AN ANALYSIS OF DIRECTIVE AND EXPRESSIVE ACTS

OF ALI AND AMIRAH CHARACTERS IN *SHE WORE RED TRAINERS* NOVEL

THESIS

By:

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ABSTRACT

MU'AWANAH, SITI RISALATUL. *2023. An Analysis of Directive and Expressive Acts of Ali and Amirah Characters in "She Wore Red Trainers" Novel.* Thesis, English Language Teaching Department, Tarbiyah and Teacher Training Faculty, State Islamic Institute of Ponorogo. Advisor, Wiwin Widyawati, M. Hum.

Keywords: *Speech Acts, Illocutionary Acts, Directive, Expressive*

Directive and expressive acts are used in everyday communication, with no exception in the learning and teaching process. The illocutionary point of directives is an attempt utterance by the speaker to get the listener to do something. The direction of fit is world to words and the sincerity condition is want. The illocutionary point of expressive is to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional contents. In expressive, there is no direction of fit. Both directive and expressive acts are essential because they make communicating clear and are frequently used to communicate.

The aims of this research are 1) to find out the types of directive acts conveyed by the main characters in *She Wore Red Trainers* novel. 2) to find out the types of expressive acts conveyed by the main characters in *She Wore Red Trainers* novel

The researcher used library research as a research design and descriptive qualitative research for the research approach. This research data were utterances produced by the main characters in *She Wore Red Trainers* novel. The source data in this research used script of *She Wore Red Trainers* novel and various resources such e-books and any other journals related to the topic being studied. The researcher used documentary technique to do this research. This research use a systematic and description of phenomena based on the theoretical framework which lead the researcher to present the data collection and data analysis in such detailed explanation. Thus, this research was done by applying library approach along with descriptive qualitative as the research design. During the process of data collection, the data were collected through documentation and in this research the researcher played a role as a single data collector. The researcher used the theory of speech acts proposed by Searle especially on the description of directive and expressive speech acts.

According to the data analysis of this research, The result of this research showed that there are five directive act with total number of 129 utterances consist of 7 by *requesting*, 38 by *commanding,* 74 by *asking*, 6 by *forbidding*, and 2 by *suggesting. Asking* is the most dominant type of directive act used by the main characters in *She Wore Red Trainers* novel. There are three expressive act in this study with the total number 13 utterances consist of 6 by *apologizing*, 3 by *thanking*, 4 by *greeting*. Apologizing is the most dominant types of expressive act used by the main characters in *She Wore Red Trainers* novel.

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CHAPTER I

INTRODUCTION

A. Background of the Study

The speech act articulated as actions employed via utterances.[1] Speech act is also called the total situation in which the utterance is used to.[2] A speech act is done by saying the utterances in order to perform the action.[3] People do not only produce utterances that contain grammatical structures and a bunch of words but also there's an action or force behind the utterances uttered by the speaker in order to convey the message or express the idea.[4] Speech act as an aspect of pragmatic study aims at observing the intended meaning behind the utterances in achieving communication goals, speakers do not only convey any utterances but also do an action embedded in their speech. People do not only produce grammatical structures of utterances to express themselves, but also to perform action by using those utterances.[5]

Additionally, in analyzing the speech act consisted in utterances, speech acts are divided into three categories, which are locutionary, illocutionary and perlocutionary acts.[6] These speech acts are related to each other. The locutionary act gives a literal and textual meaning of an utterance. Furthermore, illocutionary act functions as providing an intended meaning behind an utterance. Therefore, the illocutionary act affects certain actions performed by the listeners. These actions are called perlocutionary act.

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[1] George Yule, Pragmatics (Walton Street Oxford OX2 6DP: Oxford University Press, 1996), 47

[2] Misbah Mahmood Dawood Al-Sulaimaan and Lubna M. Khoshaba, *Speech Act as a Basis of Understanding Dialogue Coherence with Reference to English-Arabic Translation*, International Journal of Social Sciences & Humanities 1, no. 1 (September 10, 2017): 70.

[3] Sony Brinda, Esti Junining, and Nurul Chojimah, ―Illocutionary Acts and Politeness Strategies Implied In Puppet Show Charcaters ‗Bambang Wisanggeni,‘‖ Jurnal Budaya FIB UB, Brinda, 1, no. 1 (Agustus 2020): 23

[4] Yule, Pragmatics, 47.

[5] L. Austin, "How To Do Things With Words", 297.

[6] Saiful Akmal et all, "Illocutionary Acts in Religious Discourse: The Pragmatics of Nouman Ali Khan's Speeches," *Langkawi: Journal of The Association for Arabic and English* 6, no. 2 (December 26, 2020): 130, https://doi.org/10.31332/lkw.v6i2.1938.

Following the speech acts, the focus of this study is the illocutionary act. Illocutionary act is the core of any speech act's theory.[7] It is interesting to analyze illocutionary acts in terms of understanding the function and the intended meaning of an utterance. Illocutionary act has some different types. There are five classifications of illocutionary act, i.e., representative, directive, commissive, expressive, and declarative.[8] Illocutionary acts are used to analyze any utterances that the listener and the speaker produce. Thus, in this study, the researcher used illocutionary act based on Searle's theory to analyze the conversations between the main characters of the novel.

The illocutionary act is classified by Searle into five categories.[9] The first category is representative that includes assertions related to true or false value. The words included in the representative are stating, believing, claiming, complaining, concluding, and informing. The second category is directive that functions to get the listener to do something. The words included in directives are asking, forbidding, commanding, requesting, and suggesting.[10] The third category is commissive that results in an obligation to speaker.[11] This category of illocutionary act shows the speaker's commitment to do something. The words included in the commissives are guaranteeing, offering, promising, and threatening. The fourth category is expressives that express feelings and attitudes of the speaker.[12] The words included in expressives are apologizing, blaming, congratulating, pardoning, greeting, thanking and condoling. The last category is declarative as a speech acts that performed

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[7] Anne O'Keeffe, Brian Clancy, and Svenja Adolphs, *Introducing Pragmatics in Use*, First Edition (2 Park Square, Milton Park, Abingdon, OX14 4RN: Routledge, 2011), 63, https://www.taylorfrancis.com/books/mono/10.4324/9780203830949/introducingpragmatic-use-anne-keeffe-brian-clancy-svenja-adolphs.

[8] Akmal et all "*Illocutionary Acts in Religious Discourse.*"

[9] John R. Searle, *Speech Acts An Essay In The Philosophy Of Language* 34th Ed., 34th ed. (New York: Cambridge University Press, 2011).

[10] John R. Searle, *A Classification of Illocutionary Acts. Language in Society*, First Edition (Cambridge: Cambridge University Press, 1979), 11

[11] John R. Searle and Daniel Vanderveken, *Foundations of Illocutionary Logic*, (Cambridge: Cambridge University Press, 1985, 53

[12] Yule, *Pragmatic,* Oxford University Press, 1996, 54

declarative statements.[13] The words included in declaratives are appointing, dismissing, naming, resigning and sentencing.

Among the classification of illocutionary acts, the researcher chooses directive and expressive illocutionary acts. The researcher interested in directive illocution is not far from its function that often can be applied in the world of language education.[14] Politeness in language, commenting, and expression has a vivid presence in the world of education, especially those related to strengthening children's character. Speakers in various media when conveying their intentions and disseminating information need to consider the cooperative principles and politeness principles so as not to cause dysfunction, disorientation, and disharmony for the wider community. Speech acts, both lingual and nonlingual, need to follow the cultural elements of its user community.[15] If someone can place himself in any circumstances, then he is deemed to be polite.[16] A speech uttered by a speaker has an influence or a certain effect on his speech partners.[17]

Principally, school-age children are individuals who are still in the growth and development process. One of the speech aspects that affect children's development is language acquisition development. A source of language acquisition is the use of the language of the wider community and the education community. The selection and development of teaching materials in schools can be formulated from various sources. Effective teaching resources and materials are resources and materials that involve students and their environment in learning. Christidamayan and Kristanto emphasize that an effort to improve student learning is by involving students and their environment in formulating a

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[13] John R. Searle, *A Classification of Illocutionary Acts,*13

[14] Harun Joko Prayitno et al., "Politeness of Directive Speech Acts on Social Media Discourse and Its Implications for Strengthening Student Character Education in the Era of Global Education," *Asian Journal of University Education (AJUE) :* [S.l.], v. 17, n. 4, p. 179-200, nov. 2021. ISSN 2600-9749, https://myjms.mohe.gov.my/index.php/AJUE/article/view/16205

[15] Harun Joko Prayitno, *Politeness of Directive Speech Acts on Social Media Discourse and Its Implications for Strengthening Student Character Education in the Era of Global Education*, 2015, 11

[16] Haerany Halim, *Politeness in Buginese Language as a Social Status Symbol in Wajo Regenci,* Journal of Language Teaching and Research 6 (1), 2015, 10

[17] Harun et al, *Op. Cit,* 12

problem through critical thinking.[18] The indirect learning resource that has a very significant influence on children's development is the use of speech acts in various media.[19]

One of its functions is to facilitate the delivery of lessons to students. The lessons delivered by educators will be clear and can be accepted by students properly and correctly. This is also exemplified by the Prophet Muhammad in the delivery of his hadiths which use a lot of directive illocutions.[20] The success of the Prophet in preaching is also very much determined by how he conveys revelation with the right choice of words and sentences. For example:

" يَا أَبَا ذَرٍّ أَعَيَّرْتَهُ بِأُمِّهِ إِنَّكَ امْرُؤٌ فِيكَ جَاهِلِيَّةٌ، إِخْوَانُكُمْ خَوَلُكُمْ، جَعَلَهُمُ اللَّهُ تَحْتَ أَيْدِيكُمْ، فَمَنْ كَانَ أَخُوهُ تَحْتَ يَدِهِ **فَلْيُطْعِمْهُ مِمَّا يَأْكُلُ**، وَلْيُلْبِسْهُ مِمَّا يَلْبَسُ، وَلاَ تُكَلِّفُوهُمْ مَا يَغْلِبُهُمْ، فَإِنْ كَلَّفْتُمُوهُمْ فَأَعِينُوهُمْ"

"O Abu Dhar! Did you abuse him by calling his mother with bad names You still have some characteristics of ignorance. Your slaves are your brothers and Allah has put them under your command. **So whoever has a brother under his command should feed him of what he eats** and dress him of what he wears. Do not ask them (slaves) to do things beyond their capacity (power) and if you do so, then help them."

This speech is a type of directive speech act with a commanding function. There is a verb فَلْيُطْعِمْ as fi'il amar lil ghoib (third-person command verb). This word has function to instruct or command people (Moslem) who have slaves to feed their slaves. This speech was addressed by Abu Dzar through a third person, namely that Abu Dzar should have treated his legal servants by giving them food and not insulting them. This utterance is spoken indirectly because of difference in the meaning of semantics with the intention of the

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[18] Harun Joko Prayitno, *Politeness of Directive Speech Acts on Social Media Discourse and Its Implications for Strengthening Student Character Education in the Era of Global Education*, 2015, 12

[19] Harun Joko Prayitno, 12

[20] Wilda Zaki Alhamidi et al., "The Indirectness of Directive Speech by Prophet Muhammad in The Hadith of Bukhari", *International Journal of Linguistics, Literature and Translation (IJLLT),* Literature International Sebelas Maret University Conference (Ellic) Proceedings , p. 334 - 342 Posted: 2019, https://papers.ssrn.com/sol3/papers.cfm?abstract_id=3512007

illocution. The indirectness speech happened because of the size of imposition and social distance.[21]

Then, about expressive illocutionary act has a function to express, reveal, or inform the speaker's psychological attitude towards a statement of the state predicted by the illocutionary act.[22] This really needs to be understood and done by the teacher in delivering the lesson. Examples such as greeting, expressing praise, showing support, and so on can give students an increased sense of enthusiasm. When studying English, expressive speech acts containing in the novel can help teacher to explain to students about its use in English, as well as to learn the style of expressive expression.[23] Therefore, this study facilitates the teachers to apprehend the meaning within novel. The speech acts used in the novel can also be practiced directly in the daily life context. In addition, the cultural values contained in the expressive speech act provide students with multicultural competence in communication.

She Wore Red Trainers novel was chosen to be the subject of this research because this is a religious novel written by Naima B. Roberts' published in 2014 and this novel have the unique story and more life lessons. In this research, the researcher interested to analyze conversation between main character of the novel entitled "*She Wore Red Trainers*" by Naima B. Roberts. Na'ima B. Roberts is an author of multicultural literature, and she converted to Islam in 1998 after her traveling to African Moslem, to Guinea. Because she interested in Islam after her conversation with Moslem Africa and decide to be a Moslem,

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[21] Wilda Zaki Alhamidi et al., "The Indirectness of Directive Speech by Prophet Muhammad in The Hadith of Bukhari", *International Journal of Linguistics, Literature and Translation (IJLLT),* Literature International Sebelas Maret University Conference (Ellic) Proceedings , p. 334 - 342 Posted: 2019, https://papers.ssrn.com/sol3/papers.cfm?abstract_id=3512007

[22] Petra Armistany and Zamzani Zamzani, "Fungsi Tindak Tutur Ilokusi Guru dalam Interaksi Pembelajaran di Dalam Kelas (Function of Teacher's Illocutionary Speech Acts during Learning Interaction in Classroom)," *Lensa: Kajian Kebahasaan, Kesusastraan, dan Budaya* 9, no. 1 (June 30, 2019): 105, https://doi.org/10.26714/lensa.9.1.2019.105-123.

[23] Syifa Fauziah Agrraeni et al., "Expressive Speech Acts and Cultural Values in Collection ff Short Stories Wahah Al-Asdiqa", *El Harakah; Malang* Vol.20, Iss. 1 (2018): 99-112, DOI:http//dx.doi.org/10.18860/el.v20i1.4828

almost all her books talk about Islam.[24] One of her books is *She Wore Red Trainers* published in 2014. This novel is categorized as the young adult fiction novel and attempt at the Top 100 of Teen & Young Adult Marriage and Divorce Novel.

Although this novel tells about a Moslem love story between Ali and Amirah, and it is categorized as the halal romance novel genre, but the researcher finds the different sides of this novel. The researcher interested in how Ali and Amirah as the older brother and sister take care of and educate their brothers and sisters. Ali is the oldest brother with two little brothers named Umar and Jamal. He is a playboy, but after his mother died he want to commit his aqidah and to be a better Moslem. His mother's death made him replace his mother's role in taking care of the house and his siblings. Meanwhile, Amirah is the second daughter of the five children. Her older brother names Zayd, and her little brother and sister names Abdullah, Malik, and Taymeyah. She has a bad past, and when she was an adult and seeing the divorces of her mother she did not want married. She just focused to take care of her little brothers and sister because all the day her mom cries with tears in her room because her divorce, and Amirah is the only person who can take care of her siblings.

The interest of this study is to analyze the conversation between main characters in the Islamic novel entitled *She Wore Red Trainers* and to see the types of illocutionary act used in this religious novel. In this novel discussed many important issues such as Islamic youth habits, Islam phobia, parenting, misconceptions about family and many other relevant topics that are interesting to be analyzed. The study analyzed to achieve a comprehensive understanding of illocutionary acts consisted in the novel.

Based on the explanation above, researcher chose directive and expressive acts because they both have an important role in learning especially learning language. A teacher is required to be good at delivering lessons to students so that students can receive lessons appropriately. Communication with the directive and expressive acts is one of the skills that

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[24]https://www.google.co.id/books/edition/She_Wore_Red_Trainers/4tzpBAAAQBAJ?hl=id&gbpv=1&dq=she+wore+red+trainers+novel&pg=PT200&printsec=frontcove, *Google Book* accessed December 21, 2022

a teacher or instructor must have in conveying the meaning of his explanation. So that anyone who hears or reads can grip the purpose of communication quickly and precisely.

