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INDIRECT COMMANDS IN NANNY 911 REALITY SHOW

A THESIS



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ABSTRAK

Dalam skripsi ini, penulis membahas tentang tindak tutur perintah tidak langsung (*indirect command*) yang ditemukan dalam acara realitas *Nanny 911*, yang mana penggunaannya sangat erat hubungannya dengan strategi kesopanan. Tujuan dari penelitian ini adalah untuk mengetahui strategi kesopanan yang digunakan dalam menyampaikan tindak tutur perintah tidak langsung dan menguraikan faktor-faktor kemungkinan (*possible factors*) yang mempengaruhi penutur menggunakan ujaran tersebut.

Data dikumpulkan dengan menggunakan metode observasi dan teknik pencatatan. Analisis dengan menggunakan teori mengenai tindak tutur perintah yang dikemukakan oleh Searle (1969), strategi kesopanan yang dikemukakan oleh Yule (1996) dan teori 'SPEAKING' dari Hymes (1972) untuk menganalisis konteks. Hasil analisis dilaporkan dengan menggunakan metode formal dan informal.

Dalam penelitian ini ditemukan penggunaan strategi kedekatan (*solidarity strategy*) sebanyak 12 (60%) dan strategi penghormatan (*deference strategy*) sebanyak 8 (40%). Strategi yang dominan adalah strategi kedekatan, yang mana lebih menekankan pada kedekatan hubungan antara penutur dan pendengar. Ada tiga faktor penting yang mempengaruhi penutur menggunakan kalimat perintah tidak langsung, yaitu situasi, peserta tutur, dan tujuan yang ingin dicapai. Faktor tujuan adalah faktor yang paling dominan mempengaruhi. Tindak tutur perintah tidak langsung paling banyak digunakan oleh orang tua kepada anaknya. Dengan demikian, penutur menggunakan kalimat perintah tidak langsung kepada anak-anak dengan tujuan tertentu, yaitu untuk mendidik dan memberikan contoh tindak tutur yang baik dan sopan dalam berkomunikasi.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

People use language to communicate. All communications engage speech acts (Searle, 1969). Searle places speech acts at the center of the study of language, meaning and communication (Schiffrin, 1994). In the process of communication, speakers use the function of language to express what they want or mean. Related to the functional aspects of language expression, there are many kinds of acts associated with the speakers' utterances. One of them is command.

Command belongs to directive function of speech acts. The essential condition of directives speech act, i.e. command, is attempted by speaker to get hearer to do something (Schiffrin, 1994). For instance, when someone wants to get somebody does something, he or she uses directives function of speech acts. Actually, requests and commands are quiet similar, but it can be differentiated by the context. For instance, when a son asks for something to his father; "*I need someone to drive me to the airport*" This utterance included in indirect directive function of request. However, if the context in that sentence changed to be an utterance that uttered by father to his son, the function of the utterance above is not used as a request anymore, but as an indirect command. Basically, speakers can make command directly and indirectly. The use of indirectness in speech acts is related to the strategy in communication. Besides, in uttering indirect command,

speaker has to consider that indirectness may create some problems. For examples are the ambiguity of meaning and misunderstanding in communication.

Indirect command is one essential topic to be analyzed. Command often used in daily life and speaker has to know a manner to command someone in proper way. Moreover, indirectness is a kind of politeness strategies. Hence, the writer is interested to do this study because indirect command is one of the acts that require the ability of speakers, not only in creating the utterance but also in applying the utterance into the context, as the phenomenon of human language and social life. In this writing, the writer decides to make a study of the application of politeness strategies in uttering indirect commands, analyzes the expressions and identifies the contexts, which are presented by the nanny and parents in *Nanny 911* reality show.

Nanny 911 reality show is an unscripted reality show. The writer uses *Nanny 911* reality show because this show is an educative reality show which aims at educating children to be more polite, discipline and obedient. Further, the conversation is occurred in daily life of an American family, which had been helped by British nanny to straighten up their messy family to be better. Moreover, there are a variety of indirect commands in this show. Referred to those things, the writer entitles the research as “Indirect Commands in *Nanny 911* Reality Show”.

1.2 Identification of the Problem

Mostly, there are some strategies in giving command. This writing identifies two problems about indirect command expressions in *Nanny 911* reality shows. The identifications of the problem are:

1. What are the politeness strategies used in performing indirect commands found in *Nanny 911* reality shows?
2. What are the possible factors that influence the speakers in using indirect command?

1.3 Objective of the Study

There are so many strategies that are used by the speaker in giving commands. Direct command will enlarge the sense of imperative, while indirect command will minimize that. Concern to those things, the writer wants to recognize and observe about language phenomena of indirect command in family interaction. The writer has two primary purposes associated with indirect commands. They are:

1. To know the politeness strategies used in performing indirect commands in *Nanny 911* reality shows.
2. To find out the possible factors that may affect the speakers in using indirect command.

1.4 Scope of the Study

Scope of this study focuses on indirect commands, politeness strategy and contexts, which occurred in all conversations in *Nanny 911* reality show. The writer takes two episodes of *Nanny 911* reality show, which are George's family episode and Dickson's family episode. George's family episode is firstly presented on March 17, 2006 while Dickson's family is on May 16, 2005. Both of them are firstly presented on FOX TV channel. Then, *Nanny 911* reality show also re-aired in some other TV channels; one of them is Metro TV in Indonesia. The writer uses these episodes because there are some indirect commands occur in these videos. Moreover, these episodes include in the top 10 episode of *Nanny 911* based on TV.com. Afterwards, the writer mainly used the theory of Searle (1969) and Yule (1996) to answer the first research question. For the second research question, the writer uses the theory of Hymes (1972). Generally, the writer also applies the idea of some other linguists such as Brown and Gilman (1960) and Thomas (1995) as the supported theories.

1.5 Method of the Research

There are some techniques that are used in conducting research. In this research, the writer applies three steps. These steps are collecting the data, analyzing the data, and presenting the result of analysis (Sudaryanto, 1993).

1.5.1 Collecting the Data

Data of this research are taken from audiovisual source, which is the video of *Nanny 911* reality show. The data are the utterances of indirect command expressions found in *Nanny 911* reality show. In the step of collecting the data, the writer uses non-participant observation method. The writer does three steps in collecting data. The first step is selecting and downloading two episodes of *Nanny 911* reality show from internet. Before downloading full part of the episodes, the writer reads the synopsis from http://www.tv.com/nanny911/show/31174/episode.html?tag=list_header;paginator;Top%20Episodes&season=Top%20Episodes to select the episode. Each episode consists of several parts. The writer downloads them from the URL shown in table 1.

Table 1. The Source of Data

Episode	Part	URL	Date of Download
George Family	1	http://www.youtube.com/watch?v=FTq15NkFA_U	March 9, 2010, 14:43:54
	2	http://www.youtube.com/watch?v=oRmAKoz4A7Q	March 9, 2010, 14:43:54
	3	http://www.youtube.com/watch?v=OGTHhYyTTD0	March 9, 2010, 14:43:54
	4	http://www.youtube.com/watch?v=sHRbCHLdpmU	March 9, 2010, 14:43:54
Dickson Family	1	http://www.youtube.com/watch?v=HhjB5bCUplk	March 11, 2010, 9:04:37
	2	http://www.youtube.com/watch?v=U77MFEmwS9Y	March 11, 2010, 9:04:37
	3	http://www.youtube.com/watch?v=5zpAYBNzaX8	March 11, 2010, 9:04:37
	4	http://www.youtube.com/watch?v=HTIrUYchsic	March 11, 2010, 9:04:37
	5	http://www.youtube.com/watch?v=guzKoB0Jn_8	March 11, 2010, 9:04:37

Source: Taken from YouTube official website

After downloading the video, the second step is watching the whole parts of the show for several times. For the last step, the writer applies note taking technique to make a list of all indirect command expressions, which are found in the video. Note taking technique is a technique of making a note of the whole of the data and then followed by the process of classifying the data (Sudaryanto, 1993). Thus, the writer finds some data of indirect commands which are ready to be analyzed.

