



**THE ANALYSIS OF ILLOCUTIONARY ACT IN  
“THE TRIALS OF APOLLO” NOVEL  
BOOK 2 THE DARK PROPHECY  
BY RICK RIORDAN**

**A THESIS**

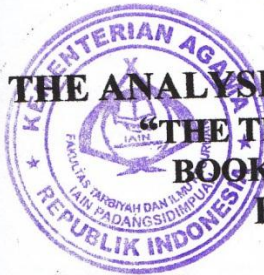
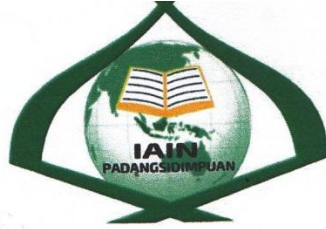
*Submitted to the state Institute for Islamic Studies Padangsidimpuan as  
a partial Fulfillment of the requirement for Graduate Degree of  
Education (S.Pd ) in English*

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**TARBIYAH AND TEACHER TRAINING FACULTY  
STATE INSTITUTE FOR ISLAMIC STUDIES  
PADANGSIDIMPUAN  
2018**



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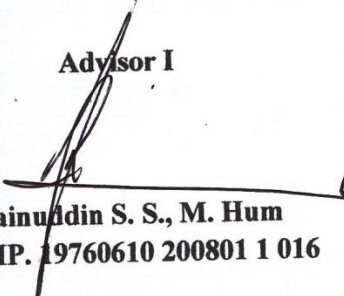
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**2018**

: Thesis

by **Wirdatul Fuadi**

: 7 (seven) exemplars

Padangsidempuan,

2018

To:

**Dean Tarbiyah and Teacher Training Faculty**

In-

Padangsidempuan

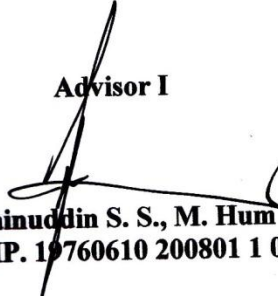
*Assalam 'alaikum wr.wb.*

After reading, studying and giving advice for necessary revision on the thesis  
by **Wirdatul Fuadi**, entitled **"THE ANALYSIS OF ILLOCUTIONARY ACT IN  
THE TRIALS OF APOLLO" NOVEL BOOK 2 THE DARK PROPHECY BY RICK  
ORDAN**". We assumed that the thesis has been acceptable to complete the assignments and  
fulfill the requirements for graduate degree of Education (S.Pd) in English Education  
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Therefore, we hope that the thesis will soon be examined by the Thesis examiner team of  
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Padangsidempuan. Thank you.

*Assalam 'alaikum wr.wb.*

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DARK PROPHECY BY RICK RIORDAN**

I hereby declare that I have arranged and written the Thesis by myself, without asking for illegal help from the others, except the guidance from advisors, and without plagiarism as it is required in students' ethic code of IAIN Padangsidimpuan in article 14 verses 2.

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To develop science and knowledge, I hereby declare that I present to the State Institute  
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**WIRDATUL FUADI**

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## EXAMINERS

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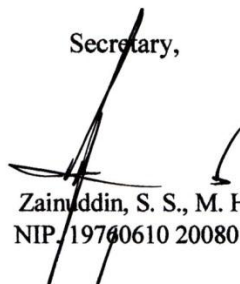
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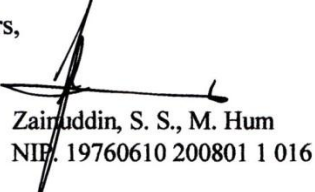


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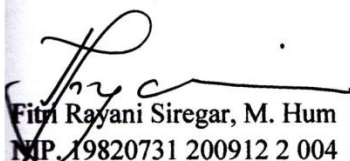
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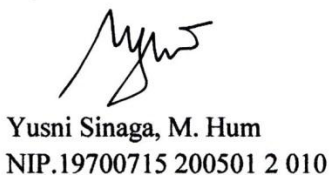
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## **LEGALIZATION**

: The Analysis of Illocutionary Act in "The Trials of Apollo" Novel Book 2 The Dark Prophecy by Rick Riordan

By : **Wirdatul Fuadi**

Number : **14 203 00153**

The Thesis had been accepted as a partial fulfillment of the Requirement

for Graduate Degree of Education (S.Pd.)

Padangsidempuan, July 2018

Dean



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## بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

### **In the name of Allah, the beneficent and the merciful**

*Firstly*, researcher would like to thanks to Allah SWT who has given researcher change and health that can to finish this thesis on title: The Analysis of Illocutionary Act in The Trials of Apollo, Book 2: The Dark Prophecy. *Secondly*, blessing and peace be upon to Prophet Muhammad SAW, who has brought human being from the dark era to light era.

In writing this thesis, I have found various difficulties. Fortunately, many people help me to finish this thesis. May be without their helped and supports this thesis would not be as it is now. Therefore researcher would like to thanks:

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2. Special thanks to Mr. Hamka M. Hum., as the second advisor, thank you very much to had given researcher suggestion, ideas, criticism, and guidance in writing this thesis.
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4. Mrs. Dr. Leyla Hilda, M. Si., the Dean of Tarbiyah and Teacher Training Faculty.
5. Mrs. Rayendriyani Fahmei Lubis, M.Ag., the Leader of English Education Study Program.
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Thank you for all the things done to everyone who gave helps whether mentioned or not to finish the thesis. Researcher realizes this thesis is imperfect. Therefore, critics and suggestions are really needed to make thesis become better in the future.

May Allah, The almighty bless them all, Amin.

Padangsidempuan, 2018

The Researcher

A handwritten signature in black ink, appearing to read 'Wirdatul Fuadi', with a small mark resembling a date '11/11' to its right.

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"THE TRIALS OF APOLLO, BOOK 2: THE DARK  
PROPHECY.

### **ABSTRACT**

This research was discusses about Illocutionary act in The Trials of Apollo, book 2: The Dark Prophecy. Illocutionary act or act in saying something is used not only in oral communication, but also in writing such as novel. By studying illocutionary act, the listener (writer) would get the message from the speaker (writer), in communication people would understand the aim meaning of the utterance. So, the objective of the research is to describe illocutionary act and to find the functions of illocutionary act in the novel The Trials of Apollo book 2 The Dark Prophecy for English Language Teaching.

The methodology used in this research was descriptive qualitative research. It means that the method is intended to make a systematic and accurate description concerning the fact and the feature of research data. The data collection is done by reading The Trials of Apollo novel, book 2 The Dark Prophecy and other books that related research. Data analysis is done by using content analysis that interpreting the findings and stating conclusions in the illocutionary acts in novel The Trials of Apollo, book 2 The Dark Prophecy.

The result of the research can be concluded that the researcher found 125 utterances, there are 62 representatives, 11 expressive, 36 directives, 64 directives, 16 commissives. So, the researcher found representatives as a dominant one in the novel. The function of the result of this research could be authentic material by teachers or lecturers to teach speech act especially illocutionary act. With this method, this was not only to improve their understanding or knowledge about illocutionary acts, but also to improve their listening and speaking.

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## **CHAPTER I INTRODUCTION**

### **A. The Background of the Problems**

Human being and language cannot be separated from each other in the society. Human used language for many purposes. Created as social being, human needs a language to communicate and build a relationship with each other in social interaction. Language makes human easier to exchange information and to express their ideas. It means that language is used to interaction with someone when need about something.

Jack C. Richards stated that a language is the system of human communication which consists of the structured arrangement of sounds (or their written representation) into larger units, e.g. morphemes, words, sentences, and utterances”.<sup>1</sup> Any particular system of human communication.

Based on the explanation above, researcher can be conclude that language is a system or tool of human being to communicate to other people that consist of sounds into larger unit such as morpheme, words, sentences and utterances. Language makes human easier to exchange information and to express their ideas. There is no human activity without language. Language is used for doing social interaction.

Language is one of the tools of communications. In many forms of communications, people need language to express message. When people study about language, people would also know about syntax, semantic and

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<sup>1</sup>Jack C. Richards and Richard Schmidt, *Longman Dictionary of Language Teaching & Applied Linguistic* (London: Pearson Education, 2002), p. 283.

pragmatics, especially illocutionary acts. In pragmatics, people studied about meaning of the context between the speaker and hearer. Pragmatic concerned with the meaning that communicated by the speaker (writer) to the hearer (reader). Studying pragmatics is interesting because this is study about utterance meaning.

Communication would be success when there is no misinterpretation between speaker and hearers. In communication the speaker should be aware that the hearers try to catch the meaning of the speaker utterances. When human express themselves, human did not only produce utterance containing grammatical structure and words, but also human perfume speech act especially illocutionary act.

Edward Finegan states that illocutionary act is speakers have some intention in making utterance, and what they intend to accomplish.<sup>2</sup> Illocutionary act is not just sentence meaning but also utterance meaning.

From the definition above, the researcher can be concluded that illocutionary act is the utterance that we produced it is also another act for someone. Someone might utter to make a statement, an offer, an explanation or for some other communicative purpose. Illocutionary acts is the performing an act in saying something. The illocutionary had the function of an utterance to deliver a specific purpose that the speakers have in mind.

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<sup>2</sup>Edward Finegan, *Language its Structure and Use* (United States of America: Thomson Wadsworth), 2008, p. 284.

Language is not only in oral communication, but also in writing, such as in book, newspaper, letters, novel, etc. many people like reading novel. Most of the people read novel when reader spend free time. But sometimes the reader does not know and understand about the function of language that use there. The reader doesn't care about the function of communication use in the novel.

In communication sometimes the hearer do not always understand what the speaker meaning utterance. So, by studying illocutionary act, the listener (reader) would get the message from the speaker (writer) in communication people would understand the aim meaning of the utterance.

Because of that reason the researcher interested to analyze the utterance in novel. In this research, the researcher would investigate a novel. The phenomena of speech act especially in illocutionary act do not only occur in real life situation but also occur in novels since they are a reflection of human's real life. There are many novels which have dialogue as real as daily conversation. One of them is the novel entitled *The Trials of Apollo*, which is based on a famous novel by Rick Riordan. The novel itself tells about the dark prophecy. This is novel *The Trials of Apollo*, who has been turned into a human as punishment from his father and king of the Zeus. Zeus is angry with Apollo for a variety of reasons, most notably for the younger kings allowing his roman descendant Octavian to raise to power during *The Heroes of Olympus* series by giving him his blessing.

Since the utterances produce by the characters in The Trials of Apollo novel are used to perform various kinds of actions, the researcher is interested to analyze these phenomena of speech acts especially illocutionary act.

The researcher interested to research novel The Trials of Apollo book 2 The Dark Prophecy because The Dark Prophecy is the second book in The Trials of Apollo series written by Rick Riordan. It was released on May 2, 2017.

So, from explanation above the researcher conduct the research entitled: **“THE ANALYSIS OF ILLOCUTIONARY ACT IN “THE TRIALS OF APOLLO” NOVEL, BOOK 2 THE DARK PROPHECY BY RICK RIORDAN.**

## **B. The Focus of the Problems**

Here, the researcher focused the problem of the research on “The analysis of illocutionary acts in The Trials of Apollo novel, book 2 The Dark Prophecy by Rick Riordan 2017 Year” chapter 1 until chapter 3.

## **C. The Formulation of the Problems**

In this research, the researcher deals with two main problems. They are:

1. How is illocutionary act in “The Trials of Apollo” novel, book 2 The Dark Prophecy?

2. What are functions of illocutionary acts for English language teaching based on “The Trials of Apollo” novel book 2 The Dark Prophecy?

#### **D. The Objectives of the Research**

Based on the formulated problems and the limitation, the objectives of this research are as follows:

1. To describe illocutionary acts in “The Trials of Apollo” novel, book 2 The Dark Prophecy.
2. To find the functions of illocutionary act in the novel The Trials of Apollo book 2 The Dark Prophecy for English Language Teaching.

#### **E. The Significances of the Research**

The significances of the research are as follows:

1. Readers

The research hopefully gives more understanding to the readers about theory of speech acts especially illocutionary acts. The researcher hope the reader will understand about illocutionary acts when reading this research.

2. Students

This research can be used as a reference for students who want to conduct research on literary works especially novel based on speech act especially illocutionary acts.



### 3. Researcher

The researcher is simpler to understand the novel and the story of novel that will be analyze the researcher. This result of the research can be used by the teacher in English Language Teaching to teach kinds of illocutionary acts. This result also can be used as one of the references and information for further researcher related with field.

## F. Definition of The Key Terms

The researcher gives some the definitions of key term to make clear and to avoid misunderstanding.

### 1. Analysis

Analysis is the practice of looking closely at small parts to see how they affect the whole.<sup>3</sup> Analysis is the study something by examining its parts and their relationship.<sup>4</sup> While in Indonesian dictionary stated that “Analisis adalah penyelidikan terhadap suatu peristiwa untuk mengetahui keadaan yang sebenarnya”. (*Analysis is the investigation of an event to find out the real situation*).<sup>5</sup>

From the definition above, the researcher can be concluded that analysis is the study of something to find out the real situation by

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<sup>3</sup>George Leonard, *Analyze The Key Success* (e-book), (California, 1992), p. 12.

<sup>4</sup>A.S. Hornby, *Oxford Advanced Learner's Dictionary* (London: Oxford University Press, 1995), p. 38.

<sup>5</sup>Tim Penyusun Kamus Pusat Pembinaan dan Pengembangan Bahasa, *Kamus Besar Bahasa Indonesia* (Jakarta: Balai Pustaka, 2001), p. 43.

examining parts and its relationship. Analysis is the activity that is done to know the truth.

