Educalingua
International Conference
FPBS UPGRIS

Directive Illocutionary Acts in the Film Under Paris by Director Xavier Gens

Divika Amanda Citra Liliannur
French Language Education, Universitas Lampung, Indonesia, divikaamanda75@gmail.com

Nani Kusrini
French Language Education, Universitas Lampung, Indonesia, nani.kusrini@fkip.unila.ac.id

Diana Rosita
French Language Education, Universitas Lampung, Indonesia, diana.rosita@fkip.unila.ac.id

ABSTRACT

This study aims to analyze the types and functions of directive illocutionary acts found in the film Under Paris directed by Xavier Gens. This research employs a pragmatic approach using Ibrahim's (1993) classification of directive speech acts. The data consist of utterances containing directive illocutionary acts taken from the film dialogues. The data were collected through triangulation (observation and documentation) and then analyzed by identifying, classifying, and interpreting the utterances. The results show that requirement dominated directive illocutionary acts found in the film. It is largely influenced by the theme of the film related to crisis situations that require quick responses and clear instructions. This study reveals that the realization of directive speech acts varies depending on the situational context, social relations between participants, and the level of urgency. This research is expected to contribute to the study of pragmatics and support French language learning, especially in understanding the pragmatic functions of utterances in real communication contexts.
Keywords: directive acts, film, illocutionary act

Introduction

Speech acts are actions realized through language in the process of communication (Searle, 1969). Speech acts are an important aspect of pragmatics because they relate not only to the conveyance of information but also to actions performed through utterances (Yule, 1996). In spoken communication, speakers do not merely utter words but also perform various social actions such as requesting, commanding, prohibiting, or

suggesting something to their addressees. This demonstrates that language has a broader function namely, as a means of acting within specific social contexts. Communication, in this case, is determined not only by the accuracy of linguistic structure but also by the ability of the speaker and the addressee to understand the intended meaning behind the utterance.

The importance of speech acts in communication relates to an individual's ability to accurately understand the meaning of utterances. Meaning is not always conveyed explicitly; rather, it is often implicit and heavily dependent on the context of the speech situation. This creates the potential for misunderstandings if the conversation partner is unable to interpret the intended meaning of the utterance correctly. Pragmatic studies emphasize that the meaning of an utterance cannot be separated from its context of use; thus, understanding the context is key to interpreting the communicative intent (Cutting, 2002). Therefore, without an adequate understanding of speech acts, communication risks failing to proceed effectively. Consequently, interpreting an utterance requires more than understanding vocabulary and grammar; it also requires recognizing the communicative circumstances surrounding the interaction.

Illocution is the core of speech acts because it is directly related to the intention or purpose the speaker wishes to convey. In many cases, the intention is not always expressed directly but is implied in the utterance, thus requiring a deeper interpretive ability. In line with this, Thao et al. (2021) state that illocution reflects the actions performed by the speaker through utterances, such as stating, commanding, or requesting something within a communicative context. Therefore, the study of illocution is important because it can help reveal the intentions underlying an utterance.

Among the various types of illocutionary acts, directive speech acts are one type that plays an important role in communication because they relate to the speaker's attempt to influence the addressee's actions. Directive speech acts are used to encourage the addressee to perform a specific action, whether in the form of a command, a request, a prohibition, or a suggestion. Ibrahim (1993) explains that directive speech acts are utterances intended to prompt the addressee to perform an action. These utterances serve as the basis for the addressee's actions. However, directive speech acts which can be realized directly or indirectly are not always easy to understand because they are heavily influenced by the context of the speech situation and the relationship between the speaker and the addressee.

There have been several studies examining directive speech acts in various languages. These studies have used different data sources. Some studies examine illocutionary speech acts in films, such as those by Saputri & Rahmawati (2020), Islamiati et al. (2020), Oktapiantama & Utomo (2021), Prasetyo et al. (2022), and Hutapea (2023). Other studies use different data sources, such as novels, comics, and news articles for example, Arifiany et al. (2016) and Sidiq & Malaf (2020) television programs such as Sari et al. (2022) and classroom interactions such as Qomariyah (2017) and Marizal et al. (2021). These studies show varied results regarding the use of directive speech acts.

