AN ANALYSIS OF IMPERATIVE SENTENCES IN *HARRY POTTER AND THE SORCERER'S STONE* MOVIE AS AUTHENTIC MATERIAL FOR TEACHING ENGLISH

IAIN PURWOKERTO

THESIS

Submitted to Faculty of Tarbiya and Teacher Training of State Institute of Islamic Studies Purwokerto as a Partial Fulfillment of the Requirement for Achieving the Bachelor Degree on English Education (S.Pd.)

BY
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       declare that all statements, opinions, and analysis that I have written in this thesis are my originally work, except some writings that referenced from sources.

Purwokerto, 8th July 2021

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APPROVAL SHEET

This thesis, entitled

AN ANALYSIS OF IMPERATIVE SENTENCES IN HARRY POTTER

AND THE SORCERER'S STONE MOVIE AS AUTHENTIC MATERIAL

FOR TEACHING ENGLISH

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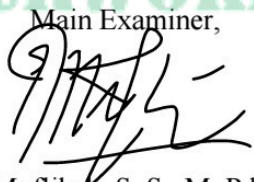
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Assalamu'alaikum Warahmatullahi Wabarakatuh

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"AN ANALYSIS OF IMPERATIVE SENTENCES IN HARRY POTTER AND THE SORCERER'S STONE MOVIE AS AUTHENTIC MATERIAL FOR TEACHING ENGLISH"

I recommended the thesis to be submitted to Dean of Faculty of Tarbiya and Teacher Training, State Institute of Islamic Studies Purwokerto, and examined in order to get Undergraduate Degree in English Education (S.Pd.)

Wassalamu'alaikum Warahmatullahi Wabarakatuh

Purwokerto, 9th July 2021

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MOTTO

"Man's main task in life is to give birth to himself, to become what he potentially
is. The most important product of his effort is his own personality."

— Erich Fromm

DEDICATION

I dedicate this thesis to:

Myself,
I always appreciate your courage.
Thank you for never quitting.
Thank you for being me all time.
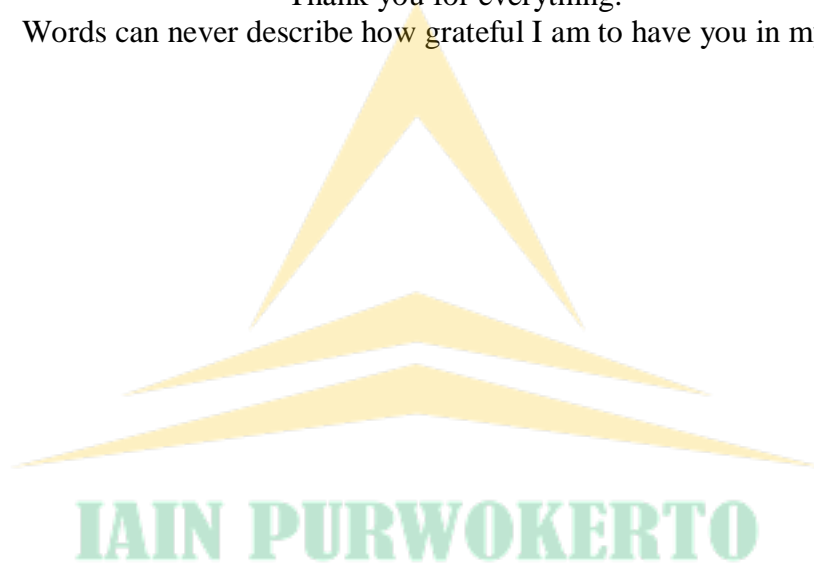

My parents, Wiyanti and Arifin,
Others might look away yet you are always by my side.
Without your love, guidance, patience, and care,
I could not imagine where I would be.
Thank you for everything.
Words can never describe how grateful I am to have you in my life.

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This thesis is presented as a partial fulfillment of the requirement for achieving the undergraduate degree of education in Faculty of Tarbiya and Teacher Training of State Institute of Islamic Studies Purwokerto. I cannot thank you enough for the parties that have involved in the completion of my thesis. Appreciation and high respect are addressed to:

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Purwokerto, 8th July 2021

The Researcher,

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ABSTRACT

Imperative sentences are included as teaching material for the ninth grade students of Junior High School based on 2013 Curriculum. Unfortunately, the materials provided in the textbooks are very limited and noticeably less authentic. In the present time, relying only on textbooks for teaching language is apparently not enough to make the students experience the use of the real language. This leads to the fact that teachers need to provide alternative resources for teaching their students and a movie can be the solution for its authenticity. This research aimed to discuss the imperative sentences in a movie entitled Harry Potter and The Sorcerer's Stone based on the force exertion and its pedagogical implication toward the English learning.

This research applied qualitative content analysis. The primary data source of this research was Harry Potter and The Sorcerer's Stone movie. The data were selected based on the limitation and collected through transcription technique. In analyzing the data, the researcher used force exertion theory from Hidemitsu Takahashi with six parameters: desire, capability, power, cost, benefit, and obligation.

The finding of this research showed that from the selected imperative sentences uttered by the characters of the movie, there were 7 functions found: order (15), request (10), suggestion (5), warning (2), threat (1), irony (1), and permission (1). From 35 imperative sentences, 33 sentences are prototypical and 2 sentences are less prototypical. The researcher proposed two activities using the movie as the pedagogical implication for teaching imperative sentences in the classroom. The first one is "Let's Find Them!" activity that can help the students to sharpen their listening skills by watching the movie and finding the imperative sentences. The second is "Learning by Doing" activity with Total Physical Response (TPR) Method that can help the students to train their focus by practicing the imperative sentences uttered by the characters of the movie.

Keywords: *imperative sentence, authentic material, Harry Potter and The Sorcerer's Stone movie*

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LIST OF ABBREVIATIONS

A – addressee

FE – force exertion

HP1 – Harry Potter and The Sorcerer's Stone movie

JHS – junior high school

S – speaker

TPR – Total Physical Response

CHAPTER I
INTRODUCTION

A. Background of The Research

EFL students can obtain sentence types in the following way: textbook. In many situations, by using textbooks, imperative sentence has been provided to EFL students, although the classroom activities mainly revolve around how to create these sentences based on the certain formula and how these sentences can be developed separately.

People utter imperatives in everyday life, so it is in the movie that reflect real world, the characters frequently vocalize imperative sentences as well. In real life, it can be a mother says "Wake up son, you have a morning class." So it is in the movie, for instance, we often hear, a character yells to someone, "Go away! Leave me alone!". With all this association between the use of imperative sentences in real situation and movies, students can benefit by watching movie, or at least the movie clips that contain someone, who is native, utters imperative sentences. In other words, the students can learn English, especially imperative sentence, by the usage of movies.

The function of English imperative is not only to command, yet it can be used to request, give suggestion, invite someone, etc. Morover, illocutionary force has role in the comprehension and representation of the sentence[1]. Hence, understanding the force exertion of an English imperative sentence can provide a deeper understanding of its intended meaning which is important for improving students English proficiency.

The material of imperative sentences is provided in the 2013 Curriculum. In schools below the university level, listening, speaking, reading and writing are all taught together in one subject called English Subject[2]. In the textbook entitled "Bahasa Inggris: Think Globally, Act Locally" for the

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[1] Thomas Holtgraves and Aaron Ashley, "Comprehending Illocutionary Force," *Memory & Cognition,* 2001, Vol.29, No.1, p.84.

[2] Maulana Mualim and Feisal Aziez, "Reading Portfolio as a Supplementary Activity to Leverage Students' Reading Competency," *JURNAL BASIS,* 2020, Vol.7, No.2, p.246.

9th-grade students of Junior High School, published by Kemendikbud (Ministry of Education and Culture), imperative sentence material is included in chapter 3: *What should I do that for?* The basic competencies in the chapter are the students are expected to be able to create oral and written texts of imperative sentences and implement the social functions of imperative sentences material based on the context by using its text structure and language features.

In many cases, teachers only use textbook in teaching English to their students and do not use additional resource. Learners who only use textbooks will not be exposed to real language as it is used in the real world[3]. Students learn English is not only to understand the meaning but also to understand the usage of sentences and to develop appropriate sentences according to the context so that the students can implement the language in real condition. Given to the situation, the solution for this problem is authentic materials. Teachers must use more of authentic material in the classrooms because authentic material is important for learners[4]. In order to be prepared for real-life situations, practicing authentic language is a must for the students.

The term "authentic" is referred to the language samples or materials that reflect naturalness or appropriatness of situational and cultural context that would be discovered in the language as used by native speakers[5]. Authenthic materials support learners to discern the relation between the language taught in the classroom and the language used in real life. In other word, authentic materials can be a bridge of the gap between the language

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[3] Jonathan Brown and Maxine Eskenazi, "Retrieval of Authentic Documents for Reader-Specific Lexical Practice," 2004, p.4 quoted in Rashid Hamed Al Azri and Majid Hilal Al-Rashdi, "The Effect Of Using Authentic Materials In Teaching," *International Journal of Scientific & Technology Research*, 2014, Vol.3, No.10, p.250.

[4] Ian Dunlop, "Reading and Communication: Using Authentic Materials," *World Language English,* 1981, Vol.1, No.1, p.54.

[5] Carmen Villegas Rogers and Frank W. Medley, "Language with a Purpose: Using Authentic Materials in the Foreign Language Classroom," *Foreign Language Annals,* 1988, Vol.21, No.5, p.467.

being taught in the classroom and the language used by real people in real situations in the real world[6].

Movie is considered as one of media that represent the use of language as in the real world. Moreover, a good video can attract the imagination and interest of the audience[7]. Movies have been found to be main motivational force in studying English since the video can reflect a relatively natural and living context for the language it contains, the communication behavior can be easier to grasp and can be understood in all directions [8].

A study conducted by Kabooha found the indication that both students as well as teachers had positive attitudes towards the use of movies in their classes to improve students' language skills. She also found that well-selected movie materials could enhance students' language learning process and increase their motivation to learn the target language[9]. Another study by As Sabiq also found that audio-visual media could improve students' motivation, including interest, attitude, and effort in learning English[10].

Harry Potter and The Sorcerer's Stone is a fantasy movie about a boy named Harry and his adventure. It was released in 2001 and the soryline was originally based on J.K. Rowling bestselling novel entitled Harry Potter and The Philosopher's Stone[11]. According to Common Sense Media (a nonprofit media that offers objective reviews and trustworthy recommendations to help families select smart media and technology), Harry Potter and The Sorcerer's Stone movie is appropriate for kids aged 7 and up, because it delivers light

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[6] Azri and Al-Rashdi, "The Effect Of Using Authentic Materials In Teaching." p.251.

[7] David John Wood, "Aspects of Video Movie English Teaching," *Journal of Chikushi Jogakuen University*, 1999, No. 11, p.95.

[8] David Kirk, "Comparison of Student Responses to Sources of Motivation," *The Language Teacher*, 1992, Vol.16, No. 2, p.23–25 quoted in Wood, "Aspects of Video Movie English Teaching."p.95.

[9] Raniah Hassen Kabooha, "Using Movies in EFL Classrooms: A Study Condudcted at the English Language Institute (ELI), King Abdul-Aziz University," *English Language Teaching,* 2016, Vol.9, No.3, p. 248.

[10] Agus Husein As Sabiq, "Improving Students' Motivation and Reading Skills in ELT through Audio Visual Media," *Diksi,* 2017, Vol.25, No.1, p.57.

[11] Nell Minow, "Harry Potter and The Sorcerer's Stone," *Common Sense Media* (blog), September 4, 2020, https://www.commonsensemedia.org/movie-reviews/harry-potter-and-the-sorcerers-stone, accessed on June 13, 2020, at 12.02.

adventure and presents educational value, and positive messages and characters[12]. The movie entitled Harry Potter and The Sorcerer's Stone has been chosen as the object of the research based on several factors: the scenes portrayed in the movie are age-appropriate; the use of imperative sentences contained in the movie can be used as authentic material for ELT; the moral principles presented in the movie are valuable for students' character development.

Considering all the statements above, this research attempted to analyze imperative sentences based on the force exertion to provide additional authentic material that can be used in learning process, given to the fact that the use of textbook is not enough in developing students' English skill. Textbooks may serve the material, but that does not mean the students understand the use of the material as in the real life. Moreover, students' main goal of learning materials of the target language in the classroom is to be able to communicate effectively[13], and textbook does not cover in improving students English skill, especially communicative skill. By using clips of movies, which considered as authentic media, students can see the facial expression, hear the pronounciation and understand the context of the utilization of imperative sentences uttered originally by the native speakers.

B. Conceptual Definition

In order to avoid unnecessary misunderstandings and to convey the same perception between the researcher and readers, several key terms have been added to this research. These terms are explained below.

1. Imperative sentence

Imperative is a type of sentences used to affect someone's action and usually express the desire to give order or command.

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[12] Nell Minow, "Harry Potter and The Sorcerer's Stone," 2020, accessed on June 13, 2020, at 12.02.

[13] Alex Gilmore, "Authentic Materials and Authenticity in Foreign Language Learning," *Language Teaching* Vol.40, No.2, 2007, p. 98.

2. Authentic Material

Authentic material, can be defined as material that represents the original aspect in the real world. In other word, material that reflects the real situation.

3. Harry Potter and The Sorcerer's Stone Movie (HP1)

HP1 is a fantasy movie released in 2001 and based on J.K. Rowling's novel, Harry Potter and The Philosopher's Stone. The movie is about Harry's adventure in Hogwarts, school of magic.

C. Research Questions

In line with the issue arisen previously and considering that authentic material is very important in teaching and learning activities, this research attempts to analyze a movie that can be used as real materials in the classroom. Therefore, the following research questions are proposed.

1. What are the functions of imperative sentences based on the force exertion used in Harry Potter and The Sorcerer's Stone movie?
2. What is the pedagogical implication of Harry Potter and The Sorcerer's Stone movie for teaching imperative sentences as authentic material?

D. Objectives and Significances of the Research

1. The Objectives of the Research

   Congruent with the aforementioned problems, this research aimed to:

   a. analyze imperative sentences used in Harry Potter and The Sorcerers' Stone movie based on the force exertion; and
   b. describe the pedagogical implications of imperative sentences in Harry Potter and The Sorcerers' Stone movie for teaching English.

2. The Significances of the Research

   In accordance with the purpose of the study, for individuals involved in pedagogical fields in particular, this research is expected to provide a significant contribution. There are two significances: theoritical and practical significances.

a. Theoritical Significances

    1) It is expected this study can provide more knowledge for understanding the use of imperative sentences in multiple media, such as movies, songs, and another literary works.

    2) It is expected this study can be useful to improve the quality of authentic English teaching materials.

    3) It is expected this study can provide references for other researchers.

b. Practical significances of this research are:

    1) For teachers

    The findings of this research are expected to be beneficial for the teachers who can use it as additional authentic materials in teaching imperative sentence in the classroom.

    2) For readers

    The results of this research hopefully will be useful for other researchers with the related issue in understanding the force exertion and also improving authentic material especially for imperative sentences.

E. Review of Relevant Studies

    There are some previous studies related to this research. The comparison between the results of this study and previous studies are explained below.

1. A research conducted by Nada Rona Amiroh Khozin H.S. and Tatik Muflihah in 2020 entitled *An Analysis of Tenses Used in Finding Nemo Movie Script: The Relevance to 2013 Curriculum for Teaching Tenses to Junior High School Students* from Nahdlatul Ulama University of Surabaya. Their research aimed to find out types of tenses used in Finding Nemo movie script and the relevance to 2013 curriculum for teaching tenses to junior high school students. This research found 6 types of tenses that are relevant with 2013 curriculum and came to the conclusion

that the movie script can be used as additional material for teaching tenses to the JHS students. The sameness of their research and the researcher's is found in the object, both analyze movie as supporting material and also have the implication in ELT. The difference is that this research identifies an animated movie entitled Finding Nemo based on the use of tenses, while the researcher tries to analyze a children's fantasy movie entitled Harry Potter and The Sorcerer's Stone based on the force exertion of the imperative sentences.