## 2. Illocutionary Act

Illocutionary act is speakers have some intention in making utterance, and what they intend to accomplish.<sup>6</sup> Yule stated that we form an utterance with some kind of function in mind.<sup>7</sup> Illocutionary act is the act of utterances. It is the act which performed by saying utterances.

From the definition above, the researcher can be concluded that illocutionary act is the utterance that we produced it is also another act for someone. Someone might utter to make a statement, an offer, an explanation or for some other communicative purpose.

## 3. Novel

The novel is only one of many possible prose narrative forms.<sup>8</sup> Novel is one of the largest of literary forms, the average novel running to some 300 pages.<sup>9</sup> Novel usually does present in detail the development of a character, or a large complex social situation, or a relationship involving many characters, or a complicated event covering many years, or a

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<sup>6</sup>Edward Finegan, *Language its Structure and Use*, 5<sup>th</sup> Edition, (United States of America: Thomson Wadsworth, 2008), p.284.

<sup>7</sup>George Yule, *Pragmatics* (London: Oxford University Press, 1996), p. 48.

<sup>8</sup>Georg Lucaks, *The Theory of The Novel* (e-book) (Germasn: The Merlin Press, 1971), p. 69.

<sup>9</sup>Graham Little, *Approach to Literature* (e-book) (Science Press, 1970), p. 101.

complex relationship among a few characters.<sup>10</sup> Novel has many functions for present the story about social situation.

From the definition above, the researcher can be concluded that novel is the story in narrative in prose that telling about the life of someone with peoples around him with identifying characteristic. We can learn about educational, value, culture, religion, and moral from novel. Novel not only as entertainment but also as a education. We can learn and got education with novel because there are so many messages that can we take from read novel and we can that implied.

#### **4. The Trials of Apollo**

The Trials of Apollo is a novel by Rick Riordan. This is the second book from trilogy novel. The first book is The Hidden Oracle, second book is The Dark Prophecy, and the last book will come in spring 2018 is The Burning Maze. This novel talked about Apollo go west before he can find the next oracle, he will killed.

The Trials of Apollo is a pentalogy of fantasy adventure and mythological fiction novels written by American author Rick Riordan that collectively form a sequel to the heroes of Olympus series. It is set in the same world as other Riordan tales, and references characters and happenings from earlier series. The first book in the series, The Hidden

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<sup>10</sup>Robert Stanton, *An Introduction to Fiction (e-book)*, ( English: INC, 1965) p. 44.

Oracle, was released on May 3, 2016. The second in the series, The Dark Prophecy, was released on May 2, 2017.<sup>11</sup>

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<sup>11</sup>The Trials of Apollo-about, Wikipedia. org, accessed from ([http://en.wikipedia.org/wiki/The-Trials\\_of\\_Apollo](http://en.wikipedia.org/wiki/The-Trials_of_Apollo), retrived on April, 30<sup>th</sup> 2018

## CHAPTER II

### THEORITICAL DESCRIPTION

#### A. Theoretical Description

In conducting research, theories are needed to explain some concept terms apply in concerned of the research. The terms are:

##### 1. Pragmatic

Communication clearly depends on not only recognizing the meaning of words in an utterance, but recognizing what speakers mean by their utterances. The study of the speakers mean or speaker meaning is called pragmatics.<sup>1</sup> Both are concerned with people ability to use language meaningfully. While semantics is mainly concerned with speaker's competence to use the language system in producing meaningful utterances and processing (comprehending) utterances produced by others. In many ways, pragmatics is the study of invisible meaning, or how we recognize what is meant even when it isn't actually said or written. In order for that to happen, speakers (writers) must be able to depend on a lot of shared assumption and expectations when they try to communicate.<sup>2</sup> Thus, pragmatics is appealing because it's about how people make sense of each other linguistically, but it can be a frustrating area of study

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<sup>1</sup>George Yule, *Pragmatics* (Oxford: Oxford University Press, 1996), p. 3-4.

<sup>2</sup>George Yule, *The Study of Language* (New York: Cambridge University Press, 2010), p.

because it requires us to make sense of people and what they have in mind.

We cannot simply judge the meaning through the words people say. Beyond those words, there are some aspects of context that we need to be aware of.

Pragmatics is concerned with the study of meaning as communicated by speaker (or writer) and interpreted by a listener (or reader). That are four areas that pragmatics is concerned with:

a. Pragmatics is the study of speaker meaning

Study of meaning as communicated by speaker (writer) and interpreted by listener (reader) to do with the analysis of what people mean by their utterance and then what the words or phrases in those utterance might mean by themselves.

b. Pragmatics is the study of contextual meaning

This type of study necessarily involves the interpretation of what people mean in particular context and how the context influences what is said. Its required consideration of how speaker organize what they want to say with who they are talking to, where, when, and under what circumstance.

c. Pragmatics is the study how more gets communicated than is said

Type of study explores how a great idea of what is unsaid is recognized as part of what communicated.

- d. Pragmatics is the study of the expression of relative distance.

This perspective then raises the question of what determines the choice between said and unsaid. The basic answer is tied to the notion of distance. On the assumption of how close or distant the listener is, speakers determine how much needs to be said.<sup>3</sup>

Jack C. Richard states that pragmatics is the study of the use of language in communication, particularly the relationships between sentences and contexts and situation in which they are used. Pragmatics includes the study of:

- a. How interpretation and use of utterances depends on knowledge of the real world.
- b. How speakers use and understand speech act
- c. How the structure of sentences is influenced by the relationship between the speaker and the hearer.

From the definition above the researcher can be concluded that pragmatics is the study about the meaning that use of language between speaker and listener that to make better understanding communication. The advantage of studying language via pragmatics is people can talk about their assumption, their goal, and their meaning when they speak.

Pragmatics, literary is the study of acts, is derived from a philosophical approach to the phenomenon 'sign' specifically the question

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<sup>3</sup>George Yule, *Op. Cit.*, p. 3-4.

of how signs, and therefore also linguistic sign function. pragmatics, in other words, deals with questions about how signs function. research on the relationship between form and function has been greatly influenced by speech act theory. Speech act theory has had a strong influence on the field of discourse studies as this theory focuses on the question of what people are doing when they use language.

## 2. Speech Acts

### a. Definition of Speech Act

A language is a system of symbols through which people communicate. They symbols may be spoken, written, or signed with the hands.<sup>4</sup> Communication is not just a matter of expressing propositions. To communicate we must express propositions with a particular illocutionary force, and doing particular kinds of action such as stating, promising, and warning, which have come to be called speech act. Speech act is an utterance as a functional unit in communication.<sup>5</sup> In every speech act we can distinguish three things. What is said, the utterance, can be called the locution. What the speaker intends to communicate to the addressee is the locution. The message that the addressee gets, his interpretation of what the speaker

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<sup>4</sup> Charles W. Kreidler, *Introducing English Semantics* (New York: Cornwall, 1998), p. 19.

<sup>5</sup> Jack C. Richards and Richard Schmidt, *Longman Dictionary of Language Teaching & Applied Linguistics* (London: Pearson Education, 2002), p. 498.



says, is the perlocution. If communication is successful, the illocution and the perlocution are alike or nearly alike.

Speech act theory is developed by the Oxford philosopher J. L. Austin. In studying speech acts, the importance of context is evident. Actions that are carried out through language are called speech acts, and a surprisingly large number of reports in newspapers are reports of speech acts.<sup>6</sup> The central insight of speech act semantics is that we use language to do things, that describing is only one of the things we do: we also use language to promise, to insult, to agree, to critic, etc.

Searle states that the unit of linguistic communication is not only symbol, but rather the production of the symbol or word or sentence in the performance of the speech act. Speech acts are the basic or minimal units of linguistic communication.<sup>7</sup>

Based on the explanation above, researchers can be concluded that speech act is the production of utterance of symbol or word or sentence to communicate.

#### **b. Categorizing of Speech Acts**

Austin's proposed that communicating a speech act consists of three elements: the speaker says something, the speaker signals an associated speech act, and the speech act causes an effect on her

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<sup>6</sup>Edward Finegan, *Language its Structure and Use*, 5<sup>th</sup> Edition, (United States of America: Thomson Wadsworth, 2008), p. 283.

<sup>7</sup>Indah Rukmanasari, "A Pragmatic Analysis of The Main Character's Speech Acts in *Date Night Movie*" (Thesis, Yogyakarta State University, 2012), p. 20.





Based on the explanation above, the researcher can be conclude that illocutionary acts is the utterance the hearer in combining with grammatical and background cultural knowledge in context.

### 3) Perlocutionary Act

The third element, called the perlocutionary act, is concerned with what follows an utterances, the effect or 'take-up' of an illocutionary act.

PERLOCUTION      by saying X, s convinces h that P

s is an abbreviation of speaker, h is an abbreviation of hearer, X are certain words spoken with a certain sense and reference, P is the basic unit of meaning of an utterance.

A perlocutionary act is the results or effects that are produced by means of saying something. For example, shooting the snake would be a perlocutionary act.

Austin illustrates the distinction among locution, illocution, and perlocution with an example of saying "Shoot her!" which he trisects as follows:

#### a) Shoot her

Act (A) or locution: He said to me "Shoot her!" in which the meaning of the word *shoot* is "shoot"

and the reference of the word *her* is “her”.

Act (B) or Illocution: He urged (or advised, ordered, etc) me to shoot her.

Act (C) or Perlocution: He persuaded me to shoot her.

Based on the explanation above, the researcher can be conclude that in utterance created by people when their communication consists of their related acts that are locutionary, illocutionary, and perlocutionary acts. It is has different functions in the utterance.

### c. Types of Illocutionary Acts

After Austin’s original explorations of speech act theory there have been a number of works which attempt to systematize the approach. One important focus has been to categorize the types of illocutionary act possible in language. J. R. Searle, for example, while allowing that there is myriad of language-particular speech acts, proposed that all acts fall into five main:

#### 1) Declarative

Declarative is an act which changes the state of affairs in the world. For example, during the wedding ceremony the act of marriage is performed when the phrase I now **pronounce** you man

and wife is uttered.<sup>13</sup> Declarative, bring about the state of affairs they name: blessings, hiring's, firings, baptisms, arrests, marrying, declaring mistrials. Declarative is valid if spoken by someone whose right to make them is accepted.<sup>14</sup> The verb include bet, declare, baptize, name, nominate, pronounce. In declaratives the subject must be I and we. Example:

- a) I **declare** this meeting
- b) I **pronounce** you man and wife.

From the explanation above, the researcher can be conclude that declarative is an act which change the state.

## 2) Representative

Representative is the statements that convey a belief or disbelief in some proposition, such as an assertion.<sup>15</sup> Representative is an act which describes states or events in the world such as an assertion, a claim, and a report. For example, the assertion: This is a German car. In other word, the speaker states certain utterances that he or she believed as a truth to listener.

Example:

- a) The **Earth is flat**
- b) It was a **warm sunny day**

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<sup>13</sup>John I. Saeed, *Op. Cit.*, p. 228.

<sup>14</sup>Charles W. Kreidler, *Op. Cit.*, p. 189.

<sup>15</sup>J. D. Parera, *Teori Semantik*, 2<sup>th</sup> Edition, (Jakarta: Erlangga, 2004), p. 271.

The sentences a) and b) above illustrate speakers who represent the world as they believe. The sentence a) the speaker states their belief that the earth is flat. While, the sentence b) the speaker describes their opinion about the day is warm and sunny as their belief even though it is not may be not be a sunny day. It is case the speakers make words fit the world by performing the representatives act.

From the definition above, the researcher can be concluded that representative is act the statement from the speaker states certain utterances as belief or truth the listener.

### 3) Expressive

Expressive is an act in which the speaker express feelings and attitudes about something, such as an apology, a complaint, or to thank someone, to congratulate someone. These make known the speaker's psychological attitude to a presupposed state of affairs: thank, congratulate, condole, praise, blame, forgive, pardon.<sup>16</sup>Expressive have function to express, making known, the speaker attitude. It means that, the speaker reflect his or her utterance to the hearer.

a) I **apologize** for having disturbed you.

b) **Congratulation!**

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<sup>16</sup>John I. Saeed, *Op. Cit.*, p. 228.

The sentence a) is an expression which sympathy. Meanwhile, the example b) is aimed to congratulate someone.

#### 4) Directive

Directive is an act that has the function of getting the listener to do something, such as a suggestion, a request, or a command, requests, challenges, invitations, entreaties, dares. These have the intention of eliciting some sort of action on the part of the hearer: order, command, request, beg, beseech, advise (to), warn (to), recommend, ask, and ask (to).<sup>17</sup> Directive, which are attempts by the speaker to get the addressee to do something.<sup>18</sup> In other words it's ordering someone to do something. They express what the speaker wants in the utterance.

a) (You) **wait** here

b) **Don't** (any of you) miss the opportunity to save?

#### 5) Commissive

Commissive is an act that commits the speaker to doing something in the future, such as promise or a threat, for example:

a) **if** you don't stop fighting I **will** call the police. (Threat).

b) I **will** take you to movie tomorrow. (Promise).

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<sup>17</sup>Alan Cruse, *Meaning in Language An Introduction to Semantic and Pragmatic* (United State: Oxford University Press Inc, 2011), p. 375.

<sup>18</sup>John I. Saeed, *Op. Cit.*, p. 228.



It is commitments of self to some future course of action. Commissives verbs are illustrated by agree, ask offer, refuse, swear, all with following infinitives. A commissive predicate is one that can be used to commit oneself (refuse to commit one) to some future action.<sup>19</sup> The subject of the sentence is therefore most likely to be me and us. The verb must be in the present tense and there are some addressees.

Based on the explanation above, the researcher can be conclude that Searle's categorization has five main in language particular speech act. They are representative, commissive, declarative, directives, and expressive. All of them have different function when the speaker uttered their utterances.

