

DIRECTIVE SPEECH ACTS AND HEDGES PRESENTED BY FEMALE MAIN CHARACTERS OF JANE AUSTEN'S NOVELS

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Received: 09th November 2017 / **Revised:** 22nd February 2018 / **Accepted:** 09th March 2018

How to Cite: Suryanovika, C., & Julhijah, N. (2018). Directive speech acts and hedges presented by female main characters of Jane Austen's novels. *Lingua Cultura*, 12(4), 345-350.
<https://doi.org/10.21512/lc.v12i4.4118>

ABSTRACT

This research aimed at identifying the category of directive speech acts found in the utterances of six female characters of six Jane Austen's novels (Elinor Dashwood of Sense and Sensibility, Elizabeth Bennet of Pride and Prejudice, Fanny Price of Mansfield Park, Emma Woodhouse of Emma, Anne Elliot of Persuasion, and Catherine Morland of Northanger Abbey), and explaining the hedges used in directive speech acts. The research employed a descriptive qualitative method to collect, analyze, and discuss the findings which closely related to the classification of directive speech acts of female main characters in Jane Austen's novels and the use of hedges in directive speech acts. The findings show that directive speech acts are formed imperatively, declaratively, and interrogatively. From all existing categories of directive speech acts (ask, order, command, request, suggestion, beg, plead, pray, entreat, invite, permit, and advise), the female main characters in Jane Austen's novels only presents ask, request, advice, and suggestion. Hedges found in directive speech acts are not only used to show hesitancy but also to present certainty (I believe, I must) of the speakers' previous knowledge. In addition, hedges are not the only marker that may show uncertainty, because exclamation 'well!' and 'oh!', as well as the contrasting conjunction are used to pause due to the uncertain statement.

Keywords: directive speech acts, hedges, female main characters, Jane Austen's novels

INTRODUCTION

The research is derived from the hypothesis that speech act categories are able to identify, classify and reveal the differences between men's and women's language. However, previous scholars tend to interpret the story or characters by using literary theories. This article aims at elaborating the pragmatic approach on classic literature highlighting female characters' utterances. Jane Austen's greatest works are indubitable as seen in the distinct strength of her main characters. She accentuates the vigorous struggle of a female in the era when a woman has to strive for her social class, and Austen successfully draws the diverse characteristics in her six novels.

Austen strongly shows that Emma Woodhouse (*Emma*, 1985) lives in and belongs to the upper-class society, and Sadeq (2017) acknowledges it. In the narration of *Emma*, Austen (2015) presents Emma Woodhouse as a perfect young woman who has everything. On the contrary, Fanny Price represents a lower class society; her mother willingly put her under Bertram's care because she cannot afford to take care of many children (Austen,

2014). Catherine Morland is quite fortunate. Her father is a respectable clergyman in Wiltshire so that he can raise her ten children modestly (Austen, 2003).

Briefly, Austen distinguishes the family situation of Fanny Price from Catherine Morland. She also narrates that Anne Elliot's father has a noble title in the upper-class society, but his luxurious lifestyle leads him to be heavily in debt (Austen, 2015). Meanwhile, she makes a distinctive story in *Sense and Sensibility* and *Pride and Prejudice*, Elinor Dashwood obtains inheritance from her father, and a financial support from her half-brother (2014), while Bennet's daughters do not inherit Longbourn, Bennet's house, because the eligible heir is their cousin (Mr. Collins) as stated by her father "... and nothing can clear Mr. Collins from the guilt of inheriting Longbourn." (Austen, 2014). However, both characters are still able to interact with the upper-class society. Briefly, Austen portrays lower class in Fanny Price's family situation, the middle class in Catherine Morland's humble life, while upper class in Emma Woodhouse, Elizabeth Bennet, Elinor Dashwood, and Anne Elliot.

Jane Austen's novels are closely discussed by using

literary criticism; one of her novels is discussed by Gao (2013) by describing the ideal man of Jane Austen's *Pride and Prejudice*. He has stated that there are 387 pieces of research on this novel. Hua (2013), differently, employs critical discourse analysis to check the English lexicon in Jane Austen's *Sense and Sensibility*. Therefore, the aforementioned explanation supports a hypothetic idea that Searle's speech acts can identify various utterances to represent the actions of six female main characters of Jane Austen which depict their different social status.