1.5.2 Analyzing the Data

In the process of analyzing data, the writer uses pragmatic (identity) method which is proposed by Sudaryanto (1993). The analysis of the data is done by identifying the strategies which are used in expressing indirect commands based on the theory of command by Searle (1969), power relationship by Brown and Gilman (1960) and politeness strategies by Yule (1996). After analyzing them, the writer recognizes the possible factors that influence the speakers in uttering the expressions of indirect command. Those factors are categorized by using the terminology of SPEAKING by Hymes (1972).

1.5.3 Presenting the Result of Analysis

The final step that is done after analyzing the data is presenting the result of analysis. There are two methods of presenting the result of analysis, they are formal and informal (Sudaryanto, 1993). Formal method is a technique of presenting the result of analysis by using table. Additionally, informal method is a technique of presenting the result by using verbal and natural language. In this

research, the writer applies both formal and informal method to present the result of the analysis.

CHAPTER II

REVIEW ON RELATED LITARATURE

2.1 Review of Previous Studies

The writer reviews some researches that are correlated with indirect commands and some other relevant things as part of speech acts. In this research, the writer mentions three related researches. The first related study is conducted by L. Guodong and Han Jing (vol 7, 1: 2005) entitled *A Contrastive Study on Disagreement Strategies for Politeness between American English & Mandarin Chinese*. The purpose of this paper is to make a contrastive study of disagreement strategies for politeness between American English and Mandarin Chinese. The discourse completion test (DCT) method is applied in collecting the data from Chinese and American students. The researchers use the taxonomy from Muntigl and Turnbull (1998) for identifying the utterances of disagreement from the responses and the taxonomy of politeness strategies for disagreement developed by Rees-Miller (2000) for counting and analyzing the politeness strategies. This research explains that Chinese students employ more politeness strategy than American students in showing disagreement with the superior.

The second related study is entitled *Cultural Values and Negative Politeness in English and Russian* conducted by Titiana Larina (vol 13, 8: 2005). In this paper, they address several puzzles concerning speech acts, particularly indirect speech acts in English. They show how a formal semantic theory of

discourse interpretation can be used to define speech acts and to avoid bad issues concerning the metaphysics of action. They provide a formally precise definition of indirect speech acts, including the subclass of so called conventionalized indirect speech acts. This analysis draws heavily on parallels between phenomena at the speech act level and the lexical level. Conventionalized indirect speech acts can block the 'paraphrases' from being interpreted as indirect speech acts, even if this interpretation is calculable from Gricean style principles.

The last research is conducted by Jacqueline Nastro, Jorge Pena, and Jeffrey Hancock (2006). The title of the research is *The Construction of Away Messages: A Speech Act Analysis*. The research is mainly based on Searle's basic taxonomy of five main categories of speech act (1969, 1979). This study investigated the extent to which communicative goals are reflected in the language structure of away messages. The researchers used questionnaire to gather the data. The sample of population was taken from 49 undergraduate students from a communication class at a large university in the United States. The result of this research explains that the messages were constructed primarily with assertive, followed by expressive and commissives, but rarely with directives, confirming that away messages tend to reflect both informational and entertainment goals.

Overall, all the related studies above are talking about speech acts and the use of indirectness in communication. They enrich the writer's knowledge about indirect speech act, command expression and other special aspect of speech acts. They stand as references for the writer in making a research in the same field.

Those studies also provide various methods of analyzing the data which can be the basic consideration for the writer to make the research. As well, in this research, the writer focuses only on the use of indirectness in giving command. Then, she includes the factors of context that may influence the speakers to use indirect command in communication. This is a strong point of the writer which differentiates hers and theirs.

2.2 Definition of Key Terms

There are some key terms that are associated with this research. The key terms are:

Speech acts are “the actions performed via utterances” (Yule, 1996, p.47). When we say an utterance in a communication, we also perform an action by that utterance. Speech act theory describes what utterances are intended to do (Cutting, 2002). For example are apology, command, promise, request and so on.

Indirect speech act is “an utterance in which one illocutionary act is performed by the way of the performance of another act” (Schiffrin, 1994, p.59). For example, when declarative used as directive function of request as seen in a sentence, “I hereby request of you that you close the door”.

Command is the utterance that is uttered by speaker to get the hearer does the action (Searle, 1969). Command has the additional preparatory rule in which the speaker must be in a position of power and authority over the hearer (Searle, 1969) and the hearer who has commanded has the obligation to fulfill the

command. For example is the directive command that is uttered by teacher to student, parent to children, boss to servant, etc.

Context is any background knowledge, which is shared by speaker and hearer (Leech, 1983). It influences the hearer's interpretation of what the speaker means through the utterance. The meaning of utterances is determined not only by the literal meaning of the words but also by the context in which they occurred.

2.3 Theoretical Frameworks

As mentioned above, the writer analyzes the utterances of indirect command found in *Nanny 911* reality show. There are some correlated theories that are used in analyzing the data. The following related theories are applied to find the answer for both research questions.

2.3.1 Speech Acts

Yule (1996, p.47) said that "actions performed via utterances are generally called speech acts". According to Searle (1969, p.21), "speech acts are the basic unit of communication", which taken together with the principle of expressibility. Whereas, Austin (1962, p.94) introduces the idea that "to say something is to do something" or "in saying something we do something". It means that there is an action involved in speaking. Hence, both utterances and actions are two correlated things which cannot be separated in speech acts. Utterance is the expression used in communications. It can be found as words, phrases, or sentences. Whereas, action means the thing that somebody does.

Austin (1962) explained in his book entitled *How to Do Things with Words* that there are various kinds of acts connected with speaking. First is a *locutionary act*, which is “the act of saying something” (Austin, 1962, p.94). This act involves the utterance of an expression with sense and referring, such as using sounds and words with meaning. The second is an *illocutionary act*, which is the act performed in saying the locution (Austin, 1962). In English, verbs denoting illocutionary acts are state, describe, assert, warn, remark, comment, command, order, request, criticize, apologize, censure, approve, welcome, promise, object, demand, and argue (Searle, 1969). The last one is *perlocutionary act* which is “something that we bring or achieve by saying something” (Austin, 1962, p.109). It also called as the consequential effects of an utterance on an interlocutor. Later, there are five basic categories of illocutionary acts introduced by Searle (1979). The classifications are declaration, assertive, expressive, commissive and directive. Moreover, command is the act which denoting as a member of directives functions.

2.3.2 Indirect Command

Indirect command is defined as the indirect speech act of commanding someone to do something. Indirect speech act occurs whenever there is indirect relationship between the structural forms of the utterance with the communicative functions (Yule, 1996). “There are relationship between the three structural forms of utterance (declarative, interrogative, imperative) and three general communicative functions (statement, question, command/request)” (Yule, 1996,

p.54). Indirect command is usually uttered in the form of question and declaration. Nevertheless, direct command is conveyed in imperative form.

The use of indirect command is included into a strategy in communication. According to Thomas (1995), indirectness occurs in all natural language, when there is a difference between the expressed meaning and the implied meaning. However, indirect command is used in daily communication; when the utterances have another plan beyond the explicit meaning. Levinson (1983) said that indirectness is often used in uttering the expression of request/command. In the same vein, Thomas (1995) observed that in English it is not usual to use the word *I invite you* to perform the act of inviting. Thus, almost all directive functions of speech acts are usually uttered in indirect way. As seen in giving command, people tend to make it in indirect way to avoid the sense of imperative and create the sense of politeness. For example is in the use of interrogative form of "*Can you close the door?*" which is uttered by a teacher to student. The function of this utterance is not to ask a question, but to command the student to close the door.

As seen in giving command, people make it in indirect way to avoid the sense of imperative and create the sense of politeness. Politeness or regard for face is the important reason for the universal use of indirectness (Thomas, 1995). For example is in the use of interrogative form of "*Can you close the door?*" which is uttered by a teacher to student. The function of this utterance is not to ask a question, but to command the student in proper way.