**The five general functions of speech acts following Searle.<sup>20</sup>**

<b>Speech act type</b>	<b>Direction of fit</b>	<b>S = speaker X= situation</b>
Declarations	Words change the world	S cause X
Representatives	Make words fit the worlds	S believes X
Expressives	Make words fit the world	S feels X
Directives	Make the world fit world	S wants X
Commissives	Make the world fit words	S intends X

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<sup>19</sup>Charles W. Kreidler, *Op. Cit.*, p. 192-193.

<sup>20</sup>J. D. Parera, *Op, Cit.*, p. 71.

Searle uses a mix of criteria to establish these different types, including act's illocutionary points; its fit with the world; the psychological of the speaker and the content of the act. The illocutionary point is the purpose or aim of the act, thus the point of directives is get the hearer to do something.

### 3. Novel

Oxford dictionary states that novel is story in prose, long enough to fill one or more volumes, about either imaginary or historical people.<sup>21</sup> Novel is one of the largest of literary forms, the average novel running to some 300 pages.<sup>22</sup> Novel usually does present in detail the development of a character, or a large complex social situation, or a relationship involving many characters, or a complicated event covering many years, or a complex relationship among a few characters.<sup>23</sup> While in Indonesia dictionary stated "novel adalah karangan prosa yang panjang mengandung rangkaian cerita kehidupan seseorang dengan orang di sekelilingnya dengan menonjolkan watak dan sifat setiap pelaku" (novel is the story in prose, long enough to fill one or more volumes, about either imaginary or historical people).<sup>24</sup> So a novel tells about stories which are usually though a connected of event involving a group of persons in a specific setting

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<sup>21</sup>A. S. Hornby, *Oxford English Dictionary* (New York: Oxford University Press, 1993), p.

<sup>22</sup>Graham Little, *Approach to Literature (e-book)*, (Science Press, 1970), p. 101.

<sup>23</sup>Robert Stanton, *An Introduction to Fiction (e-book)*, (English: INC, 1965) p. 44.

<sup>24</sup> Tim Penyusun Kamus Pusat Pembinaan dan Pengembangan Bahasa, *Kamus Besar Bahasa Indonesia* (Jakarta: Balai Pustaka, 2001), p. 789.

with human experience. Story about people, within broad framework, the genre of the novel has encompassed an extensive range of styles and types. They are romantic, realist, historical, and other.

From the definition above, the researcher can be concluded that novel is the story in prose that telling about the life of someone with people around him with identifying characteristic.

The novel is most important. Novel *The Trials of Apollo* written by Rick Riordan (Richard Russel Riordan Jr) is an American author. The various and continue story made the novel is the most popular until today. So by reading novel reader can be enjoyable to know, to increase their knowledge and to analyze the illocutionary act in novel *The Trials of Apollo book 2: The Dark Prophecy* by Rick Riordan.

#### **4. Synopsis of *The Trials of Apollo* novel, book 2: *The Dark Prophecy***

*The Trials of Apollo, book 2: The Dark Prophecy* written by Rick Riordan. He had born 5 June 1964 in San Fransisco, Texas, US. He has occupation as novelist. He is known for writing the Olympians series. *The Trials of Apollo* novel, book 2: *The Dark Prophecy* has synopsis about Apollo has punished by his father Zeus. Zeus has punished his son Apollo of the sun, music, archery, poetry, and more- by casting him down to earth in the form of gawky, acne covered sixteen-year-old mortal named Lester.

The only way Apollo can reclaim his rightful place on Mount Olympus is by restoring several Oracles that have gone dark. What is

affecting the Oracles, and how can Apollo/Lester do anything about them without his powers? After experiencing a series of dangerous and frankly, humiliating trial at Camp Half-Blood, Lester must now leave the relative safety of the demigod training ground and embark on a hair raising journey across North America.

Fortunately, what he lacks in godly graces he's gaining in new friendships with heroes who will be very familiar to fans of the Percy Jackson and the Olympians and Heroes of Olympus series. Come along with Apollo and Leo for what promises to be a harrowing, hilarious, and haiku filled ride.

## **5. English Language Teaching**

Language is a complex, specialized skill, which develops in the child spontaneously, without conscious effort or formal instruction, is deployed without awareness of its underlying logic, is qualitatively the same in every individual, and is distinct from more general abilities to process information or behave intelligently.<sup>25</sup> While, teaching is showing or helping someone to learn how to do something, giving instruction, guiding in the study of something, providing with knowledge, causing to knowing or understand.

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<sup>25</sup>H. D. Brown, *Principles of Language Learning and Teaching*,(e-book) 5<sup>th</sup> Edition, (USA: Pearson Longman, 2017), P. 6-8.

From the definition above, the researcher can be conclude that language is process of symbols that used for communication. So, teaching language is the process of giving or helping someone to learn about language to do information and communication.

English language teaching is the practice and theory of learning and teaching English for the benefit of people whose first language is not English. English language teaching is the teaching of English especially to students whose native language is not English.

Nowadays, in language teaching and learning many lectures develop new material and strategy to make the students more understanding and to increase their language skills. There are strategies has purpose the learning more enjoyable and easy to be understood. Many kinds of the materials that takes from the real life and real situation used in teaching and learning activity often called authentic material.

Nunan states that, authentic materials as spoken or written language data that has been produced in the course of genuine communication, and not specially written for purpose of language teaching.<sup>26</sup> Authentic material as a data to teaching writing and speaking that has been produced in communication.

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<sup>26</sup>D. Nunan, *Designing Tasks for the Language Classroom* (e-book), (Cambridge: Cambridge University Press, 1989), p. 67.

In fact, in his teaching he encourages his students to bring into the classroom their own samples of authentic language data from “real world” context outside of the classroom.

They practice listening and reading genuine language drawn from many different sources, including TV and radio broadcasts, taped conversation, meeting, talks, and announcements. Authentic material as print, videos, and audio materials student that used in their daily lives, such as: job application, voice mail, messages. Authentic materials are not created used for in classroom process, but they make excellent learning tools for students.

Gebhard gives more examples of authentic materials EFL/ESL teachers have used. Some of his examples, which may serve as source material for lesson planning, are shown below:

- a. Authentic Listening/ Viewing Materials- TV commercials, quiz shows, cartoons, new clips, comedy shows, movies, soap operas, professionally audio-taped short stories and novels, radio ads, songs, documentaries, sales pitches.
- b. Authentic Visual Materials-slides, photographs, painting, children’s artwork, stick figure drawings, wordless street sign, etc.
- c. Authentic Printed Materials- newspaper articles, movie advertisements, astrology columns, sport reports, etc.
- d. Realia (Real World objects) used in EFL/ESL classroom coins and currency, folded paper, wall clocks, phones, etc.<sup>27</sup>

From the explanation above, the researcher can be concluded that so many authentic materials that can be used to teaching EFL and ESL such

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<sup>27</sup>J. G. Gebhard, *Teaching English as a Foreign Language: A Teacher Self-Development and Methodology Guide* (Ann Arbor: The University of Michigan Press, 1996), p. 67-68.

as authentic listening, authentic visual, authentic printed, and realia. It is very important to make excellent learning tools for student.

## **B. Related Findings**

There are many researchers in language use especially on illocutionary act. One of them was Analysis Illocutionary Speech Act in Main Characters of Date Night Movie.<sup>28</sup> The research was to find out the types of speech act in Date Night Movie based on Searle's categorization. The researcher also describe the kinds of the conversational implicature of the utterance containing speech act used Grice's theory which classified it into two types, such as generalized and particularized conversational implicature. The result of the research was there are four kinds of illocutionary acts identified from the main character's speeches during his dialogues in Date Night movie. They are representative, directive, commissive, and expressive.

Another analysis of the research is Speech Act in The Dead Poets Society". In this research, the researcher was find out the pragmatic side in terms of speech acts such as to identify illocutionary, perlocutionary and in order to investigate what Mr. Keating is like as a good teacher in The Dead Poets Society. The result of the study were there are 113 types of illocution performed by Mr. Keating, the second findings are 113 related to

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<sup>28</sup>Indah Rukmanasari, "A Pragmatic Analysis of The Main Character's Speech Acts in Date Night Movie", (Thesis, Yogyakarta State University, 2012), p.

perlocutionary acts performed by Mr. Keating when teaching. It is because he is a teacher who always inspires his students with his own way. On the other hand, to insult the hearer is the perlocution with the lowest percentage because the perlocutionary is not common used in classroom when teach.

While, another paper is *The Study of Speech Act in Body of Lies The Movie*.<sup>29</sup> In that research, she analyzed the types of speech act in the “Body of Lies” the movie and the illocutionary act in the “Body of Lies” the movie. She found there are 67 examples of speech act. They are divided into two parts, the first type, the researcher found 20 examples and the second type, 47 examples of the Searle’s categories of illocutionary act.

The last is *The Analysis of Illocutionary Acts of Jokowi’s Speeches*.<sup>30</sup> In this research, she analyzed types of illocutionary acts found in Jokowi’s speeches consist of assertive have the highest frequency of occurrence or 49 (52, 1%). It is followed by commissives, expressive, and directives which occur 27 (28, 7%), 10 (10,6%), and 8 (8,5%) respectively.

From review of related findings above, they analyzed about speech act, illocutionary act. They search on *Date Night Movie*, in *The Dead Poets Society*, *Body of Lies” The Movie*, *Jokowi’s Speeches*.

The previous researchers above are similar to the research that the writer conducts in speech act especially illocutionary act. The differences of

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<sup>29</sup>

<sup>30</sup>Eko Prasetyo Nugroho Saputro, “The Analysis of Illocutionary Acts of Jokowi’s Speeches” (A Thesis, Sanata Dharma University, 2015). p. 58.



this research are in the focus or object the research. The researcher focus on analyzing the use of types of illocutionary acts based on Searle's category by novel.

Based on the explanation of the related findings thesis above, the researcher can be concluded that Indah Rukmanasari thesis is more relationship with this research because the object of this research is illocutionary act and the different is just the object of research.

## CHAPTER III

### METHODOLOGY OF THE RESEARCH

#### A. Methodology of the Research

The researcher used qualitative descriptive research method to conduct the research in order to get more complete result. Research method is an important way to reach the objectives of the research. The objective of this research are to describe illocutionary acts in novel *The Trials of Apollo*, book 2 *The Dark Prophecy* and to find the functions of illocutionary acts in the novel *The Trials of Apollo* book 2 *The Dark Prophecy* for English language teaching.

In appropriate with the objectives of the research, an appropriate with methodology is used to get the goals of the research. This chapter the researcher would present four sub chapters that explain research design, data source, data collection and data analysis.

#### 1. The Research Design

The research was design as a qualitative descriptive research. Gay and Airasian state that qualitative approach was based on the collecting data and analysis of nun numerical data such as observation, interviews, and other more discursive sources of information.<sup>1</sup> While L. J Moleong states

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<sup>1</sup>L. R. Gay and Peter Airasian, *Education Research: Competence for Analysis and Application* (USA: Prectice Hall, 2000), p. 8.

that qualitative research is the research it means to understand the phenomena and what is the subject undergone by using natural method.<sup>2</sup> Qualitative research is based on the collection and analysis of non numerical data such as observations, interviews, and other more discursive sources of information.<sup>3</sup> Qualitative research has function to describe phenomenon.

This research was a qualitative research because the data in the form of the document is natural because the researcher of the text of would do not provide the treatment of the text of the novel. Qualitative inquirers often convey a generic process of data analysis into a thesis. An ideal situation was to blend the generic steps with the specific research design steps. The generic steps involve the following steps:

- a. Organize and prepare the data for analysis.
- b. Read through all the data.
- c. Begin detailed analysis with a coding process.<sup>4</sup>

Based on the explanation above, the researcher could be concluded that the steps that would do are:

- a. Organizing and preparing novel *The Trials of Apollo book 2 The Dark Prophecy* for analysis.

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<sup>2</sup>Lexy J Moleong, *Metode Penelitian Kualitatif* (Bandung: Remaja Rosda Karya, 2009), p. 126.

<sup>3</sup>L. R. Gay and Peter Airsian, *Educational Research Competencies for Analysis and Application* (New Jersey: Prentice Hall Inc, 2000), p. 9.

<sup>4</sup>John W. Creswell, *Research Design Qualitative, Quantitative, and Mixed Methods Approaches* (University of United States of America: Sage Publications, 2003), p. 191-192.

- b. Reading novel The Trials of Apollo, book 2 The Dark Prophecy.
- c. Begin the data the types of illocutionary act in novel The Trials of Apollo, book 2 The Dark Prophecy.

## 2. The Data Source

The data sources of the research were going to be taken from utterance in the novel The Trials of Apollo novel, book 2 The Dark Prophecy. The researcher would be analyzed the illocutionary acts in any specific chapter just until 4 chapter of the novel, The Trials of Apollo novel, book 2 The Dark Prophecy. The data is descriptive qualitative research.

### a. Primary Data Resource

Primary data source is data in the verbal form or word that spoken, gesture or attitude done by the trustworthy subject, in other word this research subject related to research variable.<sup>5</sup> Primary data is the data would be taken from the quoted utterance. The utterance in The Trials of Apollo novel, book 2 The Dark Prophecy is including the type of illocutionary acts in The Trials of Apollo novel, book 2 The Dark Prophecy.

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<sup>5</sup>Suharsimi Arikunto, *Prosedur Penelitian Suatu Pendekatan Praktek* (Jakarta: Penerbit Rineka Cipta, 2010), p. 22.

b. Secondary Data Resource

The secondary data is the data acquired from graphic (tables, note, book, photo, or others to enrich primary data.<sup>6</sup> Secondary data is sources complement need in script, obtained from books. The researcher used several references several references to support the data, the researcher took from several books related to analysis, speech acts theory, and the type of illocutionary acts.

