

Directive Speech Act used by Isabel Conklin in *The Summer I Turned Pretty* Novel

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Abstract

This study investigates the use of directive speech acts by Isabel Conklin in Jenny Han's novel, "The Summer I Turned Pretty." Employing a descriptive qualitative approach, the research focused on identifying and analyzing the types of directive speech acts present in the text. A total of 5 types of directive speech acts were found, categorized into: commanding, requesting, forbidding, inviting, and suggesting. The objectives of the study include understanding how these speech acts reflect Isabel's character and influence her relationships. The results indicated that each type of directive speech act played a crucial role in shaping Isabel's interactions, with commanding speech acts reflecting her need for control, while requesting and inviting speech acts foster cooperation and inclusivity. The study concluded that Isabel's use of directive speech acts significantly contributed to her character development and the dynamics of her relationships throughout the novel.

Keywords: Pragmatic, Directive Speech Act, *The Summer I Turned Pretty*



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1. INTRODUCTION

Human language is a distinctive human trait, crucial for social communication, cognitive growth, and cultural expression (Trask, 2003). Barker (2010) describes communication as the transmission and reception of information through verbal, nonverbal, or written means, with the goal of mutual understanding. Despite this, communication often leads to misunderstandings, as noted by Wiio's Laws, where indirect communication and unclear intentions can cause confusion. To mitigate these issues, studying pragmatics, which focuses on how signs and symbols function in communication, is essential. Morris (1938) and Yule (1996) emphasize the practical and unspoken elements of communication, while Levinson (1983) examines deixis, presuppositions, and speech acts to understand nuanced meanings.

Speech acts, as defined by Searle (1969), are utterances that result in actions beyond their literal meaning, including locutionary (literal meaning), illocutionary (intended meaning), and perlocutionary (impact on the listener) acts. Austin (1962) categorized speech acts into assertive, directive, commissive, and declarative types, with Searle (1979) further developing these categories. Directive speech acts, which include requests, commands, or suggestions, specifically aim to influence the listener's behavior and can be found in both verbal and written forms.

In fiction, such as Jenny Han's novel "The Summer I Turned Pretty", analyzing characters' speech acts can provide insights into character development and narrative progression. This research focuses on Isabel Conklin's use of directive speech acts in the novel, which explores themes of friendship, first love, and the complexities of growing up. By examining the types of directive speech acts Isabel employs and their impact on her relationships, this study aims to

shed light on how language shapes character interactions and drives the story forward.

2. LITERATURE REVIEW

This chapter presented the previous related studies and related theories such as the definition of pragmatic, speech act, directive speech act and novel.

2.1. Previous Studies

Several studies have explored directive speech acts in different contexts using qualitative methods. The existing body of research on directive speech acts spans a variety of media, including movies, novels, television series, and animated films, with most studies employing descriptive qualitative methods. Della & Sembiring (2018) aimed to identify directive speech acts in the *Sleeping Beauty* movie script, finding that commands were most prevalent, influenced by the movie's genre. In contrast, Suryanovika & Julhijah (2018) examined six female characters in Jane Austen's novels, focusing on directive speech acts within different solidarity scales, the types of directive speech act found in the novel ask questions, request, suggest, and give advice in declarative, imperative, and interrogative forms and revealing that questions were most dominant, Lebrina Br Karo (2019) analyzed Louisa Clark's use of directive speech acts in *Me Before You*, highlighting the communicative and natural quality they bring to the film. Syarifah (2019) explored the factors influencing the use of directive speech acts in *Fantastic Beasts and Where to Find Them*, finding that participant functions played a key role.

Lengari et al. (2019) differed by focusing on translation techniques and quality in directive speech acts, specifically analyzing accuracy in translating commands. Biatrik et al. (2020) examined *Maleficent*, identifying various directive speech acts and their language functions, such as expressive and referential. Aldila et al. (2020) focused on T'Challa's directive speech acts in *Black Panther*, distinguishing between direct and indirect forms. Lestari (2020) offered a broader categorization of directive speech acts in *Dracula*, the types identified were stating, commanding, requesting, advising, prohibiting, and questioning, with stating and commanding being the most frequent by using different theoretical frameworks compared to previous studies.