Under Paris is a French language film released in 2024. The film tells the story of a biological crisis a shark threat in an urban area that demands swift and coordinated action from its characters. The film is rich in directive speech acts in the dialogue between characters such as prohibitions, warnings, requests, and instructions which are influenced by the emergency situation, the social relationships among the characters, and

the speaker's communicative goals. One example is the utterance "*On reste calmes. Distance de sécurité!*" (Stay calm. Keep a safe distance!), which serves as a safety instruction in an emergency. Pragmatically, this utterance is classified as a directive speech act of the command type because it directly directs the addressee's actions without offering alternative choices.

Films are one of the sources that can be used to study directive speech acts. According to Bramantio & Gunawan (2025), dialogue in films can represent communicative acts rich in pragmatic meaning because they are influenced by context, conflict, and the communicative goals of the characters. Research by Pramudita (2025), for example, shows that directive speech acts in films vary in type and function depending on the underlying communicative context. This study found that directive speech acts can take the forms of commanding, requesting, weggestang, and ordering. These variations indicate that a single form of utterance can serve different functions depending on the situation in which it is used. This demonstrates that directive speech acts are not only diverse in form but also complex in function and meaning, thus requiring a more in-depth analysis.

Furthermore, these studies employ Searle's speech act theory. To the best of the researcher's knowledge, no study has yet utilized Ibrahim's theory. In his theory, Ibrahim defines speech acts based on psychological and social functions that exist outside the current discourse. Language is not merely a tool for communication but a tool for real interaction that is influenced by the speaker's social status.

On the other hand, the film Under Paris itself tells the story of a crisis situation that demands a quick response and clear instructions, making it rich in directive speech acts. For this reason, the film is considered a relevant source of data for studying directive illocutionary speech acts in the French language. This study is expected to provide a deeper understanding of the use of directive speech acts in French communication, as manifested in dialogue and interactions between characters.

Methods

This study employs a qualitative descriptive method with a pragmatic approach to describe the forms and functions of directive illocutionary acts in the film Under Paris. The qualitative descriptive method was chosen because it aims to understand and describe linguistic phenomena based on data in the form of utterances without manipulating the research subjects (Moleong, 2018). The research data consists of utterances containing directive illocutionary acts, while the source of the research data is the dialogue in the film Under Paris by Xavier Gens.

Data collection was conducted through the techniques of observation, documentation, and note-taking. The researcher watched the film Under Paris repeatedly, then documented and recorded utterances containing directive illocutionary acts into a research data table. Next, the data were grouped based on the six types of directive speech acts according to Ibrahim (1993). Non-participatory observation was used because the research data source was audiovisual media, while the documentation technique specifically note-taking was used to document the linguistic data obtained for further analysis (Sudaryanto, 2015).

Data analysis was conducted descriptively by identifying utterances containing directive illocutionary acts and analyzing the context using Hymes (1974) SPEAKING

model. The data were then classified according to Ibrahim's (1993) theory into six types of directive illocutionary acts: requestives, questions, requirements, prohibitives, permissives, and advisories. The function and meaning of each utterance were then interpreted according to the communicative context, and conclusions were drawn. To test the credibility of the data, the research involved repeated viewings and careful observation of the French transcripts, while peer debriefing was used to ensure objectivity (confirmability).

Findings and Discussion

Based on the research findings, six types of directive illocutionary acts were identified in the film Under Paris by director Xavier Gens. In total, 99 instances were recorded, with the following breakdown.

Table 1. Number of Illocutionary Acts

No	Types of directives	Total
1.	Requestives	16
2.	Questions	17
3.	Requirements	49
4.	Prohibitives	11
5.	Permissives	2
6.	Advisories	4
	Total	99

Based on the results of the data analysis, the most dominant type of directive illocutionary act in the film Under Paris by director Xavier Gens is the imperative (requirements), with a total of 49 instances. The dominance of these requirements indicates that the characters in this film frequently use utterances intended to direct, instruct, or require the addressee to perform specific actions in accordance with the speaker's will. This is closely related to the situational context in the film, which demands quick responses and actions from the characters. Conversely, the least frequently found type of directive illocutionary act is the permissive, with a total of 2 instances.

a) **Requestives**

Mika : "*Sophia! Madame Assalas!* ***Pardon ! Désolée*** *de vous déranger… Mais* ***je dois vous parler***." (M/15.13)
(Sophia! Ms. Assalas! **Excuse me! Sorry** to bother you… But **I need to talk to you.**)

Grammatically, the utterance "*je dois vous parler"* is a declarative construction consisting of the modal verb *devoir*, conjugated in the *présent* tense (*dois*), followed by the infinitive *parler*. In French, the use of the verb *devoir* not only expresses obligation but can also convey a communicative impulse indicating an urgent need to perform an action. Furthermore, this utterance is preceded by the expressions "*pardon*" and "*désolée de vous déranger*," which are part of "*locutions de politesse*" linguistic forms used to maintain politeness and minimize potential disruption to the addressee.

