## "COMMANDING ACTS USED BY THE MAIN CHARACTERS IN CAPTAIN PHILLIP MOVIE"

#### **THESIS**



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#### **ABSTRAK**

Imroatus, L. 2019. Commanding act used by the Main Characters of Captain Phillips Movie. Program Studi Sastra Inggris, Universitas Islam Negri Sunan Ampel Surabaya. Pembimbing: Raudlotul Djannah, M.App.Ling

Kata Kunci: tindak tutur, perintah, strategi kesopan-santunan.

Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis tindak tutur perintah, serta strategi yang digunakan dalam menyampaikan tindak tutur perintah tersebut. Tindak tutur perintah bisa tercapai jika pembicara mempunyai kedudukan dan status sosial yang lebih tinggi daripada pendengar. Dalam mengemukakan tindak tutur perintah, tidak selalu seseorang yang memiliki kedudukan lebih tinggi yang hanya bisa mengutarakan perintah kepada orang yang kedudukannya lebih rendah, akan tetapi ketika dalam situasi darurat orang yang tidak memiliki kedudukan bisa memberi perintah kepada orang yang kedudukannya lebih tinggi darinya.

Dalam pelaksanaan penelititan ini, penulis menggunakan metode analisis deskritif kualitatif untuk menganalisis data. Penulis menggunakan dua teori yaitu teori Yule tentang pembelajaran tindak tutur dan Brown & Levinson tentang pembelajaran sosiolinguistik. Data diperoleh dari ujaran yang digunakan oleh tokoh utama dalam film Captain Phillips karya Greengrass. Serta menganalisis cara tokoh utama tersebut dalam menyampaikan tindak tutur perintah.

Hasil penelitian menunjukkan bahwa terdapat 22 ujaran yang tindak tutur perintah. Ujaran yang paling sering diucapkan oleh tokoh utama dalam film Captain Phillips adalah tindak tutur perintah langsung. Strategi penutur dalam menyampaikan perintah yang paling sering digunakan adalah Bald On-record sebanyak 18 kali, Off-record 2 kali, Positive politeness 1 kali dan Negative politeness 1 kali.

#### **ABSTRACT**

Imroatus, L. (2019). Commanding act used by the Main Characters of Captain Phillips Movie. English Department, UIN Sunan Ampel Surabaya. Advisor: Raudhlotul Jannah, M.App.Ling

Keywords: speech acts, command act, politeness strategy.

This study aimed to identify types of command acts and the strategies that used to express command acts. Command act is a kind of directive speech acts, command as the one of linguistic function that forces or asks the hearer to do what she/he wants. To express command acts, the speaker should uses some strategy in order to help the hearer understand with what the speaker wants.

In this study, the writer analyzed the data of research by using descriptive qualitative method. The writer used two theories that are Yule about study of Pragmatics to identify types of command acts and Brown & Levinson about A study about Sociolinguistics to analyze strategy to express command acts. The data are collected from the utterances who appear from the main characters of Captain Phillips movie.

The result of this study shows there are 22 utterances consists of command acts who utters by the main characters of the movie. And most utterances are included on direct command. The most strategies to express the commanding act is bald on record. The data shows 20 data of direct command, and 2 data of indirect command. Then, 18 data of bald on record, 2 data of positive politeness, 1 bald off record, and 1 negative politeness.

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#### **CHAPTER I**

#### **INTRODUCTION**

There are some points to discuss in this thesis, namely background of the study, research problems, objectives of the study, significance of the study, scope and limitation of the study, and definition of key terms.

#### 1.1 Background of the study

A conversation is a tool for people to communicate with others. By doing conversation, we can gain a lot of information, suggestions, directions, expressing our feelings or our need for others and so on. The existence of a speaker, message, and hearer are the main elements of communication. Therefore, we can say that communication happens when those three-elements appear. If any elements lost, it cannot be called communication.

Communication appears between two or more participants. Even in the process of communication is possible to have a misunderstanding between the speaker and the hearer. It is usually caused by the hearer who is unable to recognize what the speaker means and what the speaker wants. Hence, it is important to study about how to understand the intended meaning of the speaker. Pragmatics is one of the linguistic studies which have an important part in the study of meaning, exactly what the speaker means.

Pragmatics is the study to understand what the speaker means by their words. As Yule (1996, p. 3) said, pragmatics is a field that learns about how the hearer can interpret what the speaker says in any condition. It means this field is to learn about

what people mean by their utterances than the words in those utterances. As the speaker, we should pay attention to whom we talk to, when, where and beneath what circumstances.

Pragmatics is a little bit different from semantics. Semantics is the study literally about what a word means, while pragmatics is the study about what the mean by words. We cannot solve problems related to the speaker's communicated meaning. So, that is why we need to study pragmatics because by studying this field we can learn about meaning on a deeper level rather than on semantics.

When people produce utterances, they also act. Actions that show in the form of utterance is called Speech acts. In delivering a speech there are three processes, they are what the speaker says (locutionary), what speaker means when they are saying (illocutionary) and what speaker performs when they are saying it (perlocutionary).