Speech acts have been broadly examined by Searle (1981) and Levinson (1995) acknowledge Austin's notion which explains one engages in a future action when he/she speaks. Al-Hindawi, Al-Masu'di, and Mirza (2014) have stated that Austin introduces five general classes which are in accordance with their illocutionary force (verdictives, exercitives, commissives, behabitives, and expositives). Afterward, Searle (1981) has proposed an alternative taxonomy because he has observed that Austin's taxonomy is English illocutionary verbs, inconsistent and unclear principles, and overlapping categories.

Thus, Searle (1981) has suggested five categories of illocutionary acts: (1) Assertives is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition, for example, boast, complain, conclude, and deduce. (2) Directives are employed when the speakers want the hearer to conduct one future action as directed, the verbs for directive speech act are ask, order, command, request, beg, plead, pray, entreat, invite, permit, and advise. (3) Commissives are the speaker commits to do one future action (promises). (4) Expressives are about the expression of psychological state; the verbs are thank, congratulate, apologize, condole, deplore and welcome. (5) Declarations is about the change of status or condition, included the performatives class.

In spite of Searle's explicit classification, the former scholars tend to define Searle's classification differently, as found in Akinwotu (2013) who has analyzed political discourse classified commanding, requesting, condemning, warning, urging, and disagreeing into directive speech acts as found in his data. In the meantime, both Acheoah (2017), and Muhartoyo and Kristin (2013) agree that some of Searle's directive speech acts include asking, inviting, ordering, requesting, and begging. Differently, Ad-darajji et al. (2012) set offer as commissive-directive speech acts because the addressee conducts the speaker's expected action.

It is explained by Saddhono and Kasim (2016) that the directive speech acts are conveyed imperatively, declaratively, and interrogatively depending on the relevant context, which is preceded by Levinson (1995). He explains that all languages universally have imperative, interrogative, and declarative sentence referring to order, assertion, and assert respectively.

Blum-Kulka and Olshtain (1984) have identified request speech acts by considering alerters, supportive moves, and head acts. And they also suggest five strategies for identifying apology speech acts because a speaker tends to choose one of the strategies or combine them to express an apology. The strategies are: (1) an IFID; (2) a cause of violation; (3) a speaker's expression to show his/her responsibility; (4) an offer; (5) a promise. In the meantime, Alzeebaree and Yavuz (2017) say that there are 10 strategies from four categories in request strategies based on Trosborg's taxonomy, the categories are indirect request (hints), conventionally indirect which is hearer-oriented

condition (hearer's ability, willingness, permission, and suggestory formulae), conventionally indirect which is speaker-based conditions (wishes, desires/needs), and direct request (obligation, hedged/unhedged performatives, and imperative).

Furthermore, there is Al-Aadeli (2013) who has stated that suggestion and advice have different IFIDs. He says that advice is produced by the speaker who has former knowledge about matters discussed, which the hearer does not know. Advice linguistic strategies include direct, indirect conventionalized, and indirect non-conventionalized. Meanwhile, suggestion linguistic strategies are direct (performative verb in imperative forms), conventionalized (interrogative form), and indirect (implicit message). Antaki and Kent (2012) have found three factors influencing request level to adults with intellectual abilities; the quality, inaccuracy, and requester's responsibility.

Searle's classification has hitherto been used to analyze novels or plays. There is Oktoberia, Hamzah, and Sari (2013) who have analyzed directive speech acts in the movie scripts of *Harry Potter; The Deathly Hallows and Bride Wars* movie scripts. Yarahmadi and Olfati (2011) have found five categories of speech act in Anton Chekov's *The Seagull*, while Ainurrohmah (2011) has found that representative speech act is dominantly employed by the characters in Stephanie Meyer's *New Moon*. Furthermore, there are Jabber and Jinquan (2013) as well as Han and Burgucu-Tazegül (2016), the former researchers focus on the analysis of the modal verbs can, will, and must in Obama's speeches, while the latter analyzed direct, indirect refusal, and adjuncts to refusals by using the approach suggested by Beebe (1990). In addition, Han and Burgucu-Tazegül (2016) have classified direct refusal into two categories, indirect refusal into 12 categories, and adjuncts to refusals into five categories.

In short, directive speech acts including ask, order, command, request, beg, plead, pray, entreat, suggestion, invite, permit, and advise are able to be found in declarative, imperative and/or interrogative forms.