Mika's request to speak with Sophia was made when she met Sophia (Madame Assalas) outside the aquarium building after the educational session had ended, just as Sophia was about to leave the premises (S). In this situation, Mika, as the speaker,

interacted with Sophia (Madame Assalas) as a conversation partner in a non-hierarchical relationship (P). This utterance aimed to get Sophia's (Madame Assalas) attention while also securing an opportunity to speak in order to convey important information regarding the presence of sharks in the Seine River. The utterance is delivered through a sequence of structures that begins with addressing her by name, followed by expressions of apology such as "*pardon*" and "*désolée de vous déranger*," and concludes with the main message conveyed through the utterance "*je dois vous parler*" (A). The utterance is delivered in a cautious and persuasive tone (K) using spoken language that contains politeness markers (I), thus reflecting compliance with social interaction norms in a professional setting (N). This utterance falls under the conversation genre (G).

Based on its linguistic form and the context of the speech situation, this utterance falls under the category of a directive illocutionary act of the request type, according to Ibrahim's classification. Although it is not expressed in the imperative form, this utterance still possesses directive force because its purpose is to ask the addressee to be willing to give the speaker attention and an opportunity to speak. This is consistent with Ibrahim's (1993) view, which states that directive speech acts convey the speaker's intention for the utterance to serve as a basis for the addressee to take action. Thus, through this utterance, the speaker indirectly expresses their desire, thereby encouraging the addressee to respond without any element of coercion.

b) **Questions**

Adil : "*Bon. Tu m'expliques? **Pourquoi tu fouillais cette voiture ?** Oh, je te parle là! Pourquoi t'as plongé?*"(A-M/30.08)
(Okay. Can you explain? **Why did you search that car?** Oh, I'm talking to you! Why did you dive in?)

Mika : "*Y a un requin dans la Seine. OK?*"
(There's a shark in the Seine River. Okay?)

"*Pourquoi tu fouillais cette voiture?*" is a direct interrogative sentence in French that uses the interrogative word "*pourquoi*" to ask for the reason behind an action. The verb "*fouillais*" is the imperfect tense of the verb "*fouiller*," indicating that the action was ongoing or took place in the past. In spoken French, interrogative forms like this are commonly used to seek an explanation. It is directed at the addressee. Thus, this utterance functions as a linguistic marker of a directive speech act because the speaker wants the addressee to provide a response in the form of a reason or clarification for the action taken.

Adil's interrogation of Mika took place at the police station in a tense atmosphere (S). In this situation, Adil, as the speaker, interacted with Mika, as the addressee, within a hierarchical relationship involving official authority (P). The purpose of this discourse was to obtain clarification and factual information regarding Mika's diving activities and the vehicle search he conducted. The discourse was conveyed through a series of questions that began with a request for a general explanation, followed by more specific follow-up questions to uncover the chronology of events (A). The discourse was delivered in a firm tone demanding an immediate response (K), using the spoken language variety typical of formal interrogation situations (I), thus reflecting formal, authority-oriented communication norms (N). This discourse falls under the genre of interrogation in an official context (G).

Based on its linguistic form and the context of the speech situation, the utterance "*Pourquoi tu fouillais cette voiture"* falls under the category of a directive illocutionary act of the question type, according to Ibrahim's classification. This utterance exhibits a directive function in the form of asking a question; that is, the speaker poses a question to the addressee to obtain necessary information or an explanation. Formal clarification process, even though it is expressed through an interrogative form. According to Ibrahim (1993), directive speech acts of the question type are used to obtain information from the addressee as the expected response. Thus, the utterance can be categorized as a directive illocutionary act.

c) **Requirements**

Sophia : "*Cap Sud-Est*. ***Stabilisez à six mètres et attendez!***" (S/01.54)
(Southeast. **Hold at six meters and wait**!).