Risma et al. (2022) analyzed *Red Shoes and The Seven Dwarfs Movie*, categorizing directives and suggesting a need for comparative analysis across different media types. Fitriyah (2022) provided a detailed breakdown of directive speech acts in *Little Men*, with questioning as the most common directive. Yudha (2022) focused on the directive speech acts used by two main characters in *I Still Believe*, contributing insights into how directives function in cinematic narratives. Silaen et al. (2022) analyzed the *Dunkirk* movie script, finding that asking was the most frequent directive speech act.

Safitri et al. (2022) combined the analysis of directive speech acts with moral value education in the novel *Rentang Kisah*, highlighting critical speech acts. A. Saibi (2022) focused on the novel *The Village Boy*, identifying a range of directives and their illocutionary power. Sidabutar & Johan (2023) examined directive speech acts in the television series *XO, Kitty*, noting that asking was most dominant. Mu'awanah (2023) explored both directive and expressive speech acts in the novel *She Wore Red Trainers*, offering a broader examination of speech acts in literary contexts.

Widyastuti & Sartika (2023) analyzed *The Adventure of Huckleberry Finn*, emphasizing the pragmatic aspects and social relationships reflected in directive speech acts. Gafur et al. (2023) focused on directive speech acts in the animated film *Raya and The Last Dragon*,

identifying how these acts contribute to the narrative. Novalia & Satria (2023) investigated directives in Renee Carlino's novel *Swear on This Life*, with a focus on how these acts shape plot and character interactions. Finally, Fudholi et al. (2023) analyzed both directive and assertive speech acts in the short story *Sleep Deprived*, offering insights into the narrative development facilitated by these speech acts.

These studies, while methodologically similar, differ in their focus areas, ranging from literary analysis and translation to pragmatic implications and narrative functions. However, a recurring gap across these studies is the lack of comparative analysis across different media or genres, as well as limited exploration of the broader relational impacts of directive speech acts. The current research aims to fill these gaps by examining the types of directive speech acts used by Isabel Conklin and their effects on her relationships with other characters, providing a more comprehensive understanding of directives in both narrative and relational contexts.

2.2 Related Theories

Pragmatics is a branch of linguistics concerned with how language operates in various contexts and how meaning is influenced by these contexts. It involves understanding how speakers convey their intended messages and how listeners interpret them beyond their literal meanings. Levinson (1983) emphasizes that pragmatics covers aspects such as deixis (words whose meanings depend on context), presupposition (assumptions made about what is true), and conversational inference (how meaning is deduced from conversations).

A speech act is an utterance that performs an action through language, encompassing the literal meaning of the words spoken (locutionary acts), the speaker's intended meaning (illocutionary acts), and the effect on the listener (perlocutionary acts) (Austin, 1962). Within this framework, directive speech acts are specific types of speech acts aimed at prompting the listener to take some action. These include commands, requests, forbidding, inviting and suggestions, which show how speakers use language to influence others (Searle, 1979).

In literature, novels are prose works that blend intrinsic elements such as character and plot with extrinsic aspects like themes and settings. Fictional novels, such as *Harry Potter*, create imaginative stories, while non-fictional ones, like Habibie & Ainun, are based on real events (Ahyyar, 2019). Analyzing directive speech acts within novels helps reveal how these literary elements interact and contribute to the narrative.

3. METHOD

The research employs a descriptive qualitative approach, focusing on detailed descriptions instead of numerical data to analyze phenomena. This method is especially effective for studying novels, as it provides an in-depth understanding of the text's context and meanings. The study centers on Jenny Han's *"The Summer I Turned Pretty"*, with data collection involving acquiring and reading the novel to grasp the plot and identify Isabel Conklin's utterances that include directive speech acts. These utterances will be highlighted and analyzed using Searle's theory of directive speech acts, which categorizes them into commanding, requesting, inviting, forbidding, and suggesting.