According to Austin (1962, p. 121), locutionary acts are acts of speaking, such as uttering certain sounds or making certain marks. The second is illocutionary acts, He states this is an act which is done in speaking. As he said, a speaker expects that a hearer will understand the speaker's intention. The last is perlocutionary acts, which is the result or the actual actions as the product of the illocutionary act.

Yule (1996, p. 53) classifies speech acts into five kinds; *Declaration* is a kind of speech acts to declare, to sentence or anything which makes a world change by a word. For example *A judge: I now sentence you along a year into a prison*. The second one is *representatives*, which is a kind of speech act which is the speaker believes to be a problem or not. For example, statements of facts, conclusions, and

descriptions. The next is expressive, *expressive* is based on what the speaker feels. It can an expression in the form of a statement of likes, dislikes, pains, pleasures, and joys. Then, *directive acts*, mean a speech acts that make a hearer does something. The example of directives are commands, orders, requests, and suggestions. The last kind is *commisive*, the speaker uses it to commit them to some future actions. In this case, is dependent on the speaker.

From the brief explanation above, this recent study is focused on speech acts especially commanding acts. As Yule (1996, p. 54) command is one of the speech acts used to bear the speaker's thoughts, feelings, intentions, and desires to others. In this study, the writer chooses a commanding act to analyze. Command as the one of linguistic function that forces or asks the hearer to do what she/he wants. So, this recent study is trying to analyze the speech act in specific.

In giving commands, the speaker sometimes uses the command directly or indirectly. In conducting indirect commands, the speaker does not just command the hearer, but she or he also has to expect a positive result of the hearer. Therefore, the speaker should pay attention to several factors, those are; when and where the situation is performed and to whom she or he speaks.

When the speaker engages commands, it may sound abusive to the hearer. So, commands can threat someone's face. Thus, the speaker should use some strategies to apply the commands which will not make the hearer confuses. It will be different giving commands to those who have a higher position or not. Thus, the speaker may employ politeness to reduce the offense.

A command is a kind of act that is interesting to be analyzed. The commanding act is an action that often occurs in our conversation among people. Command itself is used as a rule to show what is done by words and how we interpret utterances as actions. Hence, all of the utterances especially utterances on command need some expressions.

The writer here uses a movie as her source of data. She chooses a movie as the main data because it is one kind of literary works. A movie contains many conversations that can be analyzed by the writer. So, it can help her to get the data and analyze it easily, especially in command. The writer chooses *Captain Phillips* movie as her source of data because it contains many commanding strategies used by Phillip and Muse as the main characters of this movie. From this movie, we can get more knowledge about leadership and exactly the different ways of each leader in using command.

Paul Greengrass is the director of the *Captain Phillips* movie in 2013. His movie was starring Tom Hanks and Barkhad Abdi as main characters. This movie is adapted by the true story of the 2009 *Maersk Alabama* hijacking, an incident along which merchant mariner Captain Richard Phillips was taken hostage by pirates in the Guardaful Channel led by Abduwali Muse.

This movie is interesting to analyze since it has received six Academy Award nominations, including Best Picture, Best Adapted Screenplay and Best Supporting Actor for Abdi. The writer would like to analyze the kinds of commanding strategies used by Tom Hanks as *Richard Phillips* (Alabama's commanding officer) and Barkhad Abdi as *Abduwali Muse* (the Somali pirate

captain). Furthermore, in this movie, the writer can find many commanding acts which are applied by the characters.

In conducting this research, the writer used some previous studies related to this research to help her to develop her research. Here, the writer put two kinds of research concerning command speech acts. The first, research from Siti Zulaikha entitled A Study of Strategies in Giving Commands Applies by Prospero As the Main Character in the Tempest Drama. In this research, she analyzed kinds of command acts used by Prospero. In conducting the research, the writer used a descriptive qualitative method. The result of this research was there are two kinds of commands, direct and indirect command. However, this research is limited to analyzing kinds of command acts. So, this research can be developed further.

While, the second study is a thesis of Yeni Apriliyanti from UIN Sunan Gunung Djati. She analyzed about the context of command acts used in *Nawal El-Shadawi*'s novel *Woman at Point Zero*. The results of this research shown that there is a relation of the utterance with the meaning that wants to convey through. But, this research is also limited on the relation between context and meaning of the command acts.

Related with that, this recent study tries to develop the gap from the previous studies above by analyzed not only kinds of command acts. But, it is also analyzing the way to convey commanding acts in the movie of *Captain Phillips*. This research is descriptive qualitative research because the data found are in the form of utterances. The writer conducts this research entitled "*Commanding Acts used by*"

the main characters in the Captain Phillips movie". In this research, the writer focuses on types of commanding acts and how the speaker expresses the commands.

#### 1.2 Research Problems

Based on the background of the study, this study is conducted to answer the questions below:

- 1. What are the types of commanding act used by the main characters in the *Captain Phillips* movie?
- 2. How are the commands expressed by the main characters in the *Captain Phillips* movie?

#### 1.3 Objectives of the study

The aims of this research from the problem statement above are:

- 1. To classify the kinds of commanding act used by the main characters in the *Captain Phillips* movie.
- 2. To explain how commands expressed by the main characters in the *Captain Phillips* movie.