Grammatically, the utterance "*Stabilisez à six mètres et attendez*" uses the imperative form in French through the verbs "*stabiliser*" and "*attendre*," which are conjugated for the subject "*vous*." This imperative form is used to direct the addressee to immediately perform an action without explicitly mentioning the subject. The use of two imperative verbs in succession indicates a sequence of operational instructions that must be carried out immediately. In a pragmatic context, this form conveys a strong directive function because it directly directs the addressee's actions. In line with this, Searle (1979) explains that directive speech acts aim to cause the addressee to perform an action.

Adama's utterance occurred during a strategy meeting on shark mitigation, which took place in a serious, high risk (S) situation. As the speaker, Sophia interacted with team members within a hierarchical work relationship as the operations leader (P). This utterance aimed to coordinate the team members' positions during the operation. The utterance was delivered through direct instructions as a directive for action (A). It was delivered in a firm and instructive tone (K), using an internal communication system in the spoken language variety (I), thus reflecting communication norms that demand a quick response without negotiation (N). This utterance falls under the genre of operational conversation in the context of team coordination (G).

Based on its linguistic form and situational context, the utterance "*Stabilisez à six mètres et attendez*" falls under the category of a directive illocutionary act of the command type according to Ibrahim's classification. This utterance possesses strong directive power because it serves to instruct the addressee to carry out a specific action directly in order to maintain coordination and safety during the operation.

d) **Prohibitives**

Adil : "*Le monsieur au kayak,* ***c'est interdit, là!***" (A/13.19)
(Sir, **kayaking is prohibited here**!)

Grammatically, the utterance "*c'est interdit, là*" is a declarative sentence in French that uses the copulative construction "*c'est*," followed by the adjective "*interdit*," which means "prohibited." Although it does not use the imperative form, this declarative structure still serves to clearly state that a certain action is not permitted. In French, the word "*interdit*" is often used to indicate a rule or prohibition. Additionally, the particle "*là*" serves to specify the location while reinforcing the situation that is currently unfolding.

The utterance in this data occurred on the banks of the Seine River while Adil was performing security duties and observed a resident attempting to go kayaking in a restricted zone (S). Adil, as the speaker, interacted with the resident in an authoritative relationship (P). The purpose of this utterance was to stop the dangerous activity for the sake of public safety. The utterance is delivered through a sequence of structures that begins with a call to attract attention, followed by a direct prohibition (A). The utterance is delivered firmly and directly (K), using the spoken language variety typical of field communication (I), thus reflecting public safety communication norms that demand compliance without negotiation (N). This utterance falls under the genre of instructional communication in an emergency situation (G).

Based on its linguistic form and the context of the speech situation, the utterance "*C'est interdit, là*" falls under the category of directive illocutionary acts of the prohibitive type according to Ibrahim's classification. This utterance has directive force because it serves to prohibit the addressee from continuing the action currently being performed in that area in order to prevent potential danger. This is consistent with Ibrahim's (1993) classification, which includes prohibitives as one form of directive speech act aimed at controlling the addressee's actions.

e) **Permissives**

Adil : "*Bon*. ***On y va, s'il vous plaît?***" (A/33.18)
(All right. **Please go**)

Grammatically, the phrase "*On y va, s'il vous plait?"* is an interrogative sentence in French that uses the inclusive pronoun *on* and the verb *aller* in the *présent* tense. Literally, this structure implies an invitation to perform an action together. However, in the context of formal communication, this phrase serves to grant permission to the addressee to leave the premises. The use of the polite expression "*s'il vous plait*" as a locution de politesse indicates an element of politeness while also signaling that the utterance is not imperative but rather a formal grant of permission.

The utterance occurs outside the police station after the interrogation process is complete, in a relatively relaxed atmosphere (S). Adil, as the speaker, interacts with Mika in a hierarchical relationship as the authority figure (P). This utterance aims to grant permission to the addressee to leave the location. The utterance is conveyed through a statement that permits an action without a prior request (A). It is delivered in a calm, non-urgent tone (K), using the spoken variety of the language in face to face communication (I), thus reflecting the communicative norm of granting permission (N). This utterance falls under the genre of formal communication that grants permission (G).