2. A research written by Nuzulul Isna in 2018 entitled *An Analysis of Tenses Usage in Animated Movie "Up": The relevance with 2013 curriculum for teaching EFL at junior high school in Indonesia* from STKIP Muhammadiyah Aceh Barat Daya. Her research focuses on analyzing kinds of tenses used in the movie "Up" and describing the relevance of the sentences used in the movie "Up" to the 2013 English curriculum for teaching EFL at junior high school. This research found that there are 10 categories of tenses from the specific sentences in the movie that can be used as resource in teaching tenses. The resemblance of the previous research conducted by Isna and this research is found in the object, both analyze movie as authentic material and also have the implication in ELT. The difference is that this research identifies an animated movie entitled Up based on the use of tenses, while the researcher tries to analyze a children's fantasy movie entitled Harry Potter and The Sorcerer's Stone based on the force exertion of the imperative sentences.

3. A master's thesis conducted by Jason Daniel Wolfe in 2015 entitled *The Ted Word List: An Analysis of Ted Talks to Benefit ESL Teachers and Learners* from University of British Columbia. His research was focused on identifying specific vocabulary that complements the still popular ESL word lists, the GSL (General Services List) and AWL (Academic Word List) on TED Talks. He compiled the TED specific vocabulary into a third word list which can assist both teachers and learners by enriching

and identifying more need-to-know vocabulary for better understanding of TED Talks as authentic listening materials. This research found that the TWL with 421 high-frequency word families and 2502 total word types can assist the learners in determining the properness of TED Talks for study and help the teachers to determine vocabulary that may need particular instruction. The similarity between the research conducted by Wolfe and this research is the object, both analyze audio-visual media to provide authentic material that can be used in ELT. The difference is this thesis investigates General Services List (GSL) and Academic Word List (AWL), New General Services List (NGSL) and New Academic Word List (NAWL) vocabulary used in a free online talk called Ted, while the researcher tries to analyze the use of imperative sentence in a children's fantasy movie entitled Harry Potter and The Sorcerer's Stone based on the force exertion.

F. Research Methodology

1. Type of the Research

This research applied qualitative approach which concentrated on analyzing words and information conveyed through the language in the movie. This research used content analysis method which focused on the communication characteristics of language with attention to the content or contextual meaning of the text[14]. Content analysis holds directly on text or transcripts of human communications[15]. In this case, imperative sentences uttered by the characters of Harry Potter and The Sorcecer's Stone movie.

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[14] Hsiu-Fang Hsieh and Sarah E. Shannon, "Three Approaches to Qualitative Content Analysis," *Qualitative Health Research*, 2005, Vol.15, No.9, p. 1278.

[15] Robert Philip Weber, *Basic Content Analysis*, 2nd ed, Sage University Papers Series, Newbury Park, Calif: Sage Publications, 1990, p.10.

2. Data Sources

   a. Primary Sources

   Primary sources provide raw data for the researcher[16]. Primary sources are the main resources directly from the people or situation under study. The main data sources in this research were gained from Harry Potter and The Sorcerer's Stone movie which realeased in USA and produced by David Heyman, distributed by Warner Bros. Pictures, and originally based on J. K. Rowling's 1997 novel Harry Potter and The Philosopher's Stone.

   b. Secondary Sources

   Secondary data sources are documents that summarize the main sources which do not represent material published by the original researcher or creator of the idea, for instance: handbooks, encyclopedia and selected journals that summarize research, such as an educational research review[17]. This research acquired secondary data sources from books and journal articles related to the main topic of the research.

3. Techniques of Data Collection

   In conducting this research, the data were collected through transcription technique. The process of transforming audiotape recordings or fieldnotes into written data is known as transcription [18]. Transcription technique was conducted by watching the movie and listening carefully to the dialogues uttered by the characters in the movie and then transcribing the imperative sentences into notation.

4. Technique of Data Analysis

   Qualitative data analysis mainly needs to classify things, people and events and the attributes that characterize them and the data will be

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[16] Roger Sapsford and Victor Jupp, eds., *Data Collection and Analysis*, 2nd ed, London: SAGE, 2006, p.150.

[17] John W. Creswell, *Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research*, 4th ed, Boston: Pearson, 2012, p.83.

[18] John W. Creswell, *Educational Research*...p.239.

classified and organized in chronological order. According to Flick, the process of analyzing the data can be defined as:

> The classification and interpretation of linguistic (or visual) material to make statements about implicit and explicit dimensions and structures of meaning-making in the material and what is represented in it[19].

In analyzing the data, the reseracher conducted some procedures below:

a. watching the movie while reading the data

b. selecting the imperative sentences

c. categorizing the data based on the speaker and the scene time.

d. describing the data based on the context

e. analyzing the data based on the force exertion[20]

f. writing conclusion.

After analyzing the data of imperative sentences in the movie, the researcher conducted these following actions:

a. proposing the relevance of the findings of the research to 2013 curriculum

b. selecting the appropriate data that have relation with English teaching materials (imperative sentences) based on 2013 curriculum

c. creating activities that can be implemented for teaching imperative sentences involving the use of HP1.

G. Structure of The Research

In order to create a systematic research, it is necessary to classify the structure of this research. This research is categorized into five chapters, which will be explained as follows:

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[19] Uwe Flick, 'Mapping the field' in Uwe Flick (Ed.), *The SAGE Handbook of Qualitative Data Analysis,* Los Angeles: SAGE, 2014, p.5.

[20] Hidemitsu Takahashi, *A Cognitive Linguistic Analysis of the English Imperative: With Special Reference to Japanese Imperatives*, Human Cognitive Processing, Vol.35, Amsterdam; Philadelphia: John Benjamins Pub. Co, 2012, p.70–82.

Chapter I is introduction which consists of background of study, conceptual definition, research questions, objectives and significances of the research, review of relevant studies, research methods and structure of the research.

Chapter II elaborates the theories of imperative sentence, authentic material, and Harry Potter and The Sorcerer's Stone movie as media for teaching English and each of them is classified into some sub parts.

Chapter III is research methodology, consists of the type of the research, data sources, technique of data collection, and techniques of data analysis.

Chapter IV provides the findings of the research which consists of the analysis of imperative sentence forms in Harry Potter and The Sorcerer's Stone movie and its pedagogical implication in English teaching and learning.

Chapter V is conclusion and recommendations of the research. In this chapter, the researcher concludes and conveys some suggestions related to the research.
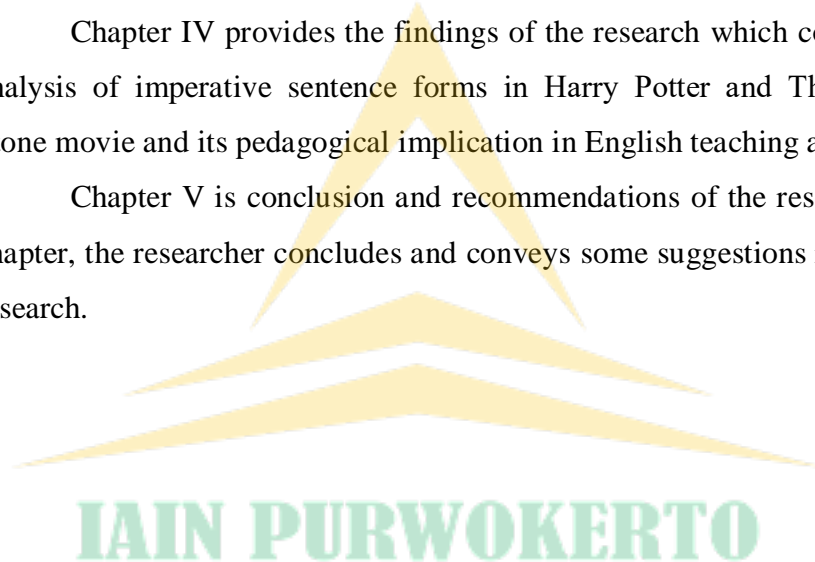
CHAPTER II
LITERATURE REVIEW

A. Imperative Sentence

1. The Definition of Imperative Sentence

Imperative is a sentence type which the classification based on the purpose, and has meaning as command or request[21]. Imperative is a type of sentence in which the verb takes the basic form and usually does not contain the subject, although the "you" is implicitly the subject, for example "look there"[22].

Imperative does not always refer to command. "Go away!" is a command, and it is imperative in form. But one can command without using an imperative. A question "Why don't you go away?", or just one word "Away!" have the same purpose. Imperatives have functions and they do not have to 'command'[23].

Imperative sentence has the resemblance purpose with directive acts, which presents an action for realization. Imperative sentence and semantics of directives have the conformity which makes it a great medium for their expression[24]. According to Risselda, the generic illocutionary meaning of imperative sentence is the presentation of a circumstances for its future realization[25].

There are two syntactic factors which make imperative and directive speech acts functionally related: covert subject and the apparent

[21] George O Curme, (Eds.), *English Grammar*, New York: Barnes & Noble Books, 1971, p.2.

[22] Sidney Greenbaum, *The Oxford English Grammar,* London: Oxford University Press, 1996, p.625.

[23] Alexandra Y. Aikhenvald, *Imperatives and Commands*, Oxford Studies in Typology and Linguistic Theory, Oxford: Oxford University Press, 2010, p.1.

[24] Nuria Del Campo Martínez, *Illocutionary Constructions in English: Cognitive Motivation and Linguistic Realization*, Bern: Peter Lang, 2014, p.101.

[25] Nuria Del Campo Martínez, *Illocutionary Constructions in English,...* p. 91.

impossibility of embedding[26]. Nevertheless, the use of imperatives is beyond directive speech acts. Imperative is used in single-clause utterance, but it is said to lack directive force. These include situations where the top priority is to express good wishes and provide advice[27].

The prototypical function of imperative is the result of the combination of semantic features. These semantic features make it suitable for the performance of directive speech acts without any sense of encoding directive force[28]. The imperative may encode a set of features, rather than simply encoding the directive force, and the combination of these features makes the form suitable for directive use[29]. In some cases, imperative use cannot be regarded as directive because they are related to the state of affairs and do not involve any actions by the hearer. The best example is good wishes[30].

2. The Forms of Imperatives

a) Imperative without subject

Generally, an imperative sentence does not need an overt subject, since it is understood as the second person. According to Kauffman, the second person reference is an obligatory when it comes to the absence of overt subject[31]. For example:

1) *Turn the radio on!*

2) *You turn the radio on!*

Both sentences have the same meaning, and addressed to the same subject. The difference is in the appearance of the subject. Sentence *1)* does not put the subject, but it clearly refers the second

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[26] Mark Jary and Mikhail Kissine, *Imperatives*, p.54.
[27] Mark Jary and Mikhail Kissine, *Imperatives*, p.53.
[28] Mark Jary and Mikhail Kissine, *Imperatives*, p.54.
[29] Mark Jary and Mikhail Kissine, *Imperatives*, p.72.
[30] Mark Jary and Mikhail Kissine, *Imperatives*, p.53.
[31] Magdalena Kaufmann, *Interpreting Imperatives*, 1st ed, New York: Springer, 2012, p.105.

person. Sentence *2)* puts 'you' as the subject. Therefore, it is considered that imperative has a subject as supplementary[32].

b) Imperative with subject

Imperative commonly has second person (you) and indefinite pronouns (somebody, everyone, anybody, etc.) as the subjects.

 1) You wash the dishes!

 2) Everyone come in.

The English imperative is often described as 'virtually in the second person, even if seemingly addressed to a "third person", as in 'Oh, please, someone come out and tell him'[33]. Imperatives can appear with subjects that behave as if they were third person[34]. By adding someone, one, and somebody, it means 'one of you present'[35].

Negative pronouns and full noun phrases also may be included as the subjects of imperative, as in[36]:

 1) Parents with children come upstairs.

 2) The man with the list sit in the front row.

Another alternative of the second person subject of imperative is vocative. A vocative is used to address someone directly, as in "Charlie, go away!". A vocative and an imperative subject can come up together, as in "Charlie, you listen to me!".

c) Imperative using *Let*

The subjects used in this type of imperative are the first and third person.

 1) Let me think for a moment.

 2) Let's go!

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[32] Alexandra Y. Aikhenvald, *Imperatives and Commands,* p.66.

[33] Alexandra Y. Aikhenvald, *Imperatives and Commands,* p.66.

[34] S. Mauck, R. Zanuttini, The subjects of English Imperatives, Georgetown University Working Papers in theoretical linguistics, Department of Linguistics, Georgetown University, Washington, DC, 2005, p.53–85 cited by Magdalena Kaufmann, *Interpreting Imperatives*, p.106.

[35] O. Jespersen. *Essentials of English grammar*. London: George Allen & Unwin. (Reprinted 1972.), 1933, p.148. cited by Alexandra Y. Aikhenvald, *Imperatives and Commands,* p.67–68.

[36] Alexandra Y. Aikhenvald, *Imperatives and Commands,* p.68.

3) Let somebody take the money.

In everyday English, let's is sometimes also used for first person singular imperative: Let's give you a hand. There are no second person imperatives with let: *Let you have a look[37].

d) *Do* with Positive Imperative

Do amplifies the positive sense of the imperative. In order to make positive imperative becomes more persuasive or insistent, *do* can be added before the main verb[38]. The addition of *do* in imperative makes it become 'emphatically affirmative'[39]. Imperatives can have an auxiliary in the base form followed by the appropriate form of the main verb as well[40].

1) Do have some more juice.

2) Do hurry up!

3) Do be ready on time.

e) Negative Imperative

In order to negate the imperative, one simply adds an initial *Don't* or *Do not*; before the sentence[41]. Negative imperative entails the presence of do with negation[42].

1) Don't drink the water.

2) Don't sleep during the class!

3) Don't be lazy!

Negative imperative with first person as the subject requires the insertion of *not* after the pronoun following *let*, and also the negation

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[37] Randolph Quirk et al., *A Comprehensive Grammar of the English Language,* London ; New York: Longman, 1985, p.830.

[38] Randolph Quirk et al., *A Comprehensive Grammar of the English Language*, p.833.

[39] E. Davies, *The English Imperative*, London: Croom Helm, 1986, p.7. cited by Alexandra Y. Aikhenvald, *Imperatives and Commands*, p.67.

[40] R. Quirk, S. Greenbaum, G. Leech, and J. Svartvik, *A comprehensive grammar of the English Language*, London: Longman, 1985, p.827. cited by Alexandra Y. Aikhenvald, *Imperatives and Commands,* p.67.

[41] Randolph Quirk et al., *A Comprehensive Grammar of the English Language*, p.830.

[42] Alexandra Y. Aikhenvald, *Imperatives and Commands,* p.67.

with *don't* (often used informally) while for the third person, the negation places not after let or (more informally) by an initial don't[43].

1) *Let's not go back to the party.*

2) *Let's don't discuss about the terrible things.*

3) *Let no one pass this wall.*

4) *Don't let anyone pass this wall.*

3. The Illocutionary Acts of Imperatives

Illocutionary act is the speaker's intention (aim) to be achieved by carrying out the act[44]. It refers to what the speaker means with her/his utterance. The most essential feature of illocutionary acts is the use of words that results in their performance leads to the justifiable perception that the speaker intended the performance[45].

Imperatives are used as directives particularly and prototypically concerned with performing some future action, which leads to the idea of the broad spectrum of the imperative-specific meanings. Directives categorize the different levels of control and attitude on behalf of the 'commander', such as requests, instructions, orders, and, advice and permission while the addressee takes part in accepting the requests, following the instructions, obeying the commands, and doing something permitted[46]. Aikhenvald combines illocutionary acts of English imperatives based on the theory of Huddleston and Pullum, Davies, and Quirk et al.[47]:

a. Orders, commands, demands

Get out now!

Keep moving!

Don't talk!

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[43] Randolph Quirk et al., A Comprehensive Grammar of the English Language, p.831.

[44] Patricia A. Lee, "Form and Function in Illocutionary Acts," *Journal of English Linguistics,* 1989, Vol.22, No.2, p.217.

[45] W. Stephen Croddy, "Performing Illocutionary Speech Acts," *Journal of Pragmatics,* 2002, Vol.34, No. 8, p.1114.

[46] Rodney D. Huddleston and Geoffrey K. Pullum, *The Cambridge Grammar of the English Language,* Cambridge, UK ; New York: Cambridge University Press, 2002, p. 929.

[47] Alexandra Y. Aikhenvald, *Imperatives and Commands,* p.198.

Orders are persuasive instructions to people, designed to make them behave in the way the speakers want. The speaker who utters the order wants the addressee to do something, and then expects him to undertake it. The addressee knows that he must perform the action the speaker asks him to perform to trigger the desired response[48].