The researcher thinks that the importance to study directive and expressive acts is to influence the hearer in every conversation. By studying directive and expressive acts, we can know how to convey and understand the intention or purpose correctly, so that the goal of the communication can be reached. Illocutionary acts do not only find in daily life conversation but also in dialogues of the novel or movie. Thus, the researcher is interested to analyze the types of illocutionary acts based on Searle's theory in the *'She Wore Red Trainers'* novel.

B. Statement of the Problems

1. What types of directive acts are used by Ali and Amirah characters in *She Wore Red Trainers* Novel?

2. What types of expressive acts are used by Ali and Amirah characters in *She Wore Red Trainers* Novel?

C. Research Focus

The study focused on types of directive and expressive illocutionary acts used by Ali and Amirah in *She Wore Red Trainers* Novel that published in 2014.

D. Objectives of the Study

In this research there are three objectives formulated by the researcher which will be analyzed through the study. Those three objectives are elaborated in the form of specific goals of this study as follows:

1. To find out types of directive acts used by Ali and Amirah characters in *She Wore Red Trainers* Novel

2. To find out types of expressive acts used by Ali and Amirah characters in *She Wore Red Trainers* Novel

E. Significances of the Study

After conducting all research activities, the result of this research is expected to give advantages presented as follows:

1. Theoretical significance

    The researcher hopes that this research can add some knowledge, a new discussion taken from analysis of illocutionary acts that found in the *She Wore Red Trainers* Novel. The result of this research is expected to be useful for the readers and the researcher to get more knowledge about how educate their little brothers and sister according to Islamic teaching in children using analysis illocutionary act and also the result of this research will give contribution on the development of pragmatic study and will enrich the theories about the analysis of illocutionary acts utilized by main character in the *She Wore Red Trainers* Novel.

2. Empirical significance

    The result of this research is expected to be beneficial for:

    a. Teacher

        This study helps linguistics teachers as it provides experience and knowledge about the model of speech acts, typically illocutionary acts. Therefore, this study may become linguistic learning sources. This research is expected to add some knowledge and some references for teacher or educator in their duty to teach the students, and gives motivating for student of their achievement and to reach a successful in their learning especially in learning English education.

    b. Students

        This research is also hoped for giving more information for the students of English Department about how is illocutionary act play an important role in literary works, especially in novel to expand their knowledge about understanding the speaker's intent in pragmatics, and give some additional references about the

application of illocutionary act system in literary work. In the end, the students can get a competence in practicing the English language in more natural way by applying appropriate speech act strategies to deliver and receive the messages successfully.

c. Researcher

The researcher intends to encourage the future researchers to conduct a study related to the pragmatics field, especially which focus on the topic about speech acts used in a daily communication. The future researchers can use this research as a references which may they find out useful theories or knowledge related to speech acts and use in a communication, to help them in developing their studies. The researcher realizes that this research still far from perfect. There may be some weaknesses that will found in this thesis. The researcher hopes that this writing will be a supporter or frame of thought or the starting point for the other researchers to find out the better of the study.

F. Limitation of Research

The researcher used Searle's 1996 theory to analyze the types of directive expressive acts used by the Ali and Amirah characters.

G. Previous Research Findings

The first related previous research is thesis from Dian Septiani, Universitas Islam Negeri Syarif Hidayatullah Jakarta, entitled "Directive Illocutionary Acts In *The Miracle Worker* Movie"[25]. This research describes the types of directive illocutionary acts and find out the context that influence in the utterances and to describe the types of illocutionary acts that found in pragmatics analysis. The findings of this research

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[25] Dian Septiani, "Directive Illocutionary Acts In *The Miracle Worker* Movie A" Thesis Submitted to Letters and Humanities Faculty in Partial Fulfillment of The Requirements for the Degree of Strata One," *Institutional Repository UIN Syarif Hidayatullah Jakarta*, April 10, 2017, 1–78.

revealed that there were 17 corpus data. There were 7 asking, 7 commanding, and 3 requesting. All of the findings data of illocutionary acts above have been influenced by the four aspects of context namely; the addresser and addressee, the context of utterances, the goal of utterances and the setting of time or place. Pragmatically, those utterances that contain illocutionary acts in this novel are taken from by society aspects such as social status, age, education level, geographic region, rural or urban residence, physical condition, and familiarity which have some specific purposes. It can be seen from the situation, body language, face expression, and manner of the speaker and the hearer.

The next study was written by Harun Joko Prayitno with the title "Politeness of Directive Speech Acts on Social Media Discourse and Its Implications for Strengthening Student Character Education in the Era of Global Education", the researcher purpose of this research is to explore forms of directive speech acts, identify politeness strategies for directive speech acts; and formulate the implications of the politeness strategies directive speech acts of the #sahkanRUUPKS comments on social media towards student' character building in the era of global computing communication. Data were analyzed using politeness model of Brown Levinson and Leech supported by analysis of politeness model of Indonesian socio cultural harmony. The results of this research indicated that the form of public's directive speech acts in supervising government policy plan through social media appeared to be actualized into suggesting, criticizing, reminding, appealing, calling, and reminding. The realization of the category of directive speech acts of politeness indicated that the Indonesian people are participatory and accommodative towards a new plan of policy that brings benefits and good for all.[26]

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[26] Harun Joko Prayitno et al., "Politeness of Directive Speech Acts on Social Media Discourse and Its Implications for Strengthening Student Character Education in the Era of Global Education," *Asian Journal of University Education (AJUE) :* [S.l.], v. 17, n. 4, p. 179-200, nov. 2021. ISSN 2600-9749, https://myjms.mohe.gov.my/index.php/AJUE/article/view/16205

The last previous research is the thesis from Haya Zafirah, a student of English Education Department, Faculty of Tarbiyah and Teacher Training, Ar-Raniry State Islamic University Darussalam Banda Aceh, entitled "An Analysis of Illocutionary Acts in Nouman Ali Khan's Speeches". This study investigates the use of illocutionary acts in Nouman Ali Khan's speeches. The aims of this study are not only to identify the types of illocutionary acts, but also to analyze the functions of the types of illocutionary acts found in the speeches. There were three speeches by Nouman Ali Khan in a seminar "When Muslims Works Together" at Islamic Association of North Texas (IANT) that were used as the data sources in this study. The results of this study showed that there were four types of illocutionary acts; representatives, directives, commissives and expressives. The representatives was the most frequently types of illocutionary act appeared in the speeches, i.e., 306 utterances or 63.22% with five functions; informing, stating, describing, reminding and concluding. Then, the second most frequently types of illocutionary act appeared in the speeches was directives, i.e., 144 utterances or 29.75% with five functions; suggesting, commanding, inviting, forbidding and questioning. Commissives occurred in 22 utterances or 4.55% with two functions; promising and warning. Expressives was found in 12 utterances or 2.48% with two functions; praising and expressing hope or wish. Declarative type was not identified in the speeches as it requires specific circumstances to perform declaration statements.[27]

This research will different from the previous studies because the object of this research is a novel entitled "*She Wore Red Trainers*" by Naima B. Robert. Moreover, based on the previous studies mentioned above, it could be concluded that most of studies about directives illocutionary acts were about movies and speeches. However, there were only few

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[27] Saiful Akmal, "*Illocutionary Acts in Religious Discourse: The Pragmatics of Nouman Ali Khan's Speeches*", IAIN Kendari, 2020

references analyzed Illocutionary acts used in novel. This motivated the researcher in analyzing of directive and expressive acts in the religious novel.

H. Research Methods

1. Research Approach and Design

Research has been defined as finding solutions to a problem in several ways: systematic data collection, analysis, and interpretation. Research is the most important process in advancing knowledge and makes people more understand the environment more effectively with the completion of the problem and achieve its life goals.[28] Research is not the only way to solve scientific problems, but it is more effective and systematic. This research used library research in conducting the study along with descriptive qualitative as the research design. Library research is a kind of research that doing to identify and find out related sources to reply to the research question that has been formulated.[29]

The research approach for this research was descriptive qualitative. The data were collected, analyzed, and described in the form of words. It was related to the definition of descriptive qualitative based on Moleong where there's not include any enumeration and calculation in undertake descriptive qualitative.[30] Then the data where described in order to gain fundamental understanding about speech acts and it's classification mainly in directive and expressive acts applied by the utterances that spoken among the main characters in the *She Wore Red Trainers* novel.

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[28] Yogesh Kumar Singh, *Fundamental of Research Methodology and Statistic* (New Delhi: New Age International (P) Ltd.Publisher, 2006), 1.

[29] Chew Wai Keng, Ahmad Jazimin Jusoh, and Mariyati Mohd Nor, "*A Comparative Library Review of Teaching Practice and Supervision Practice between Malaysia and Australia,*" Journal of Research, Policy & Practice of Teachers and Teacher Education 7, no. 1 (2017): 58.

[30] Rini Reswari, ―Politeness Strategies Of Directive Utterances Used By Students Of English Department Of Muhammadiyah University Of Surakarta In Microteaching Class‖ (PhD Thesis, Universitas Muhammadiyah Surakarta, 2012), 3.

2. Data and Source Of Data

a. Research Data

The data of this research are in utterance produced by the main characters in the novel *She Wore Red Trainers*. The main characters of this novel are Ali and Amirah. This data collected from *She Wore Red Trainers* novel. The number of page of this novel is 256 pages and it has 49 chapters.

b. Source of Data

In this research, there are two types of data sources: first, the primary data is the text of *She Wore Red Trainers* novel and various resources such as e-journals, e-books, dictionaries, reference books, and many journals related to the topic being studied. This research used *She Wore Red Trainers* novel published by Kube Publishing LTD and written by Naima B. Robert. The genre of this novel is Islamic fiction that was published in 2014. The researcher analyzes this novel through speech act analysis focused on directive and expressive illocutionary acts.

1) The researcher browsed in the internet about *She Wore Red Trainer Novel* written by Naima B. Robert.

2) The book downloaded from the internet (google book), with the website https://www.google.co.id/books/edition/She_Wore_Red_Trainers/4tzpBAAAQ BAJ?hl=id&gbpv=1&dq=she+wore+red+trainers+novel&pg=PT200&printsec =frontcove.

3) Then, as secondary data, the researcher downloaded various resources such e-books (Austin: How to Do Things with Word, Yule: Pragmatics, Searle: Speech Acts Essay in the Philosophy of Language), journals, article, previous study, that related to the topic being studied.

3. Data Collection Technique

The data are collected through documentation and the researcher played the single role as a data collector. There are several steps in gathering the data in descriptive qualitative approach, they are observation, interviewing, and document analysis. The application of documentation in this study in order to collect the data by using the document or evidence list. So the researcher collected and recorded primary and secondary data separately in documents that were used as research evidence and then analyzed. In order to collect the data and doing the research analysis, the writer conducts these following steps:

a. Downloading e-book *"She Wore Red Trainers"* novel by Naima B. Robert on website z-lib.org

b. Reading the novel many times

c. Observing *She Wore Red Trainers* novel

d. Collecting the utterances containing directive and expressive act function by reads the novel carefully and takes some notes

e. Selecting every utterance in the novel focused on directive and expressive illocutionary acts. The researcher uses the following codes to identify the types of the directive and expressive acts.

- D is the code of each datum

- The title of novel is *She Wore Red Trainers*

- The types of directive act by the main characters include:

  - Commanding   : Comd

  - Requesting   : Req

  - Asking   : Ask

  - Suggesting   : Sugg

  - Forbidding   : Forb

- The types of expressive act by the main characters include:

  - Thanking   : Th

  - Apologizing : Apg

  - Greeting   : Gree

f. Eliminating unnecessary utterances, an utterance that lead to locutionary and perlocutionary acts or to other than the directive and expressive acts.

4. Data Analysis Techniques

Data analysis is the most complex phase that takes time. Data analysis in qualitative descriptive research is a long and arduous process. This is because qualitative research requires the utmost effort of researchers to include field notes, transcript interviews, video data and audio, reflections, and information from various documents, all of which must be examined and interpreted in the research.[31] Qualitative data analysis is processing and arranging data derived from observation, research, interviews, and documentation. Qualitative data analysis has several stages: 1) data reduction, 2) data display, and 3) conclusion or verification.[32]. Each of the stage is presented in the following:

a. Data Reduction

The data presented in qualitative research is generally a qualitative descriptive narrative. Data reduction is based on electoral processes, focus, simplification, management of data writing frameworks, and modifying data that appears in written or transcription. The reduction of data is part of the analytic phase that categorizes the data in question, relates to the focus of research data, disposes of unused data, and regulates data until it can be taken to a conclusion so

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[31] Donald Ary, et al., *Introduction to Research in Education,* (USA: Wadsworth, 2010), 481

[32] Matthew B. Miles and A. Michael Huberman, *Qualitative Data Analysis: An Expanded Sourcebook*, (California: Sage Publication, 1994),10

that it can be verified.[33] Data reduction refers to the repeated process of reducing data. To reduce the amount of data, it is necessary to summarize, select the most important aspects, concentrate on the most significant aspects, and identify the topic and format. The outcome reveals the kinds of directive and expressive acts of the main character in She Wore Red Trainers novel uses to carry out the directive and expressive acts. The researcher utilized Searle's directive and expressive acts theory to analyze the data during the process of reducing. The theory and the data will also be matched as outcomes.

b. Data Display

Data display is the stage of the sequence or organizing of summarized information structures that takes action. Data presentations in qualitative research can be presented through brief descriptions, charts, tables, diagrams, etc. As a researcher and reader, data is easier to understand when it is displayed. The researcher did this by interpreting the data retrieved and then coming up with several explanations.[34] The results are the description and analysis of the researcher on the directive and expressive illocutionary acts. The researcher used tables in the findings chapter and also descriptions in the discussion chapter for display the data. That is done to make it easy for the reader to understand what the researcher is referring to.

c. Conclusion drawing or verification

The third stage of data analysis is to draw conclusions and verify the results of those conclusions. The result was to explain a vague previous description, and it became very clear.[35] In the end of paragraph, the researcher gives a conclusion about the description before to adding understanding's reader. The researcher will

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[33] Sharan B. Merriam and Sharan B. Merriam, *Qualitative Research: A Guide to Design and Implementation*, The Jossey-Bass Higher and Adult Education Series (San Francisco: Jossey-Bass, 2009).
[34] Hardani Ahyar, *Metode Kualitatif Dan Kuantitatif* (Yogyakarta: Pustaka Ilmu, 2020), 167-168.
[35] Ibid, 171.

continue to give explain and describe the research until the researcher gets the result and can arrive at conclusions about the research.

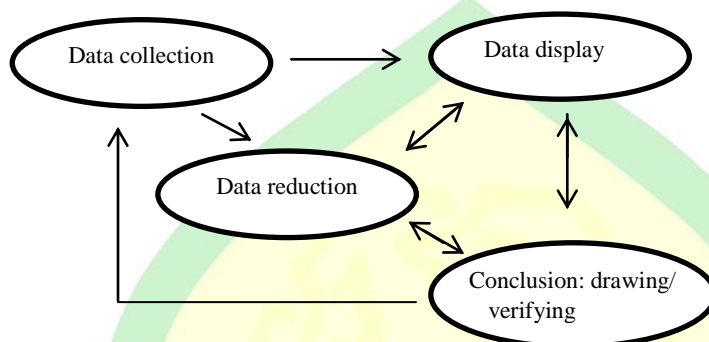Analysis steps shown in the picture as follows:

Figure 1,1 Data Analysis Flow Chart[36]

I. Organizations of the Study

The research organization is a structure designed to enable readers to grasp the contents of the research easily. It is divided into four chapters as follows:

Chapter I is introduction. In this section the researcher attempted to discuss about background of study, statement of the problem, research focus, objectives of the study, limitation of research, previous research findings, research methods, techniques to collect the data, technique to analyze the data, and organizations of study. Furthermore, the researcher also provides brief explanation about the data and source of data which will be studied in this research.

