentence since in that utterance consists of two sentences, but without using any conjunction. Then, the verb "want" above is indicating that the speaker requiring something from the hearer.

[19]Varnet : **"Give me a minute"**

Pattern : "V + O + adv."

Utterance (19) is imperative sentence which begins with imperative verb “give” and followed by object + adverb “me a minute”.

**[20]Langdon :”Let her go”**

Pattern :”V + O + V”

Utterance (20) is a simple imperative verb. It consists of two verbs, the first verb is imperative verb and second verb is performative verb. It also contains of object “her” which refers to someone else besides the speaker and the hearer.

#### **e. Permitting act**

The researcher found 9 utterances used by the characters in *The Da Vinci Code* in order to give their authority over the hearer to do something that the hearer pleasant to do. The researcher had taken two data consisting of formal patterns of permitting act as examples.

**[21]Teabing :”Go ahead**

Pattern :”V + Adv”

Utterance (21) presents a simple way in permitting the hearer to something that he/she intend to do. It only consists of performative verb “go” and adverb “ahead”.

**[22]Langdon :”You might ask”**

Pattern :”S + Modal Aux. + V”



Utterance (22) is in the form of declarative sentence. It consists of subject “you” refers to the hearer, modal auxiliary “might” and verb “ask” which indicating permitting act.

#### f. Inviting act

The researcher found 9 utterances used by the characters in *The Da Vinci Code* novel to get the hearer’s present or to do something along with the speaker. The researcher found 5 utterances applying imperative sentence, 2 utterances applying interrogative sentence, 1 utterance applying declarative sentence, and 1 utterance applying question tag. Here are examples of formal pattern of inviting act.

[23]Teacher :”**Let’s toast our success.** ”  
Pattern :”Aux. + V + O”

Utterance (23) begins with auxiliary verb “let’s” indicating inviting act. Followed by verb “toast” and ended by object “our success” that indicate the action the speaker wants the hearer do with him.

[24]Sophie :”**Can we go home, *Grand-Ppere*?**”  
Pattern :” Modal Aux. + S + V + O, NN+?”

Utterance (24) is in the form of interrogative sentence, which begins with modal auxiliary “can” and subject “we” that indicates inviting act, and verb “go” and object “home” which indicate the place

they want to go. Then, the utterance is ended by nick name “*Grand-Ppere*” which refers to the hearer.

**g. Recommending act**

The researcher found 14 utterances categorized into recommending act in *The Da Vinci Code* novel. The researcher found 13 utterances applying declarative sentence, and 1 utterance applying interrogative sentence. Here are examples of formal pattern of recommending act.

[25] Sophie : **Robert, you'd better have a look at this.**

Pattern :”PN, S + did better + V + Prep. + O”

Utterance (25) begins with proper name, followed by subject “you”, then “did better” that indicate that utterance is recommending act, and it is ended by object “at this”

[26]Teabing :”**We’d better make it fast**”

Pattern :”S + Did better + V + O + Adv.”

Utterance (26) is consisting subject “we” that indicates both the speaker and the hearer, followed by “did better” that showing recommending act. Then, added by verb “make” and object “it”, and ended by adverb “fast”.

#### **h. Entreating act**

The researcher found 3 utterances used by the characters in *The Da Vinci Code* novel that containing entreating act. The researcher found 1 utterance applying interrogative sentence, and 2 utterances applying declarative sentence. Here is an example of the pattern of entreating act.

[27] Teabing : **"I beg you!"**

Pattern : "S +V+O+!"

Utterance (27) comes out in the form of simple declarative sentence which consist of the subject, verb and object. The verb "beg" here indicating that the utterance above belongs to entreating act.

#### **i. Challenging act**

The researcher only found one utterance containing challenging act used by the character in *The Da Vinci Code* novel. It applied interrogative sentence. Here, the example presented.

[28] Landon : **"Don't believe me?"**

Pettern : "negative aux. + V + O"

Utterance (28) consists negative aux. "don't", verb "believe" and object "me". This pattern is in the form of interrogative sentence.