Orders mean to tell people to do something. Most orders serve to guide the addressee's actions by considering the particular situation the addressee is in and it is obvious that the person who gives order pays attention to what count as possible actions for the addressee, and, more generally, what count as possible future[49].

b. Requests, pleas, entreaties

Buy me hot chocolate, please.

Please, help me!

Lend me some money.

When someone requests meaning he is asking other person's help to get something done. The addressee is considered capable to undertake an action asked by the speaker[50]. Request involves asking someone to do something, and the addressee can choose not to comply (although it is usually assumed that they are willing to do so). The difference between request and order can be seen in the use of please and also the speaker's tone of voice[51]. 'Please' can be added at the beginning or at the end of the sentence to make the request more polite[52]. Asking is usually expressed in other ways: please, kindly, an interrogative tag, or a performative parenthetical such as 'I beg you'[53].

c. Advice, recommendations, warnings

Take paracetamol for your migraine!

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[48] Nuria Del Campo Martínez, *Illocutionary Constructions in English,...* p.95.

[49] Magdalena Kaufmann, *Interpreting Imperatives*, p.131.

[50] Nuría Del Campo Martínez, *Illocutionary Constructions in English,...,* p.115.

[51] Betty Schrampfer Azar, *Fundamentals of English Grammar*, Englewood Cliffs, New Jersey: Prentice Hall, 1985, p.70.

[52] Robert Krohn, *English Sentence Structure*, USA: The University of Michigan, 1971, p.66.

[53] Alexandra Y. Aikhenvald, *Imperatives and Commands,* p.199.

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Take one with the brighter color.

Stop eating or you'll regret it.

Advice and recommendation are presented to the addressee as being in their interest. This also includes suggestions, which involve proposing possible courses of action for the recipient to consider. When suggesting advice, the speaker unnecessitates to be interested whether the addressee will act on it or not[54].

Warnings indicate that non-compliance with this directive has potentially dangerous consequences; that is, warnings may be considered inherently negative information[55]. When the speaker gives a warning, meaning that he considers the situation is dangerous or at least it is not good for the addressee and the addressee has no obligatory to act on it and avoid the warning[56].

d. Instruction and expository directives

Write your name on the right side of the paper.

Move these sentences into negative form.

The compliance of instructions and expository directives is in the interests of the addressee and should be determined by them. Expository directives are usually used in written language (as a stylistic tool). Compliance with the command is expressed as something useful that can meet the current purpose.[57]

According to Mastop, the meaning of an imperative sentence should be regarded as an instruction, which defined as being able to update practical commitment slate. He also points out that instructions

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[54] Alexandra Y. Aikhenvald, *Imperatives and Commands,* p.141.

[55] Alexandra Y. Aikhenvald, *Imperatives and Commands,* p.200.

[56] H. Zeevat, *The syntax semantics interface of speech act markers.* In: Proceedings Diabruck, 7th workshop on the semantics and the pragmatics of dialogue, Wallerfangen, 2003 cited by Magdalena Kaufmann, *Interpreting Imperatives*, p.25.

[57] Alexandra Y. Aikhenvald, *Imperatives and Commands,* p.200.

are the actual commitment of the person who is responsible to follow the instruction and the person who takes to comply with the instruction[58].

e. Invitations

Come over and sit down.

Feel free to call if you like.

Imperative as invitation means the speaker invites the addressee to do things, and he wants the audience to listen to his opinions and plans[59]. Invitations are similar to advice: the addressee can decide whether or not to comply, and compliance is to their benefit[60]. It can be in the form of the continuative imperative, which means as an invitation to a person to continue with what they were doing, as in "Carry on shooting!"[61].

f. Permission

Go ahead.

Eat everything you like.

The speaker can perform permission without having the impulse that the propositional content of the speech act become real[62]. Permission includes what the addressee wants to do, and the speaker has the right to allow or prohibit it. When someone gives a permission, meaning that one undertakes compliance[63].

g. Acceptance

Well, leave if you want to

Take it or leave it—it's all the same to me.

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[58] R. Mastop, *What Can you Do? Imperative Mood in Semantic Theory*, ILLC, Amsterdam: Amsterdam University, 2005, cited by Mark Jary and Mikhail Kissine, *Imperatives*e, p.190.

[59] Nurmisliah, Dodi Oktariza, and Asridayani, "Syntactic Analysis of Imperative Sentence in Jambi Malay Language Jangkat Isolect," *Krinok: Jurnal Linguistik Budaya*, 2017, Vol.2, No. 2, p.5.

[60] Alexandra Y. Aikhenvald, *Imperatives and Commands*, p.200.

[61] Alexandra Y. Aikhenvald, *Imperatives and Commands*, p.47.

[62] Mark Jary and Mikhail Kissine, *Imperatives*, p.56.

[63] Alexandra Y. Aikhenvald, *Imperatives and Commands*, p.200.

This is an example of imperatives which is not an actual command and the meaning is other than purely directive. Acceptance probably the weakest kind of instruction: the meaning is that the speaker does not have to abide by the rules, and the speaker has no authority to prevent an incident from happening[64].

h.   Good wishes

Enjoy the show!

Have a nice day!

Good wishes have nothing to do with behavior under the control of the addressee, therefore it cannot be said that the speaker is trying to get the addressee to do something, or to provide him with a reason for action[65]. In the case of good wishes, the addressee learns that the speaker wants him to have good meal or good weekend[66]. Likewise, good wishes are expressions, rather than real commands[67].

i.   Imprecation

Go to hell!

Imprecations express emotional states that are often cast as imperatives, eventhough the curses or insult phrased are not really command[68]. Imprecatives do not instruct the addressee to do anything: imprecatives can be a curse, or it can be a mock-command urging the addressee to take the opposite action that the speaker wants[69].

On the contrary of good wishes, imprecations express negative feelings towards the addressee that are also performed using imperative sentences.   The speaker may not actually intend for the audience to perform the behavior described in her words, she may be seen as

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[64] Alexandra Y. Aikhenvald, *Imperatives and Commands*, p.200.

[65] Mark Jary and Mikhail Kissine, *Imperatives*, p.66.

[66] Magdalena Kaufmann, *Interpreting Imperatives*, p.136.

[67] Alexandra Y. Aikhenvald, *Imperatives and Commands*, p.200.

[68] Alexandra Y. Aikhenvald, *Imperatives and Commands*, p.244.

[69] Alexandra Y. Aikhenvald, *Imperatives and Commands*, p.200.

showing her intentions and therefore expressing her bad feelings to the addressee[70].

j.   Incredulous rejection

Oh, come on! (You don't really mean that)

Incredulous rejection is not real instructions; on the contrary, it can be understood as discourse formula with conventional meanings[71]. Incredulous can be used to express wonderment at what has been said[72].

k.   Self-deliberation

Let me see now (Shall I go straight home?)

Self-deliberation is not really directive; rather, it can be understood as discourse formulae with a conventionalized meaning in line with incredulous rejection[73].

4.   The Force Exertion of Imperative Sentence

Force exertion is a term related with the degree of force of the imperatives that linked with psychosocial effect on the person to whom the speaker is addressed to cause the latter to understand what is said[74]. Illocutionary force is mostly determined by the situational context, which includes the speaker's and hearer's respective authority, as well as the relative advantages of the action to both.

The prototype refers to the abstract/mental representation of the category conceptual core[75]. Here is the prototype of the English imperative stated by Takahashi:

a.   The speaker *exerts a high degree of force* in deictic setting toward the addressee. The addressee will carry out an action in a hypothetical setting.

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[70] Mark Jary and Mikhail Kissine, *Imperatives*, p.69.

[71] Alexandra Y. Aikhenvald, *Imperatives and Commands*, p.200.

[72] Quirk et al., *A Comprehensive Grammar of the English Language*, p.837.

[73] Alexandra Y. Aikhenvald, *Imperatives and Commands*, p.200.

[74] Hidemitsu Takahashi, *A Cognitive Linguistic,...* p.14.

[75] J. Taylor, *Linguistic categorization: Prototypes in linguistic theory*, Oxford: Clarendon Press, 1989, p.59. cited by Hidemitsu Takahashi, *A Cognitive Linguistic,...* p.76.

b. The speaker plays the semantic role of Causer and Agent, and the *individuated* addressee as Causee and Agent.

Takahashi suggested to analyze the prototype of English imperatives using the force exertion criteria. He used the term of force exertion as another name of imperative force. He proposed the force exertion, in his word "independently of illocutionary acts" is used to assess the degree of prototypicality of the imperatives by using six cognitive-pragmatic parameters: desire, capability, power, cost, benefit, and obligation. This theory is adopted and developed from the previous theory proposed by Panther and Thornburg with their speech act scenarios (desire, capability, obligation) and Pérez Hernandes and Ruiz de Mendoza with their Idealized Cognitive Models (power, cost-benefit, optionality)[76] The force exertion is speaker-based, intended to represent speaker's perception or intention based on the context[77]. The context of illocutionary force is in ongoing discourse means that it is exerted at the time of speaking while the addressee's action is proposed in the future[78].

Force Exertion	High	Low	Zero	Minus High	Minus Low
Desire	[+2]	[+1]	[0]	[-1]	[-2]
Capability	/	[+1]	[0]	/	/
Power	/	[+1]	[0]	[-1]	/
Cost	[+2]	[+1]	[0]	/	/
Benefit	[+2]	[+1]	[0]	[-1]	[-2]
Obligation	[+2]	[+1]	[0]	[-1]	[-2]
Total	[+10]~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~[-7]				

Table 2.1. *Imperative prototype scale*

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[76] Hidemitsu Takahashi, *A Cognitive Linguistic,...* p.77.

[77] Hidemitsu Takahashi, *A Cognitive Linguistic,...* p.78.

[78] Hidemitsu Takahashi, *A Cognitive Linguistic,...* p.74.

Six parameters of Takahashi's force exertion:

1) DESIRE refers to the speaker's degree of desire that the imperative be performed by the addressee. There are five degrees: [+2] (high), [+1] (low), [0] (zero), [-1] (minus low), [-2] (minus high).

2) CAPABILITY refers to the assumption whether the speaker believes the adressee is capable of doing the imperative or not. There are two scores: [+1] (S believes), [0] (S does not believe).

3) POWER refers to the speaker's perception in on-going discourse of the power of S and A. Power can be analyzed in three ways: [+1] (S is more powerful than A), [0] (there is on power gap between S and A), [-1] (S is less powerful than A).

4) COST refers to the degree of burden enforced upon the addressee (physical, psychological, or both). There are 3 degrees: [+2] (high cost), [+1] (low cost), and [0] (no cost).

5) BENEFIT refers to the speaker's assumption whether or not the imperative is beneficial. There are five scores: [+2] (highly beneficial), [+1] (less beneficial), [0] (genuine hypothetical imperative), [-1] and [-2] (for threats or warnings).

6) OBLIGATION refers to the degree enforced upon the addressee, whether or not S assumes that A is obliged to do the designated act. It can be analyzed in terms of five scores: [+2] (high), [+1] (low), [0] (zero), [-1] (weak degree), [-2] (threat/warning).

I.Acts	Desire	Capability	Power	Cost	Benefit	Obligation	Total
Order	[+2]	[+1]	[+1]	[+2]	[+1]~[+2]	[+2]	[+9]~[+10]
Request	[+2]	[+1]	[0]	[+1]~[+2]	[+2]	[0]~[+1]	[+6]~[+8]

Table 2.2. the core examples of he Force Exertion of order and request

Total scale of order is higher than request due to the prototypicality. Even though maybe there are subtle differences in other parameters, consistently the acts are vary in power (order as [+1]: S has high power while request as [0]: the power is immaterial) and obligation

(order as [+2]: A is obliged to carry the action while request as either [+1] or [0]: A has some option whether or not to comply). To be noted, it should not be taken to propose that all the examples of orders or requests are limited the core instances of order and request above[79].

Minus Maximum←   →Plus Maximum

[-7 -6 -5 -4 -3 -2 -1 0 +1 +2 +3 +4 +5 +6 +7 +8 +9 +10]

Protoypicality:~~~~LESS PROTOTYPICAL~~~~~MORE PROTOTYPICAL
Illo. Acts: *IRONY*   *REQUEST*
                    WARNING   *SUGGESTION*   *ORDER*
                    THREAT   *PERMISSION*
                    DARE   *CONDITION*
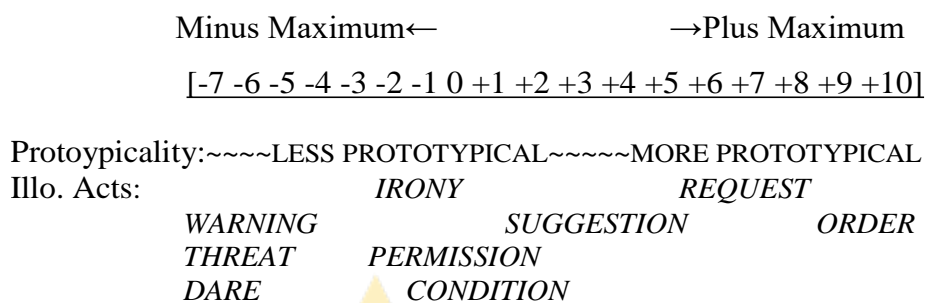
Figure 2.1. illocutionary acts on the force exertion scale

The illocutionary acts above can be arranged along the single scale of the force exertion assigned above but there can be overlaps between these illocutionary acts and one illocutionary act and another might be differentiate sharply only in their core instances[80]. For example, orders can be blurs into requests.

5. Imperatives in Spoken Language

Analyzing spoken language is not easy, since understanding what the speaker intends in the discourse can be built by many interpretations regarding to the context. Intonation concerns the rising and falling pitch voice that demonstrates the spoken language[81]. Spoken language has more complete information than written language regarding to the significant part of the overall meaning in spite of the fact that intonational meaning may be seen in writing by using punctuation, but most of the time is not[82]. In general perception, fall intonation tends to be used for commands,

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[79] Hidemitsu Takahashi, *A Cognitive Linguistic,...* p.85.

[80] Hidemitsu Takahashi, *A Cognitive Linguistic,...* p.86.

[81] J. C. Wells, *English Intonation: An Introduction*, Cambridge, UK ; New York: Cambridge University Press, 2006, p.1.

[82] J. C. Wells, *English Intonation* , p.5.

statements, wh questions and exclamations[83]. People use fall tone confidently because it signals the finality[84], and it marks the end of a sentence. The use of fall tone becomes a sign of new information and vice versa for non-fall tones that signal old information and the speakers may not finish with what they say.

Intonation benefits in distinguishing between the different function of imperative, for instance order and advice, although it is not always working for some particular intonation. Falling intonation in an imperative indicates that the speaker considers the imperative to be a priority, whereas rising intonation indicates that the addressee considers the imperative to be a priority. In different conditions, the same intonation can propose different meaning. The differences of intonation also can signal the difference of the same sentence, for examples[85]:

Sit /down, please. (routine, friendly)

Sit \down, please. (firm, authoritative)

Sit \/down, please. (urgent, warning)

a. The Functions of Intonation[86]:

1) to express emotions and attitudes;

2) to identify grammatical construction in speech, for instance to differentiate between statement and question;

3) to show the focus of the information;

4) to signal the cohessiveness between sentences and clauses in the spoken language;

5) to assist in the organization of speech into units that are simple to perceive, remember, and perform;

6) to serve as a symbol of one's personal or societal identity.

b. Intonation of Imperatives

Intonation of imperatives is divided into three according Wells[87]:

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[83] J. C. Wells, *English Intonation* , p.15.

[84] J. C. Wells, *English Intonation*, p.25.

[85] J. C. Wells, *English Intonation* , p.62.

[86] J. C. Wells, *English Intonation* , p.11-12.

1) Fall intonation (\ ), mostly is used for imperative sentences, to be precise commands:

> Stop the \car!
>
> Go \away!

2) Rise intonation (/), oftentimes, it is used to encourage the addressee to continue the action he/she is doing or to speak with interest, for instance to kids:

> Go /on.
>
> Come to /Mommy.
>
> Don't /worry.