METHODS

The research employs a descriptive qualitative method to collect, analyze, and discuss the findings which closely relate to the classification of directive speech acts of female main characters in Jane Austen's novels and the use of hedges in directive speech acts.

The researchers collect utterances made by six main female characters of Jane Austen's novels; they are Eliinor Dashwood of *Sense and Sensibility* (Austen, 2014), Elizabeth Bennet of *Pride and Prejudice* (Austen, 2014), Fanny Price of *Mansfield Park* (Austen, 2014), Emma Woodhouse of *Emma* (Austen, 2015), Catherine Morland of *Northanger Abbey* (Austen, 2003) and Anne Elliot of *Persuasion* (Austen, 2015). Data collection is conducted chronologically; the researchers list the utterances of female main characters talking to all supporting characters, along with the addressees, topic of discussion, place, and purpose of speaking in order to have a complete understanding of the context and speaker's intention.

Subsequently, the researchers employ purposive sampling; they only choose the utterances addressed to their future life partners. In analyzing the data, the researchers employ pragmatic theory especially Searle's classification to identify the category of directive speech acts in the

utterances so that the findings present the most dominant to the least dominant of directive speech acts found in female main characters' utterances. Besides, the researchers will also show how hedges are used in directive speech acts.

RESULTS AND DISCUSSIONS

The researchers have identified directive speech acts from 453 utterances of female main characters addressed to their future husband; particularly 122 Catherine Morland's utterances, 104 Fanny Price's utterances, 104 Emma Woodhouse's utterances, 90 Elizabeth Bennet's utterances, 20 Elinor Dashwood's utterances, and 14 Anne Elliot's utterances. Out of 453 utterances, the researchers have found 130 utterances that consist of directive speech acts. The categories of directive speech acts found in six novels are ask questions, request, suggest, and give advice in declarative, imperative, and interrogative forms.

The first category, asking a question, is found in all female main characters which deliver questions in order to get an affirmative response, confirmation/further explanation, or to begin a conversation (as a small talk). The questions are formed by WHs, auxiliary, or modal verbs in interrogative forms. Emma Woodhouse as an upper-class woman makes two or more questions in one utterance as Emma asks Mr. Knightley about the news he has. Emma uninterruptedly asks (49), "News! Oh! Yes, I always like news. What is it?—why do you smile so?—where did you hear it?—at Randalls?" (*Emma*, 162). She is really curious about the news as she makes four questions in one utterance.

Meanwhile, Fanny Price expresses her curiosity by asking one question with hesitancy, (99) "And what," said Fanny (believing herself required to speak), "what could you say?" (*Mansfield Park*, 422). The utterance (99) is about Mary Crawford's disappointment in Fanny who has rejected her brother. Differently, hedges (I think, perhaps, I suppose, I am sure, I am afraid) in declarative forms are found in some characters, particularly Elizabeth Bennet, Anne Elliot, Emma Woodhouse, and Catherine Morland. Hedges, for example, have found in the utterance (69) and (119), Catherine Morland asks Henry Tilney about the reason why Captain Tilney approaches Isabella Thorpe who has been engaged to her brother. She says (69), "Then you do not believe Isabella so very much attached to my brother?" (*Northanger Abbey*, 143); (119) "Then you do not suppose he ever really cared about her?" (*Northanger Abbey*, 204). Both utterances are declarative forms because the marker then concludes what she believes but have interrogative functions as seen in the use of question mark.

Similarly, Elizabeth Bennet's utterances number (38) is the declarative form which begins with hedges. She conveys her presupposition about Mr. Bingley's future plan when she and Mr. Darcy are in Parsonage. She says (38), "I think I have understood that Mr. Bingley has not much idea of ever returning to Netherfield again?" (*Pride and Prejudice*, 173). The usage of 'I think' in the utterance (38) indicates that the speaker is not really sure about what she talks about, as mentioned by Coates (2013) that female speakers employ hedges because they are sure or unsure about what they talk.

In the meantime, the exclamation 'Good God!' is found in Emma Woodhouse and Catherine Morland. The exclamation is used to express their surprise toward the news they hear. It can be seen in Catherine Morland's utterance in (88) 'Mr. Tilney!' 'Good God!', she continues, not attending

to his address, "How came you here? How came you up that staircase?" (*Northanger Abbey*, 183). Utterance (88) has the exclamation which is preceded by the address term shows that Catherine Morland actually does not expect Mr. Tilney when she explores the Northanger Abbey to feed her suspicious curiosity.