The novel is characteristic to be a book as a source of data. Arikunto states that book, note, transcribe, newspaper, magazine, agenda, etc are documentation method to search of data. All of the research is used in qualitative research to understanding this phenomenon, especially in novel.

Ary state that documents may be in personal, such as autobiographies, diaries, and letter, official, such as files, reports, memoranda, or minutes, and documents of popular culture, such as books, films and video.<sup>7</sup> So researcher had choosing the book as a novel in *The Trials of Apollo* novel by Rick Riordan.

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<sup>6</sup>*Ibid.*,

<sup>7</sup>Donald Ary , et.al., *Introduction to Research Education* (USA: Wadsworth, 2010), p. 442.

### 3. The Techniques of Data Collection

In this research, there are some steps collected the data. The researcher used a documentation technique which is looking the data about public records, textbook, letter, films, tapes, themes, reports or other documents.<sup>8</sup>

In this thesis carry out reading *The Trials of Apollo* novel, book 2 *The Dark Prophecy* and other books that related research. Beside researcher would be taken the data from *The Trials of Apollo* novel, book 2 *The Dark Prophecy*. Technique of data collection was the steps which would do by the researcher to collect the data:

- a. Reading “*The Trials of Apollo* novel, book 2 *The Dark Prophecy*.” to understand the meaning of the novel.
- b. Collecting the data from books, another thesis, and dictionaries that related with the research.
- c. Reading and checking the text which related with research from the story of novel “*The Trials of Apollo*”.
- d. Underlining the story which related with research.
- e. Collecting and identifying the data into the types of illocutionary acts from five parts, as follows:
  - 1) Declaratives
  - 2) Representatives
  - 3) Expressives

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<sup>8</sup>Donald Ary, et.al. *Op. Cit.*, p. 29.

- 4) Directive
- 5) Commissives
- f. Making the data in the table which contains of types of illocutionary act that found in the novel.

#### **4. The Techniques of Data Analysis**

Content analysis is widely used in education. Ary et al state that there are some of the purposes of content analysis in educational research:

1. To identify bias, prejudice, or propaganda in text book.
2. To analyze types of error in students' writing.
3. To describe prevailing practices.
4. To discover the level of difficulty of material in textbook or other publications.
5. To discover the relative importance of, or interest in, certain to topic.<sup>9</sup>

So, from explanation above, the purpose of content analysis in this research is:

1. To identify and analyze how illocutionary act in novel *The Trials of Apollo* book 2 *The Dark Prophecy*.
2. To explain what the functions of illocutionary act in novel *The Trials of Apollo* book 2 *The Dark Prophecy* for English Language Teaching.

#### **B. The Outline of Thesis**

The systematic of this research is divided into five chapters. Each chapter consists of many sub chapters with detail as follows:

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<sup>9</sup>*Ibid.*, p. 457.

1. Chapter one is introduction, contains of *First*, background of the problems. *Second*, focus of the problems. *Third*, the formulation of the problems. *Fourth*, the objectives of the research. *Fifth*, the significances of the research for all elements of can give theory contribution to development of English language. *Sixth*, definition of the key terms. *Seventh*, review of related findings.
2. Chapter two is the theoretical description.
3. Chapter three is methodology of the research which consists of: *First*, the research design. *Second*, the data source. *Third*, the techniques data collection, *fourth*, the techniques data analysis. .
4. Chapter four is the findings and discussions.
5. Chapter five is conclusion and suggestion.



## **CHAPTER IV**

### **DATA ANALYSIS, FINDING, AND DISCUSSION**

The data analysis result is taken from the data analyzing process through data concerning illocutionary act that found in the novel ‘The Trials of Apollo’ book 2: The Dark Prophecy. In this chapter will be consists of two main discussion, the first part it is about the novel identify, the author, and novel synopsis and the other one is discussion about the forms of illocutionary act that found in the novel The Trials of Apollo, book 2: The Dark Prophecy.

#### **A. Novel Identify, the Author, and Synopsis**

##### **1. Novel Identify (www. Read Riordan. Com)**

This novel have the original title is The Trials of Apollo. It is the second book that tells about the dark prophecy. The novel has paperback 414 pages and published first Edition, May 2017 by Disney Hyperion. The author of the novel is Rick Riordan. Rick Riordan is an American author. He is known for writing the Olympians series, about a twelve year old boy who discovers he is a son of Poseidon.

##### **2. The Author**

Rick Riordan is an American author of more than 30 books and is best known the Percy Jackson and The Olympians series, which follows the modern day adolescent. His books have been translated into 42 languages. Much of his work is influenced by mythology and archaeology, and

Riordan is currently working on a series based on Norse Mythology. He also wrote the Tres Navarre mystery series, which follows the Adventures of a Texan private investigator. He has won several awards, including two Mark Twain Awards for *The Lightning Thief* and *The Sea of Monster*.

Rick Riordan, dubbed “story teller of the gods” by publishers weekly, is the author of five New York Times #1 best selling series. He is best known for his *Percy Jackson and The Olympians* books, which bring Greek mythology to life for contemporary readers. He expanded on the series with two more: *The Heroes of Olympus* and *The Trials of Apollo*, which cleverly combine Greek and Roman gods and heroes with his beloved modern characters.

Rick also tackled the Egyptian gods in the magic filled *Kane Chronicles* trilogy, and his *Magnus Chase and the gods of asgard* series is based on Norse myth. Millions of fans across the globe have enjoyed his fast-paced and funny quest adventures as well as his two #1 best-selling myth collections, *Percy Jackson’s Greek Gods* and *Percy Jackson’s Greek Heroes*. Rick lives in Boston, Massachusetts, with his wife and two sons.

### 3. Synopsis

*The Trials of Apollo*, book 2: *The Dark Prophecy* written by Rick Riordan. He had born 5 June 1964 in San Fransisco, Texas, US. He is occupation as novelist. He is known for writing *Olympians* series. The

Trials of Apollo novel, book 2: The Dark Prophecy has synopsis about Apollo has punished by his father Zeus. Zeus has punished his son Apollo god of the sun, music, archery, poetry, and more- by casting him down to earth in the form of gawky, acne covered sixteen-year-old mortal named Lester.

The only way Apollo can reclaim his rightful place on Mount Olympus is by restoring several Oracles that have gone dark. What is affecting the Oracles, and how can Apollo/Lester do anything about them without his powers? After experiencing a series of dangerous and frankly, humiliating trial at Camp Half-Blood, Lester the must now leave the relative safety of the demigod training ground and embark on a hair raising journey across North America.

Fortunately, what he lacks in godly graces he's gaining in new friendships Olympians and Heroes of Olympus series. Come along with Apollo and Leo for what promises to be a harrowing, hilarious, and haiku filled ride.

## **B. Findings**

1. Description of illocutionary acts that found in the novel” The Trials of Apollo, book 2: The Dark Prophecy

This part explained the findings in the novel “The Trials of Apollo” by Rick Riordan, the researcher found many kinds of illocutionary acts there.

Searle states that, there are five categories of types of illocutionary acts, declaratives that changes the state of affairs in the world, representatives that talk about commit the speaker to the truth of the expressed proposition, commissives that commit the speaker to doing something in the future, directives that getting the listener to doing something, and expressive that express feelings and attitudes about something.

From the novel the researcher found many kinds of types of illocutionary acts that can see in the below:

#### **1. Declarative**

Declarative is a speech act which changes the state of affairs in the world. Declarative, bring about the state of affairs they name: blessings, hiring's, firings, baptisms, arrests, marrying, declaring mistrials. In this novel, the researcher does not found utterances of the declaratives.

#### **2. Representative**

Representatives are speech acts in which the words state what the speaker believes to be the case, such as stating, asserting, describing, and claiming. In other words, the speaker states certain utterances that he or she believed as a truth. From this novel, the researcher found 62 utterances of the representatives. They are 35 asserting, 26 informing, and 1 apologizing.

a. Asserting

Asserting this is very often used in the novel. However the story told about Apollo tried to repair his dark prophecy, there is also many situations when Apollo has conflict with the others characters such as his old enemy Nero and his friend Meg, etc. there is situation when people need to state his utterance to others characters. This is the example utterance of asserting.

1) *“I knew it was going to be a bad day”*

This utterance was said by Apollo as a first character in the novel. In the novel, Apollo tells about her travelling west for six week to New jersey, Pennsylvania and Indiana. So many reasons that Festus decided about he did not like about Indiana. He landed in copula of the Indiana statehouse, flapped his metallic wings, and blew a cone of fire that the flag of Indiana state incinerated. Based on the utterance above Apollo give assertion about some reason why happen declared war on Indiana.

2) *Why is it my job to sense anything? Just because I used to be a god of prophecy*

This utterance was said by Apollo. In the novel, Leo glanced back, his face streaked with soot. “Apollo you sense anything? And then, Apollo said “why is it my job to sense anything? **Just**

*because I used to be a god of prophecy.*” So the meaning of this utterance is Apollo assert to herself because of the question from Leo.

3) *You’re the one who’s been having visions*

This utterance was said by Calypso. In the novel, Calypso said “**you’re the one who’s been having visions.**” The meaning of this utterance is Calypso assert that Apollo is the one of who’s been visions.

4) *You said* your friend Meg would be here.

This utterance was said by Calypso. In the novel, Calypso reminded Apollo. “**You said** your friend Meg would be here” The meaning of this utterance is Calypso remind and assert that Meg would be here with Apollo.

5) *That doesn’t mean* I can pinpoint her location with my mind! Zeus has revoked my access to GPS!

This utterance was said by Apollo. In the novel Calypso reminded me to Apollo. “You said your friend Meg would be here.” Just hearing Meg’s name gave Apollo a twinge of pain. **That doesn’t mean** I can pinpoint her location with my mind! Zeus has revoked my access to GPS! The meaning of this

utterance is Apollo asstt that he can't pinpoint Meg location with his mind.

6) *That's not a real thing*

This utterance was said by Calypso. In the novel, just hearing Meg name gave Apollo a twinge of pain. That doesn't mean Apollo can pinpoint her location with her mind! Zeus has revoked Apollo access to GPS! GPS? Calypso asked. "Godly positioning systems. **that's not a real thing**". The meaning of this utterance is Calypso said that GPS is not a real thing. Calypso wants to assert Apollo about he GPS.

7) *I already said that*

This utterance was said by Calypso. In the novel Apollo said "before this dome collapses under us, I suggest we get to the ground. Calypso grumbled in ancient Minoan, "***I already said that.***" So the meaning of this utterance is Calypso asserted that he was said about suggest from Apollo to the ground.

8) *I's sure they didn't mean to exclude us. Now let fly down to street level, huh?*

This utterance was said by Leo. In the novel, Calypso called Apollo a few names that reminded him how colorful the Minoan language had been before it went extinct. Leo said "No ancient

dialects. Spanish or English, please. Or Machine. Festus creaked in agreement. It's okay, boy. Leo said. *I'm sure they didn't mean* to exclude us. Now let's fly down street level, huh? The meaning of this utterance is Leo asserted to Calypso that they didn't mean to exclude them.

9) "Hey, **I told you** never to call me that."

This utterance was said by Calypso. In the novel, when Calypso called Leo as Leonidas. So Leo complained with say "Hay, **I told you** never to call me that." Because Leo doesn't like with this name.

10) Man...*I thought I fixed his gyro-capacitor*. Guess we're stuck here until I can find a machine shop.

This utterance was said by Leo Valdez. In the novel, that should be physically impossible, of course, but like any decent god, demigod, or engineer, Leo Valdez refused to be stopped by the laws of physics. He scowled at his new piece of luggage. "Man **I thought I fixed his gyro-capacitor**. Guess we're stuck here until find a machine shop. So the meaning of this utterance is Leo Valdez said before that he fixed his gyro-capacitor.



11) Also, **if we see man's clothing store, that's might be good.**

This utterance was said by Leo. In the novel, Calypso grimaced. Her pink jacket glistened with condensation from our flight through the clouds. "And if we find such a shop, how long will it take to repair Festus? Leo shrugged. Twelve hours? Fifteen? He pushed a button on the side of the suitcase. A handle popped up. "also, **if we see a man's clothing store, that might be good**". So the meaning of this utterance is Leo asserted about if they see men's clothing store it might be good.

12) Oh, my! **Aren't you children cute!**

This utterance was said by the woman in the flowery dress had returned. In the novel, she looked like the same woman. The woman didn't take the hint. She wasn't particularly large, but something about her propositions seemed off. "Oh my!" She gripped her purse with both hands. "Oh my! **Aren't you children cute!**" her lipstick and eye shadow were both a violent shade of purple. So the meaning of this utterance is the woman used the flowery asserted to Apollo and Calypso, they aren't children cute.

13) "*We are not children*"

This utterance was said by Apollo. In the novel, this utterance about Apollo said to Madam. Apollo tells that they are not children

because madam asked them “Aren’t you children cute? So Apollo asserting they have added that Apollo was over four thousand years old, and Calypso was even older, but he decided not to get that. Based on the utterance above Apollo assert that they are not a children with some reason.

14) **You can’t go yet, dear!** We haven’t welcomed you to Indiana!

This utterance was said by Madam. In the novel, Apollo tried to step around her. She blocked her path. “**You can’t go yet, dear!** We haven’t welcomed you to Indiana!” from her purse, she drew a smart phone. So the meaning of this utterance is Madam assert to Apollo that he can’t go because they haven’t welcomed you to Indiana.

15) **It’s him,** all right.

This utterance was said by Madam (Nanette). In the novel, Madam drew a smart phone. The screen glowed as if a call were already in progress. “**It’s him,** all right,” she said into the phone. So the meaning of this utterance is Madam asserted to her friend that all right it’s him.