3) Fall-rise intonation (\/) is used to warn or prohibit someone:

> Hey, Watch \/out!
>
> Be \/careful.
>
> Don't forget your \/homework.
>
> Don't be \/shy.

c. Expression of Intonation

Intonation can be used to express emotions[88]:

1) Excitement – rise, rise-fall intonation
2) Doubt – rise intonation
3) Surprise – rise-fall intonation
4) Annoyance – rise-fall intonation
5) Sarcasm – fall intonation

Intonation	Emotions				
	Excitement	Doubt	Surprise	Annoyance	Sarcasm
Fall					\Really?
Rise	/Really?	/Really?			
Rise - fall	\/Really?		\/Really?	\/Really?	

Table 2.3. expression of intonation

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[87] J. C. Wells, *English Intonation*, p.61–62.

[88] Oxford Online English, *Intonation in English*, English Pronunciation Lesson, 2018, 13.18 to 14.55, https://www.youtube.com/watch?v=A6aE4nceJt8, accessed on July 1, 2021 at 17.36.

B. Authentic Material

1. The Definition of Authentic Material

Gilmore in his article provides definition of authenticity in some notions. These notions array from 'language produced by native speakers for native speakers' or 'language produced by a real speaker for a real audience, conveying a real message', 'personal process of engagement' to 'the types of task chosen'[89].

According to Van Lier, authentic materials should be seen as 'a process of engagement in the learning situation, and as a characteristic of the person engaged in learning'[90]. Authentic material is related to the real life of students, used to prepare the students to face and respond to real-world situations[91]. Authentic learning materials are created deliberately to imitate the real world situations. Authentic material is produced to communicate, and designed to provide an experience of the language in use[92].

Teaching materials should be authentic: interesting, personally relevant for students, and establishing appropriate level of challenge[93]. Students need autentic material for the important role in making them experiencing the use of the real language in real situation, since they rarely have contact with English native speakers, especially EFL students, and frequently their link with such a speaker is with their teachers[94].

The word 'authentic' means original or genuine. Authentic material, therefore can be defined as material that represents the original

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[89] Alex Gilmore, "Authentic Materials,..." p.98.

[90] Leo Van Lier, *Interaction in the Language Curriculum: Awareness, Autonomy and Authenticity*, Harlow, Essex: Longman, 1996, p.125. cited by John Gray, ed., *Critical Perspectives on Language Teaching Materials*, London: Palgrave Macmillan UK, 2013, p.185.

[91] Jan Herrington and Ron Oliver, "An Instructional Design Framework for Authentic Learning Environments," *Educational Technology Research and Development,* 2000, Vol.48, No.3, p.4.

[92] Brian Tomlinson and Hitomi Masuhara, eds., *Research for Materials Development in Language Learning: Evidence for Best Practice*, London ; New York: Continuum, 2010, p.400.

[93] Zoltan Dörnyei, *Motivational Strategies in the Language Classroom,* Cambridge: Cambridge University Press., 2001 cited by John Gray, ed., *Critical Perspectives,...* p.184.

[94] John Gray, ed., *Critical Perspectives,...* p.120 .

aspect in the real world. In other word, material that reflects the real situation. For instance, a teacher who teachs a material about procedure text utilizing a You Tube video that shows steps in baking cake. The teacher implements the use of authentic material by showing the students the related video. The purpose of using the video is to make the students experience procedure text application in real life.

2. Types of Authentic Material

To ensure that the activity is communicative, challenging and considered relevant to students, authentic materials should have these three inter-related aspects:

a. Situational Authenticity[95]

Situational authenticity is when the use of language in the classroom is situated in a clear state of affair, with students having an intelligible understanding of the setting and the intended audience for what they are saying. Having an intelligible objective in implementing the target language can make the students understand the relevance and the usefulness of the language they are learning[96].

b. Interactional Authenticity[97]

Interaction authenticity necessarily involves communication. It requires the students to use variety of the language and provide interactions that will be valuable in various situations. Activities that require students to share personal information, jointly solve hypothetical problems, and participate in debates lead to meaningful opportunities for practice; for example, in expressing opinions,

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[95] N. Andon, and J. Eckerth "Chacun à son gout?: Task-based L2 pedagogy from the teacher's point of view". *International Journal of Applied Linguistics*, 2009, Vol.19, No.3, p.286–310. cited by John Gray, ed., *Critical Perspectives,...* p.186.

[96] John Gray, ed., *Critical Perspectives,...* p.186.

[97] N. Andon, and J. Eckerth "Chacun à son gout?: Task-based L2 pedagogy from the teacher's point of view". *International Journal of Applied Linguistics*, 2009, Vol.19, No.3, p.286–310. cited by John Gray, ed., *Critical Perspectives,...* p.186.

agreeing and disagreeing, giving reasons, asking for clarification, and trying to persuade others to reach a decision[98].

c. Personal Authenticity

Personal authenticity requires the language learning to be interesting and relevant for the students. When it comes to learn language in the classroom, the students must be given opportunities to relate themeselves to the topic they are learning, for instances: give their opinions about the topic, speak about their ineterests, problems, preferences, etc[99].

Gebhard categorizes authentic material as follows[100]:

a. Authentic listening materials (songs, radio, cartoons, etc.)

b. Authentic visual materials (street signs, pictures, video, etc.)

c. Authentic printed materials (sports reports, newspapers, restaurant menus, train tickets, etc.)

According to Polat & EriŞti , the kinds of authentic materials can be these elements: written (invitation, email, announcement) verbal (songs, announcement, radio, audio tapes), and audio-visual (television, video)[101].

3. The Importance of Authentic Material

Authentic materials show students that, what they are learning is useful in real situation. In many cases, particularly in state schools, a foreign language is not something real; it is considered as a subject on the timetable three times a week, a strange thing taught by the teachers. Due to those reasons, introducing real things into the classroom is a very good idea. For instance, the teacher can provide a short tape-recording of real speech, or real printed material such as a timetable, an advert, menu, form,

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[98] John Gray, ed., *Critical Perspectives,...* p.186.

[99] John Gray, ed., *Critical Perspectives,...* p.186-87.

[100] Jerry Greer Gebhard, *Teaching English as a Foreign or Second Language: A Self-Development and Methodology Guide*, Ann Arbor: University of Michigan Press, 1996, p.280.

[101] Mustafa Polat and Bahadır EriŞti, "The Effects of Authentic Video Materials on Foreign Language Listening Skill Development and Listening Anxiety at Different Levels of English Proficiency," *International Journal of Contemporary Educational Research,* 2019, Vol.6, No.1, p.137.

etc. The principle is that using this material to provide the tasks performed by students is quite simple, such materials are motivating, and ensure that the subject seems more lively and real for students at any levels [102].

Students can acquire more new vocabulary and have better understanding of the target language culture when they are frequently exposed to authentic materials[103]. Baniabdelrahman in his article suggests the teachers to use authentic materials in English courses and provide various authentic materials from diverse resources to improve students' interest and motivation[104].

Authentic materials can be utilized to enhance students' interest and motivation. The use of authentic materials are beneficial for the students to learn the target language effectively by reason of they realize that they are coming in contact with that language in real life[105].

Movie is a set of moving images that shows story, frequently combined with sound effects and cinematography. The world of movie has been developing and it causes the birth of various genre, such as fantasy, horror-psychological, thriller, adventure, etc. Movie is a medium that represents real events. For instance, a historical movie can benefits the audience to understand the history better than just reading it in a book. It also can be applied when it comes to learn foreign language.

Kabooha, in her research, found that movies can be used to develop students' language skills because movies are considered as powerful teaching tools. The participants in her research show positive attitudes towards the integration of movies in their classrooms to improve their English[106]. She also concluded that movies can:

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[102] Michael Lewis and Jimmie Hill, *Practical Techniques for Language Teaching*, New, rev. ed., reprinted, Teacher Training, Hove: Language Teaching Publications, 1999, p.136.

[103] Abdallah Ahmad Baniabdelrahman, "The Effect of Using Authentic English Language Materials on EFL Students' Achievement in Reading Comprehension," *Journal of Educational & Psychological Sciences,* 2006, Vol.07, No. 01, p.19.

[104] Abdallah Ahmad Baniabdelrahman, "The Effect of Using Authentic,..." p.19.

[105] Azri and Al-Rashdi, "The Effect Of Using Authentic Materials In Teaching." p.253.

[106] Raniah Hassen Kabooha, "Using Movies in EFL Classrooms,..." p.255.

1) enhance students' motivation to learn the language,

2) increase students' participation and engagement in the classroom, and

3) help to improve students' vocabulary acquisition.

A research conducted by Polat and EriŞti showed that authentic video materials, such as movie, reflecting the real language and communication samples, have highly effective results on the development of English listening skills and lowering the foreign language listening anxiety of students. On the other hand, as students' language proficiency improves, the impact of authentic videos increases. They also found that stronger correlation is available among the development of listening, reading, writing and speaking language skills of the students whose English listening skills have improved by using authentic videos[107].

C. Harry Potter and The Sorcerer's Stone movie (HP1)

Harry Potter and The Sorcerer's Stone movie was realeased in 2001 with 152 minutes duration and produced by David Heyman, distributed by Warner Bros Pictures, and originally based on J. K. Rowling's 1997 novel Harry Potter and The Philosopher's Stone[108]. This movie can be categorized as fantasy-family movie. Fantasy is a genre about a world different from our own, in which certain tensions and constraints may temporarily cease[109]. In other words, the creation of a new world that has unique creatures and related to magical things. The movie that makes people feel the fictional world's reality after the film ends[110].

HP1 is categorized as narrative film, since it tells us about a boy named Harry Potter who found a fact that he is a wizard and very popular since he was born, due to his special survival when he was a baby, attacked

[107]Mustafa Polat and Bahadır EriŞti, "The Effects of Authentic Video Materials,..." p.148.

[108] Nell Minow, "Harry Potter and The Sorcerer's Stone," *Common Sense Media* (blog), September 4, 2020, https://www.commonsensemedia.org/movie-reviews/harry-potter-and-the-sorcerers-stone, accessed on June 13, 2020, at 12.02.

[109] James Walters, *Fantasy Film: A Critical Introduction*, English ed, Oxford ; New York: Berg, 2011, p.6.

[110] James Walters, *Fantasy Film: A Critical Introduction*, p.132.

by dark wizard named Voldemort. By the age of eleven, he became a student in Hogwart School of witchcraft and wizardry. From there, his life became a journey full of adventure.
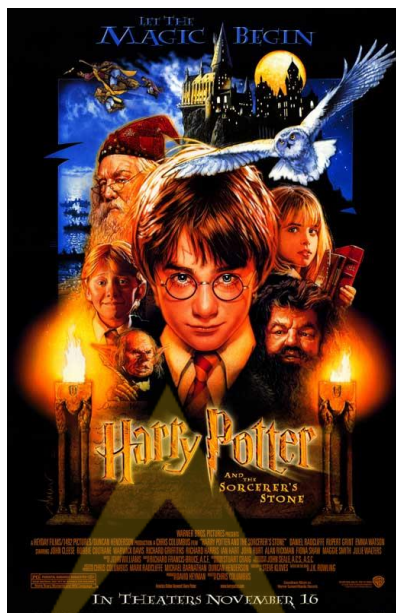
Picture 2.1. *Harry Potter and The Sorcerer's Stone movie poster*

HP1 movie won some awards in 2001, such as Evening Standard British Film Awards for Best Technical/Artistic Achievement and Saturn Award for Best Costume Design (Judianna Makovsky). While in 2002, it won more awards from BFCA Critics' Choice Award for Best Family Film, Satellite Special Achievement Award for Outstanding New Talent (Rupert Grint), Young Artist Award for Best Leading Young Actress in a Feature Film (Emma Watson), Costume Designers Guild Award for Best Costume Design - Period or Fantasy Film (Judianna Makovsky)[111].

The main character of HP1 was played by Daniel Radcliffe, as a lonely orphan, who discovers that he is actually a wizard and joins the Hogwarts School of Witchcraft and Wizardry. The movie was a big hit at

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[111] Adya Rosyada Yonas, "FILM – Harry Potter and the Sorcerer's Stone (2001)," Tribunnewswiki.com (blog), November 19, 2019, https://www.tribunnewswiki.com/2019/11/16/film-harry-potter-and-the-sorcerers-stone-2001, accessed on July 10, 2021, at 05.34.

the box office, and Radcliffe played a role in the next "Harry Potter" series[112].

Picture 2.2. The three main characters of the Harry Potter series
(from left:Harry Potter, Ron Weasley, and Hermione Granger)

J.K. Rowling, the author of Harry Potter, was involved in the production of the movie to ensure that her book is accurately filmed. The author's contribution made her very excited and gave her a sense of accomplishment after watching the final product[113].

Facts have proved that "Harry Potter" series is very popular among children and adults all over the world. These books are available in more than 200 countries and 60 languages. This phenomenon leads to the introduction of new terms in ordinary dictionaries, such as a new definition of the word "muggle", which means a person with no magic power. The books and movie series together gave birth to a large number of related products. In 2010, a theme park inspired by franchise opened in the United States[114].

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[112] Barbara A. Schreiber, "Daniel Radcliffe," *Encyclopedia Britannica*, July 19, 2020, https://www.britannica.com/biography/Daniel-Radcliffe, accessed on February 15, 2021, at 07.48.

[113] Bruce Makki, "What J. K. Rowling Has Said About The Harry Potter Films (Good And Bad)," *The Things* (blog), May 19, 2020, https://www.thethings.com/harry-potter-movies-what-jk-rowling-has-said/ accessed on February 02, 2021, at 09.41.

[114] Alison Eldridge, "Harry Potter," *Encyclopedia Britannica*, August 23, 2019, https://www.britannica.com/topic/Harry-Potter, accessed on February 14, 2021, at 13.47.

CHAPTER III
RESEARCH METHODOLOGY

A. Type of The Research

This research applied qualitative approach since it concentrated on analyzing words and information conveyed through the language in the movie. Meaning in context becomes the focus of qualitative research sensitive data collection instrument is needed as the foundation in conveying meaning when gathering and interpreting data (humans are the best instrument for this task)[115]. The characteristics of qualitative research are: the focus is on understanding the meaning and the process; the main instrument for gathering the data and doing analysis is the researcher; the process is inductive; and the researchers tend to describe the findings[116].

This research used content analysis method which focused on the communication characteristics of language with attention to the content or contextual meaning of the text[117]. According to Hsieh and Shannon, qualitative content analysis is a method for analyzing the text data content subjectively through a process of systematic categorization of codes and the identification of subjects or patterns[118]. Content analysis holds directly on text or transcripts of human communications[119]. The purpose of content analysis is to provide knowledge and understanding of the phenomenon studied[120]. The data analyzed in content analysis are texts that have meaningful matter that can be observed and felt, including sounds, symbols, images, numerical files, visual

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[115] Sharan B. Merriam and Elizabeth J. Tisdell, *Qualitative Research: A Guide to Design and Implementation*, Fourth Edition, The Jossey-Bass Higher and Adult Education Series, San Francisco, CA: John Wiley & Sons, 2015, p.2.

[116] Sharan B. Merriam and Elizabeth J. Tisdell, *Qualitative Research,...* p.15.

[117] Hsiu-Fang Hsieh and Sarah E. Shannon, "Three Approaches to Qualitative Content Analysis," *Qualitative Health Research*, 2005, Vol.15, No.9, p. 1278.

[118] Hsiu-Fang Hsieh and Sarah E. Shannon, "Three Approaches to Qualitative,..." p.1278.

[119] Robert Philip Weber, *Basic Content Analysis*, 2nd ed, Sage University Papers Series, Newbury Park, Calif: Sage Publications, 1990, p.10.

[120] Barbara Downe-Wamboldt, "Content Analysis: Method, Applications, and Issues," *Health Care for Women International*, 1992, Vol.13, No.3, p.314, cited by Hsieh siu-Fang Hsieh and Sarah E. Shannon, "Three Approaches to Qualitative,..." p.1278.

communications, etc.[121], in this case, the imperative sentences uttered by the characters of Harry Potter and The Sorcerer's Stone movie.

B. Data Sources

a. Primary Sources

Primary sources provide raw data for the researcher[122]. Primary sources are the main resources directly from the people or situation under study. The main data sources in this research were gained from Harry Potter and The Sorcerer's Stone movie which realeased in USA and produced by David Heyman, distributed by Warner Bros. Pictures, and originally based on J. K. Rowling's 1997 novel Harry Potter and The Philosopher's Stone.

b. Secondary Sources

Secondary data sources are documents that summarize the main sources which do not represent material published by the original researcher or creator of the idea, for instance: handbooks, encyclopedia and selected journals that summarize research, such as an educational research review [123]. The researcher acquired secondary data sources from books and journal articles related to the main topic of the research.