Chapter II is the types of directive acts. In this chapter researcher provides various related theory from the experts in accordance to build deep understanding about directive acts and how does it practice in daily communication. Besides this chapter also contain the finding and the discussion about the directive acts found in *She Wore Red Trainers* novel.

Chapter III is the types of expressive acts. In this chapter researcher provides various related theory from the experts in accordance to build deep understanding about expressive acts and how does it practice in daily communication. Besides this chapter also contain the finding and the discussion about the expressive acts found in *She Wore Red Trainers* novel.

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[36] Miles Matthew B., *Qualitative Data Analysis* (California: Sage Publication, 1994), 12.

Chapter IV is closing. In this section, researcher would provide brief conclusion about the results analysis that has been presented in the previous chapter along with giving suggestions and closing to end the chapter.

CHAPTER II

THE TYPES OF DIRECTIVE ACTS

A. Related Theories

1. Speech Acts

A speech act is a simple one that is carried out by saying meaningful sentences or utterances, moreover the speaker says the utterances in order to carry out an action or convey meaning through the utterances.[37] Searle asserted that speech acts include things like making statements, giving orders, asking questions, scheduling appointments, and so on. Generally, the speaker made those actions possible, and they were carried out in accordance with certain rules and with the use of linguistic tools.[38]

Searle develops the theory of speech acts by publishing a book "Speech Acts: An Essay in the Philosophy of Language". Searle argues that communication is not just a symbol, word or sentence, but it would be more accurate to call the product from symbols, words or sentences in the form of speech acts. In speech act theory, language is seen as a form of acting. Speech is described as a form of action and words as an instrument with which actions can be performed.[39] Searle explains that the speaker utters the directive verbs with the aim of getting the hearer to do a good action or to avoid doing a bad action.[40] The types of speech acts proposed by Searle classified into five types of speech acts, namely representative, directive, commissive, expressive, and declaration.[41]

Searle argues that speech acts can be in the form of direct or indirect way. When a speaker says something, it means more than just what he says. They can also be literal or

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[37] Brinda, Junining, and Chojimah, *Illocutionary Acts and Politeness Strategies Implied In Puppet Show Charcaters _Bambang Wisanggeni,* 23

[38] Searle, *Speech Acts Essay In The Philosophy of Language*, 16.

[39] John R. Searle, *Speech Acts An Essay In The Philosophy Of Language* 34th Ed., 34th ed. (New York: Cambridge University Press, 2011).

[40] Veronica Saragi et al., "A Review of Speech Act Theories Focusing on Searle (1969)," *Elsya : Journal of English Language Studies* 1, no. 2 (June 3, 2019): 61–68, https://doi.org/10.31849/elsya.v1i2.3529, 1.

[41] Stephen C. Levinson, Pragmatics, Cambridge Textbooks in Linguistics (Great Britain: Press Syndicate of The University of Cambridge, 1983), 240

nonliteral, which briefly conveys another meaning.[42] It is mean that the speaker's speech accomplishes something else. That's why Searle claims that some cases of meaning in utterances of sentences are in the forms of hints, insinuations, irony, and metaphor as its relation to primary and secondary illocutionary acts.[43]

The researcher took John Searle's Theory because it's more systematized and has closer relationship with Austin's theory.[44] One of the strengths of Searle's theory is its portrayal of speech acts as acts that are not performed in a vacuum.[45] It means that Searle's theory reveals that speech acts are often influenced by the environmental context that determines the process. Therefore, the researcher took Searle's theory to be her research theory because, according to the researcher, Searle's theory can be easily understood in real life and not in a vacuum so it can be used as a strategy to improve English Language learning in educational institutions.

2. Illocutionary Acts

John R. Searle, it was Austin's student who systematized and somewhat formalized Austin's ideas in his theory of speech acts.[46] An illocutionary act is a type of speech act in which the speaker focuses on their goal. The internal acts of the locutionary acts are referred to as illocutionary acts because once the locutionary act occurs, the illocutionary acts follow suit.[47]

Searle's classification of illocutionary acts claims that there are at least 12 dimensions of variation in which illocutionary acts differ from each other. Searle, however, does not attempt to base his classification of illocutionary acts only on the way psychological states are expressed in performing illocutionary acts. His typology of

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[42] Searle, Speech Acts Essay In The Philosophy of Language, 30

[43] Searle, 30

[44] "Searle's Speech Act Theory: An Integrative Appraisal," *American Research Journal of English and Literature*, 2017, https://doi.org/10.21694/2378-9026.17002, 2.

[45] *Ibid*,10

[46] John R. Searle, *Expression and Meaning: Studies in the Theory of Speech Acts*, Nachdr. (Cambridge: Cambridge Univ. Pr, 2010).

[47] Alan Cruse, Meaning in Language: *An Introduction to Semantics and Pragmatics, First Edition* (New York, United States: Oxford University Press, 2000), 332.

speech acts is based on the three dimensions 'illocutionary point', 'direction of fit', and 'expressed psychological state'[48]. After a critical survey of Austin's taxonomy for illocutionary verbs presented in his last William James Lecture, Searle presents his own taxonomy, a list of what he regards as the basic categories of illocutionary acts.[49] This list consists of the following five types:

1. Representatives

   Like Austin's constituents, representatives have a truth value: commit the speaker to something's being the case, to the truth of the expressed proposition. Searle asserts that the goal of assertive class is to bind the speaker to the proposition's truth.[50] The direction of fit is words to the world; the psychological state expressed is belief.[51] The speaker is talking about the outside world and expressing his or her beliefs. Thus, acts of 'asserting', 'reporting', 'stating', 'concluding', 'deducing', and 'describing' are paradigmatic cases of representatives.[52]

   Example: **Barack H. Obama is the forty-fourth President of the United States**.

2. Directives

   The illocutionary point of directives is that 'are attempts by the speaker to get the hearer to do something'.[53] The direction of fit is world-to-words and the sincerity condition is want (or wish or desire).[54] The propositional content is always that the

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[48] Searle and Vanderveken, *Foundations of Illocutionary Logic*, 53

[49] John R. Searle and Daniel Vanderveken, *Foundations of Illocutionary Logic*, First Edition (Cambridge: The Syndics of The Cambridge University Press, 1985), 51

[50] Levinson, Pragmatics, 1983, 240

[51] John R. Searle, *A Classification of Illocutionary Acts. Language in Society*, First Edition (Cambridge: Cambridge University Press, 1979), 11

[52] John R. Searle, *A Classification of Illocutionary Acts. Language in Society*, First Edition (Cambridge: Cambridge University Press, 1979), 11

[53] Searle, *Expression and Meaning: Studies in the Theory of Speech Acts*, 13.

[54] John R. Searle, *A Classification of Illocutionary Acts,* 11

hearer does some future action'.[55] This class includes ask, order, command, request, beg, plead, pray, entreat, invite, permit, and advise.[56]

Example: **Please boil the water!**

3. Commissives

Commisives are illocutionary acts whose point is to commit the speaker to some future course of action.[57] The direction of fit is world-to-words and the sincerity condition is intention, and fits the world exactly, for individual commissive speech acts can only be successful if the speaker makes sure that the world changes in line with his (speaker) intention.[58] The propositional content is always that the speaker does some future action. Acts of 'shall', 'intend', 'favor', and others.[59]

Example**: I shall do my assignment this day.**

4. Expressives

The illocutionary point of this class is to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional contents, in expressives there is no direction of fit.[60] Acts of expressive illocution performed by the speaker to convey his or her mental state to the audience.[61] The gist of expressives is that they express the speaker's psychological attitude or state, like statement of pleasure, pain, likes, dislikes, joy, or sorrow.[62] Thus, acts of illocutionary acts are apologizing, thanking, congratulating, welcoming, and many more.[63]

Example: **What a wonderful paper, Mark!**

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[55] Searle, 13.

[56] Searle, 14.

[57] Searle, 14.

[58] John R. Searle and Daniel Vanderveken, *Foundations of Illocutionary Logic*, (Cambridge: Cambridge University Press, 1985, 53.

[59] Searle, *Expression and Meaning: Studies in the Theory of Speech Acts*, 14.

[60] John R. Searle and Daniel Vanderveken, *Foundations of Illocutionary Logic*, (Cambridge: Cambridge University Press, 1985, 54

[61] Stephen C. Levinson, *Pragmatics* (Cambridge: Cambridge University Press, 1995), 240

[62] Yule, *Pragmatic,* Oxford University Press, 1996, 54

[63] John R. Searle and Daniel Vanderveken, *Foundations of Illocutionary Logic*, 211

5. Declarations

Decralations are those kinds of speech acts that state what the speaker believes to be the case or not.[64] Searle points out these declarations are a very special category of speech acts. Declaratives bring about some alternation to the status or condition of the referred-to object or objects solely in virtue of the fact that the declaration has been successfully performed.[65] However, the successful performance of declarations requires the existence of an extra-linguistic institution in which the speaker and the hearer occupy special places. The direction of fit is both words-to-world and world-to-words, there is no sincerity condition.[66]

Example: **I appoint you as chairwoman**.

From all categories of illocutionary acts above, the researcher would like to focuses on the directive and expressive illocutionary acts, in accordance to its function to helps the addressee do something according to his wants effectively.

3. Directive Acts

Directives is the illocutionary point of these consists in the fact that they are attempts (of varying degrees, and hence, more precisely, they are determinates of the determinable which includes attempting) by the speaker to get the hearer to do something.[67] Directives, which are attempts by the speaker to get the addressee to do something (paradigms cases: requesting, questioning).[68] Directives is speech act that speakers use to get someone else to do something.[69] It indicates that they convey what the speaker or writer desires. They are commands, orders, requests, suggestions, and

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[64] Yule, *Pragmatic,* Oxford University Press, 1996, 53

[65] John R. Searle, *A Classification of Illocutionary Acts. Language in Society,* First Edition (Cambridge: Cambridge University Press, 1979), 13

[66] John R. Searle, *A Classification of Illocutionary Acts,*13

[67] John R. Searle, *Expression and Meaning: Studies in the Theory of Speech Acts*, Nachdr. (Cambridge: Cambridge Univ. Pr, 2010), 13.

[68] Stephen C. Levinson, *Pragmatics.* (Cambridge: Cambridge Univ. Pr. 2008), 240.

[69] George Yule, *Pragmatic* (Oxford: Oxford University. 1996), 54.

they can be positive or negative.[70] The directives we will analyze are: ask, order, command, request, beg, plead, pray, entreat, invite, permit, and advise.[71]

The original English directive verb is "direct," which refers to all directives. "Direct" is typically used in the passive form in English: "You are now directed to "Direct" refers to the fundamental directive illocutionary power; [direct] =!. Most English directives have a specific way of achieving their illocutionary purpose. The attempt to convince the hearer to do something is made in a manner that permits the hearer to refuse or in a manner that precludes refusal. As a result, if the speaker asks listener to do anything, listener has the option to refuse as part of the speech act. In contrast, if speaker commands listener to do anything, the speaker more imperative and gives listener no other choice in speaker's speech act.

John Searle identifies five types of directive speech acts based on their function: commanding, inviting, forbidding, requesting, and suggesting.[72]

a. Requesting

A request is a directive illocution that leaves the door open for refusal. A way for the speaker to ask the listener for something is through a request. The goal of a request is to get the listener to do something when the speaker is confident that the hearer will be able to carry out the requested action.[73] A request can be granted or denied at the discretion of the hearer. The only difference between a request and direct is the speaker in subject gives the hearer the option of rejecting to do the future action indicated by predicate. "Request" is the prototypical directive verb. However, it cannot be considered the primal directive because it has a relatively courteous method of achieving its illocutionary purpose.

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[70] George Yule, 54.

[71] John R. Searle, *Expression and Meaning: Studies in the Theory of Speech Acts*, 14.

[72] Searle, *Expression And Meaning: Studies in the Theory of Speech Acts*, 13

[73] Searle, 14

Example of request:
- Would you like a cup of tea?
- Come on Suci, please.
- Can you give me a spoon of sugar?

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b. Commanding

The function of this type is to give commands or instructions.[74] When a task is assigned by the speaker to the hearer, command is a type of directive act delivered in the form of an order.[75] Command means a sentence that has no grammatical subject. In grammatical systems, a command is realized by omitting the subject and elements of finite, leaving only the predicator.[76]

Example of command:

- Student, open the book page 15!
- Close the door!
- Come here, Dear!

c. Forbidding

"Forbid" basically means "order not". The speaker employed this type of directive act when attempting to prevent the listener from carrying out an action that focuses on the speaker's utterance.[77]

Example of forbidding:
- Don't be late!

d. Inviting
- Don't smoke here!
- I want you stay here. Don't go!

Inviting is the type of directive speech acts categorized as the utterance of the speaker's that he or she tried to get the hearer involved in a certain event or to carry out an action together with the speaker in certain time.[78]

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[74] Tira Nur Fitria, ―*An Analysis of Directive Speech Act Found In Koi Mil Gaya Movie*,‖ Journal of Prgamatics Research, vol. 1, no. 2 (October, 2019): 92

[75] Searle, 13

[76] Suzanne Eggins, *An Introduction to Systemic Functional Linguistics*, 2nd edition (New York: Continuum International Publishing Group, 2004), 18

[77] Searle, *Expression And Meaning: Studies in the Theory of Speech Acts*, 14

Example of inviting:
- If you don't mind, you can join us to Monday
- Please come to my birthday tomorrow yeah
- Would you run with me today?

e. Suggesting

Suggest are the speaker's utterances to give assumptions from the speaker to the hearer about an opinion that should do or not should to do by the hearer.[79] A suggestion is an attempt by the speaker to provide the listener with an alternative method of completing a task.[80] The function of this type is to give people's opinions to the listener on how the command should act.

Example of suggesting:
- I think you need to watch Hati Suhita movie today.
- I suggest that you meet lecturer this day.
- I don't think you should buy the shoes.

f. Asking

Asking is one of the kinds of directive act. Asking has two unique functions. The first is in the concept of posing a question, while the second is in the concept of requesting an action.[81] Asking is saying something to get an answer or some information.

Examples of asking:
- Who is the winner?
- Are you serious?
- What's going on here?

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[78] Searle, 13

[79] Charles W. Kreidler, *Introducing English Semantics*, (London: Routledge, 1998), 190

[80] Searle, 13

[81] John R. Searle and Daniel Vanderveken, *Foundations of Illocutionary Logic*, (Cambridge: Cambridge University Press, 1985, 199.

4. She Wore Red Trainers Novel

1. Definition of Novel

One of the most popular fictions are novel and short story, the most written and read in literary works.[82] Novel is derived from the Italian novella, Spanish novela, French nouvelle for "new", "news", or "short story of something new" today is a long narrative in literary prose. Abrams (1981: 119)[83] said that in literary, novella means "a small brand new thing" and then the word is interpreted as "a short story in prose form". Meanwhile, Taylor (1981) explained that novel is normally a prose work of quite some length and complexity which attempts to reflect and express something of the equality or value of human experience or conduct. From the previous explanation, the writer concludes that novel is also closely related to human experience or author alignments against certain community.