16) Madam, I said, **I’m afraid you have mistaken me.**

This utterance was said by Apollo. Apollo said that Madam, because madam said Apollo and Calypso are children cute. Madam

said into the phone. Every day, come on over. Apollo is here!” so Apollo said “Madam, *I’m afraid you have mistaken me*”. So the meaning of this utterance is Madam asserted to her friend that all right it’s him.

17) ***Don’t be modest!***

This utterance was said by Nanette or call madam. In the novel, Apollo said that “I’m afraid you have mistaken me” and madam said “**don’t be modest**” the woman tossed her phone and purse aside. So the meaning of this utterance is Madam asserted to Apollo don’t modest because her master will be delighted to have Apollo in custody.

18) Lady, *you broke my girlfriend hand with your face*. What are you, an automaton?

This utterance was said by Leo. In the novel, Nanette had decided to try fisticuffs. What surprised Apollo was the loud crack her fist made against Nanette face the sound of finger bones breaking. Ow! Calypso stumbled away, clutching her hand, and the Leo ran to Calypso’s side. “*Lady you broke my girlfriend’s hand with your face*. What are you, an automaton? So the meaning of this utterance is Leo asserted that Nanette was broke his girlfriend’s hand with Nanette’s face.

19) And *I must say*, hitting me wasn't very polite.

This utterance was said by Nanette. In the novel, her muffled voice didn't come from the stainless steel head on the sidewalk. It emanated from somewhere inside her dress. Just above her collar, where her neck used to be, an outcropping of fine blond hair was tangled with bobby pins. "*and I must say, hitting me wasn't very polite*. So the meaning of this utterance is Nanette asserted that hitting her is not polite.

20) **I told you**, man. Even I Festus weren't malfunctioning, he's really hard to wake up once he's asleep.

This utterance was said by Leo. In the novel, Leo fumbled with suitcase's button's when Apollo asked Leo to activate the dragon because he just put him into sleep cycle. So Leo said "*I told you, man. Even Festus weren't malfunctioning, he's really hard to wake up once he's asleep.*" So the meaning of this utterance is Leo tell to Apollo that Festus (dragon) is really hard to wake up once he's asleep.

21) Besides, dearie, *you're not a god anymore*.

This utterance was said by Nanette. In the novel, back when Apollo that threat would have been enough to make entire armies wet their camouflage pants. Nanette just blinked her cow brown

eyes.. don't fuss, now, she said. Her lips were grotesquely hypnotic, like wathing a surgical incision being used as a puppet. "besides, dearie, you're not a god anymore". So the meaning of this utterance is Nanette asserted to Apollo that he is not god more.

22) Surrender and we won't have to hurt you much. **That's the emperor's job.**

This utterance was said by Nanette. In the novel, Leo crushed. "is everybody in this town a metalhead? And I don't mean the good kind of metal head." And Nanette said "relax sweetie. Surrender and we won't have to hurt you much. That's the emperor's job. So the meaning of this utterance is Nanette asserted to Leo that they are metalhead and that's the emperor's job.

23) **I forgot Festus.**

This utterance was said by Leo. In the novel, Apollo helped get Calypso to her feet (her one good foot, at least). They slung her arms over our shoulders (with lost of screaming from Calypso when I accidentally grabbed her broken hand) and began hobbling away. Thirty feet across the lawn, Leo suddenly stopped. "***I forgot Festus!*** So the meaning of this utterance is Leo asserted to Apollo that they forgot to Festus or their dragon.

24) ***There you are!*** lovely weather, isn't it?

The utterance was said by a man's voice shouted. In the novel, Calypso asked to Apollo "what do we do? And Apollo answer" follow the ghost, we follow the cheese colored ghost. As you're always saying: Vaya con queso" the orange spirit beckoned again, then floated toward the end of the alley. Behind them, a man's voice shouted, *there you are! Lovely weather, isn't it?* So the meaning of this utterance is a man shouted asserted that Apollo and his friend is lovely weather for him.

25) *Neither am I*

26) *Never again!*

This utterance was said by Apollo. In the novel, Apollo tells there are two news. These are good news and bad news. The good news is the alley was not a dead end. Apollo could see an exit at the far end of the block. Bad news is the loading bays along the back of the hotel were locked, giving them nowhere to hide, and the opposite wall of the alley was lined with Dumpster. Oh Dumpster! How I hated them! Leo sighed. "I guess we could jump in! Apollo said "no, never again." So the meaning of this utterance is Apollo asserted that what the idea from Leo it's not good idea.

27) **I'm going** to throw things at them!

This utterance was said by Leo. In the novel, Leo pulled a staple gun from his tool belt. “you guys go ahead. I’ll hold them off as long as I can”. Apollo demanded “what are you going to do? Sort and collate them?” Leo snapped “*I’m going to throw things at them!*” So the meaning of this utterance is Leo asserted to Apollo that he will go to throw things.

28) Unless *you’ve got a better idea?*

This utterance was said by Leo. In the novel, Leo want to throw things at them if Apollo get a better idea, so Leo will thinking again what will he do. So the meaning of this utterance is Leo asserted to Apollo, if Apollo have better idea about what he will do, so he doesn’t go to throw things at them.

29) *B-both of you stop.*

This utterance was said by Calypso. In the novel, Leo and Apollo debated about what they will going to do. Calypso stammered “*B-both of you stop*” So the meaning of this utterance is Calypso asserted that she doesn’t like about their problem.

30) What Apollo is trying to stay, O, merciful blemmayae, is that etiquette demands you grant us a few last word before you kill us.

*I’m sure you wouldn’t want to be impolite.*

31) *I am Apollo!*

This utterance was said by Apollo. In the novel, Leo shuffled back another step, his hands in the pockets of his tool belt. Another fifty seven, fifty eight steps and he would arrive at the bulldozer fantastic. ***I am Apollo!*** He began. The meaning of this utterance is Apollo asserted to the other people he is Apollo as a formerly a god.

32) ***We know*** all this the emperor told us.

This is the utterance said by the policeman when he huffed impatiently. When Apollo arrived at Camp Half Blood as Lester Papadopoulos. The policeman huffed impatiently “***We know*** all this. The emperor told us”. So the meaning of this utterance is the policeman assert to Calypso and Apollo that they know about all of story from Calypso.

33) Now, ***as I was saying***. We traveled west!

This utterance was said by Apollo. In the novel, Nanette complained about “when will I get to smash your head in? and Apollo said “soon”. Now, as I was saying we traveled west”. The meaning of this utterance is Apollo asserted to Nanette that they will go to traveled west soon.

34) ***They getting away!***



This utterance was said by police officer. In the novel, the two of Apollo and his friend staggered toward the bulldozer. Leo's hands flew over the controls. The engine roared to life. "this isn't a story! The police officer protested. *"They're getting away"*. So the meaning of this utterance is the police officer protested and he asserted to Apollo that all of what Apollo tells isn't a story.

35) *So it's true*. You're Apollo.

This utterance was said by the gray haired woman when she jumped from the top the fountain. Her eyes flashed like moonlight on water. Something about those eyes was very familiar to his. She studied Apollo for count of five, she shook her head in amazement. *"So it's true" you're Apollo*". Her tone was not the general. She said she knew Apollo personally. So the meaning of this utterance is the gray haired woman asserted it true or false about Apollo.

#### **b. Informing**

Informing somebody about something is to give or tell somebody facts or information about something. Below are the examples of informing performed by the utterance:

1) *"Godly positioning system"*

This utterance was said by Apollo. In the novel, Calypso asked about what is the meaning of GPS. So, Apollo answer GPS is

Godly Positioning System. It is about pinpoint location of Apollo friend's with her mind. based on the utterance above Apollo give the information to Calypso to explain about what is GPS.

2) **This is the spot**

This utterance was said by Apollo. In the novel, he was sure this was where we were meant to be. Despite the danger, if he had a chance of seeing MegMcCaffrey again, of prying her away from her villainous stepfather's grasp, Apollo had to try. Apollo said "this is the spot" so the meaning of this utterance is Apollo gives informing that seeing Meg McCaffrey again it is the spot.

3) **I know** what the Mist is, Leonidas

This utterance was said by Calypso. When Calypso jabbed her thumbs into Leo's kidney. And Leo complained, but Calypso said Leo as Leonidas. So, the meaning of this utterance is Calypso inform to Leo names with Leonidas.

4) Festus, **it's cold out here!**

This utterance was said by Leo, when the flames didipated. Leo stood before us wearing nothing but his asbestos boxer short, his magical tool belt, and a pair of smoking, partially melted sneakers. The meaning of this utterance is Leo gives informing to Festus that weather its cold out.

- 5) Everybody, come on over. Apollo *is here!*

This utterance was said by a madam. In this novel, Madam want to give information about “Apollo is here” to her friends by a smart phone.

- 6) “*And I’m arresting you in the name of the Triumvirate.*”

This utterance was said by Apollo. In the novel, tells about where a woman’s brassiere would have been, two enormous bulging eyes blinked at Apollo. From her sternum protruded a large shiny nose. Across her abdomen curled a hideous mouth-glistening orange lips, teeth like a spread of blank white playing cards. Apollo said “*yes dear*”, *the face said*. “*And I’m arresting you in the name of the Triumvirate!*”. Based on the utterance above, Apollo give information about he is very arresting in the Triumvirate.

- 7) *I just put him into sleep cycle.*

This utterance was said by Apollo, when Apollo said to Leo to activate the dragon. And he said “*I just put him into sleep cycle*”. So the meaning of this utterance is Apollo gives information about the dragon that he put dragon into sleep cycle.

- 8) *I’m just a repair guy who can throw the occasional fireball. Our fighter is stuck back in suitcase mode.*

This utterance was said by Leo. In the novel, Leo grumbled to Emmie. Leo said “*I’m just a repair guy who can throw occasional fire ball. Our fighter is stuck back there in suitcase mode*”. So the meaning of this utterance is Leo tells that he just to repair the occasional people fireball.

- 9) *I was hoping he was a blemmyae. That was my only vial of Greek fire guys. And I can’t keep summoning fireballs unless I want to pass out, so.*

This utterance was said by Leo. In the novel, Leo pulled a stoppered glass bottle from his tool belt. He tossed it at the officer’s feet and green flames exploded around him. The officer dropped his gun. He began tearing off his burning uniform, revealing a chest face with shaggy pectoral eyebrows and belly beard in need of a shave. “phew. “ Leo said. “I was hoping was a blemmyae”. *That was my only vial of Greek fire, guys.* And I can’t keep summoning fireballs unless I want to pass out, so. So the meaning of this utterance is Leo tells that is the only of Greek fire,

- 10) *We need to find cover.*

This utterance was said by Calypso. In the novel, Calypso tells that they need to find cover. But cover did not seem to be an

Indiana concept. So the meaning of this utterance is Calypso need cover.

11) ***It's a cheese-colored ghost.***

This utterance was said by Leo. In the novel, the apparition glowed with a faint ginger light. He wore a traditional chiton, sandals, and sheathed sword, like Greek warrior in the prime of life except for the fact that he had been decapitated. Unlike the blemmyae, however, this person obviously had once been human. Leo said, "***it's a cheese colored ghost***, Leo Said. So the meaning of this utterance is Leo tells a cheese colored like ghost.

12) ***We follow the cheese-colored ghost. As you're always saying: Vaya con queso.***

This utterance was said by Leo. In the novel, Apollo Calypso asked "what do we do? And Apollo "follow the ghost" and Leo said "what?" ***we follow the cheese colored ghost***. As you're always saying: Vaya co queso". So the meaning of this utterance is Loe tells that they follow the cheese colored ghost is done.

13) ***We d-don't leaver anyone behind. Now walk, left, right, left, right.***

This utterance was said by Calypso. In the novelm "B-both of you stop," Calypso stammered. "***we d-don't leve anyone behind***."

Now walk, left, right, left, right”. The meaning of this utterance is Leo said they must don’t leave anyone behind.

14) *Gosh darn it, dears, you’ve made me a bit miffed.*

This utterance was said by Nanette. In the novel, Nanette and her friend emerged, her chest-face grinning. Her patent leather pumps clashed terribly with her blond leg fur. “*Gosh darn it, dears, you’ve made me a bit miffed.*” So the meaning of this utterance is Nanette said to Calypso that Calypso was made his bit miffed.

15) *Formerly a god! I fell from Olympus, cast down by Zeus, unfairly blamed for starting a war with the giants!*

This utterance was said by Apollo. In the novel, Apollo began “I am Apollo, formerly a god! **I fell from Olympus, cast down by Zeus**, unfairly blamed for starting a war with the giants. So the meaning of this utterance is Apollo said what he fell from Olympus cast down by Zeus because he is Apollo.

16) *I’m going to be sick.*

This utterance was said by Calypso. In the novel, Calypso muttered when Apollo said that he is a god and fell from Olympus, cast down by Zeus, unfairly blamed for starting a war with the giants!” Calypso said “*I’m going to be sick*”. The meaning of the

utterance is Calypso felt he is sick when Apollo began that he is a formerly god.

17) *You're breaking my rhythm.*

This utterance was said by Calypso. In the novel, Calypso said he is sick when Apollo said. Calypso said "*you're breaking my rhythm*". So the meaning of this utterance is Calypso said that Apollo had breaking her rhythm because he is his friend.

18) *You're breaking my eardrums.* Let me sit!

This utterance was said by Calypso. In the novel, Apollo began that he is formerly a god. So Calypso said "*You're breaking my eardrums*". So the meaning of this utterance is Calypso's ear was sick or break when Apollo said he fell from Olympus, cast down by Zeus, unfairly blamed for starting a war with the giants.