C. Technique of Data Collection

In conducting this research, the data were collected through transcription technique. The process of transforming audiotape recordings or fieldnotes into written data is known as transcription[124]. The researcher did transcription technique by watching the movie and listening carefully to the dialogues uttered by the characters in the movie and then transcribing the imperative sentences. Three different English subtitles downloaded from

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[121] Klaus Krippendorff, *Content Analysis: An Introduction to Its Methodology*, 2nd ed, Thousand Oaks, Calif: Sage, 2004, p.19.

[122] Roger Sapsford and Victor Jupp, eds., *Data Collection and Analysis*, 2nd ed, London: SAGE, 2006, p.150.

[123] John W. Creswell, *Educational Research*,... p.83.

[124] John W. Creswell, *Educational Research*,... p.239.

subscene.com (a website that provides subtitles from various languages around the world) and the movie script were used to seek validity for the transcripted data.

D. Techniques of Data Analysis

Qualitative data analysis mainly needs to classify things, people and events and the attributes that characterize them and the data will be classified and organized in chronological order. According to Flick, the process of analyzing the data can be defined as:

> The classification and interpretation of linguistic (or visual) material to make statements about implicit and explicit dimensions and structures of meaning-making in the material and what is represented in it[125].

This research conducted some procedures below:

1. Watching the Movie while reading the data

    The very first step was watching the movie, to gain the general overview of the imperatives uttered by the characters of the movie. The researcher watched the movie several times.

2. Selecting and Trancribing

    While watching the movie, the imperative sentences were selected and transcribed. In selecting the data, limitation was created to define the focus of the research. The imperatives were limited to second person addressee because of the prototypicality in force exertion based on its charateristics; the identity is indviduated and the semantic role is causee - agentive.

3. Categorizing the Data

    In this step, the transcribed data were categorized into list based on the speaker and the scene time.

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[125] Uwe Flick, 'Mapping the field' in Uwe Flick (Ed.), *The SAGE Handbook,...* p.5.

4. Describing the Context of the Data

    After categorizing the data, the researcher described the context of the imperative sentences uttered by the characters of the movie based on the storyline and also her interpretation. In order to achieve the validity of the analysis, Steve Kloves's Harry Potter and The Sorcerer's Stone screenplay is used to make sure that the interpretation of the context relevant and in line with the storyline.

5. Analyzing the Data

    In analyzing the data, the force exertion theory of Hidemitsu Takahashi was used. There are six parameters used in this theory[126]: desire, capability, power, cost, benefit, and obligation. After that, the researcher classified the function of the sentences based on the force exertion, context, and her interpretation.

6. Making conclusion

    After analyzing the data of imperative sentences in the movie, the researcher will conduct these following actions:

    a) Proposing for the relevance of the findings of the research to 2013 curriculum.

    b) Selecting the appropriate data that have relation with English teaching materials based on 2013 curriculum.

    c) Creating activities that can be implemented for teaching imperative sentences involving the use of HP1 movie.

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[126] Hidemitsu Takahashi, *A Cognitive Linguistic,...* p.70.

CHAPTER IV
RESEARCH FINDINGS AND DISCUSSION

A. The Force Exertion and The Function of The Imperative Sentences in HP 1 Movie

Thirty-five imperative sentences were selected from HP1 movie to be analyzed as the representatives. The selected sentences were based on the limitation created in order to focus the research. After analyzing the imperatives sentences, it is found that there are several functions used by the speakers in the movie: command/order, request/plea, suggestion/advice, warning, threat, permission and irony. Each sentence has different force exertion.

In analyzing the data, the researcher described the context first and then analyzed the sentences based on the force exertion and classified the function of the sentence. The results are elaborated as follows:

1. Context: Hagrid and Prof. Dumbledore once were in student-teacher relationship where Hagrid respects him so much. They are in the same organization that are fighting against a dark wizard called Voldemort. In the very present time, they are in a situation to entrust a one year old baby who survived from Voldemorts' attack that killed the baby's parents, to his one and only family, The Dursleys. Hagrid is under duty to bring the baby from the magic world into the muggle (non-magic people) world.

   (S)Hagrid   : Professor Dumbledore, sir. Professor McGonagall.

   (A)Dumbledore   : No problems, I trust, Hagrid?

   (S)Hagrid   : No, sir. Little tyke fell asleep just as we were flying over Bristol. ***Try not to wake him.*** There you go.

DESIRE	[+1] or [+2]
CAPABILITY	[+1]
POWER	[0]
COST	[+1] ~ [+2]
BENEFIT	[+1]

OBLIGATION	[+2]
TOTAL	[+6] ~ [+8]

DESIRE is either [+1] or [+2], because the context shows that Hagrid as the speaker wants Prof.Dumbledore (as the addressee) to be careful, not to wake the sleeping baby up while the exact degree of speaker's desire is unknown. Second, CAPABILITY is analyzed in terms of [+1], because the requested action is something the addressee is capable of doing. Third, POWER is [0], because in this context, there is no power gap between the two speakers, although the speaker was a student of the addressee and has a great deal of respect toward the addressee. Fourth, COST would be evaluated as either [+1] or [+2], because the burden imposed upon the addressee related to the speaker's request to be gentle while carrying the baby whereas the exact burden can not be counted. Fifth, BENEFIT is [+1], since the realization is not highly beneficial for the speaker. Sixth, OBLIGATION would be analyzed in terms of [+2], because the situation morally puts the addressee under the obligation to comply the action even though the speaker does not put pressure to him. The overall force exertion can be analyzed as ranging between [+6] ~ [+8] as a request.

2. Context: An oprhan named Harry Potter lives in his aunt house where all the family member (The Dursleys) dislike him because Harry comes from wizard family. Harry wakes up in his narrow cupboard under the stairs after hearing his aunt (Petunia) rudely and impatiently wakes him up by knocking hard to the door.

(S) Petunia : *Up. Get up! Now!*

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[+1]
COST	[+2]
BENEFIT	[+2]
OBLIGATION	[+2]
TOTAL	[+10]

DESIRE is [+2], because the context shows that Petunia as the speaker shows a very high degree of wanting in commanding Harry (as the addressee) to wake up instantly by rudely uttering imperative toward him and also knocking the door impatiently. CAPABILITY is analyzed in terms of [+1], because the order is something the speaker believes that the addressee is in a position to realize the situation on her will. Third, POWER is [+1], since S is more powerful than A and shows domination toward A (Petunia and her family do not treat Harry in a proper way, they hate Harry). Fourth, COST would be evaluated as [+2], because the burden imposed upon the addressee related to the speaker's command where the addressee is under the situation to carry the action. Fifth, BENEFIT is [+2], since the realization is highly beneficial for the speaker (Petunia wakes Harry up to make him do things she and her family ask for, such as preparing breakfast, etc.). Sixth, OBLIGATION would be analyzed in terms of [+2], because S does put pressure to A and the situation puts A under the obligation to comply the action. The overall force exertion can be analyzed as [+10] as an order.

3. Context: After his aunt goes back to the kitchen, Harry calmly turns on the lamp and puts on his eyeglasses. Sudenly the cupboard begins to shake and dust spilling from the joists above Harry's head. It's his cousin, Dudley, mischievously trampling the stairs upon his cupboard. Dudley always bullies Harry and that is why they never be in good cousinship.

(S) Dudley : *Wake up, cousin!* We're going to the zoo!

DESIRE	[0] ~ [+1]
CAPABILITY	[+1]
POWER	[+1]
COST	[+2]
BENEFIT	[0]
OBLIGATION	[0]
TOTAL	[+4] ~ [+5]

DESIRE is either [0] or [+1], because based on the context, Dudley's exact desire to make Harry wake up is unknown, whether he wants Harry to comply the imperative or simply disturbs Harry and does not care the action (wake up) to be realized. "Wake up, cousin! We're going to the zoo" also indicates that Dudley reccomends Harry to wake up because they will be going to the zoo, even though Dudley says it followed by his mischievous behavior. CAPABILITY is analyzed in terms of [+1], because Harry is in position to realize the condition on Dudley's imperative, Harry needs to wake up if he wants to go to the zoo with The Dursleys. POWER is [+1], since Dudley is considered more powerful than Harry (Dudley is the only son of The Dursleys while Harry is just an unwanted cousin who stays in their house). COST is [+2], because the degree of burden imposed upon Harry is obviously high where he must wake up, get ready and do things as the requisite to visit the zoo. BENEFIT is evaluated as [0], because the imperative is considered hypothetical (if Harry desires to visit the zoo, then he should wake up), and the designated action to be complied by Harry is obviously not beneficial for Dudley. OBLIGATION is analyzed in terms of [0], since Harry has no obligation to undertake the action. The overall force exertion can be evaluated in terms of [+4] ~ [+5] as a suggestion or recommendation.

4. Context: Vernon Dursley is Harry Potter's uncle. Vernon has resentment towards Harry.

(S) Vernon : ***Hurry up! Bring my coffee, boy.***

(A) Harry : Yes, Uncle Vernon.

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[+1]
COST	[+2]
BENEFIT	[+2]
OBLIGATION	[+2]
TOTAL	[+10]

DESIRE is evaluated as [+2], because Vernon clearly desires Harry to bring him coffee and he also exerts Harry by saying "hurry up!". CAPABILITY is [+1], because as an uncle, Vernon believes that Harry is under the position to realize the situation on his will. POWER would be analyzed in terms of [+1], since it is noticeable that Vernon has domination towards Harry. COST is [+2], because the degree of burden imposed upon Harry is high (the action costs Harry to be quick in serving his uncle). BENEFIT is analyzed as [+2], because the action is clearly beneficial for Vernon. OBLIGATION would be evaluated as [+2], in that Vernon assumes that Harry is obliged to carry the action (Harry has been living in his house since he was just a baby, of course Harry has to comply with him). The overall force exertion is [+10] concluded as an order.

5. Context: Harry and The Dursleys will be going to the zoo by a car, and Uncle Vernon intimidates Harry before the departure.

(S) Vernon : I'm warning you now, boy. Any funny business, any at all, and you won't have any meals for a week. ***Get in.***

DESIRE	[+1] ~ [+2]
CAPABILITY	[+1]
POWER	[+1]
COST	[+2]
BENEFIT	[+1] ~ [+2]
OBLIGATION	[+2]
TOTAL	[+8] ~ [+10]

DESIRE is either [+1] or [+2], because Vernon's degree of wanting to make Harry carry the action is unknown, yet it is obviously a command for Harry to get in the car. CAPABILITY is [+1], because Vernon believes that Harry is under the position to realize the situation on his will. POWER would be analyzed in terms of [+1], since it is noticeable that Vernon has domination towards Harry (Vernon even warns Harry before he utters the

imperative). COST is [+2], because Harry has to get in the car so that they can head to the zoo. BENEFIT is analyzed either as [+1] or [+2], because the action is not clear whether it is beneficial for Vernon or not, yet it is clear that Vernon exerts Harry to carry the action. OBLIGATION would be evaluated as [+2], in that Vernon assumes that Harry is obliged to carry the action. The overall force exertion is [+8] ~ [+10] concluded as an order.

6. Context: In the zoo, Harry and The Dursleys visit a reptile house, to be precise, they are in front of a huge burmese python's cage, separated by glass. Dudley wants the snake to move, then he asks his father to make the snake move.

    (S) Dudley   : *Make it move.*
    (A) Vernon   : Move!

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[0]
COST	[+1] ~ [+2]
BENEFIT	[+2]
OBLIGATION	[+1] ~ [+2]
TOTAL	[+7] ~ [+9]

DESIRE is [+2] because Dudley asks his father to make the snake move and that shows his high desire to see the snake move. CAPABILITY is [+1], since Dudley is a spoiled son of his parents and he has always been given everything he wants, of course he believes that his father is under the position to comply the action deliberately. POWER would be analyzed in terms of [0], because the power relationship between Dudley and his father in this ongoing discourse is immaterial. COST is either [+1] or [+2], because the exact degree of burden imposed upon Dudley's father is not that costly. BENEFIT would be evaluated as [+2], since the designated act is beneficial for Dudley. OBLIGATION is either [+1] or [+2], because Dudley might assume that his father has low optionality to reject his will

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and he does not really show politeness while his tone of voice is not that demanding . Finally, the overall FE is [+7] ~ [+9], considered as a request.

7. Context: Vernon is asked to make the snake move by his spoiled son, Dudley. Vernon even stops his reading on the zoo map and then he tries to make the snake move by knocking on the glass.

   (S) Vernon   : *Move!*

DESIRE	[+1] ~ [+2]
CAPABILITY	[+1]
POWER	[+1]
COST	[+1] ~ [+2]
BENEFIT	[+1] ~ [+2]
OBLIGATION	[+1] ~ [+2]
TOTAL	[+6] ~ [+10]

DESIRE would be analyzed as either [+1] or [+2], because Vernon's exact desire to make the snake move is unknown, does he really desire to make the snake move? Or maybe he does not even care at all, he only does it to make Dudley see that he is trying. CAPABILITY is [+1], because Vernon assumes that the snake will move (he knocks on the glass of the cage, to make the snake aware of the sound, with hope that will make it move). POWER is [+1], since Vernon is superior, as a free human being who knows that the snake would not hurt him for it is trapped in the cage. COST is either [+1] or [+2], because the exact burden imposed upon the snake is undetermined, yet it is noticeable that Vernon tries to make the snake move by knocking on the glass. BENEFIT is either [+1] or [+2], since Vernon exerts the snake to move but might not benefit directly from the action (it is Dudley who will benefit the most). OBLIGATION is either [1] ~ [+2], because the pressure imposed upon the snake is unknown but Vernon obviously command the snake to move. The overall FE is [+6] ~ [+10], concluded as an order.

8. Context: Dudley furiously knocks on the glass of the cage to see the snake move.

(S) Dudley : *Move!*

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[+1]
COST	[+1] ~ [+2]
BENEFIT	[+2]
OBLIGATION	[+1] ~ [+2]
TOTAL	[+8] ~ [+10]

DESIRE would be analyzed as [+2], because Dudley obviously wants the snake to move. CAPABILITY is [+1], because Dudley believes that the snake is capable to move, he gives suppression by knocking on the glass furvously. POWER is [+1], since Dudley is superior, as a free human being who knows that the snake would not hurt him for it is trapped in the cage. COST is either [+1] or [+2], because the exact burden imposed upon the snake is unknown, yet it is clear that Dudley highly wants the snake to move. BENEFIT is either [+2], since the action is beneficial for Dudley and he insists the snake to move. OBLIGATION is either [1] ~ [+2], because the pressure imposed upon the snake is unknown but Dudley clearly command the snake to move. The overall FE is [+8] ~ [+10], concluded as an order.

9. Context: Dudley finds the zoo boring at first because the reptiles don't move around much, but when no one's looking, Harry learns that he can communicate with the snake, because it seems like the python understands what he's saying. Suddenly, Dudley runs to the cage when he sees the snake moving, and Harry is pushed out of the way and that makes him angry. Without knowingly, Harry makes the glass of the cage dissapear and it allows the snake escape and that causes Dudley falling into the cage.

(S) Dudley : Mum, Mummy! *Help me!*

(A) Petunia : My darling boy! How did you get in there?

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DESIRE	[+2]
CAPABILITY	[+1]
POWER	[-1]
COST	[+2]
BENEFIT	[+2]
OBLIGATION	[+2]
TOTAL	[+8]

DESIRE would be evaluated as [+2], because Dudley cries and it shows a very high degree of wanting that the action would be undertaken by his mother. CAPABILITY is [+1], because Dudley trusts Petunia, he believes that his mother is capable of helping him. POWER is [-1], since Petunia is more powerful than Dudley and it is obvious that the powerless Dudley begs for a help to his mother. COST is [+2], because Dudley imposes high expectation upon Petunia to help him out of the cage. BENEFIT is analyzed in terms of [+2], because Dudley remarkably needs his mother to perform the designated act and it is obvious very beneficial for Dudley. OBLIGATION is [+2], since Dudley assumes that Petunia is obliged to help him (of course, mother-child relationship and Petunia really loves her son). The overall FE is [+8], concluded as the act of plea (emotional request in urgent situation).