4. RESULTS

Based on the objectives of this study, there were 5 types of directive speech act used by Isabel Conklin in *The Summer I turned Pretty* novel. There were commanding, requesting, forbidding, inviting and suggesting. In a Commanding act it involves where the speaker giving

an order or instruction, expecting the listener to comply without negotiation. Following the data below.

The utterance "Put me down" (p.8) is a clear command where Isabel is instructing Jeremiah to immediately release or set her down. The direct and imperative nature of "Put me down" categorizes it as a commanding directive.

The utterance "I'll go right now. Just wait," (p.128) serves as a command. Isabel is instructing Jeremiah to pause or remain still while she prepare to leave with him. The expectation is that Jeremiah will comply without further discussion, which aligns with the commanding function.

The utterance "Just hurry" (p.151) showing that Isabel is issuing a direct command for Jeremiah to take a quick action and done his business quickly. The phrase "Just hurry" is an imperative statement that leaves little room for negotiation, marking it as a command.

In the utterance "Leave me alone." (p.198) Isabel is issuing a direct command for Conrad to stop interacting with her, and not getting involve with her business. The phrase "Leave me alone" is an imperative statement that leaves little room for negotiation, marking it as a command.

In this utterance "Scoot over," (p.255) Isabel uses it to commands Jeremiah to move aside or make space for her. The directive "Scoot over" is delivered as an order, expecting immediate compliance, which characterizes it as a commanding act.

While requesting is use by the speaker as they politely ask the listener to do something, often seeking voluntary compliance and it can be seen from the utterance "Will you at least send me a postcard?" (p.96) it is showing that is a request where Isabel is asking Steven to send her a postcard while he is in college. The use of "Will you" indicates a polite inquiry, asking for the listener's cooperation, which categorizes it as a request.

While in this utterance "Will you let me drive?" (p.128) Isabel is requesting permission from Jeremiah to drive since she is very excited when Jeremiah invite her to joining him, which framed as a question. The phrase "Will you let me" seeks the listener's consent, making it a request rather than a command.

From this utterance "And can you keep your music down? You already woke up the whole house." (p.191) it is another request where Isabel is asking Conrad to lower the volume of his music. The use of "Can you" signals a polite ask, aiming to persuade the listener to comply with the speaker's request.

Forbidding also used by Isabel Conklin in the novel as it is a directive act where the speaker prohibits or prevents the listener from performing a particular action, often setting a clear boundary or rule. From the utterance "Mom, we're not playing go fish. We're playing hearts, and you can't play because you always try to cheat," (p.44) it is showing how Isabel is explicitly prohibiting her mother from participating in the game. The phrase "you can't play" functions as a prohibition, where Isabel is not only denying permission but also setting a clear boundary against her mother's involvement in the activity. The reasoning provided—"because you always try to cheat"—reinforces the prohibition, justifying why her mother is not allowed to play. Forbidding typically involves a directive that prevents someone from taking a particular action, which is precisely what this statement accomplishes.

While this utterance "You guys can't come. You weren't invited." (p.137) showing Isabel's refusal because Isabel is directly denying permission to others, stating that Jeremiah and Conrad cannot attend an event because they are not invited. The directive nature lies in Isabel's

intent to prevent the Conrad and Jeremiah from joining.

And in this utterance “I’m a person. You can’t just kiss me without my permission” (p.176) it is showing how this statement is also a refusal, where Isabel is setting a boundary, making it clear that kissing without consent is unacceptable. The directive here is to stop the unwanted behavior, hence it is categorized as a refusal and forbidding as she did not allow the others to kiss her without her consent.