The novel is a long prose wreath, which contains the stories of a person's life story with the people who are around him.[84] The novel is a fictional work built by development elements, namely intrinsic elements and extrinsic elements.[85] The novel is the result of a prose-shaped site that tells an incredible event and from the incident was born a conflict of a dispute that changed their fate.[86] So, the novel is a long prose that contains a series of one's life stories with people around them, both the character and the nature of each of the perpetrators. Different from other literary works, novels are long literary works.

2. Kinds of Novels

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[82] Jacob Sumardjo [Dan] Saini K.M *Apresiasi Kesusastraan*. | OPAC Perpustakaan Nasional RI.," accessed December 8, 2022, https://opac.perpusnas.go.id/DetailOpac.aspx?id=251619

[83] Burhan Nurgiyantoro, *Teori Pengkajian Fiksi*, Yogyakarta: Gajah Mada University Press, 9

[84] Jacob Sumardjo, 32

[85] Burhan Nurgiyantoro, 10.

[86] Lubis, Hamid Hasan. 1994. *Glosarium Bahasa dan Sastra.* Bandung: Angkasa, 161.

Like other literary works, novels also have various types. Here are the types of novel: *Picaresque, Historical, Social, Sentimental, Gothic, Psychological, Epistolary, and Anti-Novel*.[87]

a. Picaresque Novel

The picaresque novel emerged in the sixteenth century. According to Abrams (2005), the most popular instance of this type of novel Gil Blas was written in 1715 by the Frenchman Le Sage.[88] The picaresque novel is a genre of prose fiction that tells about a delinquent hero of low social status. This type of novel tells a story with comedy and satire. The example of this genre is Daniel Dafoe's *Moll Flanders* is an example of this type of novel.

b. Historical Novel

In this type of novel, the author's narrative is set in another time and place, with marked attention to historical accuracy.[89] This novel originates from real life in the past even though the characters are fictitious figures. But usually the main character is an original character because it focuses on telling past history based on research. So, in this novel the author also conducts research on past history, not purely from his imagination. The example of this genre is Chinua Achebe's Things Fall Apart chronicles the historical colonization of the Igbo.

c. Social Novel

This type of novel is a work of art that deals with social issues in societies such as racial differences.[90] Gender, or class. The book centers on activities taking place in the community and on the character as well as on community

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[87] Uche Nnyagu, Adunche zor, and Ngo zi, "The Novel: Genres, Concepts Introduction and Appreciation," *International Journal of Humanities and Social Science* 4, no. 5 (September 25, 2017), 81.

[88] Uche, *Op.Cit*, 81.

[89] Uche, *Op.Cit,* 81.

[90] Uche Nnyagu, Adunche zor, and Ngo zi, "The Novel: Genres, Concepts Introduction and Appreciation," *International Journal of Humanities and Social Science* 4, no. 5 (September 25, 2017), 81.

activities. The central object of this novel is a particular social problem. Ilent voices uche naked, return of treats, achebe's no longer ease are all examples of social novels because it's about one social disease or order.

d. Sentimental Novel

It is also called a sensibility or sentimentality novel, which was popular in Europe in the late 18th century. It presents an emotionally charged story of tenderness, compassion, sympathy so far from being realistic. The writer presents issues of the protagonist who suffers so much suffering that the reader goes into emotional laundering. An example of this type of novel is Thrall and Hibbard, Richardson's Pamela, or thunderstorm Licence (1740).

e. Gothic Novel

A gothic novel is a romance horror novel. It has characteristics that involve magic, mystery, and chivalry. Tension, terror, horror, is the mood depicted in this novel. Ghothicis is used for medieval architecture and in the eighteenth century, superstitious. Thrall and hibbard records that Horace Walpole was the real fortress as his famous castle of otranto (1753) was the first known records of gothic novels.[91] Most gothic novels include castles, empty houses, secluded places of worship, and other creepy places.

f. Psychological Novel

The psychological novel is a work of fiction that highlights the sides of the feelings, thoughts, and motivations of the characters in the story more than the actions of the external narrative.[92] Psychological novels are realistic fiction are

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[91] Uche Nnyagu, Adunche zor, and Ngo zi, "The Novel: Genres, Concepts Introduction and Appreciation," *International Journal of Humanities and Social Science* 4, no. 5 (September 25, 2017), 82.
[92]Psychological Novel Literature Britannica," accessed December 21, 2022, https://www.britannica.com/art/psychological-novel.

basically not interested in what happened but in why it happened.[93] It is a realistic novel that because every moment that takes place always stresses the reason for the action. The most important element of a psychological novel is character and characterization, both of which make the novel seem realistic as what drives a particular act of logical character.

g. Epistolary Novel

The term epistolary is derived from the word epistle and it denotes a letter. An epistolary novel, therefore, is the type of novel whose story is told in the way of letters written by mainly, the significant characters in the novel.[94] The epistolary novel is the literary genre that deals with letters, where writers use letters, journals, articles, diaries, to tell their stories. Writers also tell their stories in letters. The character of the novel is often driven by dialogue, with more emphasis on thoughts, feelings, and emotions.

h. Anti-novel

Anti-novel is literature in which the author nullifies the use of novel structure in the traditional sense, particularly in the development of the grooves. Antinovel is an experimental form of fiction that throws out certain traditional elements of writing common novels, such as analysis of character states or sequential grooves.[95] An example of antinovel can be found in blank pages and in the ridiculous strapping of Sterne's Shandy (1759-67), and in some modernistic innovation, such as the absence of narrative in the waves by Virginia Woolf (1931).[96]

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[93] Uche Nnyagu, Adunche zor, and Ngo zi, "The Novel: Genres, Concepts Introduction and Appreciation," *International Journal of Humanities and Social Science* 4, no. 5 (September 25, 2017), 82.

[94] Ibid.

[95] Uche Nnyagu, Adunche zor, and Ngo zi, "The Novel: Genres, Concepts Introduction and Appreciation," *International Journal of Humanities and Social Science* 4, no. 5 (September 25, 2017), 82.

[96] "Apa Yang Dimaksud Dengan Antinovel? - Sastra / Ilmu Sastra," Dictio Community, February 8, 2021, https://www.dictio.id/t/apa-yang-dimaksud-dengan-antinovel/154038.

3. She Wore Red Trainers Novel

Published in 2014, 'She Wore Red Trainers' by Na'ima B. Roberts is a young adult novel set in South London.[97] The arena is a Muslim community that is closely knit and believes Islam to be the saving grace in a world devoid of morality, where only married love is '*halal*' and therefore acceptable and 18-year-olds are encouraged to succumb to their 'emotional' needs and tie the knot. The author of this novel, Na'ima B Robert is descended from Scottish Highlanders on her father's side and the Zulu people on her mother's side. She was born in Leeds, grew up in Zimbabwe and went to university in London. At high school, her loves included performing arts, public speaking and writing stories that shocked her teachers! She has written several multicultural books for children.

The main characters in this novel are Ali and Amirah are 18 and live by Islamic precepts. They are different from others in their community at the start of the novel as they have dreams of doing something beyond marriage. Amirah feels, 'If there is one thing I've learnt in my short time on earth, it is you don't have to look, behave or think like everyone else to achieve. Just be sincere, work hard. Through the course of the novel the youngsters, in the tradition of Young Adult fiction, journey to a discovery – in this case, 'halal' (or accepted) practices of Islam suit them the most.

The novel "She Wore Red Trainers" tells the life of the two main actors from their respective perspectives. In part 1, Ali is told as a child who has a high religious spirit. It is derived from the nature of his mother and father who are devout Moslems. At the beginning of the story, his mother is said to have died so that Ali only lives with his desperate father. They live in the town of Hertfordshire (non-metropolitan

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[97] Mitali Chakravarty, *Kitaab Connecting Asian Writers With Global Readers*, 2017: *Book Review: She Wore Red Trainers by Na'ima B. Roberts* (https://kitaab.org/2017/12/21/book-review-she-wore-red-trainers-by-naima-b-roberts/), diakses 10 September 2022.

country, England). After his mother died, his father's business went bankrupt, requiring them to move to London so that his house could be rented out to tourists. In London, his father will work hard in the summer to revive his business. In London, they live in the house of their father's friend, Jamal and his wife, Usamah. There they live in a quiet Muslim environment.

In his new city, Ali meets new friends who both love basketball. They know each other and are close friends with each other. One of Ali's friends is Zayd. Zayd is Amirah's stepbrother. Ali and Amirah's first meeting was when Amirah called Zayd to come home while they were playing basketball at the compound. Ali and Amirah accidentally looked at each other in one glance, and accidentally their red shoes matched. However, because of their strong belief in Islamic rules, they immediately withdrew. They argue that all male-female relationships without marriage ties are haram.

Zayd, Amirah's stepbrother, is also very possessive about Amirah. He did not allow any man to look at his sister for long. In addition, Ali with his very religious family also adheres to the rules of the Islamic religion firmly. He will not be in a relationship that does not lead to marriage.

Amirah is an art girl. She is a designer and has produced many works such as paintings. But his life is not as easy as people though, she lives in a family whose parents are divorced. His mother had been married four times and all failed. Except for one, the third father is Faisal. He was good but disappeared suddenly. His other three fathers, they were promise salesmen, rowers, drinkers of liquor, and other vices. This makes Amirah never want to get married someday. There was real worry in him. Now, her mother is very depressed and can't even take care of her younger siblings properly. So now Amirah and Zayd are the breadwinners for their family.

While Ali is the son of a complete family at the beginning, but his mother died leaving a family consisting of all men. Since mother died, Ali's father has lost his spirit. But the last few days after his business went bankrupt, Ali's father seemed to have a new challenge that made him have to survive for his family. He became a hero again for his family. Ali also became a student in Medina.

In this novel, the story of Ali and Amirah focuses on each other's lives, they only occasionally get to know and hear about each other's nature from their friends or relatives. Ali and Amirah show a love story of how to keep our self well and achieve it, remain a warrior in the family, remain an example for their younger siblings, and set an example to be patient in all conditions. At the end of the story, they got married before finally going to Medina together.

From this novel, the researcher examines how the speech acts of Ali and Amirah are related of the two types of illocutionary acts according to Searle, namely expressive and directive illocutionary acts.
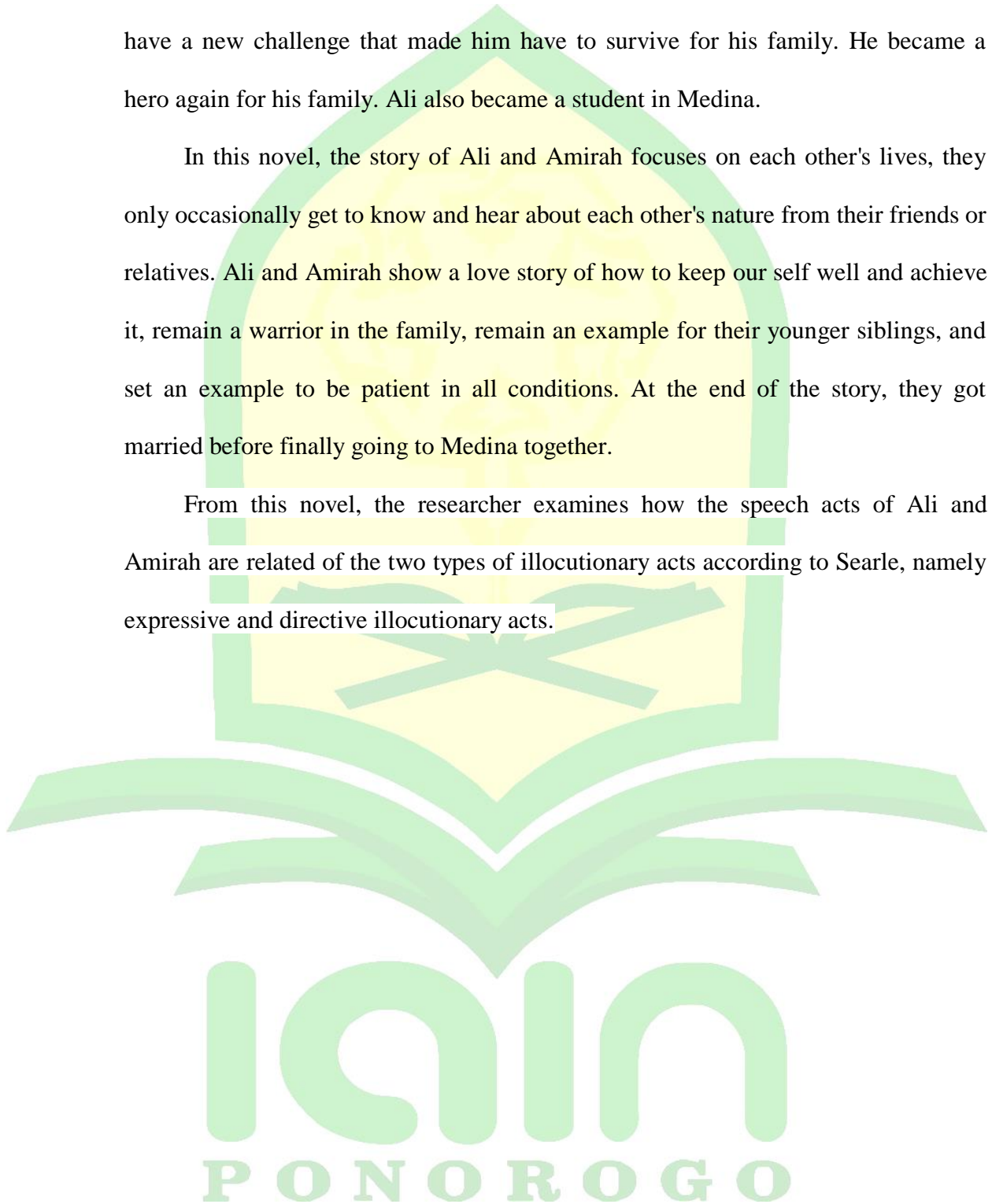
B. Findings

No.	Code	Sentences	Chapter	Page
1	D1/SWRT/ Comd	Amirah: 'Taymeeyah, **give me that hair grease**… we're going to have to take your hair out soon, those plaits are looking kinda tired.' As Taymeeyah ran upstairs to find the hair grease in the bomb site of our room, I rolled Malik's sleeves up.	2	8
2	D2/SWRT/ Comd	Amirah: 'That's not right, is it, Tay? Malik's milk is expensive, y'know. And he can't drink the regular stuff. **Promise me you won't touch the soya milk again**.' Taymeeyah nodded. 'I promise.'	2	9
3	D3/SWRT/ Comd	Amirah: 'I'm not sure, babe,' I signed back, but if we don't hurry, you'll be late for madrasah. **Come on, you guys, hurry up!'**	2	10
4	D4/SWRT/ Comd	Ali: '**Watch me**!' Usamah: 'I'm watching, akh,' called Usamah, 'and I don't see nothin' but talk. Don't aim too high, you might fall hard!'	3	16
5	D5/SWRT/ Comd	Ali: 'What about you, Mum? **Sit down**, I'll get yours.' Mum: '*Jazakallah khayran*, sweetie.'	9	45
6	D6/SWRT/ Comd	Ali: '**Umar, wake up, man**,' Umar:	9	46