2.3.3 Politeness Strategy

Politeness strategy is used to formulate the messages in order to save the addressee's face. Politeness strategy is intensely connected to indirect speech act. The use of more indirectness in speaking will generally result into more politeness. According to Yule (1996), there are two strategies which are used in applying politeness in communication. They are solidarity strategy and deference strategy.

1. Solidarity Strategy

In solidarity strategy, the speaker has a tendency to use positive politeness forms and emphasizing closeness between the speaker and the hearer (Yule, 1996). Positive politeness leads the speaker to appeal to a common goal. They are used to make the addressee feel good about himself or his interests. Solidarity strategy is usually used in situations where the interlocutor knows each other fairly well. By using solidarity strategy, the speaker provides personal information, use of nickname, shared dialect or slang expression between the participants through the utterance.

Example: Hey buddy, I would appreciate it if you would let me use you pen.

How about letting me use your pen?

2. Deference Strategy

In deference strategy, the speaker has a tendency to use negative politeness forms and emphasizing the hearer's right to freedom (Yule, 1996). Negative politeness is done to avoid a great deal of imposition on the hearer and concerned

with proceeding towards a goal in the smoothest way and with sensitivity to one's interlocutors. Negative politeness is typically expressed in a form of interrogative. In deference strategy, there is a desire to remain independent; therefore the speaker is more appropriate to include the option for the hearer. In addition, a deference strategy is involved in a 'formal politeness' (Yule, 1996).

Example: Excuse me, would you mind making coffee?

 Customers may not smoke here, sir.

2.3.4 Power Relationship

The concept of power relationship is very important in analyzing the utterances of indirect command. It shows the indication of powerful and powerless interlocutors. In family interaction, the relationships among family members are fundamentally hierarchical and also intensely connected (Tannen, Kendali, & Gordon, 2007). Understanding about power relationship between the interlocutors can not be separated or opposed from the solidarity. Solidarity shows the closeness and intimacy between the interlocutors (Foley, 1997).

Brown and Gilman (1960) said that powerful person is categorized by a relationship between at least two persons and it is non-reciprocal in the sense that both can not have power in the same area of behavior (in Foley, 1997). The indicators such as 'older than', 'parent of', 'employer of', 'richer than', and 'nobler than' are indicating a relation of 'more powerful than' (Bowe & Martin, 2007). As well, there are various indicators of power. One person is said to have power and authority over another if he/she is able to control, influence, persuade,

and convince the other person's behavior. In addition, physical strength and sexual characteristics also can be indicating the level of power in relationship. For example, big person has more power than small and male has more power than female.

Brown and Gilman (1960) distinguish three levels of power; superior, equal and inferior, while solidarity is determined into solidary and not solidary (in Bowe & Martin, 2007). Correlated to those things, there are six categories of relationships, which are *superior and solidary*, *superior and not solidary*, *equal and solidary*, *equal and not solidary*, *inferior and solidary*, and *inferior and not solidary* (Bowe & Martin, 2007). The example of each relationship is shown in the following table:

Table 2. The Example of Relationship

Solidarity Power	Solidary	Not Solidary
Superior	Parent to children	Employer to employee
Equal	Cousin	Classmate
Inferior	Younger brother to the older brother	Student to teacher

Source: The writer's modification based on Bowe and Martin (2007)

Viewed from the example of relationship above, speech act of command occurs between the participant who has **superior and solidary relationship**, such as between parent to children and **superior and not solidary relationship**, such as between employers to employee.

2.3.5 Context

Context is any background knowledge assumed to be shared by the speaker and the hearer which contributes to hearer's interpretation of what speaker means by given utterance (Leech, 1983). Understanding the context is important to help the interlocutor in recognizing what type of speech events or speech activity involve. According to Duranti and Goodwin (1992), one influential model to describe context comes from a branch of linguistic anthropology, which known as ethnography of speaking or ethnolinguistics or ethnopragmatics (in Aronoff & Miller, 2002). Hymes stated the terminology which needs to be taken in consideration when characterizing context and it is summarized by SPEAKING acronym (Gumperz & Hymes, 1972). The terminology of SPEAKING stands for *setting, participants, ends, acts, keys, instruments, norms, and genre*.

1. Setting

Setting refers to time, place and the physical circumstances of a speech acts (Gumperz & Hymes, 1972). In the other words, setting is included into situational context, which is the immediate physical present, the situation where the interaction is taking place, time when the utterance occurred, and the scene at the moment of speaking.

2. Participants

Participants are the speaker or addressor and the hearer or addressee that is involved in the conversation (Gumperz & Hymes, 1972). Participant in a conversation is also known as interlocutor.

3. Ends

It means the purpose or goal or outcomes of the conversation that uttered by the interlocutor (Gumperz & Hymes, 1972). It will be present in an utterance because everyone has a certain aim towards their utterance.

4. Act Sequence

The act sequence is a message form and message content of the speech acts (Gumperz & Hymes, 1972). It includes the message, meaning of expression, and topic of the conversation.

5. Key

Key is the clues that establish the tone and manner or spirit of the speech act (Gumperz & Hymes, 1972). It is consist of behaviour of the interlocutor, gesture, eye contact, etc.

6. Instruments

Instruments are the medium of transmission of speech (Gumperz & Hymes, 1972). This is about the channel form of speaking, such as verbal or non-verbal form of communication, face to face communication, communication via telephone or message and so on. Instrumentalities are also known as the styles of speech, such as language and dialect in communication (Gumperz & Hymes, 1972).

7. Norms

Norms of interaction are all rules in speaking (Gumperz & Hymes, 1972). It is related to the cultural belief system of a community, which is the

specific property in speaking. It depends on the social rule of the interlocutor where the conversation happens.

8. Genre

Genre belongs to the types or categories of utterances or texts (Gumperz & Hymes, 1972). For example is the utterance of poems, myth, tale, curse, prayer, lecture, editorial and so on.

The theories above are applied in analyzing the utterances of indirect command. The writer examines the utterance of indirect command by using the concept of command by Searle, concept of indirectness by Thomas and using the concept of power relationship by Brown and Gilman to distinguish the utterance of indirect command from indirect request. Afterwards, the writer investigates the possible factors that may influence the speakers in using indirect command by using the terminology of SPEAKING proposed by Hymes.

CHAPTER III

ANALYSIS OF INDIRECT COMMAND EXPRESSIONS

3.1 Introduction

In this chapter, the writer analyzes the utterances which reflect the function of indirect command as seen in a *Nanny 911* reality show. *Nanny 911* reality show tells about a team of nannies with high experiences in directing the children. Each nanny has a specific area of expertise to manage a proper etiquette, to control a bad temper and they are ready to help exhausted parents to maintain the rules in family. The writer takes two episodes of *Nanny 911*, which are the episode of George's Family and Dickson's Family. The data are taken from the conversation among the characters in these episodes. There are twelve (12) dialogues which engage twenty (20) data analyzed in this chapter. Each dialogue has one or more data of indirect command. To show the utterances of indirect command, the writer types the utterances in italic and bold style and then puts the number of data at the end of each utterances of indirect command.

3.2 Indirect Commands in *Nanny 911* Reality Show

These are the dialogues that show the indirect command expressions. They are analyzed by using the correlated theory about indirect command, power relationship, politeness strategy and the context.