#### 1.4 Significance of the study

The writer assumes to achieve some practical significances for the readers.

The writer expects this study will be able to increase the deeper understanding for the reader about the directive speech act, especially the speech act of command. Furthermore, the writer hopes this study will help readers in analyzing literary works, especially, movie. The writer hopes this study will be useful for readers to

conduct further research. Moreover, the writer also hopes this research can be used as references for other readers or researchers to further study that has a related topic with this research.

#### 1.5 Scope and limitation

The scope of this research is a pragmatic study. The researcher uses *Captain Phillip's* movie script as the data source of this study. The researcher focuses on utterances that are uttered by two main characters in *Captain Phillip* movie. This research is limited to identifying the speech act of command within directive acts, used by the main characters in the *Captain Phillips* movie.

The writer limits her research by focusing the object of the study only in the conversation that consists of command acts used by the main characters in the Captain Phillips movie. Thus, two main characters are Captain Phillips (the commanding officer in Cargo ship of Maersk Alabama) and Muse (the captain of a pirate).

#### 1.6 Definition of key terms

- a) Speech Acts: speech act is a human activity in saying something.
- b) Commanding Act: command acts can be defined as expressions of someone to makes someone else do something.
- c) Politeness Strategies: the way to make a speech better and to soften the threat to each other's face.
- d) Captain Phillips: *Captain Phillips* is a title of 2013 American movie directed by Paul Greengrass. This movie is inspired by the true story of the 2009 *Maersk*

Alabama hijacking, an incident along which merchant mariner Captain Richard Phillips was taken hostage by pirates in the Guardaful Channel led by Abduwali Muse (www.wikipedia.com).



#### **CHAPTER II**

#### LITERATURE REVIEW

#### 2.1 Pragmatics

Pragmatic is one of the branches of linguistics studies that describes the speaker's meaning of words in communication. Yule states that pragmatic is the study that does not only understand the meaning of the speaker's utterance but also the interpretation of the hearer (1996, p. 3). It means that the study of pragmatic learns about what people mean by their utterances than the words in those utterances. Yule also gives distinction for both pragmatics and semantics. Semantics is the study literally about what a word means, while pragmatics is the study about what the mean by words. Leech gives an addition to the distinction between pragmatics and semantics, he mentions that pragmatics relates to a certain speech situation (1993, p. 6). So, it deals with the situation when the speech is showed. He also gives an addition that pragmatics is the problem solving between the speaker's and hearer's perspective.

According to Levinson (1983, p. 9), pragmatics includes the understanding of language and context's relationship in language structure. In other words, pragmatics is the theory of the meaning in communication when the utterances or sentences produced by the speaker. So, by studying pragmatics, we also study about the speaker's intended meaning. In understanding the speaker's intended meaning, some people do misinterpretation to identify these. Therefore, we should be understanding the context first.

Context is important in study pragmatics as an explanation before. If we want to avoid wrong interpretation, we have to understand the context. The context in pragmatics is any background knowledge that both addresser and addressee share. This aspect contributes to the addressee's interpretation of what addresser means by a given utterance. So, it can be concluded that pragmatics is the study about meaning concerning the contexts which involve how the speaker produces an utterance to deliver their intention and how the listeners interpret it.

Based on Yule (1996), pragmatics cover some branches, they are deixis, reference and inference, presupposition and entailment, cooperative and implicature, speech acts, politeness strategy, conversation and preference structure, discourse, and culture. In conclusion, pragmatics is the study of meaning of utterances in relation to the contexts which involves how a speaker produces an utterance to deliver his or her intention and how the listener interprets it.

#### 2.1.1. Scope of Pragmatics

As one of linguistics branches, pragmatics covers several scopes; they are deixis, cooperative principles, implicature, presupposition and speech acts.

#### a. Deixis

Deixis is concerned with the way of how language encodes features of utterances' context and also with the ways of interpreting those utterances. Another definition of deixis is proposed by Yule (1996, p. 9). He states that the word deixis comes from from a Greek word, to point something via language.

#### b. Cooperative Principle

People use cooperative principles as their guidance, which usually performs between the speakers and hearers when they are involve in conversational interactions, there is a general assumption underpinning all utterance interpretations. Those interpretations are influenced by a cooperative principle in which a speaker and hearer are connected into the same goals. The cooperative principle is designed by a number of maxims, Maxim of Quality, Maxim Quantity, Maxim of Relation, and Maxim of Manner.

Maxim of quality requires the speakers to be truthful. They should not make statement for which they have no evidence. While, The maxim of quantity emphasizes the importance of information. The information delivered by the speaker should be informative (neither too little, nor too much) to make sure that the conversation will be able to proceed.

In maxim of relation, this type of maxim forces the speaker to create a relevant statement which is related to the topic. The last, maxim of manner. This maxim is done by the speaker by creating a clear and brief statement. He or she also has to avoid absurdity and ambiguity of expression.

#### c. Implicature

Implicature defines as what the speaker can imply, suggest, or mean as distict from what the speaker literary says. The speaker should be able to guess the intended meaning of the speaker. It because of sometimes the speaker not deliver their information more than what she or he is really said. There two kinds of implicature, they are conventional implicature and conversational implicature.