		'Leave me alone, man,'		
7	D7/SWRT/ Comd	Ali: '**Just get up and make *wudu*** – you'll feel better, y'know…'	9	46
8	D8/SWRT/ Comd	Amirah: '**Shut it, Rania**, You don't know what you're talking about.'	12	65
9	D9/SWRT/ Comd	Amirah: '**Hey, listen, I know you're nervous – that's coo**l. I would be, too. But I've got this, OK? You're going to be fine, I promise. Just relax, yeah? It'll be fine.'	14	74
10	D10/SWRT/ Comd	Ali: '**Just give me two minutes, yeah?** I'll get one of the brothers to bring the registration forms over.'	15	76
11	D11/SWRT/ Comd	Ali: 'Umm, I think you're supposed to fill these in.' Amirah: 'You think?' Ali: '**Uh, no, you need to fill those out for each of the children**.'	15	78
12	D12/SWRT/ Comd	Amirah: '**Take care.**' Ali: 'You too.'	22	112
13	D13/SWRT/ Comd	Rania: ………..**Come on, spill, what are the stats? Age? Education? Marital status?**' Amirah:	22	112

		'I don't know, Rani, seriously! And I don't even care, you know that…'		
14	D14/SWRT/ Comd	Rania: **'SPILL!'** Amirah: 'OK, *OK*! Look, I've only met him, like, once! He seems nice, polite, a bit posh though. Sounds like he went to a private school or something…'	22	112
15	D15/SWRT/ Comd	Rania: **'Wait a minute,'**	22	114
16	D16/SWRT/ Comd	Zayd: **'OK, then, tell me this: do you have any feelings for the brother?'** Amirah: '*Zayd*!'	23	115
17	D17/SWRT/ Comd	Zayd: **Relax!'** Amirah: 'But, listen, all joking aside, I know my limits. And I haven't done anything wrong, nor am I intending to…'	23	115
18	D18/SWRT/ Comd	Zayd: '*Astaghfirullah*, Amirah!' he cried, shocked. 'I hope you haven't been allowing your friends to discuss me!' Amirah: '**Relax, bro, relax!** We haven't shared our trademarked 'Mottie Scale' on the Internet – yet!'	23	116
19	D19/SWRT/ Comd	Amirah '**Enough**, Zayd beat you to it with the religious lecture, **believe me.''**	25	131

20	D20/SWRT/ Comd	Amirah: **'You guys take the umbrella, OK?'** I said, handing it to Jamal this time. **'You need it more than I do.'**	27	143
21	D21/SWRT/ Comd	Ali: **'Listen, Yusuf, '**let me take the donation to the hall tomorrow. It's really close to where I live and I don't mind at all.'	28	148
22	D22/SWRT/ Comd	Yusuf: '**Please make sure it gets to Sister Azra safely, yeah? And do you think you could do me a personal favour? I wanted to get some flowers for Yasmin – my sister – just to say "well done". Do you think you could get some for me from the florist in Herne Hill**? I know it's lame to not get them myself and everything but…' Ali: 'No problem at all, bro. I'll do that for you. Your sister is lucky to have a big brother like you.'	28	148
23	D23/SWRT/ Comd	Auntie Azra: 'Oh, Amirah, there you are! You've still got your hijab on. **Please, honey, could you go out and get some more donations that have come in?** The brother from Deen Riders is waiting outside and I've got too much going on here…' Amirah: 'Sure, Auntie,'	30	155
24	D24/SWRT/ Comd	Amirah: **'Please thank the brother for us. May Allah reward all of you.'**	30	156
25	D25/SWRT/ Comd	Rania:	30	157

		'Amirah, come on!' Amirah: 'I've got to go, See you around…'		
26	D26/SWRT/ Comd	Amirah: **'You need to believe in yourself, babe, like we all do.'**	30	158
27	D27/SWRT/ Comd	Ali: **'Just call me if he turns up, ok, Dad?'**	31	160
28	D28/SWRT/ Comd	Zayd: 'I'll come and help you look. **Come on, let's go.'**	31	161
29	D29/SWRT/ Comd	Ali: **'Please, sir, try to think. It's really important.'**	31	162
30	D30/SWRT/ Comd	Zayd: **'Come on, We're wasting our time here. Let's keep moving.'**	31	162
31	D31/SWRT/ Comd	Ali: 'Why'd you have to disappear like that, eh? Dad was about to lose his mind. **You'd better call the house and explain yourself because…'**	31	165
32	D32/SWRT/ Comd	Taymeeyah: **'Come on Ams,'** she said in a loud whisper, **'let's go**. Ummi said we shouldn't talk to boys.'	33	172
33	D33/SWRT/ Comd	Amirah: 'No, sweetie,' I smiled. **'I need you to look after Malik, OK? Keep him out of trouble.** Make sure he stays in the garden and doesn't make his *thobe* dirty.'	34	175
34	D34/SWRT/ Comd	Amirah: 'I'm going to my room, Mum. **Call me when they get here, please.'**	34	177

35	D35/SWRT/ Comd	Samia: 'Come on girls, let's do a before and after shot. Squeeze up and let's do a hijabi smackdown.'	38	195
36	D36/SWRT/ Comd	Ali's father: 'Well, you'd better come in, Amy. We can't have you standing there like that.'	40	203
37	D37/SWRT/ Comd	Usamah: 'Well, you really like this girl, right? And Zayd's kind of acting like the gatekeeper, right? Maybe you need to face your fears and take him on. Make him listen to you.' Ali: 'You're saying I need to man up?'	41	211
38	D38/SWRT/ Comd	Ali's Father: 'Son, I sincerely hope that you will not get blown off track when you're on your gap year. You have to keep your eyes on the prize and, while that may not be a Law degree, you will have to get a good degree to be able to compete in the job market. I don't need to tell you how tough it is out there. Law is a sure thing, which is why I was so happy when you chose it. If you lose focus…'	43	223
39	D1/SWRT/ Ask	Ali: 'Does he sign or read lips or write notes or …' Amirah: 'All of the above,'	16	79
40	D2/SWRT/ Ask	Amirah: 'So you are the provision for deaf children? Where… how did you learn sign language?'	16	79-80

		Ali: 'I took classes while I was in Senior School. We were twinned with a school for the deaf in Mexico and got to do some volunteer work out there, alhamdulillah.'		
41	D3/SWRT/ Ask	Ali: **'Really? Can you speak Spanish?'** Amirah: '*Un poquito* – I took extra classes at school. But I'd love to learn properly one day.'	16	80
42	D4/SWRT/ Ask	Ali: **'What is it, Dad? What's happened?'** Ali's father: 'It's the house, boys. The house and the business. They're gone.'	19	93
43	D5/SWRT/ Ask	Ali: **'Gone? *Gone*? What do you mean "gone"?'** Ali's father: 'That's exactly what I mean, Ali. The house and the business… I've had to put them up for sale. I'm sorry.'	19	93
44	D6/SWRT/ Ask	Nana: 'Just how long am I going to have to wait before I am blessed with a visit from my grandsons, eh? **Doesn't that religion of yours say anything about the rights of grandparents?'** Ali: 'Yes, it does, Nan. It's called "upholding the ties of kinship".'	19	96
45	D7/SWRT/ Ask	Nana: **'And so where is my baby,**	19	96-97

		Umar. Can I speak to him?' Ali: 'To tell you the truth, Nan, he's not doing so well. This area is quite rough and… he's been getting into a bit of trouble.'		
46	D8/SWRT/ Ask	Nana: **'What kind of trouble, Ali?'** Ali: 'Some of the kids around here… nothing major… but worrying.' 'To be honest, Nan, I wish we could get him out of here. Out of all of us, he is the one I'm most worried about. Do you think you could…?'	19	97
47	D9/SWRT/ Ask	Zayd: **'Well, you know my friend from Saudi, Hassan? The one I studied with?'** Amirah: 'Umm, yeah, I think so…'	20	101
48	D10/SWRT/ Ask	Zayd: **'What about him?'** 'Well, I spoke to him the other day on Skype; he graduated, mashallah.' Amirah: 'Mashallah, 'Good for him.'	20	101
49	D11/SWRT/ Ask	Amirah: **'What on earth did you go and do a thing like that for?'** Zayd: 'Because I know he will make a really good husband, he's got knowledge, he's solid, hard-working…'	20	102
50	D12/SWRT/ Ask	Amirah: 'Whoa, hold up. Wait just one minute. **What makes you think**	20	102

		I'm interested in marriage at all?'		
		Zayd:		
		'Well, you're not a kid any more, Amirah.' 'You know as well as I do that, as a Muslim, it's better and safer to marry while you're still young…'		
51	D13/SWRT/ Ask	Ali: I was taken aback. **'What do you mean, brother?'** Abu Hasan: 'I mean all this stuff – sports and that – is great, but you need more *deen* in there. Why don't you have any classes for the boys, something that will really benefit them?	21	105
52	D14/SWRT/ Ask	Ali: **'Was your dad… ?'** Zayd: 'My dad wasn't Muslim. And he didn't stick around, anyway. In a way, I'm glad he didn't interfere. My mum raised us as Muslims, mashallah. If he'd wanted to be involved, it might have made things difficult…'	21	107
53	D15/SWRT/ Ask	Ali: **'I heard you studied Islam at university in Saudi, bro. What was that like?'** Zayd: 'Those were the best years of my life, bro, I'm not going to lie to you. Of course, I was raised a Muslim, y'know, and I knew things in theory: Qur'an, *Sunnah*, halal, haram. But studying it properly, studying it with the scholars, made me see it in a different light. We're blessed, bro, we are blessed with	21	108

		a beautiful *deen*, an amazing legacy.'		
54	D16/SWRT/ Ask	Ali: **'So what happened with the studies, man? Did you graduate?'** Zayd: No. Family stuff, 'Had some family stuff to sort out. Yo, catch you later, inshallah. I'm going to make sure the bus is here.'	21	108
55	D17/SWRT/ Ask	Amirah's mother: **'Is that you, Ams? Where are you going?'** Amirah: 'Rania's here, Mum,'	22	110
56	D18/SWRT/ Ask	Rania: **'Who is he and why haven't you told us about him?'** Amirah: 'No reason, Rani. I mean, he's just a guy, a guy who happens to live down my road, OK?'	22	112
57	D19/SWRT/ Ask	Rania: **'So, when did you get to speak to him?'** Amirah: 'He volunteers at the summer school – he's Abdullah's group leader.'	22	113
58	D20/SWRT/ Ask	Rania: 'That's amazing… So, **what do you think of him, huh? Is he a potential candidate, huh? Does he qualify? Huh? Huh?'** Amirah: 'Get a hold of yourself, woman!' I huffed. 'I've hardly said five	22	113

		words to the guy!'		
59	D21/SWRT/ Ask	Zayd: 'Ams, you know I only want the best for you, right? And that I've got your back, no matter what. But I need to know: **is there anything going on between you and Ali Jordan?**' Amirah: 'No, Zayd, there's nothing going on.'	23	115
60	D22/SWRT/ Ask	Zayd: **'But you admit that you've been checking him out?'** Amirah: 'Zayd,', please! D'you think it's only guys that check girls out and talk about which ones are fit and which ones aren't? Us girls notice too, trust me.'	23	116
61	D23/SWRT/ Ask	Amirah: **'What question?'** Zayd: 'Oh, forget it,'	23	116
62	D24/SWRT/ Ask	Pablo: **'So, how is everyone? How are the guys? You seen anyone lately?"** Ali: 'Yeah, I caught up with some of them last weekend. We went to this amazing party up in Oxford. First class, man, totally.' A pause, then, 'Amy was there.'	24	121
63	D25/SWRT/ Ask	Ali: **"Why do you ask, Mahmoud?'** Mahmoud: 'Nothing, man, nothing. Just giving Usamah a taste of his	24	121

		own medicine, innit?'		
64	D26/SWRT/ Ask	Amirah: **'Did you really never go to uni, Auntie?'** Auntie Azra: 'Only much later on, when my kids had gone to school,' she said. 'I just read a lot of books and became a self-taught expert on kids, homemaking and homeschooling.'	25	128
65	D27/SWRT/ Ask	Rania**:** 'That is just sooooo romantic, Amirah! **Who would have thought?'** Amirah: 'There is only one problem with this scenario: that guy you asked about, Mr Perfect? The One? Well, I hate to break it to you, ladies, but he *doesn't exist*!'	25	130
66	D28/SWRT/ Ask	Yasmin: **"What's the deal with this Saudi brother?'**	25	131
67	D29/SWRT/ Ask	Samia: **'Where does he live, Madinah?'** Amirah: 'Yeah, I think so,'	25	131
68	D30/SWRT/ Ask	Ali: 'Jamal, I'm sorry I haven't been there for you. We haven't gone out together, just the two of us, in ages – and I miss that. Tell you what, let's do something together, today. **What would you like to do?** Just name it.'	26	135
69	D31/SWRT/ Ask	Ali: Umm, Zayd, **Your sister's into art, right?'**	26	137

		Zayd:		
		'Yeah… kind of. She's been taking classes down at the Croydon Library. Just won a prize of some kind. **Why d'you ask?'**		
70	D32/SWRT/ Ask	Amirah: **'What's going on? Isn't the gate working?'** Ali: 'They changed the code, remember? I forgot to make a note of the new one and now we can't get in. We tried ringing all the bells – doesn't look like anyone's home.'	27	141
71	D33/SWRT/ Ask	Amirah: **'I suppose you'll be wanting some brownies too, right?'** Ali: 'Well, a guy can dream, can't he?'	27	142
72	D34/SWRT/ Ask	Yusuf: **'You thinking of getting married, are you?'** Ali: 'Seems like that's the only thing some brothers talk about – as for me, I'm only 18! Well, about to turn 19. But still, I don't think I'm ready to get married. I haven't even got my degree yet!'	28	145
73	D35/SWRT/ Ask	Dav: **'You thinking of taking the plunge, are you?'** Ali: 'No, no, I was just telling Yusuf that I'm not settled yet. Not settled enough to provide for a wife and all that stuff – I only	28	146

		start uni next month.'		
74	D36/SWRT/ Ask	Ali: 'But wasn't it tough**? I mean, how did you manage to make ends meet?** Do the whole *providing* thing?' Dav: 'Well, my wife wasn't one of those women who wanted the high life; she was never like that……………"	28	147
75	D37/SWRT/ Ask	Amirah's mother: **'Looks like it's going to be quite a night for you girls, eh?'** Amirah: 'Yeah, Auntie Azra said the tickets are pretty much sold out.	29	150
76	D38/SWRT/ Ask	Amirah: **'Why don't you come, Mum?'** Amirah's mother: 'Well, you know me and Auntie Azra aren't that close anymore… And these events are not really my thing.'	29	150
77	D39/SWRT/ Ask	Zayd: **'What's going on here, then?'** Taymeeyah: 'Amirah's going to a big, fancy party, Ibi, 'And it's not even Eid!'	29	151
78	D40/SWRT/ Ask	Ali's father: **'Wait, Ali. We've no idea where he went, or when. Where will you look for him?'** Ali: 'Everywhere,'	31	160
79	D41/SWRT/ Ask	Amirah: **'Where's Mum now?'**	32	169