The other types that is found is Inviting as it is a type of directive where the speaker encourages or proposes an activity for the listener to join, typically in a friendly or inclusive manner. In the utterance “Let’s get in the pool.” (p.74) showing that Isabel’s utterance is an invitation, as Isabel is suggesting an activity (getting into the pool) and inviting others to join. The use of “Let’s” indicates a proposal for collective action, which characterizes it as inviting and This utterance “Let’s play Marco Polo,” (p.74) is another invitation from Isabel as she state to play a game after invite the others to get in the pool, Isabel is encouraging Jeremiah, Steven, Conrad and Taylor to participate in an activity, which clearly falls under the category of inviting.

As in this utterance “Cam, let’s play would you rather. Would you rather skinny-dipping right this second, or...” (p.201) showing another invitation from how Isabel where she invites Cam to play a game. The use of “Let’s” and the direct address to Cam signify an attempt to involve him in a shared activity, making it an inviting directive.

The last types found in the novel is Suggesting where it involves the speaker into offering an advice or a recommendation, usually leaving the decision to the listener. It can be seen from this utterance “Well, you shouldn’t. You should quit right now. Are you addicted?” (p.38) because Isabel advises Conrad to stop a particular behavior (likely smoking). The phrase “you should” implies a recommendation rather than a command, which is characteristic of a suggestion.

While this utterances “Trust me, it’s better this way,” (p.140) showing how Isabel is advising Cam to accept a situation or decision she made. In this situation Isabel believe that it is better for her to get in the car instead of Cam knocking on her door. The phrase “Trust me” seeks to persuade the listener, indicating it as a suggestion. Lastly Isabel’s utterance “chicken,” “just jump in and get it over with.” (p.271) delivered in a more challenging tone where Isabel is encouraging the listener to take action (jumping in), using a playful insult (“Chicken”) to push them toward the suggested behavior. The directive is to act, but it's framed as a suggestion rather than a command

5. DISCUSSION

Speech acts are fundamental to the way humans communicate, going beyond the mere exchange of information to influence, command, request, and shape social interactions. In the realm of literature, analyzing speech acts provides deep insights into character development, relationships, and the thematic undercurrents of a narrative. Isabel Conklin, the protagonist of Jenny Han’s *The Summer I Turned Pretty*, is a character whose dialogue is rich with directive speech acts, showcasing the complexities of her adolescent experience, her evolving relationships, and her struggle with identity and agency. This discussion delves into the directive speech acts utilized by Isabel Conklin, categorizing them into commanding, requesting, forbidding, inviting, and suggesting. By examining each type of directive, the discussion will explore how these speech acts serve to reveal Isabel’s character traits, her evolving relationships, and her role within the narrative. Through this analysis, we gain a deeper understanding of how

Isabel's language not only drives the plot forward but also provides a window into her inner world as she navigates the tumultuous waters of adolescence.

In *The Summer I Turned Pretty*, Isabel (Belly) Conklin's use of various types of directive speech acts significantly impacts her relationships with other characters. Isabel's used 5 types of directive speech act, there are found commanding, requesting, forbidding, inviting and suggesting. From all data, each data showing of how Isabel's uses of directive speech act affecting her relationship with others. Since relationship are dynamics every outcome of Isabel's directive speech act was effecting her relationship temporarily.

Commanding is one of the most direct forms of speech acts, where the speaker explicitly instructs the listener to perform a specific action. Commands are typically assertive, leaving little room for negotiation, and often reflect the speaker's desire for control or authority over a situation. In *The Summer I Turned Pretty*, Isabel Conklin frequently uses commanding directives, which serve to underscore her assertive personality, her struggle for control in a world that often feels overwhelming, and the power dynamics in her relationships with other characters. One of the first instances of Isabel using a commanding directive is in the utterance, "Put me down" (p. 8), directed at Jeremiah. This command is simple and direct, reflecting Isabel's immediate need to assert control over the situation. The use of the imperative "Put" indicates that Isabel is not asking for permission or making a suggestion; she is demanding immediate action. This command is significant because it occurs early in the novel, establishing Isabel as a character who is not afraid to voice her needs and desires. It also hints at the playful yet assertive nature of her relationship with Jeremiah, where she feels comfortable enough to issue commands without fear of rejection or conflict.