Wardah (2018) defines the distinction between conventional and conversational implicature. She explains that conversational implicature exists in the case of the maxims and the cooperative principle, whereas conventional implicature are properties of the grammar. For example: "I choose the red hat, but my mother chooses blue". The word "but" on that utterance has conventional meaning which indicated the contrast.

#### d. Presupposition

Presupposition is treated as the relationship between two propositions. Yule (1996, p. 25) states that a presupposition is something that the speaker assumes to be the case prior in making an utterance. Meanwhile, Givon (in Brown and Yule, 1983: 29) writes that the notion of presupposition refers to a discourse analysis. It refers to the logical meaning of a sentence.

#### e. Speech Acts

Speech Acts define as the basic unit of the communication. Speech Acts refer to an utterance in which the utterance is issued. The more explanations of speech acts discussed in the next sub chapter. This paper, the writer discusses one of the branches in the pragmatics field which studies about speech acts. Here, the writer focuses on speech act especially command acts.

#### 2.2 Speech Acts

#### a) Definition of speech acts

Speech acts can be defined as human activity in a language. A speech act is one field covered by pragmatics studies. According to Yule (1996), the speech act is a study of the speaker's intended meaning when she/he uses the

language to act. The notion of speech act is brought by Austin in his book *How* to *Do Things with Words*, the published version of his William James Lectures delivered at Harvard in 1955.

In his point, Austin (1962, p. 9) states if saying something is also doing some actions. Thus, uttering a speech act means that we also do something with our words. He also distinguishes the acts into three levels; they are locutionary, illocutionary, and perlocutionary.

- 1) Locutionary act is what the speaker says
- 2) Illocutionary act is what the speaker wants or means
- 3) The perlocutionary act is the effect of the illocutionary act to the participant or the hearer.

#### b) Illocutionary Force Indicating Devices (IFID)

In analyzing the commanding act which is one type of directive speech act, it means we also correlated with a device to analyze illocutionary act, it called illocutionary force indicating devices (IFIDs). The illocutionary force is the utterance showed via the communicative force of an utterance. Moreover, Willy (2018, p. 25) define IFIDs as any elements which can be used to indicate that an utterance of a sentence containing that element has certain illocutionary force.

So here, Muarifah (2016, p. 18) said that illocutionary force indicating devices is including performative verb whereas it is any mood, stress, intonation, punctuation, and the mood of a verb. The performative verb is a verb that especially names the illocutionary act being performed. Some

verbs such as "To warn, to promise, to command" can be used to make the illocutionary function explicit.

#### c) Direct and Indirect Speech acts

#### 1) Direct Speech Act

A direct speech act is a kind of speech act that has a direct connection between form and function. As Yule said, any relation between structure and function is called direct speech act (1996, p. 55). In this type, both the literal meaning and speaker meaning match. A speaker uses direct speech act to communicate the sentence meaning that the word conventionally expressed. For example:

• Your wear a red hat. (Declarative)

• Do you wear a red hat? (Interogative)

• Wear you red hat, Please! (Imperative)

From the examples above, we could see that in direct speech act the form and the function is match. The declarative sentence used to inform something, an interrogative sentence has a function to ask a question, and an imperative sentence used to give an order or command.

#### 2) Indirect Speech Act

The indirect speech act appears when there is an indirect connection between a structure and a form. This speech act is characterized by the use of language to perform a speech act without actually using an appropriate form for that speech act. For example,

"Could you close the door?"

The structure of that sentence is in question form but it does not mean the speaker asks the hearer. The function here is the speaker wants the hearer to do some action that is to close the door. When people use indirect speech acts, they also create a polite statement. Yule explains that indirect command or request is a more polite way to express commands than a direct speech act.

#### d) Speech act classification

Searle in Austin (1962) classifies speech act into several kinds.

According to him, a speech act can be classified into five as follow:

#### a) Representative

Representative speech act commits the speaker to the truth of an expressed proposition. It represents the speaker's belief in something that can be evaluated to be true or false. For example, if a doctor writes that "I suspect the patient has pancreatitis." Then this represents the doctor's own belief about what the disease might be.

#### b) Declarative

A declarative speech act is a kind of speech act that adjusts the world through utterance. In this case, a certain role is needed to be the speaker of declarative speech. This is an example of declarative speech, "I now pronounce you as husband and wife" The utterance above is a declarative speech done by a priest who has a certain role in a wedding.

#### c) Expressive

The act that expresses the psychological state, depends on what the speaker feels. In performing an expressive, the speaker is either trying to get the world to match the words or the words to match the world nor the words to match the world, rather the truth of the expressed proposition is presupposed. The example of expressive acts: apologies, thank, congratulate, welcome, etc.

#### c) Commisive

Commissive occurs when the speaker commits to a future course of action. Austin's definition of commissives seems unexceptionable, and I will simply appropriate it as it stands with the cavil that several of the verbs he lists as commissives verbs do not belong in this class at all, such as shall, intend, favor, and others. In conversation, the common commission speech acts are promises and threats.

For example, "I warn you to avoid this place!"