19) *Lo! I arrived at Camp Half-Blood as Lester Papadopoulos.*

This utterance was said by Apollo. In the novel, Calypso hand looked like crushed eggplant. Her ankle had swollen around the top of the sneaker. Apollo didn't see how she could stay conscious, much less act as a chorus, but she took a shaky breath and nodded. Lo! Apollo said. "*I arrived at Camp Half-Blood as Lester Papadopoulos*". So the meaning of this utterance is Apollo gives

information to his friend that they arrived to their destination at Camp Half-Blood.

20) *I overcame many challenges with my companion, Meg McCaffrey.*

This utterance was said by Apollo. In the novel, Apollo didn't dare stop his performance again. Apollo said "*I overcame many challenges with my companion, Meg McCaffrey!*" so the meaning of this utterance is Apollo tells that his challenges will overcome with companion.

21) *And we are travelling away from you.*

This utterance was said by Apollo. In the novel, Apollo shouted to the crowd. Apollo said to the crowd "Imagine you are Camp Half-Blood and *we are traveling away from you*". So the meaning of the utterance is Apollo tells to the crowd that if they are Camp Half-Blood so Apollo and Leo will travel so far.

22) You never would have gained access to the blue cave. The emperor has it too well guarded! A shame you have to die through. *The naming celebration is in three days*, and you and the girl were supposed to be the main attractions in the slave procession!

23) *She's not doing so well*



This utterance was said by Leo. In the novel, Leo said to Emmie “yeah, so maybe you could help us with Cal here?” Leo continued. “*she’s not doing so well*”. So the meaning of the utterance is Leo and Calypso tells they needs helping from Emmie. Calypso doesn’t doing so well because she’s badly hurt.

24) *That explains it. She looks so much like Zoe.*

This utterance was said by Emmie. In the novel, Emmie worry lines deepned. Emmie said “that explains it. “*she look so much like Zoe*”. So the meaning of the utterance is Emmie said that Calypso looks like Zoe because she’s badly hurt and Emmie frowned as she studied Calypso’s face.

25) *We need to get off the street, Emmie said.*

This utterance was said by Emmie. In the novel, Emmie snapped her fingers. All around the plaza, the crossbow turret retracted. The portals closed as if they’d never existed. “*We need to get off the street*” Emmie said. So the meaning of this utterance is Emmie and her friends need to get off the street into the Waystation.

26) *She’s badly hurt*

This utterance was said by Emmie. In the novel, Emmie crouched next to Calypso, whose complexion had turned the color

of cement. The sorceress's eyes were shut, her breathing ragged. Emmie frowned as she studied Calypso's face. Emmie said "***She's badly hurt***". The meaning of the utterance is Emmie tell about Calypso hurt is so badly to Leo.

**c. Apologizing**

**1) *S-sorry*, guys.**

This utterance was said by Nanette. In the novel, Calypso tried to help, kicking along like a pogo stick between Leo and Apollo, but whenever she jostled her broken foot or hand, she yelped and sagged against them. "***S-sorry, guys***" Calypso muttered, her face beaded with sweat. So the meaning of this utterance is Calypso forgives to Leo and Apollo because she yelped her broken foot and hand.

**3. Expressive**

Expressive is a speech act in which the speaker express feelings and attitudes about something, such as: greeting, an apology, a complaint, or to thank someone, to congratulate someone. the speaker's psychological attitude to a presupposed state of affairs: *thank, congratulate, condole, praise, blame, forgive, pardon*. From the novel, the researcher found 7 utterances of expressive. They are 4 praising, 2 thanking, 3 greeting, 1 welcoming.

**a. Praising**

- 1) ***Terrible!*** Like the skills of Lester, most worthless of teens.

This utterance was said by Calypso, when Apollo shouted that from the oracle of Dodona they received a prophecy a limerick most terrible. This utterance have meaning is Calypso gives praising to Apollo like the skills of Lester.

- 2) ***“Extremely polite”***.

This utterance was said by policeman. This is when Nanette shuffled forward, her hands raised in a placating manner. And policeman agreed Nanette is extremely polite.

- 3) ***Beautiful morning!***

This utterance was said by a woman (Madam). This is when the woman in the flowery dress had returned. At least looked like the same woman. Either that or lots of ladies in Indianapolis wore purple and yellow honeysuckle pattern dresses and had 1950s bouffant hairstyles. She smiled vacantly. And she said “***beautiful morning***”. It was in fact a miserable morning. The meaning of this utterance is the woman miserable morning, cold and cloudly with a smell of impending snow.

- 4) ***It’s okay, boy.***

This illocutionary act based on the utterance above was said by Leo. When Festus creaked in agreement with the challenges from Leo about dialect. Hey, you two, Leo said. No ancient dialects. English, please. Spanish or Machine. The meaning of this utterance is Leo gives praising to Calypso and Apollo.

**b. thanking**

Thanking is used to tell someone that the speaker is pleased and grateful for something they have done, or to be polite about it. The words that indicate the act of thanking are “thank” and “thank you”.

1) *Thank you*

This utterance was said by Nanette. When Nanette got commendation from the policeman “extremely polite” and Nanette said **thank you**. In the novel, this utterance said when the police man praising Nanette and Nanette answer with “thank you”. The meaning of this utterance is Nanette have praising from policeman, and she said thanking with “thank you”.

2) **“Thank you, I think”**.

This utterance said by Nanette. In the novel, this utterance said when policeman praising Nanette and Nanette answer with

“thank you”. The meaning of this utterance is Nanette have praising from policeman, and she said thanking with “*thank you*”.

**c. Greeting**

1) ***Good Morning!***

This utterance was said by a police officer. In the novel, this utterance said when a police officer appeared on our right, his firearm drawn. So the meaning of this utterance is a police officer give greeting when meet others people.

2) ***Morning!***

This utterance was said by a clean cut man in a blue seersucker suit in Café Patachou. The man in blue seersucker politely as he passed. The meaning of this utterance is a police officer give greeting when meet others people.

**d. Welcoming**

1) ***You're welcome***

This utterance was said by the policeman. In the novel, the policeman meet Nanette. When Nanette shuffled forward, her hands raised in a placing manner. And Nanette said, “No, indeed! We are very polite. And the police man answer with “extremely polite” and Nanette said “thank you” and “*you're*

*welcome*” said the police man. The meaning of the utterance is the police man answer thanking from Nanette.

#### 4. Directives

Directive is a speech act that has the function of getting the listener to do something, such as a suggestion, a request, or a command, requests, challenges, invitations, entreaties, dares. From the novel, the researcher found 36 utterance of directive. They are 10 commanding, 14 asking, 3 instructing, 3 suggesting, 4 requesting, 1 warning, and 1 challenging. There are so many utterances of directive in the novel.

##### a. Commanding

Commanding is a kind of directives which tells somebody to do something. The speaker commands someone to do what he/she wants.

##### 1) *Dang it!*

This utterance was said by Leo, when the flames dissipated Leo stood before they wearing nothing but his asbestos boxer shorts, his magical tool belt, and a pair of smoking, partially melted sneakers. “**Dang it!**” he complained. “Festus it’s cold out here!” the meaning of this utterance is Leo command to Festus that the weather out is cold and it’s danger for him because they wearing nothing and just boxer shorts.

##### 2) **Leo**, I said, activates the dragon!

This utterance was said by Apollo. In the novel, Apollo command to Leo when they are with George Washington had the worst time with them. The meaning of this utterance is Apollo command to Leo to activate their dragon.

3) ***“Hurry”***

This utterance was said by Apollo. When Apollo command Leo to activate the dragon and Apollo put him into sleep cycle. Apollo command to Leo hurry.

4) ***Begone, foul Nanette!***

This utterance was said by Apollo Calypso hunched over her broken hand and Leo shivered in his underwear while Apollo wheeled on the blemmyae “Begone, foul Nanette”. So the meaning of this utterance is Apollo command to Nanette begone when Apollo tried to muster old godly wrath voice.

5) ***Lay*** hands upon my divine person again and you shall be destroyed.

This utterance was said by Apollo. In the novel, Apollo tried to muster his old godly wrath voice. “***Lay*** hands upon my divine person again and shall be destroyed. So the meaning of this utterance is Apollo command to Nanette to lay hand upon his divine again and Nanette shall be destroyed with Apollo divine.

6) ***Don't fuss***, now!

This utterance was said by Nanette. In the novel, back when Apollo was a god, that threat would have been enough to make entire armies wet their camouflage pants. Nanette just blinked her cow brown eyes. Nanette said “***don't fuss***, now!” Her lips were grotesquely hypnotic, like watching a surgical incision being used as a puppet. So the meaning of this utterance is Nanette command to Apollo to stop the fuss.

7) ***Back off***, chest-face!

This utterance was said by Leo when they're difficult to hurt and even more difficult to kill. Calypso's foot connected with its target, and her ankle bent with a nasty pop. She collapsed, gugling in pain. Cal, Leo ran to her side. “***Back off***, chest fast”. So the meaning of this utterance is Leo command to Cal to back off, chest face when Leo ran to Nanette side.

8) ***Leave*** him.

This utterance was said by Apollo. In the novel, Apollo helped get Calypso to her feet. They slung her arms over our shoulders and began hobbling away. Thirty feet across the lawn, Leo suddenly stopped because he forgot Festus. Apollo snapped and



said “leave him”. So the meaning of this utterance is Apollo command to leave Festus.

9) Lo, frenemies! **Behold** *how we traveled!*

The utterance was said by Apollo to Nanette. In the novel, Nanette muttered and asked “what are you doing?” work with me” Apollo said. Lo frenemies! Behold how we traveled. So the meaning of this utterance is Apollo command to Nanette to do what Apollo wants.

10) **Faster!** I told Leo.

This utterance was said by Apollo to Nanette. In the novel Apollo and friends meet the police officer his gun. But they had exhausted their politeness. A trash can sailed over our heads. A businessman pickup a decorative stone urn from the corner of the fountain and tossed it in our direction, annihilating the hotel’s from window and Apollo told to Leo “Faster!” the meaning of this utterance is Apollo tell to Leo to do something. That is faster because the blemmyae closed in.

11) **Look out!** Calypso yelled.

This utterance said by Calypso. In the novel, a businessman pickup a decorative stone urn from the corner of the fountain and tossed it in our direction, annihilating the hotel’s from window.

The blemmyae closed in. so the meaning of this utterance is Calypso command to Leo and Apollo to look out what the happened.

12) ***Hit*** the pavement!

This utterance was said by a woman. This woman at least sixty years old, her gray tied back in a bun. The gray haired woman shouted “hit the pavement”. The meaning of this utterance is the woman command and she wants to hit the pavement.

**b. Asking**

Asking is to ask somebody a question, that ask for information.

1) Apollo, ***you sense anything?***

This utterance was said by Leo. Leo glanced back, his face streaked with soot. And asked “Apollo, you sense anything? The meaning of this utterance is Leo want to know why Apollo his face streaked with soot and Leo asked.

2) ***“GPS, Calypso asked”***.

This utterance was said by Calypso. This utterance when Calypso reminded Apollo about his friend Meg. Just hearing Meg’s name gave Apollo a twinge of pain. That doesn’t mean Apollo can pinpoint Meg location with his mind. Zeus has revoked Apollo access to GPS. So, Calypso asked what is GPS? The

meaning of this utterance is Calypso asked to Apollo what is the meaning of GPS?

- 3) *Why was he so friendly? Does* he not see that we're sitting atop a fifty ton metal dragon?

This utterance was said by Calypso. In the novel, Calypso tilted her head. "*Why was he so friendly?* Does he not see that we're sitting atop a fifty-ton metal head? The meaning of this utterance is Calypso asking to Leo about the man in blue waved politely as he passed "Morning".

- 4) And if we find such a shop, *how long* will it take to repair festus?

The utterance was said by Calypso. In the novel, Calypso grimaced. Her pink ski jacket glistened with condensation from our flight through the clouds. "And if we find such a shop, how long will it take to repair Festus?. The meaning of this utterance is Calypso asked to Leo about it.

- 5) *Is everybody* in this town a metal head? And I don't mean the good kind of metal head.

This utterance was said by Leo. When there are two police officers trotted down the steps of the statehouse. From the other direction, half dozen men in businessman suits tromped across the

capitol lawn. The meaning of this utterance is Leo asked to two police officers about some directions from them.

6) **What are** you doing?

This utterance was said by Nanette. She was muttered and said “What are you doing?” Nanette asked to Apollo hauled Calypso to her feet again with much whimpering on her part (and a little bit on mine). The meaning of this utterance is Nanette asked to Apollo about what Apollo do and Nanette want to know about it.

7) **What are** you going to do?

This utterance was said by Apollo. When Leo pulled a staple gun from his tool belt. And then Apollo command to Leo and Calypso go ahead.

8) **Who has** an idea?

This utterance was said by Apollo. In the novel, Apollo asked to his compatriots “who has an idea? Because he won’t die and he promised to his self that he is much important to bite it in Indiana. So the meaning of this utterance is Apollo asked to her compatriots about who has brilliant idea.

9) **Is that** *a code* word?

This utterance was said by Apollo, when Leo saved Apollo from embarrassment. Leo said, “Bulldozer”. So, Apollo asked is that a code word about bulldozer.

10) **H** have we met?

This utterance was said by Apollo. In the novel, Emmie studied for a count of five and said that she knew about Apollo personally. So Apollo asked to Emmie “Have we met? The meaning of this utterance is Apollo want to know have they met before in the moment.

11) **Are you crazy?**

This utterance was said by Nanette. In the novel, Apollo was about to initiate defense pal omega falling to his knees and begging for mercy when Leo saved Apollo from that embarrassment. “Bulldozer” Leo shifted Calypso’s weight to Apollo. “*Are you crazy?* She hissed. So the meaning of this utterance is Nanette asked because she wants to know about Apollo going to sneak over the bulldozer.

12) **When will I** get to smash your head in?