Dialogue 1

- Jeffrey : When I come home, I take over.
Theresa : Don't tell me that I'm not taking on alone.
Jeffrey : *You are their mother. You have to take your some kinds of responsibility (1).*

The conversation above is taken place in the kitchen of George's family. The participants are Theresa and Jeffrey. Jeffrey and Theresa are husband and wife. In this situation, Theresa is very busy with her work in the kitchen. She cleans the dishes and the other kitchen stuff. During the day, she feels very tired of directing her three naughty children; Imary, Kobi and Kadin. Besides, she also does her job as a housewife such as cleaning the house, cooking and she does it without Jeffrey's help. Later on, Jeffrey come back home. He approaches Theresa to ask what is happening with the family along the day. Afterwards, Theresa starts to complain about her difficulty in directing the children without Jeffrey. Actually, she makes her husband angry but Jeffrey does not argue the complaint. He just listens and tries to make a proper reaction for his wife's complaint. However, Theresa does not stop to complain. After that, Jeffrey says something to her.

One of Jeffrey's utterances is used to command the hearer, Theresa. He utters the command in the form of declarative, "*You are their mother. You have to take your some kinds of responsibility*". Viewed from the power relationship between the interlocutors, Jeffrey has more power and authority over Theresa. Although the relationship between husband and wife in America is almost equal since they feel as a partner in a family, the social status of Jeffrey as a husband,

and who is older than Theresa, gives him more power and authority to give a command. However, in this context Jeffrey avoids using direct command of “Do your responsibility!” because it seems he respects and loves his wife. Instead, he tries to remind his wife strongly that taking care of the children is a housewife’s duty. Since their relation is close and solidary, the utterance is not like the command used between superior to inferior. It is a polite command used by a husband, who wants to make his wife take the responsibility as a mother. Hence, the strategy of this indirect command is included into **solidarity strategy**, which emphasized on the closeness between the participants. Besides, the speaker, Jeffrey explicitly shows the personal information of the hearer via the utterance, which is the information that the hearer is a mother.

As a husband, Jeffrey utters this indirect command to Theresa is obviously caused by a certain purposes. It is not polite for him to command his wife directly. Actually, he can make a request to his wife, but Jeffrey seems to make Theresa has no option to refuse what he wants. Therefore, Jeffrey utters his purpose to Theresa in indirect way, so Theresa feel the obligation to fulfill what he wants by using this indirect command. Thus, the factor of **ends (goals)** of the speaker is influencing Jeffrey to use this indirect command expression.

Dialogue 2

Imary, Kobi and Kadin	: (Jumping on the bed)
Theresa	: <i>Are we supposed to jump on the bed? (2)</i>
Kobi	: Yes mommy! (Keep jumping on the bed with Kadin).
Imary	: (Stop jumping).

Theresa : No. *Are we supposed to be jumping on the bed? (3)*
 Kadin : (Stop Jumping).
 Kobi : (Keep Jumping).
 Theresa : *Can we stop? (4)*
 Kobi : (Stop jumping).
 Theresa : Are you done? No more jumping? (Hold Kobi)
 Kobi : No.

The dialogue above happens between Theresa and her three children; Imari, Kobi and Kadin. Imari is her older step daughter, she is four years old. While, Kobi and Kadin are Theresa's twin sons and they are two years old. Imari, Kobi and Kadin are playing together in their bedroom during the day. They are jumping on the bed when Theresa enters the room. Theresa knows the children's action is not acceptable. She approaches them and tries to get them stop jumping on the bed. Unfortunately, her command does not work well. Only Imari understands the meaning of her utterance and stops jumping, while Kobi and Kadin do not catch the meaning. It shows that the used of indirectness in communication is risky. It creates the ambiguity of meaning. Imari, four years old girl, can catch the meaning, but it does not work to Kobi and Kadin who are two years old.

Afterwards, Theresa utters the second command to make Kobi and Kadin stop jumping. Theresa repeats her command, but now she gives emphasis to the setting of time that we are not supposed to be jumping on the bed at that time. After Theresa expresses this utterance, one of the hearers, Kadin, accept the meaning. He knows his mother wants him to stop jumping at that time. Hence,

Kadin stops jumping on the bed. Nevertheless, Kobi still does not understand the intention of Theresa's utterance. He is busy in jumping on the bed. He does not realize that her mother has commanded him to stop jumping. Hence, his mother, Theresa has to express the third command to make Kobi realize that he has to stop jumping. Finally, Kobi stops jumping. The dialogue proves that Theresa keeps using the command in indirect way for three times and avoid to use the imperative sentence of "Stop jumping!" to her children in order to teach them the way to speak politely.

There are three commands in this dialogue. The three utterances are included into command expressions since they are used by Theresa to make her children stop jumping on the bed. Based on the power relationship between the participants, these three commands are uttered by Theresa, who is a mother of the hearer; Imary, Kobi and Kadin. In addition, the relation between the interlocutors is close relationship and solidary. The status of Theresa, as a mother of the hearer, makes her become a superior, who has full authority to give a command. In contrast, as children, Imary, Kobi and Kadin have to fulfill the command.

The first utterance of Theresa "*Are we supposed to jump on the bed?*" is expressed in a form of interrogative sentence. In this interaction, this utterance is included into an indirect command. In view of the fact that this interrogative sentence is not used to question the children about their wrong activity, but the intention of the speaker through this utterance is to get the hearer stop jumping on the bed. The strategy that is used by the speaker here belongs to **solidarity**

strategy. It is because the speaker emphasized the utterance on the word 'we' as the remark that the participants has close relationship. Therefore, the factor of **participants**, which are mother and children, and the **ends** of the speaker, which is to direct the children politely, are stand as the possible factors which influence the uses of this indirect command.

The second indirect command is "*Are we suppose to be jumping on the bed?*" The form and meaning of this utterance is not different from the previous command. This utterance is also in an interrogative form with the aim at commanding the hearer stops jumping on the bed. However, she makes clear her command by using the words "be jumping" which reflects to the setting of time when the dialogue happen. Theresa emphasizes that they are not supposed to jump on the bed at that time. It shows the factor of **setting, participants** and **ends (goals)** are influencing Theresa to expresses indirect command expression. The strategy of this indirect command is **solidarity strategy** because Theresa expresses the expression still in the emphasizing on the closeness between Theresa and her children.

Finally, Theresa expresses the third utterance "*Can we stop?*" This utterance belongs to an indirect command because she uses interrogative form to express the function of directive, which is command. Still, in uttering the indirect command, Theresa shows her closeness to Kobi. Here, she uses the word 'we' as the marker of solidarity relationship between them. Hence, the strategy of this expression is included in **solidarity strategy**. In this dialogue, Theresa keeps

using indirect command to her children although the used of this expression is risky. It shows the factor of **participants**, **ends** and **setting** present as the possible factor which influences Theresa to use indirect command.

Dialogue 3

Theresa : *Imary, you have to do share (5).*
Imary : (Share the board with Kobi).

The dialogue above is between Theresa and Imary. The relationship between them is close. Imary is Theresa's step daughter. She is four years old and she has a bad temper. She is very bossy and she does not want to share anything to the others. Imary and Kobi are sister and brother. They are playing together in a family room. Theresa observes them while cooking for dinner in the kitchen. Imary is drawing on a whiteboard. She does not share the whiteboard with her brother, Kobi. Furthermore, Theresa recognizes that Kobi also wants to draw on the whiteboard, but he looks afraid of joining his sister to draw on the whiteboard. He knows her sister is very stingy. Afterwards, Theresa approaches them and asks Imary to share the whiteboard with Kobi.

Theresa uses an utterance, "*Imary, you have to do share*". This utterance is in a form of declarative sentence. The function of this utterance is a command toward the hearer. View from the power relationship, this utterance is uttered by a mother to her daughter. Theresa, who is a mother of Imary, has more power and authority than Imary. Thus, Theresa has an authority to command Imary. In contrast, as a daughter, Imary has to follow the command. Since the relations

between them are solidary and close relationship, Theresa utters her command in polite way to reduce the sense of imperative to her daughter. As well, Theresa uses indirect command to Imary. The **solidarity strategy** is applied by Theresa in uttering this indirect command. It is shown by the use of personal information which emphasizes the closeness between the participants. The personal information used is nicknames of the hearer, which is 'Imary'. Then, the factor of **participants** (mother and daughter) and the **ends (goals)** of Theresa, which is to command her daughter properly, are influencing Theresa to express the command in indirect way.