		Abu Malik: 'Sleeping.'		
80	D42/SWRT/ Ask	Ali: 'I'm sorry… **told you what?**' Amirah: That the flowers you brought were for Yasmin. I'm just saying… it would have made things a lot clearer.'	33	172
81	D43/SWRT/ Ask	Amirah: **'How long will he be here for this time?'** Amirah's mother: 'What kind of question is that, Amirah? I don't know, do I? We're trying to work things out…	34	174
82	D44/SWRT/ Ask	Amirah: 'Mum,' I said, **'why do you always let them come back?'** Amirah's mother: 'Because I don't want to be alone, Amirah.'	34	174
83	D45/SWRT/ Ask	Amirah: **'Even if they treat you like dirt?'** Amirah's mother: 'You haven't had to make the choices I have, Amirah. I pray that you never do. But if you do ever find yourself in my position, I hope that you won't judge yourself as harshly as you judge me.'	34	175
84	D46/SWRT/ Ask	Amirah: **Why would I want to do that, Zayd**?, 'I don't normally cover my face, do I? So, he should see me as I normally am.' Zayd:	34	176

		'Well, maybe that's something you should reconsider, eh? The niqab would protect you from a lot of things, y'know, a lot of *fitnah*…'		
85	D47/SWRT/ Ask	Taymeeyah: **'Does he have any sisters? Does he have any sisters my age? Will he bring his sisters? Can we go and see his sisters in Saudi?'And, of course: 'Are you going to marry him, Ams?** What will you wear to the wedding? What will I wear to the wedding? Will we get to sing and play the duff? Can I invite my friends to the wedding?' Amirah: 'Enough, Tay! Mum, tell her please: I'm not marrying anyone…'	34	177
86	D48/SWRT/ Ask	Ali: **'Dad, you don't still think that early marriage is a bad idea, do you?** I mean, I remember hearing you rant about it to Mum once.' Ali's father: 'Oh yes, your mother was always talking about marrying you boys off, the earlier, the better. Not on my tab I used to tell her.'	35	181
87	D49/SWRT/ Ask	Amirah: **'Zayd, tell me the truth: what did he really say?'** Zayd: 'He said you seem like a nice sister, a good sister……'	36	187
88	D50/SWRT/ Ask	Ali's father: **'Well, why can't he, eh? Doesn't he trust me?'**	37	189

		Nana (Ali's grandmother) : 'Some children are like that, son,' 'You try your best for them but, in the end, they have to want it themselves. They have to make their own choices.'		
89	D51/SWRT/ Ask	Umar: **'Have you ever really spoken to Allah about how you feel?'** Ali: 'Try it,' I said. 'He will respond. Trust me, Umar, I would give anything to spare you this uncertainty – but I can't make your journey for you. But I want you to know,' 'that I'm right here with you. I won't ever give up on you, OK? I promise.'	37	191
90	D51/SWRT/ Ask	Auntie Azra: **'But what made you think going to university would bring you ease? Isn't it just another set of trials?** University is no picnic, you know…' Amirah: 'I know, I know.' 'I guess I preferred the idea of struggling to get a qualification, even if it was in something I wasn't crazy about, than struggling like… like…'	39	198
91	D52/SWRT/ Ask	Auntie Azra: 'I see,' she said shortly**. 'So this is about not ending up like your mum?** Amirah: 'If I'm honest, yes, it is. Well, partly, anyway…'	39	199
92	D53/SWRT/ Ask	Ali's Father: **'Fancy a meal out, boys?' yawned Dad as he unlocked**	40	202

		the door. 'Or should we order something?' Ali: 'I think it's going to be instant noodles and bed, Dad,' I replied. 'I'm exhausted!'		
93	D54/SWRT/ Ask	Ali's father: '**Who is it, Ali?** It's late…' Ali: 'Amy?' 'Amy McIntyre? What are you doing here? Is something wrong?'	40	203
94	D55/SWRT/ Ask	Ali: 'Amy…' My voice came out all croaky and I cleared my throat. **'What are you doing here?'** Amy McIntyre?: 'I was talking to Pablo and he… he told me that you were in South London. He got me the address. And I came to see you…'	40	204
95	D56/SWRT/ Ask	Amy McIntyre?: **'Is that how you see me now, as part of your old life?'** Ali: 'No, Amy, it's not like that. It's just that Mum's death made a lot of things clear to me.'	40	204
96	D57/SWRT/ Ask	Ali: **'What do you mean?'** Amy McIntyre?: 'I mean I'm willing to do whatever it takes to get you back. I'm even ready to convert, if it means we can be together…'	40	205
97	D58/SWRT/ Ask	Ali: **'So, these girls that your parents have lined up, do you**	41	209

		know any of them?' Usamah: 'Yeah, I remember some of them from back in the day at the *masjid* – all the girls liked me back then, man!'		
98	D59/SWRT/ Ask	Ali: **'So, you got your eye on any one girl in particular?'** Usamah: 'Well, there is *one*… but I gotta meet her first, y'know, see if we still cool, get to know her for myself a little bit. I'm sure she's changed since we were kids and if you're gonna marry someone, you gotta be sure that she's the one.'	41	209
99	D60/SWRT/ Ask	Usamah: **'You really like her, don't you, akh?'** Ali: 'Yeah,' I breathed at last. 'I do…'	41	210
100	D61/SWRT/ Ask	Ali: **'Serious? What do you mean?'** Usamah: 'You see that brother, Hassan? He's a brother who's serious. He knows what he wants and he's going about it the halal way. Unlike some people…'	41	211
101	D62/SWRT Ask	Usamah: 'Then **what *are* you interested in, Ali? Why've you got this picture in your phone? Why you still thinking about her? What's with this fixation?'** Ali: 'Look, Usamah, I don't know why I can't stop thinking about	41	213

		her. OK, so, at first, it was a physical thing, I'll admit it…'		
102	D63/SWRT/ Ask	Usamah: how would your dad feel about all this? **I mean, you're meant to be going to university in a couple of months, right?'** Ali: 'That's another problem,'	41	213
103	D64/SWRT/ Ask	Usamah: **'Hmmm, so what about you hooking up with Amirah then?'** Ali: That's where things could get really sticky. Dad's never been a fan of early marriage, especially not on his tab. And if I'm planning on living abroad… what about her plans for university and stuff?'	41	214
104	D65/SWRT/ Ask	Zayd: **'How do you feel about Hassan knowing stuff about your past, Ams? About the time you ran away?'** Amirah: 'Does he have to know, Zee?'	42	217
105	D66/SWRT/ Ask	Zayd: **'Do you want to tell him or shall I?'** Amirah: 'You tell him, Zee. I don't think I could do it…'	42	217
106	D67/SWRT/ Ask	Samia: **'Hmm, are you here to seek knowledge or babysit?'** Amirah: 'Preferably both. It's a very useful skill, my dear, so don't be	42	218

		a hater.'		
107	D68/SWRT/ Ask	Rania: **'What's the deal with the brother, Hassan?'** Amirah: 'To be honest, I kind of feel like I'm sleepwalking into this whole thing.'	42	218
108	D69/SWRT/ Ask	Rania: **'But wait, you mean you haven't even told him that you still want to go to uni? That you want a career?'** Amirah: 'He never gave me a chance…'	42	219
109	D70/SWRT/ Ask	Abdullah: **'You mean I won't see you anymore?'** Ali: 'Well, maybe one day we'll meet again. You can come out to Mexico to visit me! Wouldn't that be amazing?' Abdullah: **'Is it far, Ali? Can I catch a train there?'**	43	222
110	D70/SWRT/ Ask	Zayd: **'What's up?'** Ali: 'I need to talk to you, man.'	43	224
111	D71/SWRT/ Ask	Amirah: **'What's happened?'** Zayd: 'Abu Malik already spoke to Hassan,'	44	228
112	D72/SWRT/ Ask	Amirah: **'What exactly did he say,**	44	230

		Zayd?'		
		Zayd:		
		'Well, I caught up with Hassan after the *salah* and told him that I wanted to give him a bit of background, tell him a bit more about your journey. That's when he told me that he had already spoken to our stepfather and that he had told him some pretty disturbing things. To be honest, I was pretty upset that he didn't get in touch with me straight away to confirm what he had heard…'		
113	D73/SWRT/ Ask	Amirah: **'What did you tell him?'** Zayd: 'I told him that you weren't always practising… and that things had been tough for you at home with Mum not well and me away in Saudi…'	44	230
114	D74/SWRT/ Ask	Zayd: **'How's it going, Amirah?'** Amirah: 'Alhamdulillah, bro, we're fine. D'you want to speak to Taymeeyah? She's dying to tell you all about her new teacher…'	44	230
115	D1/SWRT/ Forb	Amirah: **'You haven't been using that soap with the bubbles**, have you, Malik?'	2	8
116	D2/SWRT/ Forb	Amirah: **'You know you can't, babe. Not until your skin gets better**. And no more milk, OK? You have to drink the soya, you know that…'	2	8
117	D3/SWRT/ Forb	Ali: 'Dad, please! **Don't talk as if**	13	69

		Mum's death hasn't affected us. Umar is angry, J is confused and I… I…' I tried to keep my voice level. 'I'm still hurting, Dad. I'm still grieving. Can't you understand that?'		
118	D4/SWRT/ Forb	Amirah: '**Stop sucking your thumb, Tay**,' Taymeeyah: 'But it tastes so good!'	14	73
119	D5/SWRT/ Forb	Amirah: '**Don't you dare breathe a word,' 'Not one word!'** Rania: 'Uh-uh, sisters' honour! You can't keep stuff like this from us!'	22	114
120	D6/SWRT/ Forb	Amirah: '**Don't go there. Don't try and use the *deen* to browbeat me. You of all people should know why I feel the way I do.'**	23	117
121	D1/SWRT/ Req	Jamal: '**D'you think you could make pancakes today? I had a lovely dream about them last night**.' Ali: 'No problem, Jay, I'll make you pancakes today.'	9	47
122	D2/SWRT/ Req	Amirah: 'You are going to be OK. Don't be afraid. Remember Allah? He'll look after you, OK? And this nice brother here, Brother Ali, he's going to look after you, too, OK? **Will you give it a try, please, just for today?'**	16	79
123	D3/SWRT/ Req	Nana: 'So let's see some upholding around here, shall we? **How**	19	96

		about I meet you boys in London next weekend? We can go out, see the sights, have lunch… sound good?' Ali: 'That sounds great, Nana. Just great.'		
124	D4/SWRT/ Req	Ali: **'Listen, Nana, let's talk next week when you come, OK?'** Nana: 'OK, darling, I'll see you then.'	19	98
125	D5/SWRT/ Req	Collette: **'Why don't you come down one day and see how I work?** Maybe you'll get some ideas for your work with your brother.' Amirah: I couldn't think of anything I'd love more.	25	133
126	D6/SWRT/ Req	Ali: **'You should listen to me more often.'** Ali's father: 'Yes,' mused Dad, 'maybe I don't give you enough credit, eh?'	40	203
127	D7/SWRT/ Req	Yusuf: **Would you like to ride out with us one day?** There are some great roads outside South London, clear and fast. And we've got a rally coming up in a few weeks, too. Funds going to charity. Ali: Nah, bro, I think I'll have to pass. I'm not much of a risk taker. Not anymore. Got to keep my feet on the ground.	7	39

128	D1/SWRT/ Sugg	Amirah: I fingered a brown maxi dress with turquoise flowers. **'This one's nice…'** Yasmin: 'Nah, that would make my arms look like slabs of salami.'	10	52
129	D2/SWRT/ Sugg	Amirah: **'What about this one with sleeves?'** Yasmin: 'Oh, no, look how low it is. I'd be falling out of that one.'	10	52

Table 1.1 The Distribution of Directives Acts Used by The Main Characters in the She Wore Red Trainers Novel

C. Discussion

The discussion of two data of each classification above that found in the novel on the type of directive act was explained in more detail in the discussion as follows:

a. Commanding

1) D22/SWRT/Comd

	Sentence	Chapter	Page
Yusuf :	**Please make sure it gets to Sister Azra safely, yeah? And do you think you could do me a personal favour? I wanted to get some flowers for Yasmin – my sister – just to say "well done". Do you think you could get some for me from the florist in Herne Hill?** I know it's lame to not get them myself and everything but…	13	69-70
Ali :	No problem at all, bro. I'll do that for you. Your sister is lucky to have a big brother like you.		

Discussion:

The speech function in the utterance on code ***D22/SWRT/Comd*** is directive which is used to instruct someone to do something. Yusuf (speaker) wanted Ali (hearer) to get some flower from florist in Herne Hill and gave it to Yasmin (Yusuf's sister). This utterance occurred at house. The context of the situation happened when Yusuf and Ali were in a lay-by on one of the long, winding country roads out past Croydon. Searle argues that commanding is commanding and urging someone to do something are all cases of advocating that he do it.

The directive act in the type of commanding can be identified in this utterance *"Do you think you could get some for me from the florist in Herne Hill?"* said Yusuf. Based on the utterance above, Yusuf asked Ali to bought flowers and gave to Yasmin. The words *"Do you think you could"* identifies that the utterance is the type of directive act especially commanding.

2) **D2/SWRT/Comd**

Sentence		Chapter	Page
Amirah	: That's not right, is it, Tay? Malik's milk is expensive, y'know. And he can't drink the regular stuff. **Promise me you won't touch the soya milk again**.	2	**8**
Taymeeyah	: I promise.		

Discussion:

The context of the dialogue on the code *D2/SWRT/Comd* shows the scene in Amirah's house. This utterance occurred inside Amirah's house when Amirah and her siblings prepare to go to school. Amirah command Taymeeyah to promise her that Taymeeyah didn't drink the soya milk because it's just for Malik.

Based on that utterance have mentioned in bold written, Amirah command Taymeeyah to promise and didn't doing it again. So the utterance can be identified as the types of directive act especially commanding.

b. **Requesting**

1) **D5/SWRT/Req**

Sentence		Chapter	Page
Ali	: **Listen, Nana, let's talk next week when you come?**	19	98
Nana	: OK, darling, I'll see you then.		

Discussion:

The setting of the dialogue D*5/SWRT/Req* is in a phone calling between Ali and Nana (Ali's grandmother). This utterance occurred when Ali asked Nana to talk next week when she came in Ali's house because in Ali's home was not in good situations now. He heard the door close behind him and he saw his father crossing the corridor to go to into the kitchen. So he asked Nana to close conversation and request for Nana to talk next week.

The data directive act in the type of request can be categorized through the utterance *"let's talk next week when you come?"* said Ali. Based on the utterance mentioned above, Ali asked Nana to talking next week when they meeting in Ali's house. So, the types of this Ali's utterance can be categorized as directive act requesting.

2) **D1/SWRT/Req**

Sentence		Chapter	Page
Jamal	: **Do you think you could make pancakes today?** I had a lovely	9	47

dream about them last night.		
Ali : No problem, Jay. I'll make you pancakes today.		

Discussion:

The setting of the dialogue code *D1/SWRT/Req* is Ali's House. The characters are Jamal and Ali. This utterance occurred when Jamal say to Ali to make pancakes for him. Jamal is a little brother's Ali, and Ali very loves him. The directive act in this conversation can be identified based on the utterance *"Do you think you could make pancakes today?"* said Jamal. Based on the explanation above, the utterance is the type of directive act, especially requesting.

c. **Forbidding**

1) **D1/SWRT/Forb**

Sentence	Chapter	Page
Amirah : **You haven't been using that soap with the bubbles**, have you, Malik?	2	8

Discussion:

The context of the dialogue on the code *D1/SWRT/Forbid* shows the conversations between Amirah and Malik in the bathroom,the utterance used by the speaker is a directive forbids used to forbid someone from doing a thing. The participants are Amirah and Malik. When Amirah asks Malik to do something, it means that Amirah wants Malik to start thinking about his health issues and stop using the soap. This utterance occurred when Amirah forbids Malik to using soap with the bubbles because Malik's skin is still sensitive in healing process.

The directive act in this conversation can be identified based on the utterance *"You haven't been using that soap with the bubbles"* said Amirah. Based on the

explanation above, Amirah asked Malik to not using the soap because she considerate for Malik's skin health.