Besides, tags question is also found in Fanny Price's utterance (did not you). She and Edmund Bertram walk in the shrubbery, and she asks him about his opinion of the Owens. The utterance, (98) "The Miss Owens—you liked them, did not you?" (*Mansfield Park*, 329) shows the use of question tag aiming at seeking for the hearer's positive response.

The second category that dominantly produced is request speech acts. The researchers employ Trosborg's strategy to identify the requests. Request speech acts are found in five of six female main characters; Elizabeth Bennet, Fanny Price, Emma Woodhouse, Anne Elliot, and Catherine Morland. The requests are made to politely ask the hearer to do things she expects and to forbid the hearers to do unexpected actions. Affirmative responses are usually given prior to imperative request as seen in this utterance: (62) "Oh, yes. Be so kind as to apologise for us to Miss Darcy. Say that urgent business calls us home immediately. Conceal the unhappy truth as long as it is possible, I know it cannot be long." (*Pride and Prejudice*, 265). Elizabeth Bennet asks Fitzwilliam Darcy to let his sister know that they leave Pemberley Wood, the imperative politely delivered by the marker be so kind, which has similar meaning please kindly. However, the request becomes an instruction as seen in the marker say that, which means that the speaker specifically instructs the hearer to do as she strongly asks.

Similarly, Elizabeth Bennet also uses the imperative form in the utterance (72) and (82) when she asks Mr. Darcy to do her expected action and to strongly require the hearer to give his response. The utterance (72), "Think only of the past as its remembrance gives you pleasure." Chapter 58 p. 348, and (82) "Now be sincere; did you admire me for my impertinence?" (*Pride and Prejudice*, 359) are conveyed when they walk to Lucases. The utterance (72) has a strong imperative marker 'think only' which stresses the expected action, while the utterance (82) begins with a declarative form functioning as an alerters. When Elizabeth Bennet's requests are imperatively delivered to hope for the hearer's expected actions, Fanny Price's requests are filled with an exclamation. The exclamation 'oh!' and address term 'cousin' are found in some utterances. Fanny Price asks Edmund Bertram to stop praising her in the utterance (61), "Oh! Don't talk so, don't talk so," ch iii p 184, and she requests her cousin to stop talking when she says (67), "Oh! Cousin, stop a moment, pray stop!" (*Mansfield Park*, 241) because she wants to consult about the Mary Crawford's necklace. The exclamation functions as a pause to her requests. Pausing supports the speaker to minimize the requests she makes which has an impact on the hearer. Besides, Fanny Price also uses contrasting conjunction as in (6), "But, cousin, will it go to the post?" (*Mansfield Park*, 17). The utterance (6), however, is made when she is ten years old and has just met her cousin for the first time. After she knows Edmund better, she tends to begin requests with an exclamation.

In Emma Woodhouse's utterances, requests are made by indicating her wish and looking for hearer's willingness that is showing suggestory formulae and imperative strategy. She has a different opinion from George Knightley about Frank Churchill, she requests him to act kindly to Frank by

using ‘I wish’ as found in the utterance (39) and (90); (39) “Oh, the difference of situation and habit! I wish you would try to understand what an amiable young man may be likely to feel in directly opposing those, whom as child and boy he has been looking up to all his life.” (*Emma*, 139-140); (90) “I wish you would read it with a kinder spirit towards him.” (*Emma*, 418).

Conditional clauses are used to present suggestory formulae and to seek for hearer’s willingness as seen in (66) and (84). The utterances are (66), “With you, if you will ask me.” (*Emma*, 310); (84) “No,”—“I should like to take another turn. Mr. Perry is not gone.”—“I stopped you ungraciously, just now, Mr. Knightley, and, I am afraid, gave you pain.—But if you have any wish to speak openly to me as a friend or to ask my opinion of anything that you may have in contemplation—as a friend, indeed, you may command me.—I will hear whatever you like. I will tell you exactly what I think.” (*Emma*, 402). The utterance (66) is about the man whom she wants to have a dance with, it is a direct response to the question of George Knightley. While the utterance (84) begins with alerters (I stopped you ungraciously, just now, Mr. Knightley), supportive moves (and, I am afraid, gave you pain), and ended with head acts (But if you have any wish to speak openly... you may command me).