Dialogue 4

Kadin	: Jump Kobi!
Kobi	: Okay! (Jump from a higher bed to a lower mattress)
Theresa	: No, no, no, no. No jumping!
Kobi	: (Keep jumping).
Nanny Deborah	: <i>What is mommy said? (6)</i> . Look at mommy!
Kobi	: (Stop jumping and look at his mommy)
Theresa	: I said don't jump. No jump.
Kobi	: (Jump from a higher bed to the lower).
Nanny Deborah	: <i>You need to start listening to mommy (7)</i>
Kobi	: (Stop jumping and pay attention to the nanny)
Nanny Decorah	: Alright.

Kadin and Kobi are twin boys. They are playing together in their bedroom. It is occurred in the afternoon. Kadin challenges Kobi to jump from a higher bed into a mattress on the floor. Afterwards, Kobi does the challenge and he jumps from a higher bed to a mattress again and again. Just then, Theresa and Nanny Deborah enter the room. Spontaneously, Theresa asks Kobi not to jump. She

prohibits him directly to stop jumping, but Kobi ignores her prohibition. After that, Nanny Deborah handles the situation. She directs Kobi to obey everything that is uttered by his mother. She commands Kobi to be respectful and listening to the mother. Firstly, Kobi tries to complete the command. He stops jumping for a while and listen to his mother. Nevertheless, Kobi does not respect his mother's words. After listening to his mother, he continues jumping from higher bed to the mattress. He looks innocent and ignores anything that is uttered by his mother, Theresa. Afterwards, Nanny Deborah feels angry and commands him again to be more respectful and listen to mother. Kobi seems to understand that the nanny is very angry. He stops jumping. Then, he pays full attention to Nanny Deborah and his mother, Theresa.

There are two indirect commands in this dialogue. Both of the sentences are uttered by Nanny Deborah to Kobi. Seeing from power relationship between them, Nanny Deborah is a special nanny who is invited by the family. She is given an authority by parents to direct their family. The first indirect command is uttered in a form of interrogative sentence "*What is mommy said?*" This utterance is expressed by Nanny Deborah to Kobi. By using this utterance, the nanny indirectly commands Kobi to listen and respect his mother. Besides, it belongs to indirect speech act because there is no correlation between the structure and the function. Nanny Deborah expresses the indirect command used **deference strategy**. Nanny Deborah does not show the closeness via her utterance. She gives emphasize to Kobi's right to freedom and shows the respect among the

participants. In addition, their relationship is not solidary. It shows the factor of **participants** influences Nanny Deborah used this expression. Besides, the factor of **setting** of the dialogue, which happens in Kobi's house and the factor of **ends** of Theresa via the utterance, are influencing her to use this indirect command.

Then, Nanny Deborah utters the utterance "*You need to start listening to mommy*" The function of this declarative sentence is not really purposed to give the information about Kobi obligation to listen to his mother, but it is a strong command to get Kobi respectful and listening to his mother. In uttering this indirect command, Nanny Deborah uses **deference strategy** to Kobi. She emphasizes her command on the right of Kobi to fulfill it and she does not express the intimacy between the participants. It looks like a formal politeness. The **ends** of Nanny Deborah and the **participants** in the dialogue are influencing Nanny Deborah to express this indirect command. As the result, Nanny Deborah can reach her goal. Kobi is able to interpret the utterance as a command and want to follow the command. As the result, he stops jumping and starts listening to his mother.

Dialogue 5

- Kadin : Come to my ass. (Go out the room with chair on his backside).
Theresa : Sit, sit, sit!
Kadin : (Ignore his mother).
Theresa : *That doesn't mean take the chair with you where you wanna go (8).*
Kadin : (Keep going with the chair on his backside)

The conversation above occurs in Kadin's bedroom in a morning. The participants of the conversation are Theresa and Kadin. Kadin is Theresa's son and he is two years old. Theresa gives Kadin a punishment to sit on a chair in his bedroom. She is observing him to make sure that Kadin realizes his mistake and then make an apology to her. However, Kadin does not realize his fault. Even, he is ignoring the punishment. He walks out the room while bringing the chair on his backside. He feels like he is playing with his mother. Then, he brings the chair out the room with a smile. After that, Theresa commands him directly to sit on the chair but Kadin does not listening to her. He keeps going out of the room with the chair on his backside. Afterwards, Theresa commands him again in indirect way with the expectation that her son, Kobi, will listen to her polite command. The indirect command expression which uttered by Theresa is in a form of declarative sentence "*That doesn't mean take the chair with you where you wanna go*".

This utterance is included into indirect command expression due to the reason that the speaker, Theresa, wants to make Kadin accomplish his punishment to sit on the chair through the utterance. Theresa expresses her indirect command by using the **deference strategy**. The relation between Theresa and Kobi is close and she can utter her command by using solidarity strategy, but she avoids it. It may be influenced by the factor of **ends (goals)** when the dialogue happens. She tries to make Kadin realizes his fault and completes the punishment to sit down on the chair. Thus, Theresa does not emphasize the closeness via her command in order to create the serious and formal atmosphere to her son, Kobi.

Based on the power relationship between them, as a mother, Theresa has the power over Kadin and their relationship is close and solidary. Unfortunately, this indirect command is ignored by Kadin. He does not want to fulfill his mother's command to complete his punishment and sit down on the chair in the bedroom. Thus, he keeps going out the bedroom and brings the chair on his backside.

Dialogue 6

Kobi : (Pretend to sleep).
Theresa : That's not your bed. *Where we are going tonight? (9)*
Kobi : (Keep pretend to sleep).
Theresa : *Come on, Kob! You are in a wrong room. (10).*
Kobi : (Wake up and move to his bedroom).
Theresa : Alright. (Smile to Kobi)

This dialogue happens in Theresa's bedroom. It occurs at the night. The participants are Theresa and Kobi. The relationship between them is mother and son. Kobi is two years old boy. As a son, Kobi loves to be spoiled by his parents. In this situation, Kobi wants to sleep in his parents' bedroom. He is pretending to sleep tight on his parent's bed. When Theresa enters her bedroom, she notices that Kobi is not really sleeping on her bed. She knows Kobi just pretends to sleep tight. Then, Theresa tells Kobi to sleep on his bed in his bedroom. Firstly, Theresa uttered the command "That's not your bed. Where we are going tonight?" Theresa wants Kobi moves to his bedroom through this utterance. Nevertheless, Kobi keeps pretending to sleep. Afterwards, Theresa commands him directly to wake up. Then, Kobi wakes from his pretending sleep and smile to his mother. He

hopes his mother will allow him to sleep in his parents' bedroom but Theresa wants to make him discipline to sleep in his bedroom. Moreover, she commands him again to move to his bedroom by using the utterance "Come on, Kobi! You are in a wrong room".

Overall, there are two indirect commands found in this dialogue. Both utterances are included into indirect command expressions since the goal of these utterances are to get the hearer do something. Seeing from power relationship between the participants, these three commands are expressed by Theresa to Kobi. Theresa is a mother of Kobi, thus their relation is close and solidary. The status of Theresa as a mother indicates her to have an authority to command Kobi. In contrast, as a son, Kobi has the responsibility to accomplish the command.

The first indirect command is "*Where we are going tonight?*" The structure of this sentence is interrogative, which explicitly used to give a question toward the hearer. However, Theresa wants to get Kobi moves to sleep in his bedroom via this utterance. Therefore, the **solidarity strategy** is applied by the speaker in this expression. Theresa shows the closeness and intimacy via her utterance to the hearer. Unfortunately, Kobi ignores the command uttered by his mother, Theresa. He keeps pretending to sleep on his parent's bed and still does not want to move to his bedroom. From this dialogue, the **ends (goals)** of the speaker are obviously influence the use of this expression. Then, **setting** of time and place of this dialogue, which happens in parents' bedroom at the night, is also influencing Theresa to command Kobi in indirect way.