### **3. The Percentage of Directive Acts in *The Da Vinci Code* Novel.**

In this stage, the researcher presents the frequency of directive acts found in *The Da Vinci Code* novel. The results of the counting are

transformed into percentage. In this stage the researcher uses the formula as follow:

$$\% = \frac{F}{N} \times 100\%$$

Note:

% = symbol of percentage

F = frequency of the occurrences of each directive act

N = Total number of directive act

**Table 4.1 Frequency of Directive Acts in *The Da Vinci Code* novel**

NO	TYPES OF DIRECTIVE ACTS	F	PERCENTAGE
1	Commanding	102	54.31%
2	Prohibiting	24	10.34%
3	Requesting	27	11.64%
4	Asking	43	18.53%
5	Inviting	9	3.87%
6	Permitting	9	3.87%
7	Recommending	14	6.03%
8	Entreating	3	1.29%
9	Challenging	1	0.43%
	N	232	100%

Based on the finding above, the researcher found 102 utterances that containing commanding act as the way of speaker states what he/she wants from the hearer. Commanding/ordering act is the most frequently way used by the characters of *The Da Vinci code* novel in expressing

his/her will. It takes 54.31% from all percentage of the directive acts found by the researcher. Asking act is the second type which mostly used by the characters in *The Da Vinci Code* novel. The researcher found 18.53% or 43 utterances containing asking act.

The researcher found 27 (11.64%) utterances in *The Da Vinci Code* novel that containing requesting act as the strategy to drive the hearer to do something the speaker wants. Continue to the next act, the research found 24 (10.34%) utterances in showing the speaker's will in banning the hearer to do certain action used in *The Da Vinci Code* novel that indicated as prohibiting act. Next, the researcher found recommending act consist of 14 (6.03%) utterances.

Other acts that have the same frequency of directive acts used by the characters in *The Da Vinci Code* novel are inviting and permitting act. Both of them have the same amount of utterances which are 9 (3.87%) utterances of each act. Then, for entreating act, the researcher found 3 (1.29%) utterances used un-frequently by the characters in *The Da Vinci Code* novel. The last, the researcher found that challenging act is the most unused strategy to ensuring the speaker's want. It only consist of 1 (0.43%) utterance from total number of utterances of directive acts used the characters in *The Da Vinci Code* novel

## B. Discussion

After analyzing the data, the researcher presented a discussion about findings to clarify the answers of research problem. The first problem proposed in this study is what types of directive act found in *The Da Vinci Code* novel. In this research, the researcher only focused on the utterances containing directive act. There were nine types of directive acts found, namely commanding/ordering act, prohibiting act, requesting act, asking act, inviting act, permitting act, recommending act, entreating act, and challenging act.

Throughout the finding above, commanding/ordering act became unrejected act in the novel since it was done by the speaker who had authority over the hearer, or equal authority but inserted force and threatening in do that act. Oktoberia (2012) in her study on directive acts of two series of *Herry Potter's* movies, *The Deathly Hallows* and *Bridge Wars* stated that commanding act is often used to express the speaker's distinct wishes over the hearer, and the hearer could not reject it. Then, in *The Da Vinci Code* novel, the researcher found that almost the hearer did what the speaker wants when the speaker does commanding act. For example when Silas uttering "*Now tell me where it is hidden*" to Saurine while the gun pointed directly on Saurine's head, considering his condition, Saurine has no other choice except to tell Silas about what he wants to know, or he will die. In the example above, it's shown that when the speaker do commanding/ordering act, he/she is not only

forcing the hearer to do something but also inserting a treat, and it is an effective way to conveying directive act.

According to Krolak and Rudnicka (2006:137) in their journal *Selected Aspects of Directives in Polish* states “the meaning of the utterance in commanding act is enriched by adding some emotional overtone e.g. angriness, impatience, irritation, insistence, etc. In this study, most of the speakers also put emotional overtone in delivering the utterance of commanding/ordering act such as in “(Teasing **growled** and pressed the button) “*Make it quick, Rémy.*”” The bold word above explains that the speaker uses emotional overtone in uttering that utterance.