Another example of a commanding directive is found in the utterance, "I'll go right now. Just wait" (p. 128). Here, Isabel is not only instructing Jeremiah to pause and wait for her but also asserting her agency by deciding when and how she will act. The command "Just wait" is an imperative that leaves no room for negotiation, indicating that Isabel expects Jeremiah to comply without question. This directive highlights Isabel's growing sense of autonomy and her willingness to take charge of situations, even when they involve those she cares about deeply. It also reflects the underlying tension in her relationship with Jeremiah, where Isabel's assertiveness sometimes clashes with Jeremiah's easygoing nature. The command "Just hurry" (p. 151) further illustrates Isabel's assertive use of language. In this instance, Isabel is urging Jeremiah to act quickly, reflecting her impatience or the urgency of the situation. The brevity of the command—only two words—emphasizes its directness and the expectation of immediate compliance. This directive not only reveals Isabel's impatience but also her growing frustration with the constraints she faces, whether they are social, emotional, or situational. The use of commanding directives like "Just hurry" highlights Isabel's struggle to navigate the pressures of adolescence, where time often feels like an enemy, and the desire for immediate action is strong.

The phrase "Leave me alone" (p. 198) is a particularly powerful commanding directive that reflects Isabel's need to establish boundaries. Directed at Conrad, this command is not just about physical space but also about emotional distance. The imperative "Leave" coupled with "me alone" is a forceful assertion of Isabel's desire to disengage from a situation or interaction that is causing her distress. This command is significant because it reflects a moment of conflict between Isabel and Conrad, where Isabel's need for autonomy and self-preservation comes to the forefront. It also highlights the tension in their relationship, where Isabel's assertiveness

sometimes leads to conflict and misunderstanding. Finally, the command “Scoot over” (p. 255) is another example of Isabel’s use of commanding directives in everyday situations. In this instance, Isabel is instructing Jeremiah to make space for her, a command that is both informal and authoritative. The phrase “Scoot over” is a colloquial way of saying “Move aside,” reflecting the casual yet assertive nature of Isabel’s relationship with Jeremiah. This directive underscores Isabel’s comfort in issuing commands to those close to her, particularly Jeremiah, and indicates a level of familiarity and authority in their relationship. It also highlights Isabel’s ability to assert her needs in a way that is both direct and unassuming, a trait that is central to her character throughout the novel.

Through these examples, it becomes evident that commanding directives are a significant aspect of Isabel’s speech. These commands not only highlight her assertive nature but also provide insight into the power dynamics at play in her relationships. Isabel’s use of commanding directives serves as a tool for exerting control, managing situations, and establishing boundaries, all of which are crucial aspects of her character development. As Isabel navigates the complexities of adolescence, her use of commands reflects her ongoing struggle for agency and control in a world that often feels unpredictable and overwhelming.

While commanding directives reflect assertiveness and control, **requesting directives** reveal another facet of Isabel Conklin’s character—her ability to navigate relationships with tact and consideration. Requests, as opposed to commands, typically seek voluntary cooperation from the listener, often framed in a polite or considerate manner. In *The Summer I Turned Pretty*, Isabel’s use of requesting directives demonstrates her understanding of social dynamics and her ability to communicate her needs in a way that fosters cooperation and mutual respect. One of the most poignant examples of a requesting directive in the novel is the utterance, “Will you at least send me a postcard?” (p. 96), directed at Steven as he prepares to leave for college. This request is layered with emotion, reflecting Isabel’s fear of losing her connection with her brother as he embarks on a new chapter in his life. The phrase “Will you” indicates that Isabel is not demanding a postcard but rather appealing to Steven’s sense of responsibility and affection. This request is significant because it reveals Isabel’s vulnerability and her desire to maintain a close bond with her brother, even as physical distance threatens to pull them apart. It also highlights Isabel’s ability to communicate her emotional needs in a way that is considerate of Steven’s autonomy, respecting his ability to choose how he responds to her request.