10. Context: The Dursleys are having breakfast when Harry gets a letter. Dudley stares at him in wonderement and suddenly takes Harry's letter by force in rush and give it to Vernon.

(S) Dudley : Dad! *Look!* Harry's got a letter!

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[0]
COST	[+2]
BENEFIT	[+1] ~ [+2]
OBLIGATION	[+1] ~ [+2]
TOTAL	[+7] ~ [+9]

DESIRE is analyzed as [+2], because Dudley really wants Vernon to know that Harry's got a letter (Harry never gets any letter and once he got, The Dursleys wonder who'd be writing to him). CAPABILITY is [+1], since Dudley believes that Vernon must be paying attention to him. POWER is [0], because there is no power gap between Dudley and Vernon in this context. COST is evaluated as [+2], because Vernon is expected to bring the designated act about. BENEFIT is either [+1] or [+2], since the act is beneficial for Dudley but not costly for Vernon. OBLIGATION is either [+1] or [+2] because the exact degree of obligation is unknown. The overall FE is [+7] ~ [+9], concluded as a request.

11. Context: Vernon is about to go to work when he finds the owls flutter down upon his car.

(S) Vernon : Shoooo! ***Go on!***

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[+1]
COST	[+1] ~ [+2]
BENEFIT	[+1] ~ [+2]
OBLIGATION	[+1]
TOTAL	[+7] ~ [+9]

DESIRE is [+2], because clearly Vernon wants the owls to carry the designated act. CAPABILITY is [+1], since he belives that the owls may go. POWER is analyzed as [+1], because Vernon does not seem afraid of the owls and he is more powerful than the owls. COST is either [+1] or [+2], because vernon expects the owls to go but the burden imposed upon the owls is not very high. BENEFIT is ei ther [+1] or [+2], because it is obviously beneficial for Vernon but not very costly for the owls. OBLIGATION is [+1], since the pressure imposed upon the owls is unclear. The overall FE is [+7] ~ [+9], concluded as an order.

12. Context: The Dursleys are gathered in the living room and suddenly a letter comes out from the chimney and then another follows. The letters keep coming out and start filling the living room.

(S) Dudley : Mum! *Make it stop, please.* Mum, what's happening?!

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[0]
COST	[+2]
BENEFIT	[+1] ~ [+2]
OBLIGATION	[+1] ~ [+2]
TOTAL	[+7] ~ [+9]

DESIRE is evaluated as [+2], because Dudley shows high degree of desire that the act to be carried out (he seems shocked and upset in the same time when he realizes that the letters keep coming out from the chimney right next to him). CAPABILITY would be analyzed in terms of [+1], since Dudley believes that his mother is capable of doing the designated act eventhough Petunia herself is shocked and panic. POWER is [0], because there is no powergap between Dudley and his mother in this ongoing discourse. COST is [+2], since Dudley applies high cost to his mother and he expects her to perform the imperative. BENEFIT is either [+1] or [+2], because the designated act is not clearly beneficial for Dudley (the addressee is also in the same situation with the speaker). OBLIGATION would be analyzed either as [+1] or [+2], since the exact degree of obligation is unknown, yet mother-child relationship between Dudley and Petunia can be a consideration to assume that Petunia has obligation to take care of her son. Finally, the overall FE is [+7] ~ [+9] and concluded as a plea/request.

13. Context:. The letters keep coming out from the chimney and Vernon seems upset. Vernon knows that Harry is a wizard (Dursleys assume that wizards are freaks). He assumes that Harry can stop the letters.

(S) Vernon : *Stop it!*

DESIRE	[+2]
CAPABILITY	[0] ~ [+1]
POWER	[-1]
COST	[+2]
BENEFIT	[+2]
OBLIGATION	[+1] ~ [+2]
TOTAL	[+7] ~ [+8]

DESIRE is [+2], because Vernon has a very high degree of wanting in the realization of the act. CAPABILITY is either [0] or [+1], because it is not clear whether Vernon believes that Harry is in a position to realize the situation on his will or not. POWER would be analyzed in terms of [-1], because in this case, Vernon is less powerful than Harry. COST is [+2], since Vernon expects Harry to carry the act. BENEFIT is [+2], because clearly the act is beneficial for Vernon. OBLIGATION would be evaluated either as [+1] or [+2], since Vernon may assume that Harry is obliged to perform the act but also realizes that Harry has high optionality. Finally the overall FE is [+7] or [+8], concluded as a request.

14. Context: The letters keep coming out from the chimney and cause a riot in Dursley's house. Harry takes an opportunity to grab one letter that flutters upon him and tries to escape to his cupboard, but unfortunately Vernon grabs and lifts Harry up.

    (S) Vernon   : *Give me that! Give me that letter!*

    (A) Harry   : Get off!

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[+1]
COST	[+2]
BENEFIT	[+2]
OBLIGATION	[+1] ~ [+2]
TOTAL	[+9] ~ [+10]

DESIRE is [+2], because Vernon insists Harry to give the letter to him. CAPABILIY is [+1], since Vernon assumes that Harry can give the letter to him. POWER is [+1], obviously because Vernon is more powerful than Harry. COST would be analyzed as [+2], because Vernon imposes high burden upon Harry by seizing the letter. BENEFIT is [+2], since the imperative is very beneficial for Vernon but very costly for Harry. OBLIGATION would be analyzed in terms of [+1] or [+2], because Vernon imposes high pressure upon Harry while Harry clearly refuses to do the act. The overall FE is [+9] ~ [+10], concluded as an order/command.

15. Context: With a letter in his hand, Harry tries to escape from Vernon who has been preventing him from reading the letter since a few days ago.

(S) Harry   : *Get off! They're my letters! Let go of me!*

(A) Vernon   : That's it! We're going away. Far Away! Where they can't find us!

DESIRE	[+2]
CAPABILITY	[0] ~ [+1]
POWER	[-1]
COST	[+2]
BENEFIT	[+2]
OBLIGATION	[+1] ~ [+2]
TOTAL	[+6] ~ [+8]

DESIRE is [+2], because Harry really wants Vernon to let go of him, he desires to read a letter addressed to him. CAPABILITY would be analyzed as either [0] or [+1], since Harry's exact assumption that Vernon will carry out the action is unknown. POWER is [-1], because clearly Harry is less powerful than Vernon. COST would be evaluated as [+2], since the act is obviously beneficial for Harry and he expect Vernon to perform the act. BENEFIT is [+2], because Harry benefits from the act but it is very costly for Vernon. OBLIGATION is analyzed in terms of either [+1] or [+2], because the degree of pressure imposed upon Vernon is unclear and

whether or not Harry assumes Vernon is obliged to comply the act. The overall FE is [+6] ~ [+8], concluded as a request.

16. Context: Harry and Hagrid visit Gringotts (bank for wizard) to make a withdrawal. They have to deal with the goblins who manage the bank (all the employees are goblin). The goblin wants to open vault 687 and then he asks Hagrid for the lamp and key.

    (S) Goblin   : ***Lamp, please. Key, please***. (give me the lamp, please)
    (A) Hagrid   : (giving the lamp and the key to the goblin)

DESIRE	[+1] ~ [+2]
CAPABILITY	[+1]
POWER	[0]
COST	[+1] ~ [+2]
BENEFIT	[+1]
OBLIGATION	[+1]
TOTAL	[+5] ~ [+7]

DESIRE is either [+1] or [+2], because goblin's exact desire is unknown and basically he just does his job as Gringotts' employee to the customer. CAPABILITY would be evaluated as [+1], because the goblin knows clearly that Hagrid can give him the lamp and the key. POWER is [0], since the powergap between goblin and Hagrid is immaterial. COST is either [+1] or [+2], because the cost is not heavy but Hagrid has to do the act in order to open the vault. BENEFIT would be analyzed as [+1], since the act is not beneficial for the goblin (he opens the vault for the customer) and low exertion is imposed upon Hagrid. OBLIGATION is [+1], because the obligation is not very high and there is no powergap between the goblin and Hagrid. The overall FE is [+5] ~ [+7], a request.

17. Context: After buying the school stuffs, Harry Potter heads to Hogwarts with Hagrid. Suddenly, Hagrid realizes that he has an important appointment with Dumbledore and the he gives Harry a train ticket that will take Harry alone to Hogwarts.

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(S) Hagrid   : Your train leaves in 10 minutes. Here's your ticket. ***Stick to it Harry***, that's very important. ***Stick to your ticket***.

(A) Harry   : (Harry nods slightly)

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[+1]
COST	[+1] ~ [+2]
BENEFIT	[0] ~ [+1]
OBLIGATION	[+2]
TOTAL	[+7] ~ [+9]

DESIRE is either [+2], since Hagrid shows a very high degree of wanting the action to be carried out by Hary (it is obvious, from the way he gives stress in his words and also his facial expression). CAPABILITY is [+1], because the action is something that Harry is capable of doing, and Hagrid believes that (that's why he is ready to leave Harry with the ticket). POWER would be analyzed as [+1], since Hagrid is more powerful then Harry (Hagrid is the one who brings Harry and knows more about anything for going to Hogwarts) . COST would be evaluated as either [+1] or [+2], because the degree of burden imposed upon Harry is quite high (Hagrid really expects Harry to carry the action) yet the action is not beneficial for Hagrid directly. BENEFIT is [0] or [+1] because the act is not beneficial for Hagrid but it is very beneficial for Harry. OBLIGATION is [+2], because Hagrid exerts pressure to Harry and Harry is obliged to carry the act (if Harry does not stick to his ticket, he will get in troubles). The overall FE is [+7] ~ [+9], a suggestion or advice.

18. Context: Harry sits in the same compartment with his new friend, Ronald Weasley. Then, a woman pushing a cart full of sweets and Harry decides to take the lot. Harry holds up a pack of chocolate frogs and the frog leaps into the air and out the open train window as harry breaks the foil on his pack. Ron warns Harry.

(S) Ron   : *Watch it!*

(A) Harry   : (looking at the frog on the train window)

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[0]
COST	[0]
BENEFIT	[0]
OBLIGATION	[0] ~ [+1]
TOTAL	[+3] ~ [+4]

DESIRE would be evaluated as [+2], because Ron means it while he utters the imperative (it shows his high desire to warn Harry to be careful of the jumping frog, and he cares). CAPABILITY is [+2], because Ron believes that Harry can carry out the act. POWER is [0], since there is no power gap between Ron and Harry (they are friends who just met). COST would be analyzed as [0], because the act does not cost anything for Ron and Harry has the capacity to change the state of affairs (he can choose whether or not to pay attention to Ron's warning). BENEFIT is [0], because the one who benefits from Ron's warning is Harry and Ron does not benefit anything from the realization of the act. OBLIGATION would be analyzed as either [0] ~ [+1], since the degree of pressure imposed upon Harry is low and Ron may think that Harry is obliged to comply the act or not and there is no power gap between them. The overall FE is [+3] ~ [+4], as a warning.

19. Context: In the first flying lesson with Madame Hooch, everyone has a broomstick and does pay attention to Madame Hooch's instruction. Suddenly, a boy named Neville who seems nervous, slowly hovers straight up into the air and then swiftly floats up to the sky. He is not able to control the broomstick.

(S) Madame Hooch   : *Come back down this instant!*

(A) Neville   : (hovered by the broomstick with pale and panic face)

DESIRE	[+2]
CAPABILITY	[0] ~ [+1]
POWER	[+1]
COST	[+2]
BENEFIT	[+1] ~ [+2]
OBLIGATION	[+2]
TOTAL	[+8] ~ [+10]

DESIRE is [+2], since Madame Hooch clearly shows a high degree of wanting Neville to come down because it is dangerous that the broomstick uncontrollably hovers him up to the air. CAPABILITY would be evaluated as either [0] or [+1], because whether Madam Hooch assumes that Neville is under position to realize the situation on her will (because she is the teacher), or she assumes that the situation is uncontrollable for Neville (with his broomstick). POWER is [+1], because it is obvious that Madame Hooch is more powerful than Neville and she has the authority to command her student. COST is [+2], since Neville is expected to bring the act about. BENEFIT would be evaluated as either [+1] or [+2], because Madame Hooch exerts Neville to carry the act and Neville is the one who benefits the most from the act (but Neville can't control the broomstick!). OBLIGATION is [+2], since Madame Hooch, as the teacher who's responsible for students safety, assumes that Neville is under the obligation to comply the act. The overall FE is [+8] ~ [+10], a command.

20. Context: Neville drops his remembrall (a magical ball made from glass and filled with smoke that glows red when its owner forgets something) and it is found by Draco Malfoy who desires to prank Neville. Draco slings a leg over his broomstick and hovers. Knowing Draco being unfavorable, Harry hovers and tries stop him.

    (S) Harry   : *Give it here Malfoy*, or I'll knock you off your broom.

(A) Draco   : Is that so?

DESIRE	[+2]
CAPABILITY	[0] ~ [+1]
POWER	[0]
COST	[+2]
BENEFIT	[+2]
OBLIGATION	[+1]
TOTAL	[+7] ~ [+8]

DESIRE would be analyzed as [+2], because clearly Harry wants Draco to give the remembrall to him so that Draco can't stop his naughty behaviour toward Neville. CAPABILITY is [0] or [+1], since Harry may assume Draco is capable of doing the act deliberately or he may believe that Draco does not care at all. POWER is [0], since there is no power gap between Harry and Draco. COST is [+2], because Draco is expected to perform the act and if he rejects, Harry will knock him off his broom. BENEFIT is [+2], since the act will be beneficial for Harry (Harry wants to help Neville). OBLIGATION would be analyzed as [+1], because although Harry assumes that Draco must give the remembrall back to him, Draco has option to comply the act or not. The overall FE is [+7] ~ [+8], a threat.

21. Context: the same with number 20. Being cool, Draco underestimates Harry's flying skill (because it's Harry's first time!) and throws the remembrall into the air, thinking that Harry will never be able to catch it.

    (A) Harry   : Give it here Malfoy, or I'll knock you off your broom.

    (S) Draco   : Is that so? *Have it your way, then*.

DESIRE	[0]
CAPABILITY	[0]
POWER	[0]
COST	[0]
BENEFIT	[0]
OBLIGATION	[0]
TOTAL	[0]

DESIRE is [0], because from the context, Draco seems to not care about the act to be realized by Harry. CAPABILITY would be analyzed as [0], since

the situation is uncontrollable and Draco assumes that Harry is not capable to have the remembrall. POWER is [0], because there is no power gap betwen them. COST would be evaluated as [0], since the act is not beneficial for Draco and Harry has capacity whether or not he will catch the remembrall. BENEFIT would be analyzed as [0], because clearly the act is not beneficial for Draco but it is beneficial for Harry who wants to help Neville. OBLIGATION is [0], because Draco does not exert any pressure toward Harry and he assumes Harry is not obliged to perform the act. The overall FE is [0], a permission.

22. Context: After catching the remembrall thrown by Draco excellently, Harry's friends cheer him and look so proud of him. Prof. McGonagall who saw Harry flying and catching the remembrall decides to call his name. Harry's stomach drops all at once. He does not know that McGonagall calls him to meet him with Oliver Wood, the quidditch captain of Gryffindors (Harry's dormitory). Quidditch is a sport in wizarding world (Harry Potter series). McGonagall impressed by Harry's flying skill and she wants to make him to become a seeker in her team. The seeker is the one who catch the golden snitch in the quiddicth match.

(S) Prof. McGonagall : *Harry Potter! Follow me.*
(A) Harry : (follows the professor)

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[+1]
COST	[+2]
BENEFIT	[+2]
OBLIGATION	[+2]
TOTAL	[+10]

DESIRE would be analyzed as [+2], because Prof. McGonagall obviously desires Harry to do the act. CAPABILITY is [+1], since McGonagall believes that Harry is in a position to realize the situation on her will. POWER would be evaluated as [+1], because McGonagall clearly has

authority toward Harry. COST is [+2], because the act brings good impact to McGonagall and of course Harry is expected to perform the act. BENEFIT is [+2], since the act is beneficial for McGonagall (She finds a new seeker for her quidditch club). OBLIGATION is [+2], because McGonagall assumes that Harry is under the obligation to follow her, and Harry has low option. The overall FE is [+10], an order.

23. Context: After chosen to be the seeker of Gryffindors's quidditch team, Ron and Harry meet Ron's twin brothers, Fred and George. They say that quiddicth is a brutal game and the players can get hurt (because of accident during the game) that makes Harry unsure about his flying skill. Knowing that, Ron encourages Harry.