The narration is dominant in Jane Austen’s persuasion; thus, Anne Elliot only has a small quantity of utterances. Anne’s utterance is the request category of directive speech act. The request is the imperative form that begins with alerters (about past experience), supportive moves (her supporting decision), and head acts as in (13) “Do not mistake me,” (*Persuasion*, 230) that justifies her decision on the canceled engagement. In Catherine Morland’s utterances, there is one request delivered differently that uses hedged strategy. She uses ‘I have one favour to beg’ to get hearer’s approval (alerters). The utterance is (102), “I have one favour to beg, that, if your brother should be coming here, you will give me notice of it, that I may go away.” (*Northanger Abbey*, 91). Her supporting move is seen from the use of the conditional clause, and the head act is in imperative form (you will give me notice of it). The third and fourth category of directive speech acts, suggestion and advice, are conveyed differently. The suggestion of linguistic strategies used by the female main characters is direct and conventionalized type of suggestion. In direct type, Elizabeth Bennet’s and Catherine Morland’s utterances use imperative strategies. The marker ‘pray’ and auxiliary ‘do’ form the imperative suggestion; (11) “Do divert me, I own, and I laugh at them whenever I can. But these, I suppose, are precisely what you are without.” (Elizabeth) CH 11 P. 56; (62) “Pray advise him for his own sake, and for everybody’s sake.” (Catherine) (*Pride and Prejudice*, 142). The marker ‘pray’ in Catherine Morland’s suggestion has the same meaning with the use of the marker ‘pray’ found in Fanny Price’s and Emma Woodhouse’s utterances in the request. In both categories, ‘pray’ is used to soften the imperative requests or suggestions. It is an adverb that has similar meaning with please.

Considering the advice linguistic strategies of Al-Aadeli (2013), advices made by Elinor Dashwood, Elizabeth Bennet, Fanny Price, Emma Woodhouse, and Anne Elliot use the declarative strategy of direct type. Al-Aadeli (2013) says that the example of declarative strategy is ‘you should/ought to/must/had better,’ however, hedges (I believe) has found in Elinor’s utterances precede the declarative form. Elinor’s utterance (14), “I believe that you will find him, on

farther acquaintance, all that you have heard him to be, and as you will be such very near neighbours (for I understand the parsonage is almost close to the mansion-house) it is particularly important that he **should** be all this.” (*Sense and Sensibility*, 271-272) indicates that declarative begins with the hedges to ascertain Edward that he will meet Colonel Brandon’s to thank him directly.

Fanny Price’s utterance (91), “At least I hope you must, think the better of him for it. I hope it does him some service with you.” (*Mansfield Park*, 418) also begins with wishes explaining her uncertainty of the advice. Most of the advice in declarative strategies address to the hearers. However, there are two advice made by the speaker for her own benefit, which is found in Fanny Price’s and Anne Elliot’s utterances; (19) “I should like to see Sotherton before it is cut down, to see the place as it is now, in its old state; but I do not suppose I shall.” (*Mansfield Park*, 53-54); (7) ‘I should very much like to see Lyme again,’ (*Mansfield Park*, 173). Fanny’s utterance in (19) and Anne’s utterance in (7) show that the advice they make for themselves is seen from the use of ‘I should’.

Beside declarative strategy, there is one utterance made by Fanny Price using negative imperative strategy. The negative imperative strategy based on Al-Aadeli (2013) uses forbidden statement like ‘Don’t worry’. Emma Woodhouse’s utterance in (83), “Oh! then, don’t speak it, don’t speak it,” she eagerly cried. “Take a little time, consider, do not commit yourself.” (*Emma*, 402) has an exclamation ‘oh!’ as well as ‘take a little time’ used to soften the negative imperative ‘do not’. There is only one hint strategy found, Catherine Morland firstly meets Henry Tilney who is eager to ask her about her experience in Bath, politely she advises him to stop asking in (1), “You need not give yourself that trouble, sir.” (*Northanger Abbey*, 26). The noun ‘trouble’ is a polite marker indicating that the speaker considers the hearer’s condition. The categories of directive speech act are presented in declarative, imperative, and interrogative forms. The researchers have found that hesitancy in making requests is not only shown by the use of hedges but also the presence of exclamation as well as contrasting conjunction prior to the intended message. All female characters in six Jane Austen’s novels employ hedges in all categories of directive speech acts.