Afterwards, Theresa commands Kobi again to move to his bedroom. Here, she clarifies her indirect command by using declarative sentence; *“Come on, Kobi! You are in a wrong room”* This expression is included into indirect command because Theresa uses this expression to perform the illocutionary act of commanding. The **solidarity strategy** is shown as the politeness strategy used by the speaker. Theresa has the intention on the close relation between them and she let the comfortable feeling in Kobi to fulfill the command. Besides, the **ends (goals)** of Theresa to get Kobi move to his room and the **setting**, which happens in Theresa’s bedroom at night, are shown as the possible factors which urge the speaker utters this indirect command. Fortunately, the respond of the utterance is good. Kobi wants to fulfill the command. Finally, Kobi wakes up and moves to his bedroom.

Dialogue 7

Kirsten	: Jacqueline.
Jacqueline	: I’m not talking to you.
Kirsten	: Enough. Enough.
Jacqueline	: I’m not talking to you!
Kirsten	: No. Enough. <i>You need to calm down (11).</i>
Jacqueline	: Go! (She hits Kirsten for several times and leaves her)
Kirsten	: Jacqueline.

This conversation is taken place in a family room of Dickson’s family. The participants are Kirsten and Jacqueline. Kirsten is a single mother and Jacqueline is a daughter. She is eight years old. In this dialogue, Kirsten wants to talk to her daughter, Jacqueline. She calls Jacqueline to discuss their problem face

to face, but Jacqueline does not want to talk to her. Jacqueline feels very angry with her mother, Kirsten, because she feels her mother cannot handle the problems in their family. Besides, she also wants to be the boss in the family and replace the position of her father, who died a year ago. Jacqueline loves to be abusive to the others and she does not behave well to her mother, Kirsten. When Kirsten approaches her, Jacqueline consciously refuses her. As well, Kirsten commands Jacqueline to calm in indirect way, *"You need to calm down"*.

The speaker, Kirsten, makes the utterance of command by using declarative structure which is clearly seen as a declaration. As well, Kirsten wants to make Jacqueline calm and polite to her. Kirsten implies her command expression within the declarative sentence. The function of this declarative sentence is not used to inform Jacqueline about the action of calm, but it is strongly commanding Jacqueline to be calm down. Therefore, it is called indirect command. The **deference strategy** is used by Kirsten in uttering this indirect command. She emphasizes her indirect command on the Jacqueline's right and Kirsten keeps showing her respect to her daughter by using this expression. As a daughter, Jacqueline has an obligation to fulfill this indirect command.

Kirsten has the power over Jacqueline because Kirsten is a mother of Jacqueline. Since the relation between them is close and solidary, Kirsten avoids using direct command to reduce the sense of imperative to her daughter. Instead, she tries to make her calm down by using an indirect command. The dialogue shows that Kirsten does not want to respond her daughter's abusive action with a

bad reaction. Kirsten keeps facing Jacqueline patiently by using a polite manner in commanding because she loves her daughter and does not want to hurt her. It shows that the factor of **participants** and **the goals** of Kirsten are obviously affecting her to use indirect command to her daughter. Nevertheless, Jacqueline ignores the command. She shouts loudly to refuse her mother. Jacqueline also hits her for several times and does not accomplish her mother command to calm down.

Dialogue 8

Colin : She often makes me angry.
Kirsten : If you angry, go to the other room!
Colin : No! I'm angry.
Kirsten : That's why you love to be angry. *I would like you to go to the other room (12)* or go sit down where I can talk to you.
Colin : No! Neither.

The interaction above happens in front of Jacqueline's bedroom. It occurs in the afternoon. The participants are Kirsten and Colin. The relationship between them is mother and son. Colin is seven years old boy. In this situation, Colin wants to enter his sister's bedroom but her sister does not allow him and locks the door. He is angry because her sister does not permit him to enter the room and his mother does not help him to go into Jacqueline's bedroom. When Colin knocks the door of Jacqueline's bedroom, Kirsten comes and commands him directly to go to the other room. However, Colin does not respect the command. He shows his anger to Kirsten. Kirsten notices that Colin has to calm and goes to the other room. Then, Kirsten commands him in indirect way to go to the other room.

Nevertheless, Colin does not want to do the command and keeps standing in front of his sister bedroom.

Kirsten uses a declarative form to perform directive function of command. Kirsten says *“I would like you to go to the other room”*. By using this utterance, Kirsten wants Colin go to the other room. This utterance is including into an indirect command because Kirsten implies her command through the declarative sentence. The **deference strategy** is applied by Kirsten as seen in the used of formal politeness of ‘I would like you’ in the way of performing indirect command here. View from the power relationship between the interlocutors, Kirsten, as a mother, has more power and authority than Colin. Thus, Kirsten is able to command Colin. In this dialogue, Kirsten commands her son in indirect way in order to show Colin an appropriate way in interaction. Since their relation is close and solidary, as a mother, Kirsten wants to show her son that she avoids using direct command to reduce the impolite sense in speaking. It shows the factor of **end** and **participants** are influencing the used of this expression. However, Colin does not respect the command at all.

Dialogue 9

- Kirsten : *Jacqueline, you need to get off the phone (13).*
Jacqueline : (Ignore her mother and keep talking on the phone)
Kirsten : *Sorry, you need to go right now (14).*
Jacqueline : (Ignore her mother and keep talking on the phone)
Kirsten : *Home work time, Jacqueline (15).* (Take the phone from Jacqueline)
Jacqueline : Oh no...
Kirsten : That’s not okay to use the phone right now, Jacqueline.
Jacqueline : I just want to say one thing.

Kirsten : No. You can not call right now.
 Jacqueline : You know what one thing is?
 Kirsten : No.
 Jacqueline : Give it to me! (Try to take the phone from Kirsten's hand)
 Kirsten : No Jacqueline.
 Jacqueline : Give it to me! (Hit and kick Kirsten)
 Kirsten : No. *Jacqueline, you need to settle down (16).* (Leave Jacqueline and bring the phone to her bedroom)

The interaction above happens in a family room of Dickson's family. It occurs at the early evening. The participants are Kirsten and Jacqueline. The relationship between them is mother and daughter. Jacqueline is eight years old girl and she is very abusive. In this situation, Jacqueline talks in the phone with her friend. Her mother, Kirsten, knows Jacqueline has to make her homework at that time. Kirsten commands Jacqueline to get off the phone, but Jacqueline neglects her. After that, Kirsten commands her again in order to make her stop talking on the phone but Jacqueline still ignores her command. Jacqueline does not listen to her mother. She keeps talking on the phone until Kirsten feels angry and grabs the phone from Jacqueline. Then, she commands Jacqueline to make her homework. After that, Jacqueline speaks against Kirsten and tries to get the phone from her. Kirsten does not want to give the phone to Jacqueline. As a result, Jacqueline becomes abusive. She is hitting and kicking Kirsten to get the phone back. Finally, Kirsten asks her to cooling down.

Actually, there are four utterances of indirect command expressed in this dialogue. They are uttered by Kirsten to Jacqueline. Kirsten is a mother of Jacqueline. Thus, she has a power to command Jacqueline. The relationship

between them is close and solidary. As a daughter, Jacqueline is very naughty. She is irresponsible and even often does something rude. Whereas, Kirsten still treats Jacqueline well since she is a mother who loves her daughter very much. It is proved when Kirsten commands Jacqueline in indirect way and avoids using imperative sentence.

The first indirect command is "*Jacqueline, you need to get off the phone*" Kirsten, uses this declarative form to perform her command. By using this utterance, Kirsten wants Jacqueline to get off the phone. As well, the politeness strategy that used in this utterance is **solidarity strategy**, which emphasized on the closeness between the participants and the use of personal information (nickname) on the utterance. The factor of **ends**, which is to make Jacqueline get off the phone, **setting**, which happens at home when a homework time and **participants**, which is between mother and daughter, are influencing the occurrence of this indirect command. It is because at that time, the participants (Jacqueline) has to do her homework. Thus, Kirsten commands her to get off the phone. As the effect of the utterance, Kirsten does not reach her goal. Jacqueline does not respect her command and keeps talking on the phone calmly.