2) **D4/SWRT/Forb**

Sentence	Chapter	Page
Amirah : **Stop sucking your thumb,** Tay. Taymeeyah : But it tastes so good!	14	73

Discussion:

The context of the dialogue on the code *D4/SWRT/Forb* shows the conversations Amirah and Taymeeyah in the dining room. The situation of this utterance is explained when after Amirah and her little sister walked towards the Islamic Centre. The utterance used by the speaker is a directive forbids used to forbid someone from doing a thing. The participants are Amirah and Taymeeyah.

The directive act in this conversation can be identified based on the utterance *"stop sucking your thumb"* said by Amirah. The words *"stop sucking your thumb"* show that the utterance is a directive act type of forbidding.

d. **Suggesting**

1) **D1/SWRT/Sugg**

Sentence	Chapter	Page
Amirah : I fingered a brown maxi dress with turquoise flowers. **This one's nice…** Yasmin : Nah, that would make my arms look like slabs of salami.	10	52

Discussion:

The context of the dialogue on the code *D1/SWRT/Sugg* is shows the conversation between Amirah and Yasmin. This utterance occurred in the Tooting

TK Maxx (a cheap London shopping mall). The situation occurred when Amirah and all her friends were shopping to prepare for Urban Moslem Princess Shows. Yasmin asked Amirah about her suggestion for a dress that she picked out. Then Amirah gave Yasmin a nice dress and Yasmin replied that it would make her slimmer like salami.

The directive act in this conversation can be identified based on the utterance, *"this one's nice…"* said Amirah. Based on the utterance described above, Amirah suggested a dress for Yasmin. So, it can be identified that the utterance mentioned is the type of directive act suggesting.

2) **D2/SWRT/Sugg**

Sentence		Chapter	Page
Amirah	: What about this one with sleeves?	10	52
Yasmin	: Oh, no, look how low it is. I'd be falling out of that one.		

Discussion:

The context of dialogue on the code *D2/SWRT/Sugg* shows the conversation between Amirah and Yasmin in the Tooting TK Maxx (a cheap London shopping mall). The situation occurred when Amirah and all her friends were shopping to prepare for Urban Moslem Princess Shows. Amirah gave suggestion for Yasmin, it is a nice dress with long sleeves. Yasmin replied that it would make her falling out.

The directive act in this conversation can be identified based on the utterance *"What about this one with sleeves?"* said Amirah. Based on the utterance mentioned above, the words is categorized as directive act suggesting.

e. **Asking**

1) **D1/SWRT/Ask**

Sentence		Chapter	Page
Ali : **Does he sign or read lips or write notes or …?**		16	79
Amirah : All of the above			

Discussion:

The context of the dialogue on the code *D1/SWRT/Ask* shows the conversations between Ali and Amirah in the summer school. The situation happened when Amirah visited the summer school with her little brother, Abdullah. Then Ali, one of the teachers at summer school asked Amirah about her little brother (Abdullah) that he is deaf. Ali asked Amirah does Abdullah sign or read lips or write notes or other. Then Amirah replied that all of Ali's mentioned, Abdullah could.

The directive act in this conversation can be identified based on the utterance *"does he sign or read lips or write notes or …?"* asked Ali. Based on the context described above, Ali asked Amirah how Abdullah's interactions beside his deaf. This utterance can be identified as the type of directive act asking. In addition to a statement that suggests that the directive act asking, it is supported by a question mark (?) at the end of the sentence.

2) **D8/SWRT/Ask**

Sentence		Chapter	Page
Nana Jordan : **What kind of trouble, Ali?**		19	97
Ali : Some of the kids around here… nothing major… but worrying. To be honest, Nan, I wish we could get him out of here. Out of all of us, he			

is the one I'm most worried about. Do you think you could…?		

Discussion:

The context of the dialogue on the code *D8/SWRT/Ask* shows the conversation between Nana Jordan (Ali's grandmother) and Ali on the phone. The utterance occurred when Ali in the house and has some problems with his little brother, Umar. Then Nana asked Ali what kind of trouble they faced. Ali replied that the trouble was worried and he must take care to discuss it. Umar is the topic, the stubborn character.

The directive act in this conversation can be identified based on the utterance *"what kind of trouble, Ali?"* asked Nana Jordan. Based on the context described above, Nana asked Ali about the kind of trouble. This utterance can be categorized as the type of directive act asking. In addition to a statement that suggests that the directive act asking, it is supported by a question mark (?) at the end of the sentence.

CHAPTER III

THE TYPES OF EXPRESSIVE ACTS

A. Related Theories

1. Expressive Acts

The illocutionary point of this class is to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional contents, in expressives there is no direction of fit.[98] Acts of expressive illocution performed by the speaker to convey his or her mental state to the audience.[99] The gist of expressives is that they express the speaker's psychological attitude or state, like statement of pleasure, pain, likes, dislikes, joy, or sorrow.[100] Thus, acts of illocutionary acts are apologizing, thanking, congratulating, welcoming, and many more.[101]

Expressives, which express a psychological state: (paradigm cases: thanking, apologizing, welcoming, congratulating).[102] Expressives are speech acts that communicate the speaker's emotions. They can express psychological conditions such as pleasure, pain, likes, dislikes, happiness, or sadness.[103] Example: Congratulation on your graduation!; I'm sorry; Oh yes, wonderful!.

In using an expressive, the speaker makes words fit the world of feeling.[104] It is a peculiar characteristic of English verbs that designate expressive illocutionary forces that they nearly always imply that there is anything positive or negative about the state of things reflected by the propositional content of the expressive.

Evidently, reader only deem it worthwhile to have a name for expressive illocutionary forces when something positive or negative is involved, whereas the

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[98] John R. Searle and Daniel Vanderveken, *Foundations of Illocutionary Logic*, (Cambridge: Cambridge University Press, 1985, 54

[99] Stephen C. Levinson, *Pragmatics* (Cambridge: Cambridge University Press, 1995), 240

[100] Yule, *Pragmatic,* Oxford University Press, 1996, 54

[101] John R. Searle and Daniel Vanderveken, *Foundations of Illocutionary Logic*, (Cambridge: Cambridge University Press, 1985), 211

[102] Stephen C. Levinson, *Pragmatics.* (Cambridge: Cambridge Univ. Pr. 2008), 240.

[103] George Yule, *Pragmatic* (Oxford: Oxford University. 1996), 53.

[104] Yule, *Pragmatics, 47.*

concept of expressing a psychological state carries no such presumption. In what follows, many of the psychological states, such as happiness and sadness, already contain the notion that the object of the emotion is either good or harmful. In addition, the vast majority of expressive speech acts for which unique verbs have been coined are primarily hearer-directed.

The purpose of expressive verbs is to express the speaker's attitudes toward the state of things reflected by the propositional content. In English, there is no illocutionary verb or performative that identifies the original expressive force. All English expressive are generated from illocutionary expressive forces. The list of expressives includes: apologizing, thanking, greeting, congratulating, and welcoming.[105]

a. Apologizing

Apologize are intended to express sadness or remorse for a situation that the speaker is responsible for. Thus, the prerequisite requirement is that the speaker must bear responsibility for the object of lament. Therefore, the majority of things for which one apologizes are actions, but they need not be actions so long as the speaker accepts responsibility for them. The second prerequisite is that the proposition is true and the state of circumstances reflected by the propositional content is detrimental to the hearer. This type usually uses the word "sorry" in the conversation.[106]

Examples of Apologizing:
- I'm sorry.
- Hani, I'm very sorry.
- I do apologize to you.

b. Thanking

The purpose of gratitude is to convey appreciation. The prerequisites are that the subject benefits or is advantageous to the speaker and that the hearer is accountable for it. As with apologies, one typically expresses gratitude for actions;

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[105] Searle, *Expression And Meaning: Studies in the Theory of Speech Acts*, 15

[106] John R. Searle and Daniel Vanderveken, *Foundations of Illocutionary Logic*, (Cambridge: Cambridge University Press, 1985, 212

however, the propositional content need not always represent an action if the hearer is responsible. Thanking is an expression for someone else that you are happy or grateful for something they have done. It has a function to express the speaker's gratitude to the addressee.[107]

Examples of thanking:
- Thank you for your support.
- Thank you for the coffee
- Thank you, Ma'am.

c. Congratulating

Congratulating is an expression to congratulate someone or express pleasure that the thing is good or beneficial for the hearer.[108] It means that the speaker cares for the hearer when something good happens to them, usually expressed by the words "congratulation" or "well done." It could simply be a stroke of good luck.

Examples of congratulating:
- Congratulations for your graduation!
- Well done, your best performance.
- Congratulations

d. Welcoming

Welcoming is politeness action, which is positive or polite the speaker's way of addressing the hearer.[109] Welcoming also can be defined as an expression of pleasure or good feeling about the arrival of someone.[110] This type is usually by using "welcome" in the utterance.

Examples of welcoming:
- Welcoming to my wedding, girls.
- Welcome to my house.
- I'm glad you come!

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[107] Lalu Banu and Yuyun Yulia, *An Analysis of Expressive Speech Acts Used by Steve Rogers as The Main Character in Civil War Movie*, Journal of English Language and Language Teaching (JELLT), vol. 1, no. 2 (November, 2017): 62.

[108] John R. Searle and Daniel Vanderveken, *Foundations of Illocutionary Logic*, (Cambridge: Cambridge University Press, 1985, 212.

[109] Royanti, *Expressive Speech Act Found On La La Land Movie*, Inovish Journal, vol. 4, no. 2 (December, 2019): 131- 132.

[110] Searle and Vanderveken, *Op. Cit*., 216.

e. Greeting

Greeting is something friendly or polite that someone said or did when she/he met or welcome someone.[111] The greeting is an expression that shows a polite attitude, assuming that the speaker has just encountered the hearer.[112] It can also be said that greeting is something that people say or do to greet somebody and have a message of good wishes for someone else's happiness or health.[113]

Examples of greeting:

- Hello!
- Goodbye
- Good morning, Nafi.

B. Findings

No.	Code	Sentences	Chapter	Page
1	D1/SWRT/Apg	Zayd: Do you want to explain to me what that was all about just now? **Amirah:** **I'm sorry**. We were just kidding around, honest. You know what we're like sometimes…	23	115
2	D2/SWRT/Apg	Zayd: Come on, Ams. You can't keep doing this. Someone tries to give you some advice, tries to remind you about Allah, and you say he's 'browbeating' you, 'blackmailing' you, 'guilt tripping' you. It ain't blackmail, sis, it's the truth from your Lord! Amirah: **I'm sorry, Zayd, it's just too hard for me…** I can't do it. You'll just have to accept that.	23	117
3	D3/SWRT/Apg	Hassan: **I'm so sorry, sister**, it's just that I haven't	36	185

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[111] https://dictionary.cambridge.org/dictionary/english/greeting, accessed 04 May 2023

[112] Lalu Banu and Yuyun Yulia, *An Analysis of Expressive Speech Acts Used by Steve Rogers as The Main Character in Civil War Movie*, Journal of English Language and Language Teaching (JELLT), vol. 1, no. 2 (November, 2017): 62.

[113] Lalu Banu, *Op. Cit.*

		seen your brother in years. We've missed him in Saudi, subhanallah… Amirah: Please, don't let me get in the way of your catching up session. I need to help Mum with the dinner anyway		
4	D4/SWRT/Apg	Amy McIntyre: Look, Ali, **sorry for just turning up like this but I didn't know how else to reach you.** Ali: Sorry about that… It was hard, you know, coming to terms with everything…	40	204
5	D5/SWRT/Apg	Ali: **I'm sorry, Amy, but this isn't going to work.** We're too different, you and I. You've got your great life in Hertfordshire, where you belong. I'm sorry… Amy McIntyre: Are you sure this is what you want, Ali?	40	207
6	D6/SWRT/Apg	Zayd: It's off, Ams. He doesn't want to go ahead with the marriage. **I'm sorry, Ams, really, I am.** Amirah: What exactly did he say, Zayd?	44	228
7	D1/SWRT/Th	Ali: How have you been? Amirah: Alhamdulillah, good. Ummm, **I wanted to thank you for taking care of Abdullah at the summer programme.** He's really been enjoying it, mashallah…	22	112
8	D2/SWRT/Th	Amirah's mother: Oh, that looks nice. Very realistic Amirah: **Thanks, Mum**. I'm entering it for a competition down in Croydon, inshallah.	23	118
9	D3/SWRT/Th	Amirah's mother: Mashallah, your sister does look lovely.	29	151

		Abdullah: Beautiful! Amirah: **Thanks, guys**		
10	**D1/SWRT/Gree**	Rania: *As-salamu 'alaykum*, baby girl! Amirah: *Wa'alaykum as-salam*	**22**	**110**
11	**D2/SWRT/Gree**	Ali: **Hey… Jamal?** What's up? Has something happened, Jay? Talk to me. Jamal: I miss Mum, Ali. I miss her so much…	**26**	**134**
12	**D3/SWRT/Gree**	Ali: **Hey, *wa'alaykum as-salam*, Amirah. How are you?** Amirah: Yeah, I'm good. What's going on?	**30**	**155**
13	**D4/SWRT/Gree**	**Zayd:** *As-salamu 'alaykum*, bro, what's up? Everything OK? Ali: No, not really	**31**	**161**

Table 1.2 The Distribution of Expressives Acts Used by the Main Characters in the She Wore Red Trainers Novel

C. Discussions

The discussion of two data of each classification above that found in the novel on the type of expressive act was explained in more detail in the discussion as follows:

a. Apologizing

1) **D1/SWRT/Apg**

Sentence		Chapter	Page
Zayd	: Do you want to explain to me what that was all about just now?	23	115
Amirah	: **I'm sorry.** We were just kidding around, honest. You know what we're like sometimes…		

Discussion:

The context of the dialogue on the code *D1/SWRT/Apg* shows the conversation between Amirah and Zayd (Amirah's big brother). The setting of the utterance is in the Amirah's house. The context of situation occurred when Zayd asked Amirah what her relation with Ali Jordan. Amirah felt guilty and apologized for breaking her promise not to have a relationship with anyone even if it was just a matter of talking to the opposite sex.

The expressive act in this conversation can be identified based on the utterance *"i'm sorry"*, said Amirah. Based on the explanation above, Amirah apologized to Zayd because her breaking a promise. The words *"i'm sorry"* indicate that the utterance is the type of expressive act apologizing.

2) **D3/SWRT/Apg**

Sentence		Chapter	Page
Hassan	: **I'm so sorry, sister**. It's just that I haven't seen your brother in years. We've missed him in Saudi, *Subhanallah…*	36	185
Amirah	: Please, don't let me get in the way of your catching up session. I need to help Mum with the dinner anyway.		

Discussion:

The context of the dialogue on code *D3/SWRT/Apg* shows the conversation between Hassan and Amirah. The setting of the utterance is Amirah's house. The context of the situation occurred when Hassan talked with Zayd and didn't give attention to Amirah beside them.

The expressive act in this conversation can be identified based on the utterance *"I'm so sorry"*, said Hassan. Based on explanation above, Hassan apologized to Amirah because of his bad manner. The words *"I'm so sorry"* indicate that the utterance is the type of expressive act apologizing.

b. Thanking

1) D1/SWRT/Th

Sentence			Chapter	Page
Amirah	:	Alhamdulillah, good. Ummm, I wanted to thank you for taking care of Abdullah at the summer programme. He's really been enjoying it, mashallah…	22	112
Ali	:	Aww, that's great. He's a great kid, he really is.		