#### d) Directives

A directive speech act occurs when the speaker expects the hearer to do something as a response. As Yule (1996, p. 56) mentions, when a speaker asks the hearer to do something, it means that the speaker performs a speech act called **directive**. The propositional content is always that the hearer does some future action. Verbs denoting members of this class are ask, order, command, request, beg, plead, pray, entreat, and also invite, permit, and advise. For example:

- *Please sit down!* (Command)
- *Did you see my book?* (Asking Question)

#### 2.3 Directive Speech act

The Directive is applied by the speaker to want or expect the hearer to do something. Besides, Levinson (1983, p. 227) defines directive speech act as the utterances used by a speaker to make a hearer does something as the speaker wants. Similarly, Holmes (1984, p. 98) also says directive which means to order someone to do something is called directive. The directive has several forms, it can be commanding, requesting, asking, forbidding. Moreover, each has the same purposes which expect the listener to do some actions as the speaker wants. To employ directive speech act, the speaker must fulfill the several conditions below:

- a The speaker wants the listener to do some activities.
- b The speaker expects that the listener can do act.
- c The speaker assumes that their interlocutor is willing to do the action
- d The speaker wants the hearer will not do an action if there is no request.

We could use the directive speech act directly or indirectly. We as a speaker shows an utterance in the form of imperative. It means the speaker uses a direct directive. While, if she or he shows an utterance in a declarative and interrogative form, it means she or he uses indirect directive. In an imperative form, we can perform orders and commands. There are many factors that influence the use of a certain form of directive, such as social distance between the participants, their status, and the formality of the context. To get what he

or she wants from someone else, a speaker must know the rule in expressing his or her desire and it should be

#### **2.3.1** Context

relevant to the socio-cultural context.

Analyzing sentences related to meaning could not be separated from a context. The context is a crucial part of a study about pragmatics. Levinson (1983, p. 5)in his idea of pragmatics states that the language used should pair a sentence with the context in which they would be appropriate. In understanding the meaning of utterances, we should pay attention to the context of the surrounding situation.

A situational context is an important element in communication. Thus, the context has high influence and effect on understanding the meaning of an utterance. By the context, each speaker and hearer can share their background to understand the utterances, context has a great influence and also effect in understanding the meaning of an utterance.

In spoken language, the context helps the speaker and hearer in delivering and receiving the message meaning. By being concerned with the context, speakers and hearers, writers and readers, can avoid misunderstanding or misinterpreting the intended meaning of an utterance.

Holmes (2001, p. 8) explains that there are some components, in any situation, will be generally reflected by the linguistic choices. They are the participant, the setting or social context of interaction, the topic, and the last is the function.

#### 2.3.2 Commands

#### 1. Definition of Command

A command act is an utterance uttered by the speaker for asking the hearer to do something. Coulthard (2004, p. 24) tells that the form of speech act such declarative and interrogative form can be interpreted as a command. But it will be done if those refers to an action or activity.

The speaker usually has the power toward the hearer, thus, the hearer should obey the speaker's command. Rescher (1966, p. 15) tells that in performing command act whenever there is someone asks something, the speaker should have a reasonable answer. The speaker must have authority over the hearer to issue a command successfully. In medieval times, the authority was derived from the born difference in status between the addresser and the addressee of commands The authority of the speaker usually will be ignored when it is in an emergency. According to Kreidler (1989, p. 231), we can use a commanding act effectively only if we have some degree of control over to the hearer or addressee.

Also, Zulaikha (2014) explains that the form of order and request is contrast. The level of politeness of order and request is different from each other. A request one is more polite than the form of order. Request and command also have a difference, that is in a command, the hearer will do some actions when the speaker gives a command. While in a request, it has conditional features, the speaker assumes that his or her request will be done if the hearer deals to do it.

From the explanation above, it can be achieved that command is something that makes the hearer should do. A command can be understood by participants if the participants are in a commanding situation. Commanding is concluded in the indirect speech act. As Searle explains that is someone who uses indirect speech acts means that they want to communicate with other meanings; the structure and function are not directly related.

According to Holmes (1983, p. ), there are six structural various of directive speech acts in the form of imperative, which include commands as an imperative form. This is six base forms of command as follow:

- a. The first base form is the form of the verb. Some examples of this form are 'Speak Up' and 'Sit down'. The word 'Speak' and 'sit' were a verb.
- b. The second one is in the form "You + imperatives".

  For example, you look here
- c. Next base form is the form of the present continuous form of a verb. The present continuous is the form of a verb that ends in -ing.

For instance: 'Looking at me'.

- d. The next one is a verb ellipsis. In this form is come out from leaving out of a word or word-formation of the verb. The example is 'Blackboard'.
- e. Then it is form "imperative + modifier". A modifier is a word or phrase that modifies another word or phrase such as 'please'. The example of this is "Please, turn around".
- f. The last form is "Let + first-person pronoun". Some examples are 'Let's go to her' and 'Let's finish there'.