It may be going to be hard to distinguish between commanding/ordering act and asking act. Since in some cases, commanding/ordering and asking act may look similarly structured. Take a look on these two examples, utterance X “*take a drink*” and utterance Y “*take me to the plane*”, it clearly show that the structure of both utterances are the same, which implicit subject “you” + imperative verb + object. We will find those utterances difficult to distinguish which one commanding/ordering act and which one asking act. It will be possible that utterance X is commanding/ordering act, and utterance Y is asking act, or in verse. However, the context (such as in what condition that utterance happened, or how is the power of the speaker?) will help the hearer to distinguish those to utterance whether it is commanding/ordering act or asking act. If one of those utterances

is containing force or threatening, or when the hearer believes that the speaker has authority over him/her or that utterance containing the compression, so that utterance can consider as commanding/ordering act

The next is requesting act is the other types of directive act used by the characters in *The Da Vinci Code* in expressing their desire. Tsui in Oktoberia (2012) proposed that requesting act is generally conceived as polite ways of getting the hearer to do something for him/her and it also considering the hearer's willingness to do that act. In this study, requesting act is the most polite strategies in stating the speaker's wishes over the hearer, since the characters in *The Da Vinci Code novel* used this types of directive act by not only using polite language but also considering the hearer's feeling whether he/she wants to do that act or not without imposing speaker's wishes or gives any threatening. Have a look at this example, the interrogative sentence "*Robert, would you mind?*" explains that the speaker considers the hearer willingness to do a certain action. Then, the politeness marker "would" indicate that utterance is uttered politely.

Basically, requesting act and asking act have the same function in order to show the speaker's intention over the hearer. Those two sub-categories of directive is functioning to require something from the hearer. However, as explained before, that the differences of those to acts can be seen in their politeness aspect. Requesting act is much more polite than asking act,



and in versa. Then, when the speaker does requesting act, almost of the speaker will also think about the hearer's willingness, for example "would you mind to give me a minute?", 'would you' there shows that the speaker cares to the hearer's agreement to do that act, while asking act doesn't really mind that.

Andriani (2013) in her *Study of Directive Illocutionary Acts Found in Breaking Down Novel*, which analyzes the data based on Bach and Harnish's (1979) theory proposed that prohibiting act occurs in hectic situation and high tension. In this study, the prohibiting act occurred in the stained situation when the character didn't want his/her conversation partner to do a certain act. The condition often put the hearer in un-benefit condition.

Continuing to prohibiting act and permitting act, those two acts has contrast functions in expressing speaker's desires toward the hearer to do something. If prohibiting act is an act where the speaker forbids the hearer to do something e.g. "*Don't ask*", then permitting act is letting the hearer to do so e.g. "*you might ask*".

The last is challenging act. It attempts to make the hearer to behave in a certain way. The speaker who utters an utterance of challenging act has already predicted that the hearer will or will not do a certain action that have done by the speaker (Sakakibara, 2005:7). That explanation matches perfectly in one utterance of challenging act found in *The Da Vinci Code* novel which is

“*Don’t you believe me?*”. By uttering that, the speaker has already predicted that the hearer will believe in the speaker.

Based on the table 4.1 above, the commanding/ordering act becomes the most frequently used by the characters in *The Da Vinci Code* novel. It holds 54.31% for all the percentage, and takes 102 utterances from 232 utterances. It takes the first rank of types of directive acts used in *The Da Vinci Code* novel. Then the least occurrence act used by the characters is challenging act. It only consists of one utterance and hold 0.43% from the whole percentage.

So it can be conclude that commanding act is the most successful way in expressing the speaker wishes over the hearer, and most frequently used by the characters in *The Da Vinci Code* novel. Then, requesting act is considered as the most polite way in delivering speaker’s desire over the hearer. The last, challenging act becomes the least act applied by the characters in *The Da Vinci Code* novel.