Based on its linguistic form and the context of the speech situation, the utterance *On y va s'il vous plaît?* falls under the category of directive illocutionary acts of permission according to Ibrahim's classification. This utterance has directive force because it serves to grant the addressee permission to perform an action namely, leaving the checkpoint without any element of coercion or demand for action.

f) **Advisories**

Sophia : "*Attendez y a des requins dans la Tamise, et pourtant…Ceux-là sont à leur place. Ce requin là n'a rien à faire ici. Il n'agit pas normalement.* ***Il doit sortir de la Seine****. Et pour ça,* ***il faut une équipe d'experts****. C'est compliqué.* ***Il faut du matériel.***" (S/33.05)

(Wait. There are sharks in the Tamise, but that's where they belong. This shark shouldn't be here. It's not acting normally. **It has to get out of the Seine**. And for that, **we need a team of experts**... It's complicated. **We need equipment**...)

Grammatically, the sentence "*Il doit sortir de la Seine"* uses the modal verb "*devoir"*, which indicates that an action is required or necessary. Furthermore, the impersonal construction *il faut* in French serves to express a need or obligation objectively without directly identifying the agent. This type of impersonal structure is commonly used in professional discourse to convey urgent recommendations or technical instructions that are not expressed through the direct imperative. Thus, the use of *devoir* and *il faut* serves as the primary linguistic marker that conveys directive force indirectly.

The discourse took place at the police station while Sophia was explaining the shark's condition to the authorities (S). As the speaker, Sophia interacted with Adil and Angèle in a professional, discussion-based relationship (P). The purpose of this discourse was to influence operational decision-making through a scientific explanation. The speech is delivered through an informative explanation followed by an emphasis on the need for action, as a form of indirect instruction (A). The speech is delivered in a serious and argumentative tone (K), using the spoken language variety typical of formal communication (I), thus reflecting communication norms based on expertise and scientific considerations (N). This speech falls under the genre of professional conversation (G).

Based on their linguistic form and the context of the speech situation, the utterances "*Il doit sortir de la Seine*" and "*Il faut une équipe d'experts... Il faut du matériel*" fall under the category of directive illocutionary acts of the advisory type according to Ibrahim's classification. These utterances possess directive force because their function is to advise the addressee to perform a specific action, without using direct commands or coercive elements. This is consistent with Ibrahim's (1993) view, which states that advisories do not express the speaker's desire for the addressee to take action, but rather indicate the speaker's belief that the action is beneficial or important for the addressee, and expect the addressee to take that belief as a reason to act.

Conclusion

This study shows that all types of directive speech acts according to Ibrahim's classification are found in the dialogues of the film Under Paris, namely requests, questions, requirement, prohibitive, permissive, and advisories. Of all the data analyzed, directive speech acts in the form of requirements were the most dominant type, while permissives were found in the smallest number. The dominance of commands is related to the film's setting, which depicts crisis situations, threats of danger, and rescue operations; consequently, communication between characters consists mostly of instructions, warnings, and urgent actions that demand immediate compliance from the addressee.

Functionally, directive speech acts in the film Under Paris are used as a means to direct actions, control behavior, and foster coordination among characters in various communicative situations. These functions are realized through various forms of speech, both direct and indirect. The research findings indicate that directive functions are realized not only through imperative forms but also through interrogative and declarative

sentences, warning interjections, and the use of polite expressions. These findings indicate that understanding directive speech acts requires more than just an analysis of linguistic structure; it also necessitates consideration of situational context, social relationships among speakers, and the communicative purposes underlying the utterances. Thus, directive speech acts in the film Under Paris serve not only to convey commands or requests but also play a role in decision-making processes and the coordination of actions in both professional and emergency research situations.

For future researchers, this study is still limited to a single subject of study, namely the film Under Paris. Therefore, future research is recommended to use a wider variety of subjects, such as films of different genres, television series, comics, novels, social media, and real-life conversations in everyday life, in order to obtain a broader range of speech act usage. In addition, future research should not only examine directive illocutionary acts but also other aspects of speech acts, such as locutionary and perlocutionary acts, to gain a more comprehensive understanding of language use in communication. Future research could also examine how nonverbal elements such as voice intonation, facial expressions, and conversational context influence the meaning and force of an utterance.

References

Arifiany, N., Ratna, M., & Trahutami, S. (2016). Pemaknaan Tindak Tutur Direktif dalam Komik "Yowamushi Pedal Chapter 87-93". *Japanese Literature*, *2*(1), 1-12.