Later on, Kirsten says "*Sorry, you need to go right now*" to Jacqueline. Literally, Kirsten just asserts that Jacqueline needs to go at that time because the form of the sentence is in declarative form. However, Kirsten indirectly commands Jacqueline to stop talking on the phone at that time. In this case, politeness strategy that is used by Kirsten is showing the emphasized on the

hearer's freedom. Kirsten does not convey explicitly the addressee, therefore her command is ignoring by Jacqueline. Hence, it belongs to **deference strategy**. The **ends (goals)** of Kirsten through the utterance are the factor that affects in using this indirect command.

Subsequently, Kirsten commands Jacqueline again in indirect way. Here, she makes clear her indirect command by saying "*Home work time, Jacqueline*". By using this utterance, Kirsten clarifies that Jacqueline has to stop talking on the phone and she has to make her homework at that time. It shows the **setting** and **ends (goals)** of the speaker are influencing in the occurring of this indirect command. In conveying this indirect command, **solidarity strategy** is used by Kirsten. She shows the intimacy and closeness via her utterance and asserts the nickname of the hearer as the evidence of the solidarity between them. However, Jacqueline does not want to pay attention to Kirsten's command until Kirsten grabs the phone from her.

Jacqueline feels very angry and tries to get the phone from Kirsten. She hits and kicks Kirsten rudely. Kirsten feels very pained by Jacqueline's action. She cries and commands Jacqueline to calm and quiet by using the utterance "*You need to settle down*". Even though Jacqueline is very impolite and abusive, Kirsten still facing her politely and expressing her indirect command by using **deference strategy**. She does not use the imperative within her command. She implies her command through this declarative sentence toward Jacqueline in order

to teach her a good attitude in communication. It shows the factor of **ends (goals)** and **participants** are influencing the speaker in expressing indirect command.

Dialogue 10

Jacqueline : Give it to me! (Hit and kick Kirsten)
Kirsten : No.
Jacqueline : Yes.
Kirsten : No.
Jacqueline : Yes.
Kirsten : No. *I'm the boss Jacqueline and you don't set the rules (17).*
Jacqueline : Give it to me! (Kicking Kirsten)
Nanny Deborah : Jacqueline, stop!

The participants of the dialogue above are Kirsten and Jacqueline. They are mother and daughter. The conversation is taken place in Kirsten's bedroom. When the conversation happens, Jacqueline wants to get the phone from her mother. She forces Kirsten to give the phone to her. Kirsten still does not want to fulfil her wants because Jacqueline has to obey the command to do her homework at that time. However, Jacqueline always imposes her until Kirsten feels very pain and cries. Then, Kirsten commands Jacqueline to obey the rule. Kirsten utters her command in a form of declarative, "*I'm the boss Jacqueline and you don't set the rules*".

Based on the power relationship between the interlocutors, Kirsten is a mother who has full power to command her daughter, Jacqueline. Their relation is close and solidary. Hence, Kirsten conveys the expression by using **solidarity strategy**. By using this strategy, she emphasizes the relation between her and

Jacqueline is close. Kirsten does not use direct command to Jacqueline because she wants to avoid the sense of impolite to her daughter. Thus, she expresses her in an indirect way to make her daughter obey and respect the rules in family. It shows as the **end (goals)** of the speaker is influencing the used of indirect command her. She indirectly commands Jacqueline by reminding her strongly that Jacqueline is not the boss in the house and she has to follow the rules which made by Kirsten. After hearing the commands, Jacqueline still disrespect her mother. She kicks Kirsten and requests her to give the phone.

Dialogue 11

Jacqueline : Get my rice out! (Kick Kirsten)
Kirsten : You know kicking Mom is not acceptable and *you need to give me my personal space (18)*.
Jacqueline : I don't care.
Kirsten : *You are not the boss in this house (19)*.
Jacqueline : No.

Dialogue above occurs in a bathroom of Dickson's family. The participants are Jacqueline and Kirsten. Jacqueline is a daughter of Kirsten and she is eight years old. She is very impolite and rude. In this interaction, she forces Kirsten to give the rice for her dinner. On the contrary, Kirsten does not want to give the rice because Jacqueline is being punished by Kirsten. She has the punishment because she is not listening to Kirsten's prohibition to have snack before dinner. Then, Jacqueline becomes very abusive. She is hitting and kicking Kirsten. Even though Kirsten is cooling down her feeling in a bathroom, Jacqueline always forces her. Kirsten feels angry and commands Jacqueline to go

out the bathroom by using the utterance “You need to give me my personal space”. However, Jacqueline does not follow the command. She stays in a bathroom to get her mother give her the rice for dinner and then she says that she does not care with her mother privacy. After that, Kirsten says “You are not the boss in this house” to make Jacqueline obey the command.

Actually, there are two indirect commands in this dialogue. Both of them are uttered by Kirsten to Jacqueline. Kirsten and Jacqueline have close relationship and they are solidary because Kirsten is a mother of Jacqueline. As a mother, Kirsten has full power to command Jacqueline and Jacqueline has to follow the command. In this dialogue, Jacqueline shows that she is not a good daughter. She is impolite and disobedient to her mother. Otherwise, as a mother, Kirsten still treats Jacqueline politely.

Firstly, Kirsten says “You know kicking Mom is not acceptable and *you need to give me my personal space*” to Jacqueline. By using this utterance, Kirsten is actually commanding Jacqueline to go out of bathroom. Kirsten uses declarative sentence to perform the speech act of command. She does not use imperative sentence of “Get out!” in order to show her daughter a polite manner in speaking. It shows the factor of **setting** and **ends (goals)** are affecting in the use of indirect command here. After hearing the command, Jacqueline still does not want to go out the bathroom. She ignores the command, even she refuses it. The **solidarity strategy** is used in this expression. Kirsten expresses the expression with the emphasized on the closeness between the participants. Kirsten utters the

personal information between the participants through the utterance, which reflects the solidarity factor between them, who are mother and daughter.

Consequently, Kirsten says to Jacqueline, "*You are not the boss in this house*" In this context, Kirsten seems to remind her daughter strongly that she is not the boss in the house. However, this is an indirect command used by Kirsten to make her daughter behave as a good daughter, who is being obedient and respect to her mother. Kirsten does not use direct command to Jacqueline because she wants to teach her daughter to behave properly although Jacqueline often disrespects her. It shows that the factor of **ends (goals)** of the speaker and the **participants** who involved in the dialogue as the possible factor which influencing the use of this expression. In addition, the strategy that is used in this expression belongs to **deference strategy** in which there is no intimacy factor and the clear addressee shown through the utterance.

Dialogue 12

Nanny Deborah : Jacqueline, your punishment is up. Now, *you have to go to down stairs because your mom wants to talk to you (20)*. Okay.
Jacqueline : (Go to down stairs)

Dialogue above occurs in Jacqueline's bedroom. It happens in the afternoon. The participants are Nanny Deborah and Jacqueline. Nanny Deborah is the special nanny in Jacqueline's house. She is in a house to help the mother to improve the children's etiquette. Jacqueline is the older daughter in the house. She is eight years old and she has bad temper. She is very impolite and rude to her

mother and her younger brother. In this situation, she is being punished by the nanny to stay in the bedroom. After a moment, the nanny commands her to go down stairs and go meet her mother. After hearing the command, Jacqueline goes down stairs and meets her mother.