Another example of a requesting directive is found in the utterance, “Will you let me drive?” (p. 128). In this instance, Isabel is asking Jeremiah for permission to drive, indicating her excitement and eagerness to take the wheel. The phrasing “Will you let me” reflects a request rather than a command, showing that Isabel recognizes Jeremiah’s authority in the situation and is seeking his approval. This request highlights Isabel’s enthusiasm and her willingness to involve others in her decisions, particularly those she cares about. It also underscores the trust and respect that exists between Isabel and Jeremiah, where Isabel feels comfortable enough to make requests that require Jeremiah’s cooperation. The utterance “And can you keep your music down? You already woke up the whole house.” (p. 191) is another example of a requesting directive, this time aimed at Conrad. In this request, Isabel is asking Conrad to lower the volume of his music, appealing to his sense of consideration for others. The phrase “Can you” is a polite way of making a request, indicating that Isabel is not demanding but rather asking for Conrad’s cooperation. This request is significant because it reflects Isabel’s ability to negotiate and communicate her needs

without resorting to commands. It also highlights her awareness of the impact of Conrad's actions on others, showing her consideration for the well-being of those around her.

Requesting directives in Isabel's dialogue illustrate her ability to navigate relationships with empathy and tact. These requests are not about asserting dominance but about fostering cooperation and understanding. Isabel's use of requests also reveals her awareness of social dynamics and her ability to communicate her needs in a way that respects the autonomy of others. This aspect of her character adds depth to her interactions and shows that she is capable of balancing assertiveness with empathy, making her a well-rounded and relatable protagonist.

Forbidding directives are a unique form of speech act where the speaker prohibits or restricts the listener from performing a specific action. Unlike commands, which instruct someone to do something, forbidding directives set boundaries by telling someone what not to do. In *The Summer I Turned Pretty*, Isabel Conklin's use of forbidding directives is particularly revealing of her need to maintain control over her environment and her interactions, especially when her boundaries are threatened. An early example of a **forbidding** directive is found in the utterance, "Mom, we're not playing Go Fish. We're playing Hearts, and you can't play because you always try to cheat," (p. 44). In this instance, Isabel is not only prohibiting her mother from participating in the game but also enforcing a boundary based on past behavior. The directive "you can't play" is a clear prohibition, establishing Isabel's authority in the situation. This forbidding act is significant because it reflects Isabel's desire for fairness and integrity, as well as her willingness to set rules that others must follow. It also highlights the dynamics within Isabel's family, where playful banter often masks underlying tensions or unspoken rules. Another example of forbidding is seen in the utterance, "You guys can't come. You weren't invited," (p. 119). This directive is aimed at Jeremiah and Conrad, prohibiting them from joining an outing that they were not invited to. The phrase "can't come" is a firm prohibition, reflecting Isabel's desire to control who is included in her social activities. This directive is significant because it highlights Isabel's need to assert control over her social interactions, particularly when she feels her boundaries are being encroached upon. It also underscores the tension between Isabel's desire for inclusivity and her need to maintain control over her personal space and social life.

The utterance "You're not coming" (p. 137) is another forbidding directive, this time directed at a different character. In this instance, Isabel is prohibiting someone from joining her in an activity or event, again asserting her control over who is included. The directive "You're not coming" is a clear and unequivocal prohibition, leaving no room for negotiation. This forbidding act reflects Isabel's determination to maintain control over her environment, particularly in situations where she feels her autonomy is at stake. It also highlights the power dynamics at play in her relationships, where Isabel often feels the need to assert her boundaries to protect her sense of self. Forbidding directives in Isabel's dialogue are significant because they reveal her need to maintain control and assert her boundaries, particularly in situations where she feels threatened or overwhelmed. These prohibitions are not just about preventing a specific action but also about asserting Isabel's right to control what happens to her body, her space, and her interactions. Through forbidding directives, Isabel asserts her authority, protects her autonomy, and navigates complex social dynamics, all of which contribute to her development as a strong, independent character.