This utterance was said by Nanette, because Apollo was promise to Nanette to traveled west and Nanette complained about when will she get to smash Apollo head in. The meaning of this

utterance is Nanette asked to Apollo about she wants to smash Apollo.

13) **Why are you** in your under ware?

This utterance was said by Emmie. In the novel, Emmie glanced at Leo “why are you in your under ware?” the meaning of this utterance is Emmie asked to Leo.

14) **What do** they do? Calypso **asked**

This utterance was said by Calypso, when behind them. There are voice calling out them “morning” and “excuse me” and “lovely day” to their fellow Indians. The meaning of this utterance is Calypso asked to Apollo about what do they do with their voice.

**c. Instructing**

1) *It's the mist*, babe-messes with mortal eyes. **Make** monster look like stray dogs. **Makes** swords look like umbrellas. **Makes** me look even more handsome than usual!

This utterance was said by Leo. In the novel, Calypso asked to Leo about the man in blue waved that politely. “why was he so friendly? Does he not see that we’re sitting atop a fifty ton metal dragon?” Leo grinned. “*It's the mist*, babe-messes with mortal eyes. **Make** monster look like stray dogs. **Makes** swords look like umbrellas. **Makes** me look even more handsome than usual!” So

the meaning of this utterance is Leo instructing to Calypso that all about it is the mist.

- 2) Are you volunteering *to die first*, short demigod? You did *hit me with fire, so that makes sense*.

This utterance was said by Nanette. In the novel, Nanette beamed. Are you volunteering *to die first*, short demigod? You did *hit me with fire, so that makes sense*. So the meaning of this utterance is Nanette give one dressing to Leo.

- 3) Friends, frenemies, blemmyae...*open your armpits* and *hear my sad tale*.

This utterance was said by Apollo. In the novel, Apollo and his friends meet to the policeman. Apollo cried “listen, then! Friends, frenemies, blemmyae.. *open your armpits* and *hear my sad tale*. So the meaning of this utterance is Apollo instructing to his friends and others to open their armpits and hear his sad tale.

#### **d. Suggesting**

Suggesting something to somebody means to put something forward as an idea or a candidate to be considered to propose something. The speaker wants to put an idea into somebody’s mind.

- 1) “*Before this dome collapses under us, I suggest we get to the ground*”.

This utterance said by Apollo, if they had a chance of seeing Meg McCaffrey again. Apollo suggest to Calypso they get to ground before the dome collapses under them.

2) We should get out of the public eye, **I suggested.**

This utterance was said by Apollo. In this novel, Apollo did not think about heavy Mist was the problem. Something about the locals bothered Apollo. So, the meaning of this utterance is Apollo suggested to Festus that they should get out of the public eye.

3) **Work with me**, I said.

This utterance was said by Apollo. In the novel, Apollo hauled Calypso to her feet again with much whimpering on her part (and a little bit on Apollo mine). Apollo said. So the meaning of this utterance is Apollo suggested to Calypso in order that Calypso want to work with Apollo.

**e. Requesting**

Requesting something from somebody to asked something politely. Below these are examples of requesting.

1) Now, please hold still, won't you? I'm just going to smash your heads with this.

This utterance was said by Nanette. In the novel, Nanette emerged, her chest face grinning. Her patent leather pumps clashed



terribly with her blond leg fur. She grabbed the nearest street sign and single handedly ripped it out of the ground. “Now, *please* hold still, won’t you? I’m just going to smash your heads with this. So the meaning of this utterance is Nanette request to Apollo in hold still.

2) *Please*, any brilliant idea.

This utterance was said by Apollo. In the novel, Apollo request to his compatriots about who has brilliant idea. Calypso looked like her most brilliant idea at the moment was trying not to throw up. Leo hefted his staple gun, which didn’t seem to frighten the blemmyae.

3) *Wait*, I implored them.

This utterance was said by Apollo, when Leo jumped into the running board of the bulldozer and Leo kicked him out of the driver’s seat. And then, the police officer yelled, “hey” and Apollo implored them because his friend is only giving a dramatic interpretation of how to beat the Cyclopes. So the meaning of this utterance is Apollo request to police because his friend is only giving a dramatic interpretation.

4) “*Listen, my friend!* I implored”.

This utterance was said by Apollo, when the police officers stop them and raised his gun. Apollo implored to her friend to listen the police officer. The meaning of this utterance is Apollo request to her friend to listen him.

**f. Warning**

Warning is to advise someone to do or not to do something and to inform him in advance of something, especially danger or something that is likely to happen, so that they can try to avoid it. Below is an example of warning.

- 1) *“Hey, don’t look at me”.*

This utterance was said by Leo. In the novel, Leo grumbled and he said “hey, don’t look at me”. The meaning of this utterance is Leo does not like if Nanette look him. So, Leo gives warning to Nanette do not to do something.

**g. Challenging**

- 1) If you knew Zoe, then you must be one of my sister’s hunters. **But you can’t be. You’re.**

This utterance was said by Apollo. In the novel, for centuries, Zoe had been Artemis’s lieutenant, the leader of her hunter. She’d died in battle just a few years ago. Apollo didn’t know if Calypso and Zoe had ever met, but they were half sisters-both daughters of

the Titan Atlas. Apollo had never considered how much they looked alike. Apollo regarded Emmie. “*if you knew Zoe, then you must be one of my sister’s hunters. **But you can’t be. You’re.*** So, the meaning of this utterance is Apollo have challenged to Emmie about what Emmie knew Zoe, it means that Emmie is one of their sister’s hunters. But Emmie can’t be.

## 5. Commissives

Commissives is a speech act that commits the speaker to doing something in the future. It is to commit a speaker to a course of action: promises, pledges, threats, and vows, etc. from the novel, the researcher found 16 utterances of the commissives. They are 8 refusing, 5 planning, 2 promising, and 1 offering.

From the total utterance, refusing and planning are more often used in novel. In the novel, there are many different situations that make the characters need to promise something to each others. This is the example of refusing and planning.

### a. Refusing

1) Aw. *Not* again.

This utterance was said by Leo. In this novel, Leo said when Festud stumbled, shaking like a wet dog. From inside his chest

came a noise like a loose bicycle chain. So the meaning of this utterance is Leo refuse to Festus.

- 2) Guess *I'm not* meant to be a melee fighter.

This utterance was said by Nanette. In the novel, Nanette jostled her broken foot and hand she yelped and sagged against Apollo, Calypso and Leo. And Nanette said “s-sorry, guys” she muttered, her face beaded with sweat. “Guess *I'm not* meant to be a melee fighter”. The meaning of this utterance is Nanette refuse to Apollo, Calypso, and Leo about what she done to them.

- 3) *No*, I'm going to snack over to the bulldozer. You two distract the metalheads.

- 4) That *was not* nice! Get them

This utterance was said by Nanette. In the novel, Nanette ripped off shreds of her burning dress. From the waist down, shaggy blond fur covered her body, not unlike a satyr. Her eyebrows smoldered, but otherwise her face looks unhurt. She spatashes from her mouth and glared in our direction. So he said “that was not nice! Get them! The meaning of the utterance is Nanette refuse about her dress not unlike a satyr.

- 5) “*No, indeed! We are very polite.*”

This utterance was said by Nanette. In the novel, the blemmyae looked aghast. They lost their mechanical heads. Nanette shuffled forward, her hands raised in a placating manner. This utterance means Nanette have refusing with her utterance “No, indeed! We are very polite.”

- 6) **No, no..!** I said. I am just, ah, letting Calypso sit so. So she can act as my chorus. A good Greek performance always needs a chorus.

This utterance was said by Apollo, when Nanette asked to Apollo about “is that it? May I kill you know? So, Apollo answer or refuse about Nanette question with No, no! he said. So, the meaning of this utterance is Apollo refusing to Nanette about Nanette want to kill Apollo.

- 7) **“No, I don’t** suppose you would. Call me Emmie. And the ghost you saw that was Agamethus. He led you to our doorstep.

This utterance was said by Emmie. In the novel, Emmie meet with Apollo. Apollo said “H-have we meet?” Emmie said “you don’t remember me, **no I don’t suppose you would**”. So the meaning of this utterance is Emmie doesn’t belief that Apollo not remembered her.

- 8) **“No, not at all!”**

This utterance was said by Apollo. This utterance when Apollo pushed Calypso into the bulldozer. Leo hands flew over the controls. The engine roared to life. The meaning of this utterance is Apollo refuse to the police officer protested.

**b. Promising**

- 1) Hey, buddy, its fine! *I'm just going to switch you off for while, okay?* A little downtime to.

This utterance was said by Leo. In this novel, Leo ran in front of Festus and held out his arms in a classic dragon-wrangler's stance. And Leo said "Hey buddy, its fine! I'm just going switch you off for a while, okay? A little downtime to. So, the meaning of this utterance is Leo promise to his buddy or dragon when going to switch off for a while.

- 2) Soon, I *promised*

This utterance was said by Apollo when Nanette complained. "When will I get to smash your head in? And Apollo said "soon, I promised. The meaning of this utterance is Apollo promised to Nanette about the question from Nanette get to smash Apollo head in. Apollo promised soon to smash his head.

**c. Planning**

- 1) Now, *if you'll* excuse us, we have a suitcase to repair and my friend is in dire need of a pair pants.

This utterance was said by Apollo asserting to Madam that they are not children. Apollo said that he was over four thousand years old, and Calypso was even older but he decided not to get into that. So Apollo said “Now, if you’ll excuse us, we have a suitcase to repair and my friend is in dire need of a pair of pants. The meaning of this utterance is Apollo have planning if Madam excuse them, they have a suitcase to repair and my friend is in dire need of a pair of pants”.

- 2) Halt or **I will** shoot!

This is illocutionary act because the meaning of this utterance is planning. This utterance was said by a police officer when Apollo and her friends. Their terrible depth made them walk with exaggerated caution, as if the ground were a multilayered hologram. So, the police officer appeared on their right, his firearm drawn and said “halt or I will shoot! Thank you. So, the meaning of this utterance is the police officer has planning if they did not halt, so the police officer will shoot them.

- 3) “Now I’m afraid **I’ll** have to stomp on you.”

This utterance was said by Nanette when Leo, because Leo ran to side of Calypso and said back off, chest-face. So Nanette chided and Nanette afraid she will have to stomp of Leo. This utterance means Nanette have planning will have to stomp Leo.

- 4) You guys go ahead, *I'll* hold them off as long as I can.

This utterance was said by Apollo. In the novel, Leo pulled a staple gun from his tool belt. And Apollo said “ you guys go ahead. I'll hold them off as long as I can. The meaning of this utterance is Apollo have planning he shall hold them off as long as he can.

- 5) “*Come, I'll take you into the Waystation*”.

This utterance was said by Apollo when Emmie said “we need to get of the street”. Emmiie snapped her fingers. All around the plaza, the crossbow turrets retracted. The portals closed as if they'd never existed. So, Apollo said “come, I'll take you into the Waystation.” The utterance means Apollo have planning will take Emmie Into the Waystation.

**d. Offering**

- 1) *Let* me sit down.



This utterance was said by Apollo. In the novel, Apollo offer to Calypso muttered and said “I’m going to be sick”. The meaning of this utterance is Calypso gives offer to Calypso.

## **2. Function of the Findings to English Language Teaching**

The finding of this research can be used as the authentic materials for English language teaching speech act especially illocutionary acts. This is can improve student’s understand about illocutionary act. The topic of this research is about the speaker’s meaning because pragmatics is the study of the speakers mean or speaker meaning.

So, this result also can be improved the listening and speaking of the student’s. For example the lecture can make the student in one class with discussion in grouping. Each group consists of three people. After that, the teacher gives some paper about the types of illocutionary acts. From this paper, student will be made group about in front of the class. With this method, this is not only can be improve their understanding or knowledge about illocutionary acts, but also can improve their listening and speaking every student.

### C. Discussion

1. Based on the analysis above, it has proven that illocutionary act in novel The Trials of Apollo, Book 2: The Dark Prophecy written by Rick Riordan from the first until the third of subtitles with total illocutionary act was 125 utterances.
2. The types of illocutionary act.

- a. Declaratives

From the analysis above the process of declaratives is nothing.

- b. Representatives

From the analysis above the process of representatives 62 utterances were: representative for informing= 26, representative for asserting= 35, representative for apologizing= 1.

- c. Expressive

From the analysis above the process of expressive 11 utterances, were: expressive for praising= 4, expressive for thanking= 3, expressive for greeting= 3, expressive for welcoming= 1.

- d. Directives

From the analysis above the process of directives 36 utterances, were; directive for commanding= 10, directive for asking= 14, directive for instructing= 3, directive for suggesting= 3, directive

for requesting= 4, directive for warning= 1, directive for challenging= 1.

e. Commissives

From the analysis above the process of commissive 16 utterances, were: commissive for refusing= 8, commissive for planning= 5, commissive for promoting= 2, commissive for offering= 1.

Based on the analysis above, the researcher found 125 illocutionary acts. The previous researcher had done about illocutionary act, the researcher found some differences in analysis and result of research. The first researcher is Indah Rukmanasari found 68 (representative = 28, directive = 20, commissive = 7, expressive= 28) illocutionary acts in min character of Date Night Movie.

The second Chairunnisa Rumaria found 20 examples of speech act, and 113 utterances of illocutionary act based on Searle's categorization (declaration = 3, representatives = 46, expressive =13, directive = 50, commissive =1).

The third is Jati Handayani had been found 43 (representative = 12, commissive = 6, expressive = 19, directive = 8) in Body of Lies the Movie. The last is Eko Prasetyo Nugroho Saputro found 94

illocutionary acts (assertive = 49, directive = 8, commissive = 27, expressive = 10).

## CHAPTER V

### CONCLUSION AND SUGGESTION

After conducting, presenting the data, analyzing the data and discussing the result, in this chapter the researcher would like to present the conclusion and suggestion of this research.