    (S) Ron   : *Go on, Harry*. Quidditch is great. Best game there is. And you'll be great too.

    (A) Harry   : I've never played. What if I make a fool of myself?

DESIRE	[+1] ~ [+2]
CAPABILITY	[+1]
POWER	[0]
COST	[+1] ~ [+2]
BENEFIT	[0]
OBLIGATION	[+1]
TOTAL	[+4] ~ [+6]

DESIRE is either [+1] or [+2], because Ron's exact desire is unknown, he may show high desire to make Harry keep being the seeker (because McGonagall has chose Harry and Ron thinks Harry can be great for that) or he says it only to encourages Harry. CAPABILITY would be analyzed as either [+1], because Ron assumes that Harry is capable of doing the act to keep being the seeker (Ron has seen Harry's flying skill and he knows that Harry can be great, eventhough Harry seems unsure about being the seeker, because it's Harry's first time). POWER is [0], because the power is immaterial. COST would be evaluated as [+1] or [+2], since Harry is expected to carry the act but it is not for the benefit of Ron, it is for Harry. BENEFIT is [0], because in the ongoing discourse, Ron does not benefit

from the act (Ron assumes that the act is beneficial for Harry himself). OBLIGATION would be analyzed as [+1], since Ron exerts low pressure toward Harry and there is no power gap between them. The overall FE is [+4] ~ [+6], a suggestion or advice.

24. Context: Ron is trying to practice the spell to make the feather flutters while Hermione stops him and tries to correct Ron by teaching him the right way to do it. Feeling annoyed by Hermione who's being smartass, Ron asks her to do it. Hermione flutters the feather successfully and Prof. Flitwick seems very amazed by it and he gives her compliment. That makes Ron becomes upset more annoyed

(S) Ron : Wingardium Leviosar! (nothing happens to the feather)

(A) Hermione : No, stop, stop stop. You're going to take someone's eye out. Besides, you're saying it wrong. It's Leviosa, not Leviosar.

(S) Ron : You do it then, if you're so clever. *Go on, go on.*

(A) Hermione : Wingardium Leviosa (she is confident, the feather then flutters)

DESIRE	[0]
CAPABILITY	[0]
POWER	[0]
COST	[0] ~ [+1]
BENEFIT	[-1] ~ [0]
OBLIGATION	[-1]
TOTAL	[-1] ~ [0]

DESIRE would be evaluated as [0], because Ron does not care whether or not Hermione to carry the act (Ron utters ironical imperative as the expression of sarcasm, because he assumes that Hermione is being smartass). CAPABILITY is [0], since Ron assumes that Hermione is not capable of doing the act. POWER would be analyzed as [0], because there is no power gap between Ron and Hermione in the discourse. COST is either [0] or [+1], since the particular act is not beneficial for Ron and Hermione

is not expected to undertake the act. BENEFIT is either [-1] or [0], because the realization of the act is not beneficial for Ron and Hermione. OBLIGATION is [-1], since the obligation is weak and ron utters ironical imperative which means He assumes that Hermione is not obliged to carry out the act. The overall FE is [-1] ~ [0], an irony.

25. Context: Hermione Granger is Harry's friend. She is crying in the girls' lavatory during the dinner because she has caught Ron Weasley said bad thing about her (Ron said that Hermione was being smartass). Hermione does not know that there is a troll (a creature like giant) in the dungeon near by the girls' lavatory. Harry realizes that and he decides to warn Hermione with Ron. When they arrive, Hermione is on the ground, almost beaten by the troll's bat.

    (S) Harry   : *Hermione, move!*
    (A) Hermione : (realizing that the troll is aiming his bat to her, she moves as fast as she can)

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[0]
COST	[+1] ~ [+2]
BENEFIT	[+1] ~ [+2]
OBLIGATION	[+2]
TOTAL	[+7] ~ [+9]

DESIRE would be analyzed as [+2], because Harry obviously wants Hermione to move so she wouldn't get beaten by the troll, that is very dangerous. CAPABILITY is [+1], since Harry believes that Hermione is in a position to carry the act (if not, Hermione can get injured or even worse, killed). POWER is [0], because there is no power gap between Harry and Hermione. COST would be evaluated as either [+1] or [+2], because the exact cost is unknown but clearly Hermione is expected to move and the act is beneficial for herself. BENEFIT is either [+1] or [+2], since the one who benefits the most by the realization of the imperative is Hermione but

Harry does exert pressure to her to do the act (again, if not, Hermione would get hurt or killed and Harry may feel responsible for her, because she is his friend and he is the one who realizes that Hermione is in danger). OBLIGATION is [+2], because Harry assumes that Hermione is obliged to carry the act and she has low optionality concerning her own safety). The overall FE is [+7] ~ [+9], a warning.

26. Context: Harry tries to save Hermione by deceiving the troll and then rising himself onto troll's neck. He then pushes his wand straight up the troll's nose. The troll yowls in pain and grabs Harry's leg and suspend him upside down. Harry then asks Ron who's standing and watching him helplessly to do something.

    (S) Harry   : *Do something!*
    (A) Ron   : What?
    (S) Harry   : Anything!

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[-1]
COST	[+2]
BENEFIT	[+2]
OBLIGATION	[+1] ~ [+2]
TOTAL	[+7] ~ [+8]

DESIRE is [+2], because Harry is in danger situation and clearly he desires Ron to carry the act so that he can be saved. CAPABILITY would be analyzed as [+1], since Harry believes that Ron is in position to realize his situation and Ron can do that, although he seems confused. POWER is [-1], because Harry is less powerful than Ron in the context (Harry has no power because the troll is grabbing Harry's leg and he is suspended upside down). COST would be evaluated as [+2], because the degree of burden imposed upon Ron is high (Ron has to compete with his confusion). BENEFIT is [+2], since it is obvious that the act is very beneficial for Harry. OBLIGATION is either [+1] or [+2], because the degree of obligation is

unknown yet Harry clearly exerts Ron to do something. The overall FE is [+7] ~ [+8], a request.

27. Context: Harry, Ron, and Hermione sit together to have breakfast. Harry is about to have his first quidditch match against Slytherin today and he seems ignoring his food. Ron reads that and tell him to eat.

(S) Ron : ***Take a bit of toast, mate.*** Go on.

(A) Harry : I'm not hungry.

DESIRE	[0] ~ [+1]
CAPABILITY	[+1]
POWER	[0]
COST	[0] ~ [+1]
BENEFIT	[0]
OBLIGATION	[+1]
TOTAL	[+2] ~ [+4]

DESIRE is either [0] or [+1], because Ron's exact desire is unknown, he tries to be a good friend for Harry yet he probably may not care whether the act is realized. CAPABILITY is [+1], since Ron assumes that Harry is capable of doing the act. POWER is [0], because in the ongoing discourse, there is no power gap between them.COST would be evaluated as either [0] or [+1], since the cost is not heavy and the potential act is not effecting Ron. BENEFIT would be analyzed as [0], because only Harry who benefits from the act (if he eats, he'll then get energy for the quidditch match) and that's not beneficial at all for Ron. OBLIGATION is [+1], since Ron does not exert high degree of pressure to Harry, and Harry is free to choose whether he will undertake the act or not. The overall FE is [+2] ~ [+4], an advice/suggestion.

28. Context: Marcus Flint is the quidditch captain of Slytherin who's having a match with Gryffindor team. He would do anything to win the match. He plans to importunate Angelina (Gryffindor). He needs his teammate to do that dirty job.

(S) Marcus   : *Take that side!*

(A) teammate : (nods and undertakes the act)

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[+1]
COST	[+2]
BENEFIT	[+1] ~ [+2]
OBLIGATION	[+2]
TOTAL	[+9] ~ [+10]

DESIRE would be analyzed as [+2], because Marcus Flint clearly has high degree of desire that the act is realized by his teammate (he wants to win the match, no matter what). CAPABILITY is [+1], since Marcus believes that his teammate is in a position to realize the situation on his will (he is the captain). POWER is [+1], because Marcus Flint is the captain and that makes him has more authority in directing or commanding his teammate. COST would be evaluated as [+2], because Marcus expects his teamate to perform the act, following his strategy to cheat by attacking Angelina from Gryffindor. BENEFIT is either [+1] or [+2], since not only Marcus benefits from the act, but also his teammate (they want Slytherin to win). OBLIGATION is [+2], because Marcus assumes that his teammate is obliged to carry out the act (again, his the captain, and his teammate should follow his order). The overall FE is [+9] ~ [+10], a command.

29. Context: Hermione assumes that Prof. Snape is jinxing Harry's broomstick after seeing through Hagrid's binocular. She addressees Ron.

    (S) Hermione : It's Snape. He's jinxing the broom!

    (A) Ron   : Jinxing the broom? What do we do?

    (S) Hermione : *Leave it to me.*

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[+1]
COST	[+1] ~ [+2]
BENEFIT	[+1]
OBLIGATION	[+1] ~ [+2]

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TOTAL	[+7] ~ [+9]

DESIRE is [+2], since Hermione means it and she has high desire for Ron to carry out the act (leave the bussiness to her). CAPABILITY is [+1], since Hermione understands that Ron can't help Harry and she's the one who can (that's why she assumes that Ron is capable to leave it to her). POWER would be analyzed as [+1], since Hermione is more powerful than Ron (Hermione knows a way to save Harry while Ron is confused and does not know how to save Harry). COST is either [+1] or [+2], since the act is not costly for Ron and he is expected to bring it about. BENEFIT would be evaluated as either [+1], because the act is not beneficial for Hermione but he needs Ron to leave the bussiness to her so that he can save Harry from falling as fast as she can. OBLIGATION is either [+1] or [+2], since Hermione assumes that Ron is obliged to let Hermione to save Harry (Ron is confused, that's why she asks him to leave it to her because she has an idea to save Harry from the jinxed broomstick). The overall FE is [+7] ~ [+9], an order.

30. Context: Harry, Ron, and Hermione are trying to stop the sorcerer's stone from being stolen. On the way, they have to pass the devil's snare, a plant that can entangle everything that touches it. Harry is a bit panic because the devil's snare encircles his neck. Hermione addressees him to do what she says, to relax.

(S) Hermione : Just relax! (said her to Ron and Harry)

(A) Harry : Hermione, where are you?

(S) Hermione : ***Do what I say!*** Trust me.

(A) Harry : (tries to relax)

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[0]
COST	[+1] ~ [+2]
BENEFIT	[0]

OBLIGATION	[+1]
TOTAL	[+5] ~ [+6]

DESIRE is [+2], since Hermione shows high desire that the act to be realized. CAPABILITY would be analyzed as [+1], because She believes that Harry is capable to undertake the act (to relax so that he can pass the devil's snare). POWER is [0], since there is no power gap betwen Harry and Hermione. COST would be evaluated as either [+1] or [+2], because the cost is actually not heavy yet Harry is expected to do the act. BENEFIT is [0], since the realization of the act is beneficial for Harry himself, not Hermione. OBLIGATION is [+1], since Hermione assumes that Harry is obliged to carry out the act if he wants to pass the devil's snare. The overall FE is [+5] ~ [+6], a suggestion.

31. Context: Harry, Ron, and Hermione are still trying to stop the sorcerer's stone from being stolen. They have to play real wizard's chess. Ron sacrifices himself to win the chess. As Ron hits the ground, Hermione is about to leave her position to go to him. Harry addressees her not to move, because the game is not over yet.

    (S) Harry : *No, don't move!* Don't forget we're still playing.
    (A) Hermione : (stops)

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[+1]
COST	[+1] ~ [+2]
BENEFIT	[+1] ~ [+2]
OBLIGATION	[+2]
TOTAL	[+8] ~ [+10]

DESIRE would be evaluated as [+2], because Harry has high desire that the act not to be done (the game isn't over, and it's dangerous if Hermione leaves he place). CAPABILITY would be analyzed as [+1], since Harry assumes that Hermione would listen to him and choose not to move. POWER is [+1], because Harry is more powerful than Hermione and Harry

is the one who understands the rule of the game, and that makes Hermione will listen to Harry whatsoever. COST is either [+1] or [+2], since Hermione is expected to carry the act (by not moving) and the act s actually beneficial for Harry and Hermione (because they are still playing the game). BENEFIT would be either [+1] or [+2], because the act would bring good impact for Harry yet it is not very costly for Hermione (she benefits from this either). OBLIGATION is [+2], since Harry assumes that Hermione is obliged to carry the act for continuing the game. The overall FE is [+8] ~ [+10], a command.

32. Context: After finishing the wizard's chess game, Harry and Hermione quickly come to the passed out Ron.

(S) Harry : ***Take care of Ron, then go to the owlery, send a message to Dumbledore***. Ron's right, I have to go on.

(A) Hermione : (understands)

DESIRE	[+1] ~ [+2]
CAPABILITY	[+1]
POWER	[0]
COST	[+2]
BENEFIT	[-1] ~ [0]
OBLIGATION	[+2]
TOTAL	[+5] ~ [+7]

DESIRE is either [+1] or [+2], because Harry's exact desire is unknown, yet He wants the act to be performed by Hermione. CAPABILITY would be analyzed as [+1], since he believes that Hermione is in position to realize the situation is on Harry's will (and that's for the best). POWER is [0], because in the ongoing discourse, the power is immaterial. COST is [+2], since the degree of burden imposed upon Hermione is pretty high and she is expected to bring it about. BENEFIT would be analyzed in terms of [0] or [-1], since the act is not beneficial for Harry and Hermione. OBLIGATION is [+2], since Harry assumes that Hermione is obliged to comply the imperative (if it's not Hermione, then who? Harry can't because he must

stop someone who wants to steal the sorcerer's stone). The overall FE is [+5] ~ [+7], a request.

33. Context: Harry finally finds Prof. Quirrell as the one who tries to steal the sorcerer's stone. Voldemort apparently lives on the back of Quirrell's head, under his turban. Voldemort orders Quirrell to use Harry Potter to gain the sorcerer's stone. Quirrell then addressees Harry.

(S) Prof. Quirrell : ***Come here, Potter!*** Now!

(A) Harry : (steps slowly)

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[+1]
COST	[+2]
BENEFIT	[+2]
OBLIGATION	[+2]
TOTAL	[+10]

DESIRE is [+2], because from the context, Quirrell shows a very high degree of wanting the act to be carried out by Harry. CAPABILITY would be analyzed as [+1], because Quirrell assumes that Harry is capable to perform the act and he must do. POWER is [+1], because Quirrell is more powerful than Harry (Quirrell is a teacher in Hogwarts). COST would be analyzed in terms of [+2], since the act is very costly for Harry and he is expected to undertake it. BENEFIT would be evaluated in terms of [+2], because the potential act is clearly beneficial for Prof. Quirrell. OBLIGATION is [+2], because Quirrell imposes high degree of pressure upon Harry and Harry has low optionality. The overall FE is [+10], a command/order.

34. Context: Harry is trying to escape from Quirrell and Voldemort. Voldemort addressees Quirrell to stop Harry.

(S) Voldemort : Stop him!

(A) Quirrell : (snaps his finger and then fire flames from the ground)

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[+1]
COST	[+2]
BENEFIT	[+2]
OBLIGATION	[+2]
TOTAL	[+10]

DESIRE would be analyzed as [+2], because Voldemort obviously desire tha act to be actualized by Quirrell (he wants the stone so that he can be stronger). CAPABILITY is [+1], because Voldemort believes that Quirrell can stop Harry (Quirrel can do black magic while Harry is just a boy who does not know yet how to use magic). POWER is [+1], because Quirrell has become the slave of Voldemort (Quirrell would do anything for Voldemort). COST would be evaluated as [+2], because Quirrell is expected to carry out the act and he must do that. BENEFIT is [+2], since the act is clearly beneficial for Voldemort himself. OBLIGATION is [+2], because Voldemort assumes that Quirrell is under the obligation to undertake the act, because he is a slave of Voldemort. The overall FE is [+10], a command.

35. Context: Harry has the sorcerer's stone in his pocket. Voldemort commands Harry to give the stone to him, yet Harry rejects the order. Voldemort then commands Quirrell to kill Harry in order to get the stone. Quirrell tries to strangle Harry and that makes the stone tumbling from Harry's grasp. Harry tries to get Quirrell's hands off his neck. Suddenly, Quirrell's fingers slowly turn to dust and it makes him confused. Seems not to care, Voldemort keeps telling Quirrell to get the stone from Harry.