Inviting directives are a form of speech act where the speaker encourages or proposes an activity for the listener to join, typically in a friendly or inclusive manner. Invitations are often

framed in a way that makes participation seem appealing or desirable, reflecting the speaker's intention to foster a sense of camaraderie or shared experience. Isabel Conklin's use of inviting directives in *The Summer I Turned Pretty* reveals her desire to create connections with others, to involve them in activities, and to strengthen her relationships through shared experiences. The utterance "Let's get in the pool" (p. 74) is a clear example of an inviting directive. Isabel is suggesting an activity—getting into the pool—and inviting others to join her. The use of "Let's" indicates a proposal for collective action, making it clear that Isabel wants to share the experience with those around her. This invitation reflects her playful and social nature, as well as her desire to create moments of fun and bonding with her friends and family. The directive is inclusive, emphasizing togetherness and the enjoyment of a shared activity. This type of inviting directive shows Isabel's role as a facilitator of social activities, someone who enjoys bringing people together and creating opportunities for shared enjoyment.

Similarly, the utterance "Let's play Marco Polo" (p. 74) is another inviting directive where Isabel suggests playing a game after inviting others to get into the pool. The invitation is not just about the activity itself but about the social interaction and fun that comes with it. By proposing a game, Isabel is encouraging those around her to engage in a playful, light-hearted experience that brings everyone together. This inviting directive highlights Isabel's role as a central figure in the social dynamics of the group, where her invitations often set the tone for collective enjoyment and bonding. The utterance "Cam, let's play 'Would You Rather.' Would you rather skinny-dip right this second, or..." (p. 201) is an invitation specifically directed at Cam, where Isabel invites him to play a game. The use of "Let's" and the direct address to Cam signify an attempt to involve him in a shared activity, making it an inviting directive. This invitation is more than just a suggestion for a game; it's a way for Isabel to connect with Cam, to engage him in a fun and potentially revealing conversation. The playful nature of the game, coupled with the specific choices presented, adds a layer of intimacy and challenge, making the invitation more personal and engaging. This directive shows Isabel's desire to create connections with others, particularly those she is romantically interested in, by involving them in activities that foster closeness and shared experiences.

Inviting directives in Isabel's dialogue reflect her ability to create and nurture relationships through shared activities. These invitations are not just about the activities themselves but about the connections and memories that are formed through participation. Isabel's use of inviting directives highlights her social skills, her desire for connection, and her role as a central figure in the social dynamics of the group. Through these invitations, Isabel brings people together, fostering a sense of community and shared experience that is central to the novel's themes of friendship and belonging.

Suggesting is a form of directive speech act where the speaker offers advice or a recommendation, usually leaving the decision to the listener. Suggestions are typically framed in a way that implies the speaker's opinion or preference, but without the forcefulness of a command or the expectation of compliance found in requests. Isabel Conklin's use of suggesting directives in *The Summer I Turned Pretty* reveals her ability to influence others subtly, offering guidance or advice without overtly asserting control.

The utterance "Well, you shouldn't. You should quit right now. Are you addicted?" (p. 38) is an example of a suggesting directive. Isabel is advising Conrad to stop a particular behavior, likely smoking. The phrase "you should" implies a recommendation rather than a command,

which is characteristic of a suggestion. This directive reflects Isabel's concern for Conrad's well-being, as well as her willingness to voice her opinion on matters that she believes are important. The suggestion is firm but not forceful, leaving the decision to Conrad while clearly indicating Isabel's perspective. This suggesting directive shows Isabel's desire to influence those she cares about in a way that respects their autonomy while still making her opinions known.