#### 2. Types of Commands

#### **A Direct Command**

According to Chaika (1982, p. 184), a direct command is a kind of command which is commonly found and allowed in circumstances of emergencies and military forms. It can also be found in family, firefighting, hospital emergency room, etc. the characteristics of direct command are the end of sentences is used period and (!). the speaker utters this command directly, clearly and has no implied meaning. Thus, the hearer or addressee could understand the meaning of that command. For example:

- Faster! Faster! (Imperative)
- Be brave! (Imperative)

From the example above, the word "Faster" means the speaker asked to the hearer to be faster. Here, the form of that word is imperative and the function of the imperative form is literary to command or to order someone. As the definition of direct command, it is any direct relation between form and functions.

#### **B** Indirect Command

As for indirect command, Sinclair and Coulthard (in Richards and Schmidt 1975, p. 96), provide a certain requirement for interrogative and declarative forms to be considered as indirect commands. The requirement or rule is that the required action must be not explicit. Indirect commands are

usually in the form of interrogative and declarative forms. Some examples of indirect commands:

- 1. Did you see the room is dark? (Interrogative)
- 2. You're standing in front of the TV. (Declarative)

As the example above, an interrogative and declarative form of that sentence is not literary to declare or to ask someone or to get an answer, but this type of command is to order someone to do what the speaker wants in the implicit meaning. As in the sentence "Did you see the room is dark?", that sentence not to gain yes or no answer, rather its question has indirect meaning. the speaker wants to inform the speaker that the room is dark, so the hearer should turn on of open the window.

Indirect commands are commands (or other attempts to persuade or influence someone to do something) that you don't hear straight from the speaker's mouth.

#### 2.4 Politeness Strategies

Before explaining the notions of politeness and politeness strategies proposed by Brown and Levinson (1987), the writer talks over the notion of Face. As Yule (1996, p. 60) the public self-image of a person is called a face. Moreover, Brown and Levinson note that face is the public self-image that every member wants to take for his/herself. Yule (1996, p. 56) mentions two kinds of the face: negative face and positive face.

 Negative face is the requirement to be stand-alone, to have freedom of action, and not to be forced by others. Positive Face is the need to accepted by others, to be treated as a member
of the same group, and to know that his or her wants are shared by others.
 The term negative and positive here are not about bad and good, those
are just literally the opposite term.

Sometimes, we cannot avoid a threat to another person's face when saying something in society. Yule (1996, p. 61) describes the term **Face Threatening Act** as the representation of a threat to another individual concerning a self-image when a speaker says something.

Politeness itself refers to a linguistic structure which expresses the speaker's attitude and is not explainable by semantic, however, by pragmatic. Yule also notes that politeness in interaction is defined as one of the ways to appear the expression(1996, p. 60). The speakers have to know the ways of how they speak. They should choose many different kinds: what they want to say, how they want to say it, and the specific sentence types, words, and sound.

Brown and Levinson (1999, p. 315) suggest four types of politeness strategies, they are bald on-record, off-record, positive politeness, and negative politeness. The writer gives a detail explanation as follow:

#### 1. Bald On-Record

A bald on-record strategy is a way of saying something directly, clearly, unambiguous. The bald on-record strategy is in the form of direct speech. As Yule (1996, p. 63) says that the form of this strategy is usually followed by expressions such as *Please* and *Would you* serving to smoothen the speech. This strategy is

often used in the imperative form, but not all imperative form used this strategy. Moreover, in this strategy, there is no effort to minimize threats to the hearer's face.

When a speaker employs bald on record, there are some occasions in which the external factors can strain individual to speak directly so the speakers ignore face risk. For example, if there is an emergency situation (where there is a time limitation) and where there is some form of channel limitation such as in a communication via telephone. It would certainly require the speaker to speak with maximum efficiency. The other situations in which no attempt is made to mitigate the face risk are found where the power differential is great; in such cases the powerful participant will often employ no indirectness at all.

#### 2. Off-Record

Off-Record is the opposite of bald on-record strategy. This strategy can minimize a threat to the hearer's face successfully. Someone delivers this strategy indirectly by giving hints about what the speaker wants or means to communicate, without doing something. The hidden meaning of the utterance can be that the speaker wants the hearer to lend his/her pen to the speaker. Other examples,

- I forgot to go to bank today.
- Come forth, I say!
- Shake it off. Come on
- Oh My God! I forgot my pen.

Off record utterances essentially use indirect language. It is in order to minimize threat on hearer's face. Off record covers the act indirectly so the speaker cannot be responsible for any specific communicative intent.

#### 3. Positive Politeness

According to Brown and Levinson (1987, p. 106), positive politeness is used to make the hearer feel good about her/himself. This strategy indicates that the speaker and the hearer are in the same group and have similar needs and goals. In positive politeness, the speaker makes a perception that he/she understands what the hearer wishes. Moreover, the speaker uses this strategy to avoid conflict. The examples such,

- You Look Sad. Can I do anything?
- That's nice haircut, where did you get it?

When people speak to someone, they may orient positive face and employ positive politeness which appeals the hearer's desire to be liked and approved of in conversation. There are some strategies in employing positive politeness:

- a. Noticing or attending to the hearer's interests, wants, needs, or goods.
- b. Avoid disagreement
- c. Assume agreement
- d. Give a reason
- e. Use in group identity marker

#### 4. Negative Politeness

Based on Brown and Levinson (1999, p. 317), negative politeness strategy is oriented toward the hearer's negative face. Negative politeness is also expressed in the form of questions whereas that question used to ask permission. Some strategies in negative politeness are using an apology, reducing a threat of the hearer's face, and so on.