(A) Quirrell   : What is this magic?

(S) Voldemort : Fool, get the stone!

DESIRE	[+2]
CAPABILITY	[+1]
POWER	[+1]
COST	[+2]

BENEFIT	[+2]
OBLIGATION	[+2]
TOTAL	[+10]

DESIRE is [+2], because it is clear that Voldemort has very high ambition of the act to be actualized by Quirrell. CAPABILITY would be analyzed as [+1], since Voldemort assumes that Quirrell is in position to carry out his will. POWER would be analyzed in terms of [+1], because Voldemort is more powerful than Quirrell (it can be said that Quirrell becomes Voldemort's slave, and he will do everything Voldemort say). COST is [+2], since the burden imposed upon Quirrell is high and Voldemort has high expectation towards Quirrell to carry the act. BENEFIT is [+2], because the act is clearly beneficial for Voldemort as the speaker. OBLIGATION would be evaluated as [+2], because Voldemort believes that Quirrell is obliged to do the act as his slave. Finally, the overall FE is [+10], a command.

B. The Pedagogical Implication of HP1 Movie in Teaching and Learning English

In 2013 Curriculum, imperative sentence material is taught to the 9th grade students of JHS. In the textbook entitled "Bahasa Inggris: Think Globally, Act Locally" for the 9th-grade students of Junior High School, published by Kemendikbud (Ministry of Education and Culture), imperative sentence material is included in chapter 3: What should I do that for? The basic competencies in the chapter are the students are expected to be able to create oral and written texts of imperative sentences and implement the social functions of imperative sentences material based on the context by using its text structure and language features.

To be frank, the use of textbook for teaching English language is not enough, because book does not represent the use of language in real life. In

order to achieve the main goal of language learning, authentic media and material is needed. The fact that the imperative sentence material provided in the textbooks is limited, requires the teachers to rely on other resources that can help the students to achieve the goal of the learning.

Movie can enhance students' motivation to learn language because watching movie is an interesting and enjoyable activity. The students will get excited when it comes to watch movie in the classroom, because they feel boring with all the activities that they might see learning as a burden. Moreover, for foreign language learners especially in Indonesia who might think that learning English is not easy and the activities are not fun, since they have to memorize the grammar, the formula, etc., using movie can be a good idea to boost students' spirit in learning the language and improve their motivation to learn more. As the matter of fact, many researchers have studied that movie can improve students' language skill, and movie is authenthic, reflecting the real world, the real language. Therefore, teachers should utilize movie in teaching language to the students for its authenticity and its contribution in increasing students' motivation to learn more.

Speaking about authenticity, HP1 obviously can be utilized to teach students English language, particularly in this case, imperative sentence. HP1 is an interesting movie about a boy named Harry Potter and his adventure in Hogwarts, the school of magic. HP1 is suitable for children aged 7 and up[127], meaning the movie can be used as a good teaching media and the imperative sentences in the movie can be provided as additional authentic material for the 9th grade students of JHS. This movie can be use to improve students' motivation since it has interesting story. Other than that, it presents educational and positive values that would bring positive impact for the students.

Considering all the explanation above, the researcher proposed two activities that can be used as reference for teaching imperative sentence to the

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[127] Nell Minow, "Harry Potter and The Sorcerer's Stone," *Common Sense Media* (blog), September 4, 2020, https://www.commonsensemedia.org/movie-reviews/harry-potter-and-the-sorcerers-stone, accessed on June 13, 2020, at 12.02.

9th grade students of JHS by using HP1 as the media to improve students' language skills:

1. Let's Find Them!

   Instruction: *Watch the movie and find the imperative sentences uttered by the characters of the movie! Write the results and discuss with friends and teacher!*

   The implementation of this technique is highly recommended after the teacher has given the introduction of the material. This is important because the students must have clear picture on their mind about imperative sentence. It is suggested that the teacher must correlate the learning material with students' real life, for instance, by explaining the sameness of imperative sentences in English with Kalimat Perintah in Bahasa Indonesia or Javanese.

   By applying this technique, the students learn to find the imperative sentences by listening carefully to the dialogue of the movie. Hopefully students can improve their listening skill and sharpen their sensitivity toward the linguistic feature of the language.

   a. Preparation

   The teacher should do the preparation by providing the devices or equipments such as LCD projector, laptop, speaker, and the movie (HP 1). Checking the electricity and the device is a must for the teacher to make sure that the movie can be shown clearly by using the projector.

   b. Procedure

   The teacher shows the movie on the projector, for example the first 10 minutes of HP 1 movie. The students must pay attention to the movie. The main task for the students is to find the imperative sentences uttered by the characters of the movie. After that they have to write the sentences down on a piece of paper. The movie can be replayed, depending on the agreement and rules agreed by the teacher and all students. After the students finish their work, the teacher can

ask the students to write the imperative sentences they have found in the movie on the white board or just simply let them mention the sentences. At the end, the teacher must clarify all the imperative sentences in the first 10 minutes of HP1 movie, and explain the context of the sentences and also their function. The teacher can use the analyzed data of this research because the researcher has explained some imperative sentences from the first 10 minutes of the movie.

2. Learning by Doing

   Instruction: *Watch the movie and practice the imperatives sentences uttered by the characters of the movie!*

   This activity requires the use of Total Physical Response (TPR) method. Total Physical Response is a method for teaching language discovered by psychology professor from San Jose State University, Dr. James Asher[128]. Basically, this method is based on the integration of speech and real action, which leads to the definition; teaching language through physical activity that connects with students' motoric[129]. The students learn imperative sentence by doing the imperatives.

   This method can be so much fun and enjoyable for the students, because it is not only involving them to watch movie yet it requires them to move their body, do physical movement. By applying this method, the students implement three things: auditory, visual, and kinesthetic styles. They must listen to the dialogue uttered by the characters carefully, watch the scene and try to figure out what the characters' doing, and follow the imperatives uttered by the characters.

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[128] James Asher. *Learning Another Language* Guide- Book. Los Gatos, Calif: Sky Oaks Production, 1988, cited by Botirova Gulsanam and Khudoyorova Farangiz, "The Role of Total Physical Response in Teaching Young Learners, Characteristics, Advantages and Disadvantages of TPR and the Application in the Classroom," *Central Asian Journal Of Social Sciences And History*, 2021, Vol.02, No.05, p.56.

[129] Jack C. Richards and Theodore S. Rodgers, *Approaches and Methods in Language Teaching*, Third edition, New York: Cambridge University Press, 2014, p.277.

a. Preparation

        Teacher has to prepare the devices and equipments such as laptop, LCD projector, speaker, the movie, etc. The most important thing is that the teacher must prepare the imperative sentences of the movie as the material. Teacher has to make sure having the list of the sentences and the clips of the related scenes, because they will be crucial part in the implementation of TPR method. Here are the examples of the imperative sentences in HP1 movie:

Imperative sentences	Time
Up! Get up! Now!	04.12
Move!	06.13
Stop it!	11.36
Stand back!	24.06
Give it a wave.	26.07
Gather around here.	49.28
Grip it tight.	56.00
Run!	01.01.47
Quick!	01.01.51
Move over!	01.02.03
Take that side!	01.19.46
Put it on.	01.28.07
Show Yourself!	01.29.54
Push!	01.55.20
Catch the key!	02.00.08
Get the stone!	02.12.42

Table 4.1. *examples of imperative sentences from HP1*

b. Procedure

        The teacher shows the clips of HP1 movie by using the projector in front of the class. Students' main task in this method is to

follow the command or order uttered by the characters of the movie. For example, on the scene where Petunia wakes Harry Potter up by knocking on the door and she sounds "Up! Get up! Now!", then the students must get up from their chairs. When the character sounds, "Move!", then the students should move their body, dance, or do whatever movement they desire.

Teacher can apply alternative way if the implementation needs the students to put on something or catch something. For instance, on the scene where Ron asks Harry to put the invisibility cloak on, the teacher can ask the students to take off their shoes first. When Ron sounds "Put it on.", then the students have to put on their shoes. For the scene "Catch the key!", the teacher can prepare sweets or candy (or whatever, safe small objects) as the subtitue for the key. When the character utters "Catch the key!", the teacher has to throw the candy to the students, and the students will catch what the teacher thrown. This method can be implemented involving all the students or some students who are willing to assist the teacher. To be noted, the teacher must give example of the implementation of this method first before the real action and make sure the students understand the general introduction of imperative sentences material.

At the end of the session, teacher should ask the students to reflect on the activity they have done. Here are the questions that can be asked to the students after implementing the techniques:

1. Did you enjoy the activity more than the normal learning session?
2. How much did you learn from this activity compared to the normal learning session?
3. How useful do you think the use of movie to learn language?

By asking those questions, the teacher can gain feedbacks from the students that can be used to improve the learning techniques for the next learning session.

Students can use HP1 movie as the authentic source to learn English autodidactically. Generally speaking, students can learn to improve their pronunciation by listening and imitating the words pronounced by the characters of the movie. It is suggested for them to watch the movie with English subtitle, so that they can know clearly the words pronounced by the characters. If they want to understand the story of the movie, they can add Indonesian subtitle for the first watch. After that, for the second or third watch, they are suggested to add English subtitle. HP1 can be an interesting source for the students to learn English more. Not only to improve their English skill, the story also contains valuable lessons about courage, friendship, kindness, creativity, independence and teamwork. It is expected that the movie can provide positive impacts for the students, in line with character building in 2013 Curriculum.

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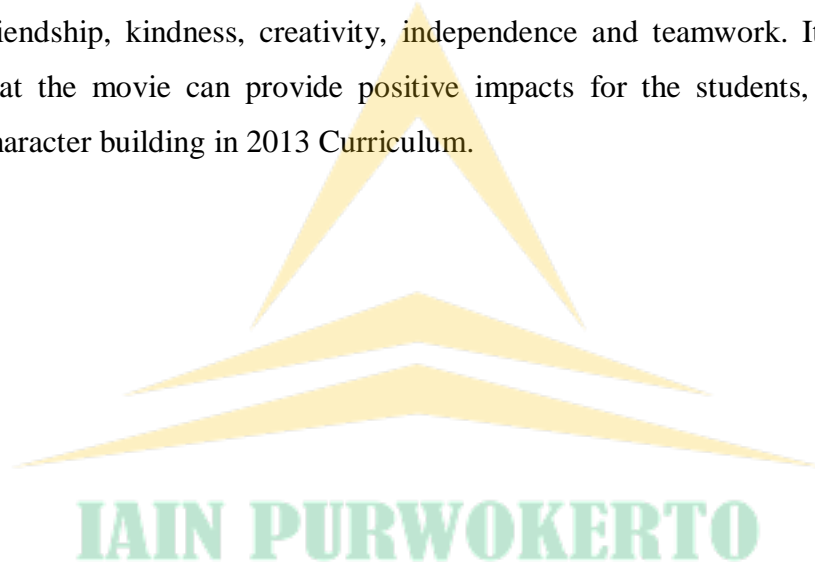
CHAPTER V
CLOSING

A. Conclusion

Based on the analysis of the imperative sentences in HP1 movie in the previous chapter, it can be concluded that:

1. The researcher analyzed 35 imperative sentences in HP1 movie that selected as representative based on the second person addressee using the force exertion theory proposed by Hidemitsu Takahashi with six parameters: desire, capability, power, cost, benefit, and obligation. After the analysis, the researcher discovered that the force exertion scale of each sentence is different based on the context and that affects the functions of the imperative sentences. There are 7 functions found: order (15), request (10), suggestion (5), warning (2), threat (1), irony (1), and permission (1). From 35 imperative sentences, 33 sentences are prototypical and 2 sentences are less prototypical.

2. HP1 movie can be used as material or media for teaching imperative sentences in the classroom. The researcher proposed two activities that can be utilized by the teacher as the reference for teaching imperative sentences. The first is "Let's Find Them!" activity that allows the students to watch the movie (with selected duration) and find the imperative sentences uttered by the characters of the movie. After that, they can write the results and discuss with friends or teacher. The second is "Learning by Doing" activity that implements Total Physical Response (TPR) method that combines the integration of speech and physical movement. In this activity, the students watch the selected scenes of HP1 that have been prepared by the teacher and practice the imperative sentences uttered by the characters of the movie.

B. Recommendations

The researcher provided some recommendations for teachers and students:

1. For Teachers
   a. The teachers must be more creative in developing the material and media for teaching English language so that the students can experience more fun and enjoyable learning activity.
   b. The fact that movies can be used as tool for teaching language, requires the teacher to explore more about movies that are appropriate and suitable for the students based on their level and age.
   c. In teaching imperative sentences, the teacher should explain other functions of imperatives regardless its main function, order or command. This is important because in real life, understanding the functions of imperatives can be used to conceive the meaning of the language to avoid misunderstanding in real communication.

2. For Students
   a. Students should be more active and creative in the learning activity and increase awareness of the importance of learning English, because the biggest motivation comes from inside.
   b. Students are suggested to learn more from the movies, not only enjoying the storyline but also trying to get something from the movies. For example, students can improve their vocabulary by paying attention to the dialogues uttered by the characters of the movie, and improve their pronunciation by imitating the words in the movies.

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APPENDICES

Appendix 1

No	Imperative	Speaker	Time	Function	Prototypicality
1.	"Try not to wake him up."	Hagrid	02.38	Request	prototypical
2.	"Up. Get up! Now!"	Petunia	04.12	Order/command	prototypical
3.	"Wake up cousin! We're going to the zoo."	Dudley	04.31	Suggestion	prototypical
4.	"Hurry up! Bring my coffee, boy."	Vernon	05.07	Order/command	prototypical
5.	"Get in."	Vernon	05.57	Order/command	prototypical
6.	"Make it move."	Dudley	06.06	Request	prototypical
7.	"Move!"	Vernon	06.11	Order/command	prototypical
8.	"Move!"	Dudley	06.13	Order/command	prototypical
9.	"Mummy, help me!"	Dudley	07.55	Request/plea	prototypical
10.	"Dad, look! Harry's got a letter."	Dudley	09.12	Request	prototypical
11.	"Shoo, Go on!"	Vernon	10.13	Order/command	prototypical
12.	"Make it stop, please."	Dudley	11.31	Request/plea	prototypical
13.	"Stop it!"	Vernon	11.36	Request	prototypical
14.	"Give me that! Give me that letter!"	Vernon	11.48	Order/command	prototypical
15.	"Get off! They're my letters! Let go of me!"	Harry	11.55	Request	prototypical
16.	"Lamp, please. Key, please."	Goblin	23.17	Request	prototypical
17.	"Stick to your ticket."	Hagrid	31.29	Suggestion/advice	prototypical
18.	"Watch it!"	Ron	35.53	Warning	prototypical
19.	"Come back down this	Madame	56.36	Order/command	prototypical

	instant!"	Hooch			
20.	"Give it here Malfoy, or i'll knock you off your broom."	Harry	58.20	Threat	prototypical
21.	"Have it you way, then."	Draco	58.29	Permission	less
22.	"Harry Potter! Follow me."	Prof. McGonagall	59.10	Order/command	prototypical
23.	"Go on, Harry."	Ron	01.00.26	Suggestion/advice	prototypical
24.	"Go on, go on."	Ron	01.06.53	Irony	less
25.	"Hermione, move!"	Harry	01.10.27	Warning	prototypical
26.	"Do something!"	Harry	01.11.17	Request	prototypical
27.	"Take a bit of toast, mate."	Ron	01.13.52	Suggestion	prototypical
28.	"Take that side!"	Marcus Flint	01.19.46	Order/command	prototypical
29.	"Leave it to me."	Hermione	01.20.55	Order/command	prototypical
30.	"Do what I say!"	Hermione	01.57.09	Suggestion	prototypical
31.	"No, don't move!"	Harry	02.05.34	Order/command	prototypical
32.	"Take care of Ron, then go to the owlery, send a message to Dumbledore."	Harry	02.06.17	Request	prototypical
33.	"Come here, Potter! Now!"	Prof. Quirrell	02.08.54	Order/command	prototypical
34.	"Stop him!"	Voldemort	02.10.56	Order/command	prototypical
35.	"Fool, get the stone!"	Voldemort	02.12.42	Order/command	prototypical