Discussion:

The context of the dialogue on code *D1/SWRT/Th* shows the Amirah's utterance that express thanking for Ali. The location of the utterance is in the Rania's yard house. The situation of the utterance is described when Amirah met Ali and she thanked for his good taking care of Abdullah at the summer program because Abdullah really enjoyed it.

The expressive act in this conversation can be identified based on the utterance *"I wanted to thank you for taking care of Abdullah at the summer programme"*, said Amirah. Based on the utterance described above, Amirah thanked Ali because she

felt Ali was taking care Abdullah very good. So, words *"thank you"* it can be identified that the utterance mentioned is the type of expressive act thanking.

2) **D2/SWRT/Th**

Sentence	Chapter	Page
Amirah's Mother : Oh, that looks nice. Very realistic. Amirah : Thanks Mum. I'm entering it for a competition down in Croydon, inshallah.	23	118

Discussion:

The context of the dialogue on code *D2/SWRT/Th* shows the Amirah's utterance that express thanking for her mother. The location of the utterance is in the Amirah's room. The situation of the utterance is described when Amirah thanked her mother because she praised Amirah's beautiful paintings.

The expressive act in this conversation can be identified based on the utterance *"Thanks Mum"*, said Amirah for her mother because she praised Amirah's beautiful paintings. The words *"Thanks"* identified that the utterance is the expressive act of thanking.

c. **Greeting**

1) **D4/SWRT/Gree**

Sentence	Chapter	Page
Zayd : *As-salamu 'alaykum*, bro, what's up? Everything OK?' Ali : No, not really, have you seen my brother at all? The middle one, Umar?	31	161

Discussion:

The context of the dialogue on the code *D4/SWRT/Gree* shows the conversation between Ali and Zayd. This utterance occurred in the Zayd's house. This utterance occurred when Ali visited Zayd's house for ask helping to find his brother. The situation of the utterance is described when Zayd greeted Ali when he saw Ali in his house.

The expressive act in this conversation can be identified based on the utterance *"what's up?"* said Zayd. Based on the sentence mentioned above, Zayd greeted Ali and asked what happened, is it everything good or not. The words *"what's up"* identified that the utterance is the type of expressive act greeting.

2) **D1/SWRT/Gree**

Sentence		Chapter	Page
Ali	: **Hey, *wa'alaykum as-salam*, Amirah. How are you?**	30	155
Amirah	: Yeah, I'm good. What's going on?		

Discussion:

The context of the dialogue on the code *D1/SWRT/Gree* shows the conversation between Ali and Amirah. This utterance occurred in the Auntie Azra's house. This utterance occurred when Amirah gave a greeting to a room. Amirah wanted to meet a member of the Deen Riders, and it turned out to be Ali. They greeted one another and asked how they were doing.

The expressive act in this conversation can be identified based on the utterance *"Hey, wa'alaykum as-salam, Amirah. How are you?"* said Ali. Based on the sentence mentioned above, Ali greeted Amirah and asked how her condition, is it everything good or not.

CHAPTER IV

CLOSING

A. Conclusion

The researcher's conclusion is the final section, which includes summing up the researcher's arguments and drawing a conclusion about things the researcher has done in her research. The purpose of this research was to identify the kinds of directives and expressive acts of Ali and Amirah characters in *She Wore Red Trainers* novel.

The researcher's conclusion was based on the problem's description in the first chapter; the types of directive and expressive acts in *She Wore Red Trainers* novel. In this study, the researcher makes use of the theory developed in 1996 by Searle. The researcher found that there are five directive act with total number 129 utterances consist of 7 by *requesting*, 38 by *commanding*, 74 by *asking*, 6 by *forbidding*, and 2 by *suggesting*. And there are three types of expressive with total number 13 utterances consist of 6 by *apologizing*, 3 by *thanking*, and 4 by *greeting*.

B. Suggestion

After analyzing the data about directive and expressive illocutionary acts spoken by the main characters of *She Wore Red Trainer* novel, the researcher would like to give some suggestions for the lecturers, the EFL learners, and the other researchers.

The researcher suggests the lecturer use this research to help with teaching and learning activities in the classroom especially in the directive and expressive acts. By using novel, the lecturer can give concrete examples of how identify the types and functions of illocutionary acts contained in daily conversation. Furthermore, the researcher expected the lecturer to convey the inspiring messages in the novel and to motivate students to study speech acts.

The researcher hopes the students can understand the material well by studying directive and expressive acts. In the end, the students can get a competence in practicing the

English language in more natural way by applying appropriate speech act strategies to deliver and receive the messages successfully.

The future researchers can use this research as a references which may they find out useful theories or knowledge related to speech acts and use in a communication, to help them in developing their studies. For other researchers interested in speech acts, especially in directive and expressive acts, this research can be the reference to support and conduct the next research. So, the other researchers can get supporting materials about the directive and expressive acts from this research.

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APPENDICES

Appendix 1 Cover of She Wore Red Trainers Novel By Naima B. Robert

Sources: https://www.goodreads.com/review/show/1193473618
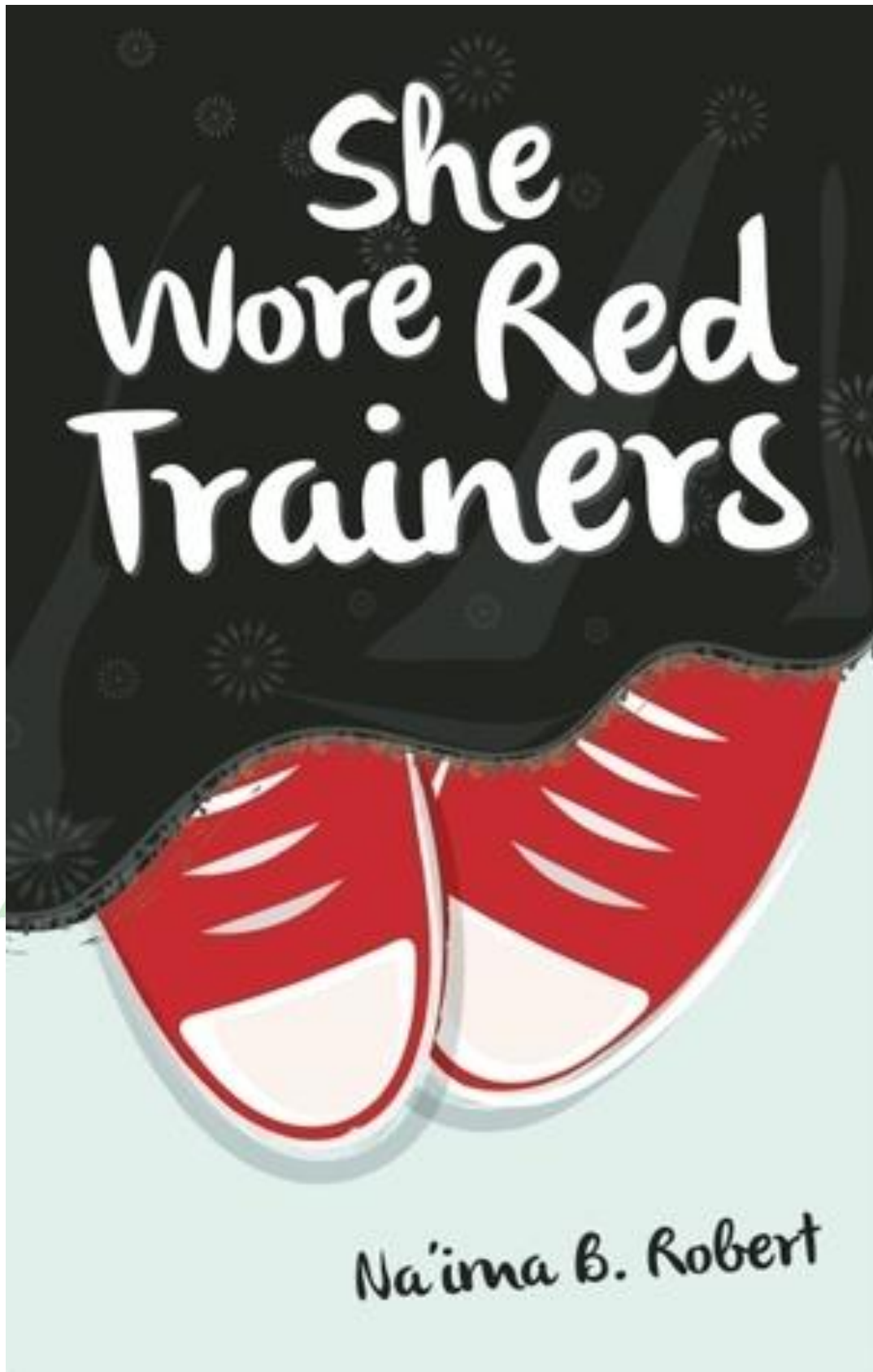
Appendix 2 Synopsis of *She Wore Red Trainers* Novel By Naima B. Robert

The novel "She Wore Red Trainers" tells the life of the two main actors from their respective perspectives. In part 1, Ali is told as a child who has a high religious spirit. It is derived from the nature of his mother and father who are devout Moslem. At the beginning of the story, his mother is said to have died so that Ali only lives with his desperate father. They live in the town of hertfordshire (non-metropolitan country, England). After his mother died, his father's business went bankrupt, requiring them to move to London so that his house could be rented out to tourists. In London, his father will work hard in the summer to revive his business. In London, they live in the house of their father's friend, Jamal and his wife, Usamah. There they live in a quiet Moslem environment.

In the new city, Ali meets new friends who both love basketball. They know each other and are close friends with each other. One of Ali's friends is Zayd. Zayd is Amirah's stepbrother. Ali and Amirah's first meeting was when Amirah called Zayd to come home while they were playing basketball at the compound. Ali and Amirah accidentally looked at each other in one glance, and accidentally their red shoes matched. However, because of their strong belief in Islamic rules, they immediately withdrew. They argue that all male-female relationships without marriage ties are haram.

Zayd, Amirah's stepbrother, is also very possessive about Amirah. He did not allow any man to look at his sister for long. In addition, Ali with his very religious family also adheres to the rules of the Islamic religion firmly. He will not be in a relationship that does not lead to marriage.

Amirah is an art girl, she is a designer and has produced many works such as paintings. But her life is not as easy as people think, she lives in a family whose parents are divorced. Her mother had been married four times and all failed. Except for one, the third father is Faisal. He was good but disappeared suddenly. His other three fathers, they were promise salesmen, rowers, drinkers of liquor, and other vices. This makes Amirah never want to get married someday.

There was real worry in him. Now, her mother is very depressed and can't even take care of her younger siblings properly. So now Amirah and Zayd are the breadwinners for their family.

While Ali is the son of a complete family at the beginning, but his mother died leaving a family consisting of all men. Since mother died, Ali's father has lost his spirit. But the last few days after his business went bankrupt, Ali's father seemed to have a new challenge that made him have to survive for his family. He became a hero again for his family. Ali also became a student in Medina.

In this novel, the story of Ali and Amirah focuses on each other's lives, they only occasionally get to know and hear about each other's nature from their friends or relatives. Ali and Amirah show a love story of how to keep our self and achieve, remain a warrior in the family, remain an example for their younger siblings, and set an example to be patient in all conditions. At the end of the story, they got married before finally going to Medina together.
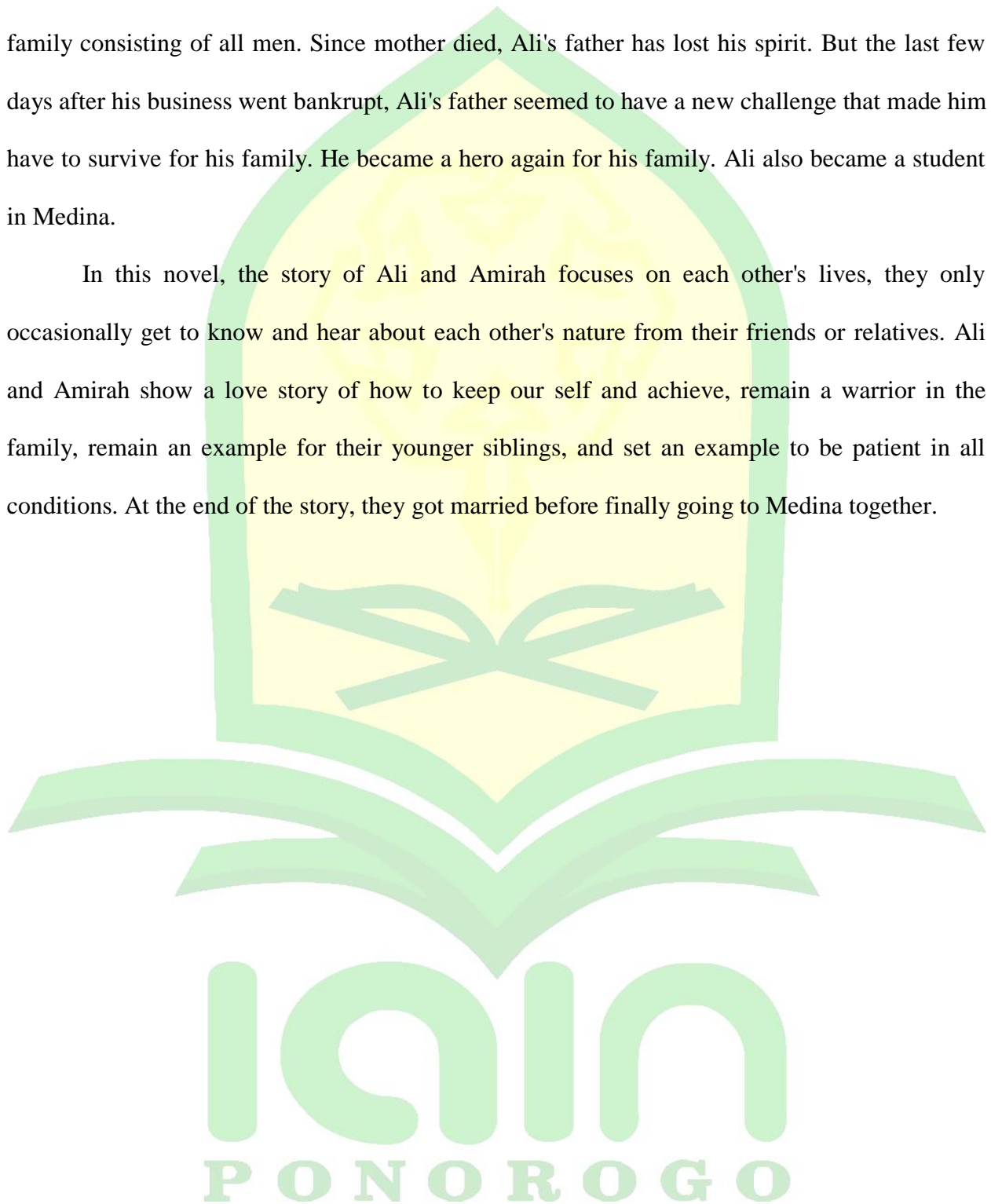
Appendix 3 The Characters in The Novel *She Wore Red Trainers* By Naima B. Robert

- **Ali**
- **Amirah**
- **Zayd**
- **Ali's Father**
- **Amirah's Mother**
- **Usamah**
- **Abdullah**
- **Malik**
- **Taymeeyah**
- **Nana Jordan (Ali's Grandmother)**
- **Hassan**
- **Rania**
- **Auntie Azra**
- **Yasmine**
- **Umar**
- **Yusuf**