Another example of a suggesting directive is found in the utterance "Trust me, it's better this way" (p. 140). In this instance, Isabel is advising Cam to accept a situation or decision she made. The phrase "Trust me" seeks to persuade the listener, indicating that Isabel believes her suggestion is the best course of action. This directive is less about giving a command and more about influencing Cam's perception of the situation, encouraging him to see things from her point of view. The suggestion is subtle, relying on Isabel's relationship with Cam and his trust in her judgment to sway his opinion. This suggesting directive highlights Isabel's ability to navigate social dynamics with subtlety, offering advice and encouragement in a way that respects the autonomy of others while still making her preferences known. Finally, the utterance "Chicken. Just jump in and get it over with" (p. 271) is a suggesting directive delivered in a more challenging tone. Isabel is encouraging the listener to take action (jumping in), using a playful insult ("Chicken") to push them toward the suggested behavior. The directive is to act, but it's framed as a suggestion rather than a command, allowing the listener to make the final decision. This suggestion reflects Isabel's playful, teasing nature, as well as her ability to motivate others through a combination of challenge and encouragement. The use of a suggesting directive in this context highlights Isabel's ability to influence others in a way that is both playful and persuasive, showing her skill in balancing assertiveness with empathy and consideration.

Suggesting directives in Isabel's dialogue showcase her ability to offer guidance and influence others without being overtly controlling. These suggestions reflect her concern for the well-being of those around her, as well as her desire to share her perspective on various situations. Isabel's use of suggesting directives also highlights her ability to navigate social dynamics with subtlety, offering advice and encouragement in a way that respects the autonomy of others while still making her preferences known. This aspect of her character adds depth to her interactions and shows that she is capable of balancing assertiveness with empathy, making her a well-rounded and relatable protagonist. The exploration of directive speech acts in Isabel Conklin's dialogue in *The Summer I Turned Pretty* reveals the complexity and depth of her character. Through commanding, requesting, forbidding, inviting, and suggesting directives, Isabel navigates her relationships, asserts her autonomy, and influences those around her. Each type of directive serves a distinct purpose, reflecting different aspects of Isabel's personality and her interactions with other characters.

Commanding directives highlight Isabel's assertiveness and her ability to take control of situations, while requesting directives show her relational side, where she seeks cooperation and understanding. Forbidding directives underscore her need to maintain boundaries and protect her autonomy, while inviting directives reflect her social nature and desire to create connections through shared experiences. Finally, suggesting directives reveal Isabel's ability to influence others subtly, offering guidance and advice without overtly asserting control. Together, these directive speech acts provide a comprehensive understanding of how Isabel uses language to navigate the complexities of adolescence, relationships, and personal growth. Through her directives, Isabel not only advances the narrative but also reveals the nuances of her character,

making her a compelling and relatable protagonist in Jenny Han's beloved novel. This detailed analysis of Isabel's speech acts shows how Jenny Han skillfully uses dialogue to develop her characters and explore the themes of identity, agency, and interpersonal relationships, making *The Summer I Turned Pretty* a rich text for linguistic and literary analysis.

Additionally, the study found the five types of directive speech act, which were commanding, requesting, forbidding, inviting and suggesting while Lestari (2020) identified 6 types which were stating, commanding, requesting, advising, prohibiting, and questioning, and this study aligns with previous research in identifying how the character use directive speech acts to navigate social interactions, establish authority, and influence others. For example, both this study and earlier ones, such as those by Della & Sembiring (2018) and Suryanovika & Julhijah (2018), recognize the commanding function of directives as a means for characters to assert control in their respective narratives

6. CONCLUSIONS

Based on Searle's theory of directive speech act, the researcher found 5 types of directive speech act used by Isabel Conklin in novel *The Summer I turned Pretty*. There are commanding, requesting, forbidding, inviting and Suggesting. Isabel Conklin's use of directive speech acts in "The Summer I Turned Pretty" significantly shapes her relationships and character development. Her commanding speech acts reflect a need for control and can create tension, while requesting fosters cooperation and strengthens bonds. Inviting speech acts promote inclusivity and camaraderie, and suggesting reveals her concern for others, though responses may vary. Forbidding establishes boundaries and reinforces her autonomy. Overall, each type of directive speech act contributes to the complexity of communication and interpersonal dynamics within the narrative.

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