Bramantio, F. G. M., & Gunawan, H. (2025). *Pragmatic Analysis Of Illocutionary Act Used In Quarrelling Scene Of "Ted 2" Movie*. *9*(2). http://dx.doi.org/10.25157/jall.v9i2.18742

Cutting, J. (2002). *Pragmatics and Discourse: A Resource Book for Students*. London: Routledge.

Hutapea, M. L. (2023). *Analyse Des Actes De Langage Directifs Dans Le Film"La Vies Scolaire* (Doctoral dissertation, UNIMED).

Hymes, D. (1974). *Foundations in Sociolinguistics: An Ethnographic Approach*. Philadelphia: University of Pennsylvania Press.

Ibrahim, A. S. (1993). *Kajian Tindak Tutur*. Surabaya. Usaha Nasional.

Islamiati, Arianti, R., & Gunawan. (2020). *Tindak Tutur Direktif dalam Film Keluarga Cemara Sutradara Yandy Laurens dan Implikasi Terhadap Pendidikan*. *V*(2), 258–270. https://doi.org/10.37728/jpr.v5i2.338

Marizal, Y., Sayhrul, R., & Tressyalina, T. (2021). Tindak tutur direktif guru dalam pembelajaran bahasa Indonesia di SMA Negeri 2 Gunung Talang. *Diglosia: Jurnal Kajian Bahasa, Sastra, dan Pengajarannya*, *4*(4), 441-452. https://doi.org/10.30872/diglosia.v4i4.264

Moleong, L. J. (2018). *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya.

Oktapiantama, H., & Utomo, A. P. Y. (2021). Analisis Tindak Tutur Direktif Pada Film Keluarga Cemara Karya Yandy Laurens. *GHANCARAN: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, *2*(2), 76–87. https://doi.org/10.19105/ghancaran.v2i2.3271

Pramudita, T. (2025). *An Analysis of Directive Speech Act in the"A Man Called Otto" Movie*. TUTURAN: Jurnal Ilmu Komunikasi, Sosial dan Humaniora, 3(2), 20–37. https://doi.org/10.47861/tuturan.v3i2.1629

Prasetyo, Y. W., Rosita, D., & Rini, S. (2022). Analisis Tindak Tutur Direktif dalam Film Funan Karya Denis Do. *PRANALA: Jurnal Pendidikan Bahasa Prancis*, *5*(2), 67–73.

Qomariyah, L. (2017). Tindak tutur direktif guru dalam pembelajaran bahasa Arab. *Arabi: Journal of Arabic Studies*, *2*(1), 1-18. https://doi.org/10.24865/ajas.v2i1.32

Saputri, U. I., & Rahmawati, L. E. (2020). *Analisis Bentuk Tindak Tutur Direktif dalam Dialog Film "Rembulan Tenggelam di Wajahmu" Karya Tere Liye*. *3*, 249–260.

Sari, F. D. N., Wardiani, R., & Setiawan, H. (2022). Analisis tindak tutur direktif dalam talkshow Tonight Show (Maret 2021). *Jurnal Bahasa dan Sastra*, *9*(2).

Searle, J. R. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge: Cambridge University Press.

Sidiq, M., & Manaf, N. A. (2020). Karakteristik tindak tutur direktif tokoh protagonis dalam novel Cantik Itu Luka karya Eka Kurniawan. *Lingua Franca: Jurnal Bahasa, Sastra, Dan Pengajarannya*, *4*(1), 13-21. https://doi.org/10.30651/lf.v4i1.3882

Sudaryanto. (2015). *Metode dan aneka teknik analisis data: pengantar penelitian wahana kebudayaan secara linguistis*. Yogyakarta: Sanata Dharma University Press.

Thao, N. Van, Purba, P. M., & Herman. (2021). Pragmatics Analysis on Commisive Speech Act in A Movie. *European Journal of Humanities and Educational Advancements (EJHEA)*, *2*(7), 70–74.

Waljinah, S., Prayitno, H. J., Purnomo, E., Rufiah, A., & Kustanti, E. W. (2019). Tindak Tutur Direktif Wacana Berita Online: Kajian Media Pembelajaran Berbasis Teknologi Digital. *SeBaSa*, *2*(2), 118-129. https://doi.org/10.29408/sbs.v2i2.1590

Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press.