The realizations of this strategy consists in assurances that the speaker recognizes and respects the addressee's negative face wants and will not interfere with the addressee's freedom of action. The main focus in using this kind of strategy is to assume that the speaker may be imposing on the hearer and intruding on their space. Therefore, these are automatically assumed that there might be some social distance or awkwardness in the situation. The example of the negative politeness is represented below:

- 1. Be conventionally indirect
- 2. Minimize imposition
- 3. Be pessimistic
- 4. Impersonalize speaker and hearer.

#### 2.5 Captain Phillips Movie

Captain Phillips is a movie directed by Paul Greengrass in 2013. His movie is starring Tom Hanks and Barkhad Abdi as the main characters. This movie is adapted by the true story of the 2009 Maersk Alabama hijacking, an incident along which merchant mariner Captain Richard Phillips was taken hostage by pirates in the Guardaful Channel led by Abduwali Muse.

Tom Hanks, a merchant marine Captain Richard Phillips, is about to pilot an American container ship on a hazardous 10 days journey around the Horn of Africa and into the new bandit country. Meanwhile, a Somali fisherman called Muse (Barkhad Abdi) is part of a community terrorized by a local warlord. They have no choice but to obey when this baron orders them out on hijack expedition.

Richard Phillips arrives at the port and finds that the ship crews have not secured every deck and that none of them are taking their jobs seriously. They set sail and wary of any pirate activity, the captain orders practice drills. The crews are sloppy and the ship has few defensive water canon. The pirates have a larger boat that they use to find their prey.

Then, the pirate succeeds to attach a ladder on an exposed part of the deck. The crews of Alabama try to stop them with a shot, but it does not work. The chief of navigations and Captain Phillips are exposed on the deck when the pirates seize control. The pirates force Phillips to give them a ship-wide tour so they can find the hidden crew.

In the end, U.S.Navy ship intercepts the lifeboat and demands that the pirates surrender the American citizen that they have. A Navy seal ambassador comes over to the lifeboat where Phillips is there. He checks Phillips' conditions and asks his return. The pirates threat to shoot Phillips, so the ambassador leaves but before he does, Phillips gives him his seat number. By knowing the seat number, the navy can employ a tactical strike on the ship and shoot all of the pirates then rescue Captain Phillips.

#### 2.6 Previous Studies

The writer uses two previous studies related to the study of commanding speech acts to develop her thesis. First is the study which was conducted by Siti Zulaikha from State Islamic University of Sunan Ampel Surabaya. In conducting the study, the writer used the descriptive qualitative method which aimed to discuss command speech acts by analyzing kinds of command acts found in *The Tempest* 

drama. She limited the analysis by focusing on Prospero as the main character. The writer then analyzed the conversation which contains the command speech acts.

As a result, the writer found two types of commanding act uttered by Prospero in *The Tempest* drama. The mostly used is direct command. The result also showed that the function of the most dominant types is to show the authority of the main character.

The second is the study which was conducted by Yeni Apriliyanti from UIN Sunan Gunung Djati Bandung. In this study, the writers analyzed command speech acts in Nawal El-Sadawi's novel Woman at Point Zero. In conducting her research, the writers used the descriptive qualitative method, based on combination theory developed by Yule (1996) and Austin (1962).

The objectives of this study were to find what are context of command speech acts in Nawal's novel at Point Zero and what are the effect of this command for the hearer in Nawal's novel at Point Zero. The result showed 50 data about commanding speech act. There were totally 17 command speech acts in Nawal's novel at Point Zero. Then, the result of this study is related to the relation of the utterance and with the meaning that wants to convey through that utterance.

The difference between the research from Siti Zulaikha with this recent study was the objective of the study. In Zulaikha, the researcher analyzis kind of commanding acts and the function of that commands in the *Tempest Drama*. While, this recent study analyzis types of commands act used by the main characters in the *Captain Phillips* movie and the strategies that the main characters used when they expressed the command acts.

This recent study also has several differences from the research who analyzed by Yeni Aprilyanti. In Yeni's research, she analyzis the context of command speech acts and the effects of that command in Nawal's novel at Point Zero. Here, this recent study with Yeni's study is different in objectives of the study. The recent study is more specific in analyzing the command speech acts. But, in Yuni's study is just analyzing the context of command without she gave detail information about what kind of the command acts found in her research.

Moreover, this recent study is difference from two other studies. This study is focusing on analyze the kind of commanding acts used by the main characters in *Captain Phillips* movie. So, the writer only gets the data from the main characters of that movie. Contrast with two studies in explanation above, the writer also combines the theory about politeness strategy to analyze the strategy used by the main characters when they deliver their commands.

In can be concluded that, this recent study tries to analyze the command speech acts more specific rather than others research. Then, this recent study focuses on analyze only the main characters of the movie. Thus, the data of this research is specific.