Nanny Deborah says, “Jacqueline, your punishment is up. Now, *you have to go to down stairs because your mom wants to talk to you.*” By using this utterance, Nanny Deborah is commanding Jacqueline to go down stairs and meet her mother to talk something. Nanny Deborah is a special nanny who has given an authority by the parents to direct the children. Hence, Nanny Deborah has a power to command Jacqueline, who is a daughter in this family. In view of the fact that their relation is far and not solidary, Nanny Deborah avoid using direct command to Jacqueline. She uses **solidarity strategy** toward the hearer. As well, Nanny Deborah does not use imperative sentence of “Go down stairs!” or “Talk to your mother!” in order to show her a polite manner in communication. This purpose is showing the present of the factor of **ends (goals)**, which is influencing the used of this indirect command. After hearing this indirect command, Jacqueline understands what the nanny wants. She immediately goes down stairs and meets her mother to talk their problems.

Based on the analysis, the occurrences of solidarity strategy have bigger percentage than deference strategy. The frequency and percentage of each strategy are shown in the table 3.

Table 3. The Frequency and Percentage of the Strategy

No	Strategy	Frequency	Percentage
1	Solidarity	12	60%
2	Deference	8	40%
		20	100%

Source: taken from reader's digest page 21-44

3.3 The Possible Factors that Influence the Speakers in Using Indirect Commands

There are some possible factors which influences the speaker to use indirect command expression. Context is needed to recognize the factors that may influence the speaker in using the expressions of indirect command. Here, the writer discovers three crucial factors which are very possible in influencing the occurrences of indirect command based on the context of speech events.

The first is the factor of **ends (goals)**. This is the essential factor that probably influences the speaker in using indirect command. Ends refer to the goals, purposes, or the outcomes of the utterance that uttered in conversation. In each interaction, the speakers have a certain purpose contained by their utterances of indirect command. On the other words, there are different ends (goals) in every utterance and they are perhaps influencing the speaker use indirectness in giving command. Based on the analysis, the factor of ends (goals) is involved in all dialogue. For example in the dialogue 9, datum 15; "*Home work time, Jacqueline.*" By using this indirect command, Kirsten (the speaker) intends to get Jacqueline (the hearer) to do her homework at that time. Kirsten uses this indirect

command and avoids direct command with the aim to make a polite interaction with her daughter. The other example is seen in the dialogue 6, datum 11; *"You are in a wrong room."* Theresa (the speaker) uses this utterance to command her son, Kobi. She wants Kobi to move and sleep in his bedroom. She avoids using direct command here, because she does not want to make her son feel hurt or feels expelled by the mother.

The second possible factor is the **participants**. Participants are the interlocutors who engage in a conversation. They are the speaker, the hearer and the people who are involved in the speech event. Relationship between speaker and hearer is an important aspect, especially in creating a command. However, it is not just like how close the relationship between the participants, but there can be other things to be considered, such as power relationship, social status, occupation, age, gender, and so on. The factor of participants is occurred in some dialogue. As seen in dialogue 2, datum 2, 3, and 4; *"Are we supposed to jump on the bed"*, *"Are we supposed to be jumping on the bed"* and *"Can we stop?"* The speaker, Theresa, who is a mother of the hearer, keeps on using indirect command to get her children stop jumping on the bed. She utters these three indirect commands with the same goals, which is used to get the children to stop jumping on the bed. It is proofing that the participants in this dialogue are important, so Theresa does not use direct command to avoid the appearance of impolite sense via imperative sentence. Thus, they are affecting the speaker (Theresa) to use indirect commands.

Then, the third important factor that probably influences the use of indirect command is **setting (scene)**. It is important to know how the situation happens, where the conversation takes place and when the conversation occurs. In particular setting, the participants are able to change the situation. On the other words, if one situation is in a formal one, it is possible exchanging into informal situation. It depends on how the participants bring and take a control within their conversation. As well, setting is important to describe the scene of the speech event and it may influence the speaker uses indirect command expression. For example is seen in dialogue 6, datum 10; *"That's not your bed. Where we are going tonight?"* The speaker, Kirsten, expresses this indirect command to her son, Kobi. She wants Kobi to go sleep on his bedroom at that night. The setting of place and time, which happens in Theresa's bedroom at the night, influences her to make Kobi move to his bed by using indirect command. Further, the factor of setting also influences the used of indirect command in dialogue 2, datum 3; *"Are we supposed to be jumping on the bed?"* Theresa influenced by the factor of setting of the dialogue, which occurs in a bedroom. Theresa commands her children to stop jumping at that time because her children are jumping on the inappropriate place. The utterance may not occur if the setting changes to the other appropriate place to jump. Thus, setting of the dialogue is also influencing the speaker in using indirect command expressions.

CHAPTER IV

CONCLUSION

In this research, the writer analyzes some utterances of indirect command, which are used in *Nanny 911* Reality Show; George Family and Dickson Family episode. There are twenty utterances of indirect command expression found in thirteen dialogues. Eleven utterances are found in George's family episode and the other nine utterances are found in the episode of Dickson's family. All of them are used as the data. The data are analyzed by applying some correlated theories about command, politeness strategy, power relationship and context. In this research, indirect commands are mostly used by mother to the children. They use indirectness in commanding the children in order to direct them in a proper way to be more polite, obedient and behave properly. It is done to deliver the speaker intention more polite and for being respected by the hearer.

From the analysis, the writer finds the application of solidarity strategy and deference strategy in uttering indirect commands. Solidarity strategy is mostly used in these reality shows. It occurs for twelve times (60%). It happens when the speaker emphasizes closeness and solidarity between the speaker and the hearer through the utterance. They are usually used in situations where the interlocutor knows each other fairly well, and in this research, it occurs between the family members. Sometime the children do not understand the meaning of indirect commands. It proves that the used of indirectness is risky, especially to the children. However, the speakers still use indirectness in commanding the children.

It shows that the use of indirect command is important, valuable and it reflects the strategy of politeness in interaction.

The theory of context SPEAKING, which proposed by Hymes, is applied in seeing the possible factors which influences the speakers to use indirect commands. The writer finds three crucial factors which are influencing the speakers to use indirect commands; setting, participants and ends (goals). Therefore, the writer concludes the end (goals), as the possible factors that mostly influence the speakers to use indirect command expressions. The used of politeness strategy in uttering indirect command in this reality show is affected by the purpose of Nanny Deborah and parents, which is to gives the children an illustration of a good manners in speaking, avoid the sense of imperative in direct command and to achieve the sense of politeness via the utterances.

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APPENDIX

Synopsis of Nanny 911 – George's Family Episode

George family is a small family of Jeffrey and Theresa. Jeffrey is twenty six years old and Theresa is twenty five years old. They have three children; they are Imari, Kadin and Kobi. Imari is their step daughter, she is four years old. She has very bad temper and she does not want to share anything to her two brothers. Imari is a bossy towards the others. Kadin and Kobi is twin boy. They are two years old. Both of them have different behaviour. Kadin is a fake cries boy and he always cry when he want to get anything, while Kobi is a naughty kid who always make a mess in a house. All of them are not care with everything that their parent said and always do everything they want, such as jumping on the bed, watching television at the night and do not want to sleep in their own bed. On the whole, all of the children are not a good listener, often neglect the rule and very hard to be handled by their parent. So, that is why the George family needs to contact *Nanny 911* to help them in directing their three children.

Synopsis of Nanny 911 -- Dickson's Family Episode

Dickson's family is a small family of Kirsten. Kirsten is a single mom. She is being a single mom since a year ago. Her husband, Clay, died a year ago in a car accident. Kirsten has two children; they are Jacqueline and Colin. Jacqueline is her older daughter, she is eight years old. As the older daughter, Jacqueline always feels as the boss in the family. Besides, Jacqueline is very emotional. She can not control her behaviour well. She often hits and kicks her mother and her younger brother, Colin. Colin is Kirsten's younger son. He is seven years old. Actually, he is a good boy. However, since his father died, he becomes naughty. Both Jacqueline and Colin are not respecting their mother. They often ignore the rules in the house and disregard their mother. As a result, Kirsten feels exhausted in controlling her children. She can not handle her children alone anymore. Hence, Kirsten calls *Nanny 911* to help her in educating her children to be obedient and respect each others.