Elinor Dashwood’s hedges are ‘I believe’ in advice. Elizabeth Bennet uses hedges differently, the marker ‘I think’, ‘I might’, ‘I am almost afraid’, and ‘I must’ is found in asking questions, while ‘perhaps, I hope’ and ‘I suppose’ in the request. Differently, Fanny Price only has one hedge (I should) in delivering suggestion. Emma Woodhouse indicates her uncertainty by using ‘perhaps’ in making the suggestion, while ‘I hope’ in advice, and ‘I wish’ in the request. In making advice and request, Anne Elliot uses hedges ‘I should’ and ‘perhaps’, while Catherine Morland uses hedges ‘suppose’ in asking a question.

In short, hedges by Coates (2013) includes ‘I think’, ‘I’m sure’, ‘you know’, ‘sort of’, and ‘perhaps’ are also used in directive speech acts. Another marker ‘I should’, ‘I might’, ‘I hope’, ‘I suppose’, ‘I wish’, ‘I am almost afraid’ are explaining uncertainty, while ‘I believe’ and ‘I must’ show certainty. Beside hesitancy, the exclamation ‘well, oh!’ is also used to pause the speakers’ real intention (request or ask questions). Likewise, contrasting conjunction ‘but’ has the same functions, Emma Woodhouse’s utterance in (73), “Nothing at all. However, is not this a sudden scheme?” (*Emma*, 361) employs contrasting conjunction to show different opinion from the former statement.

Seeing the solidarity scale between speakers and hearers, the high solidarity scale of Fanny Price and Edmund Bertram shows that asking some questions is the most dominant category of directive speech acts in Fanny Price's utterances. Likewise, asking some questions is the most dominant category of directive speech acts in low solidarity scale represented by five couples of five Austen's novels. It also occurs to another category of directive speech acts, a slight difference in the quantity of each category. It means that solidarity scale does not have a major influence in the category of speech acts.

CONCLUSIONS

The findings are in line with Saddhono and Kasim (2016) that directive speech acts forming imperatively, declaratively, and interrogatively. However, from all existing categories of directive speech acts (ask, order, command, request, suggestion, beg, plead, pray, entreat, invite, permit, and advise), Austen's female main characters in six novels only employ directive speech acts to ask questions, to make request, and to express advice and suggestion. In particular, six characters make questions and express advice in their utterances. However, only Elinor Dashwood (*Sense and Sensibility*) who does not make the request, and Anne Elliot (*Persuasion*) does not make the suggestion. Despite their social class differences, all characters employ imperative strategies in making requests, and declarative strategy in expressing advice. Only Emma Woodhouse (Emma) or Catherine Morland (*Northanger Abbey*) use the different strategy in making requests or expressing advice. In requesting, Emma Woodhouse uses suggestory formulae, while Catherine Morland uses hedged strategy. In delivering her advice, Emma Woodhouse proposes with a negative imperative strategy (direct advice), while Catherine Morland uses hints indirect non-conventionalized advice. Differently, five characters employ varied strategies in delivering suggestion. Elinor Dashwood (*Sense and Sensibility*), Emma Woodhouse (*Emma*), and Fanny Price (*Mansfield Park*) similarly use possibility strategy conventionalized suggestion, Catherine Morland employs imperative strategy direct suggestion, while Elizabeth Bennet (*Pride and Prejudice*) utilizes direct and conventionalized suggestion in her utterances. Briefly, the different social class only influences the way they deliver their request or advice.

Hedges are found in Austen's female main characters in six novels when they use directive speech acts. The use of hedges in all female characters of Austen proves Coates's theory that female speakers use hedges. Hedges are not only used to show hesitancy but also to present certainty (I believe, I must) of the speakers' previous knowledge. In addition, hedges are not the only marker that may show uncertainty, because exclamation 'well!' and 'oh!', as well as the contrasting conjunction are used to pause due to the uncertain statement.

The research of speech acts focusing on female main characters is hopefully able to broaden the characteristics of women language since hedges used by all Austen's female main characters, regardless of social status. It is necessary to pay attention to another supporting or male characters' utterances since this research only focuses on certain characters. The next researchers also have a chance to conduct a linguistic analysis on text, especially classic novels as many former scholars still focus on literary criticism, in which they observe the intrinsic and extrinsic elements of the story and ignore the linguistic properties.

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