#### A. Conclusion

1. After analyzing the novel "The Trials of Apollo" book 2: The Dark Prophecy by Rick Riordan, the researcher found illocutionary acts there. From analysis above, the researcher found some representatives as many as 62 utterances and this is a dominant in the novel. Commissives have 16 utterances, declaratives have not utterances, directives have 36 utterances, and the last expressive have 7 utterances. The illocutionary is applied in the novel The Trials of Apollo, book 2: The Dark Prophecy. The utterances in novel there is domination of types representatives, they are asserting (35 utterances) and informing (26 utterances). The meaning of the novel by using dominant asserting is that the author wanted to assert the reader about the story of Apollo and declared war in Indiana.
2. The result of this research had function on the English Language Teaching. The lectures can use a lot of authentic material when he/she teaches speech acts especially illocutionary act. In addition, the result of

this research able to used when teach about types of illocutionary act such as: representatives, commissives, declaratives, directives, and expressive.

## **B. Suggestion**

Based on the conclusion stated above, the researcher proposes some suggestions to be taken as consideration, there are follows:

1. It is suggestion to the student of English Department should be able to understand about illocutionary act in the sentences. It can help student or people more understanding about meaning of sentence to whom the sentence aim. It can be applied to make a good and easy to understanding the text.
2. For further research, if you want to analyze the same with this research, researcher hopes to researchers to be better than this, and create a variety of illocutionary act are more varied again. The researcher hopes that this research could be one of the references in studying about speech acts especially illocutionary acts and hopes that in the future there will be other researchers who will conduct the same topic to complete this research although in different field.

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1.	I knew it was going to be a bad day	1	Representative: asserting	A 1.1
2.	Why is it my job to sense anything? Just because I used to be a god of prophecy.	2	Representative: asserting	A 1.2
3.	You're the one who's been having visions.	2	Representative: asserting	A 1.3
4.	You said your friend Meg would be here.	2	Representative: asserting	A 1.4
5.	That doesn't mean I can pinpoint her location with my mind! Zeus has revoked my access to GPS!	2	Representatives: asserting	A 1.5
6.	That's not a real thing!	3	Representatives: asserting	A 1.6
7.	I already said that.	4	Representative: asserting	A 1.7
8.	I'm sure they didn't mean to exclude us. Now lets fly down to street level, huh?	4	Representative: asserting	A 1.8
9.	Hey, I told you never to call me that.	5	Representative: asserting	A 1.9
10.	Man...I thought I fixed his gyro-capacitor. Guess we're stuck here until I can find a machine shop.	7	Representative: asserting	A 1.10
11.	Also, if we see a men's clothing store, that might be good.	7	Representative: asserting	A 1.11
12.	Oh, my! Aren't you children cute!	8	Representatives: asserting	A 1.12
13.	We are not children	8	Representatives: asserting	A 1.13
14.	You can't go yet, dear! We haven't welcomed you to Indiana!	8	Representatives: asserting	A 1.14
15.	It's him, all right.	8	Representatives: asserting	A 1.15
16.	Madam, I said, Im afraid you have mistaken me.	9	Representative: asserting	A 1.16
17.	Don't be modest!	9	Representative: asserting	A 1.17
18.	Lady, you broke my girlfriends hand with your face. What are you, an	10	Representative: asserting	A 1.18

	automaton?			
19.	And I must say, hitting me wasn't very polite.	10	Representative: asserting	A 1.19
20.	I told you, man. Even I Festus weren't malfunctioning, he's really hard to wake up once he's asleep.	13	Representative: asserting	A 1.20
21.	Besides, dearie, you are not a god anymore.	14	Representative: asserting	A 1.21
22.	Surrender and we won't have to hurt you much. That's the emperor's job.	14	Representative: asserting	A 1.22
23.	I forgot Festus.	15	Representative: asserting	A 1.23
24.	There you are! Lovely weather, isn't it?	19	Representative: asserting	A 1.24
25.	Neither am I	16	Representative: asserting	A 1.25
26.	Never again!	18	Representative: asserting	A 1.26
27.	I'm going to throw things at them!	20	Representative: asserting	A 1.27
28.	Unless you've got a better idea?	20	Representative: asserting	A 1.28
29.	b-both of you stop.	20	Representative: asserting	A 1.29
30.	What Apollo is trying to stay, O, merciful blemmayae, is that etiquette demands you grant us a few last words before you kill us. I'm sure you wouldn't want to be impolite.	23	Representative: asserting	A 1.30
31.	I am Apollo!	24	Representative: asserting	A 1.31
32.	We know all this the emperor told us.	25	Representative: asserting	A 1.32
33.	Now, as I was saying..we traveled west!	26	Representative: asserting	A 1.33
34.	They're getting away!	26	Representative: asserting	A 1.34
35.	So it's true. You're Apollo.	29	Representative: asserting	A 1.35
36.	Godly positioning systems	3	Representative: informing	A 2.1

37.	This is the spot	4	Representative: informing	A 2.2
38.	I know what the Mist is, Leonidas	5	Representative: informing	A 2.3
39.	Festus, it's cold out here!	7	Representative: informing	A 2.4
40.	Everybody, come on over. Apollo is here!	8	Representative: informing	A 2.5
41.	And I'm arresting you in the name of the Triumvirate!	11	Representative: informing	A 2.6
42.	I just put him into sleep cycle.	15	Representative: informing	A 2.7
43.	I'm just a repair guy who can throw the occasional fireball. Our fighter is stuck back there in suitcase mode.	16	Representative: informing	A 2.8
44.	I was hoping he was a blemmyae. That was my only vial of Greek fire guys. And I can't keep summoning fireballs unless I want to pass out, so.	17	Representative: informing	A 2.9
45.	We need to find cover.	17	Representative: informing	A 2.18
46.	It's a cheese-colored ghost.	19	Representative: informing	A 2.19
47.	We follow the cheese- colored ghost. As you're always saying: Vaya con queso.	19	Representative: informing	A 2.20
48.	We d-don't leaver anyone behind. Now walk. Left, right, left, right.	20	Representative: informing	A 2.22
49.	Gosh darn it, dears, you've made me a bit miffed.	21	Representative: informing	A 2.23
50.	Formerly a god! I fell from Olympus, cast down by Zeus, unfairly blamed for starting a war with the giants!	24	Representative: informing	A 2.26
51.	I'm going to be sick.	24	Representative: informing	A 2.27
52.	You're breaking my rhythm.	24	Representative: informing	A 2.28

53.	You're breaking my eardrums. Let me sit!	24	Representative: informing	A 2.29
54.	Lo! I arrived at Camp Half-Blood as Lester Papadopoulos.	24	Representative: informing	A 2.30
55.	This thing wasn't built for speed.	27	Representative: informing	A 2.31
56.	I overcame many challenges with my companion, Meg McCaffrey.	24	Representative: informing	A 2.32
57.	And we are travelling away from you.	26	Representative: informing	A 2.41
58.	You never would have gained access to the blue cave. The emperor has it too well guarded! A shame you have to die, through. The naming celebration is in three days, and you and the girl were supposed to be the main attractions in the slave procession!	27	Representative: informing	A 2.42
59.	She's not doing so well	30	Representative: informing	A 2.43
60.	That explains it. She looks so much like Zoe.	30	Representative: informing	A 2.44
61.	We need to get off the street, Emmie said.	31	Representative: informing	A 2.45
62.	She's badly hurt.		Representative: informing	A 2.46
63.	S-sorry, guys.	16	Representative: apologizing	A 3.1
64.	Terrible! Like the skills of Lester, most worthless of teens.	25	Expressive: praising	B 1.1
65.	Extremely polite.	23	Expressive: praising	B 1.2
66.	Beautiful morning!	7	Expressive: praising	B 1.3
67.	It's okay, boy	4	Expressive: praising	B 1.4
68.	Thank you!	23	Expressive: thanking	B 2.2
69.	Thank you, I think	30	Expressive: thanking	B 2.3

70.	Good morning!	16	Expressive: greeting	B 3.1
71.	Morning!	5	Expressive: greeting	B 3.2
72.	You're welcome.	23	Expressive: welcoming	B 4.1
73.	Dang it!	7	Directive: commanding	B 1.1
74.	Leo, I said, activate the dragon.	13	Directive: commanding	B 1.2
75.	Hurry!	13	Directive: commanding	B 1.3
76.	BEGONE, foul Nanette!	13	Directive: commanding	B 1.4
77.	Lay hands upon my divine person again and you shall be destroyed!	13	Directive: commanding	B 1.5
78.	Don't fuss, now.	14	Directive: commanding	B 1.6
79.	Back off, chest-face!	14	Directive: commanding	B1.7
80.	Leave him.	15	Directive: commanding	B 1. 8
81.	Lo, frenemies! Behold how we traveled!		Directive: commanding	B 1.9
82.	Faster! I told Leo.	27	Directive: commanding	B 1.10
83.	Look out! Calypso yelled	27	Directive: commanding	B 1.11
84.	Hit the pavement!	28	Directive: commanding	B 1.12
85.	Apollo, you sense anything?	2	Directive: asking	B 2.1
86.	GPS?	3	Directive: asking	B 2.2
87.	Why was he so friendly? Does he not see that we're sitting atop a fifty ton metal dragon?	5	Directive: asking	B 2.3
88.	And if we find such a shop, how long will it take to repair festus?	7	Directive: asking	B 2.4
89.	Is everybody in this town a metal head? And I don't mean the good kind of	14	Directive: asking	B 2.6

	metalhead.			
90.	What do they do?	19	Directive: asking	B 2.7
91.	What are you going to do?	20	Directive: asking	B 2.8
92.	Sort and collate them?	20	Directive: asking	B 2.9
93.	Who has an idea?	2	Directive: asking	B 2.10
94.	Is that a code word?	22	Directive: asking	B 2.11
95.	H have we met?	29	Directive: asking	B 2.12
96.	Are you crazy?	22	Directive: asking	B 2.13
97.	When will I get to smash your head in?	26	Directive: asking	B 2.14
98.	What are you doing?	26	Directives: asking	B 2. 15
99.	Why are you in your under ware?	30	Directives: asking	B 2.16
100.	It's the Mist, babe- messes with mortal eyes. Make monster look like stray dogs. Makes swords look like umbrellas. Makes me look even more handsome than usual!	5	Directives: Instructing	B 3.1
102.	Are you volunteering to die first, short demigod? You did hit me with fire, so that makes sense.	22	Directives: Instructing	B 3.2
103.	Friends, frenemies, blemmyae.....open your armpits and hear my sad tale	23	Directives: Instructing	B 3.4

104.	Before this dome collapses under us, I <i>suggest</i> we ge`lt to the ground.	4	Directives: Suggesting	B 4.1
105.	We should get out of the public eye, I <i>suggested</i> "Perhaps"	6	Directives: Suggesting	B 4.2
106.	Work with me, I said	26	Directives: Suggesting	B 4.3

107.	Now, please hold still, won't you? I'm just going to smash your heads with this.	21	Directives: requesting	B 5.1
108.	Hear my plea, O, merciful blemmyae!	23	Directives: requesting	B 5.2
109.	Wait! I implored them.	26	Directives: requesting	B 5.3
110.	Listen, my friend! I implored.	26	Directives: requesting	B 5.4
111.	If you knew Zoe, then you must be one of my sister's hunters. But you can't be. You're..	30	Directives: challenging	B 6.1
112.	AW, not again	16	Commissives: refusing	C 1.1
113.	Guess I'm not meant to be a melee fighter.	16	Commissives: refusing	C 1.2
114.	No. I'm going to snack over to the bulldozer. You two distract the metalheads.		Commissives: refusing	C 1.3
115.	That was not nice! Get them!	16	Commissives: refusing	C 1.4
116.	No, indeed! We are very polite.	23	Commissives: refusing	C 1.5
117.	No, no...! I said. I am just, ah, letting Calypso sit so. So she can act as my chorus. A good Greek performance always needs a chorus.	24	Commissives: refusing	C 1.6
118.	No, I don't supposed you would. Call me Emmie. And the ghost you saw-that was Agamethus. He led you to our doorstep.	29	Commissives: refusing	C 1.7
119.	No, not at all!	26	Commissives: refusing	C 1.8
120.	Hey, buddy, its fine! I'm just going to switch you off for a while, okay? A little downtime to-	6	Commissives: promising	C 2.1
121.	Soon. <i>I promised</i>	26	Commissives: promising	C 2.2
120.	Now, if you'll excuse us, we have a suitcase to repair and my friend is in dire need of a pair of pants.	8	Commissive: planning	C 3.3



121.	Halt or I will shoot!	16	Commissive: planning	C 3.4
122.	Now I'm afraid I'll have to stomp on you.	15	Commissive: planning	C 3.5
123.	You guys go ahead. I'll hold them off as long as I can.	20	Commissive: planning	C 3.7
124.	Come, I'll take you into the Waystation.	31	Commissive: planning	C 3.8
125.	Let me sit down.	24	Commissives: offering	B 3.1

## **CURRICULUM VITAE**

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di-  
Padangsidempuan

*Assalamu 'Alaikum Wr. Wb*

Dengan hormat, Disampaikan kepada Bapak/Ibu bahwa berdasarkan hasil Sidang Tim Pengkaji Kelayakan Judul Skripsi, telah ditetapkan Judul Skripsi Mahasiswa tersebut dibawah ini sebagai berikut:

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Seiring dengan hal tersebut, kami akan mengharapakan kesediaan Bapak/Ibu menjadi pembimbing I dan Pembimbing II penelitian penulisan skripsi yang dimaksud.

Demikian kami sampaikan, atas kesediaan dan kerjasama yang baik dari Bapak/Ibu, kami ucapkan terimakasih.

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