#### CHAPTER III

#### RESEARCH METHOD

In this chapter, the writer describes the research approach of this research. This chapter is divided into five subchapters. There are research design, data and data sources, research instrument, techniques of data collection, and data analysis.

## 3.1 Research Design

According to the problem analysis before, this research is a kind of descriptive qualitative method. Nisak (2016) stated that descriptive research is always in the form of description, while the data are collected in the form of words or picture rather than numbers. Information that is described is merely according to variables that are observed. Thus, it can be concluded that the result of this research relies more on the interpretation of the researcher. Descriptive qualitative method is the suitable method for the writer to analyze the data of commanding act utterances which were produced by the main characters in Captain Phillips movie based on Yule and Brown and Levinson theory to answer the research problems.

The writer used two theories in this study. The first theory was the theory proposed by Yule to identify the utterances of the commanding act. The second theory was the theory about politeness proposed by Brown and Levinson to identify how commanding act is expressed by the main characters in the Captain Phillips movie.

#### 3.2 Research Instruments

In working this research, the researcher needed an instrument to help her in conducting the research. In descriptive qualitative research, the main instrument of the study was the writer herself. The writer was the main instrument since she was finding and analyzing the data by herself. In working the research, the writer also used other support tools to help her such notes, laptop and some books as references.

#### 3.3 Data and Data Sources

The writer took the data from Captain Phillips movie by Paul Greengrass. The data was limited to the utterances delivered by Captain Phillips (Commander of Maersk Alabama Ship) and Muse (Leader of the pirate) for those characters had an important role in this movie. Both Captain Phillips and Muse were the leaders of their occupation. The writer can easily found directive act especially command. Furthermore, those two characters had a different way of delivering command. The data were words and utterances which contain directive acts especially commanding act. The data source of this study was a movie script. The data were analyzed by using directive acts theory. The duration of this movie is about 2 hours.

## 3.4 Techniques of Data Collection

In the techniques of data collection, the writer did some steps in collecting the data. The steps as follow:

1) The writer downloaded *Captain Phillip* movie from <a href="https://lk21tv.com">https://lk21tv.com</a> and paid attention to the conversation in the movie.

- 2) The writer searched and downloaded the transcription of *Captain Phillip* movie from www.dailyscript.com
- 3) The writer read the transcription directly while watching the movie in order to make sure that the transcription matched the movie.
- 4) After making sure that the subtitle and the movie matched with the utterances in the movie, the writer watched again to understand the plot, characters and the context of that movie.

## 3.5 Data Analysis

Data analysis is the step of the researcher doing the study where the researcher identifies, classifies, and describes the data. The researcher analyzed the data by applying the theory of directives speech act developed by Yule (1996) to analyze commanding act. The additional theory was proposed Brown and Levinson (1987) to help the writer to identify how commands expressed by the main characters. After the data were collected, the writer analyzed the data by the following steps:

#### 1. Identification

This step, the writer identified the utterances which consist of commanding acts based on the theory of speech act. The writer identified the data from a movie's transcription. Then, while she indetified commanding acts she also identified the way of the main characters when they utter commanding acts.

## 2. Analyzing the Data

In this step, the writer analyzed and distinguished kinds of the commanding act that delivered by the main characters of Captain Phillips movie. The writer

analyzed kinds of the commanding act based on the theory from Yule (1996) and then used the theory from Brown and Levinson (1987) to analyze the strategy used by each main characters of this movie when they uttered a command. The writer analyzed the mood, gesture and tone of the main characters to analyze the strategy.

## 3. Explaining the Data

The writer explained kinds of the commanding act when the utterances produced by the main characters of Captain Phillips movie. Then, the writer explained the strategies used by them. Here, the writer used a politeness strategy to explain how the speaker/ the main characters created their command.

## 4. Drawing Conclusion

This is the last step of analyzing the data, the researcher drew the result of analysis of the research appropriate with the steps above related to the title, the problem, and the objectives of this research.

#### **CHAPTER IV**

#### FINDINGS AND DISCUSSIONS

This chapter consists of two sections: research findings and research discussions. In finding, the writer shows detail information the data of commanding acts utterances produced by the main characters in the *Captain Phillips* movie, and the strategies employed by the main characters in delivering their command. Meanwhile in the discussions, the general explanation about the findings given by the writer.

## 4.1 Findings

In this sub chapter the researcher elaborated the data that has been found in the *Captain Phillips* Movie. The explanation is divided into two points based on the research question about the types of commanding acts and the strategies of expressing commands. The types of commanding act consists of (a) direct and (b) indirect command meanwhile, the strategies of expressing commands consists of (a) bald-on record, (b) bald-off record, (c) negative politeness and (d) positive politeness.

# 4.1.1 Types of Commanding Acts used by the Main Characters in *Captain Phillips* Movie

In the following paragraph the researcher describes the data that has been found in the categories of commanding acts used by the main character in the movie. There are twenty data categorized as direct command and two data categorized as indirect command.

1. Direct Command

Based on the data analysis there are 20 data classified on direct command.

In direct command, the speaker utters the utterances by using an imperative form.

In expressing direct command, the speaker uses in certain situations or conditions

such as in the formal situation of the family, in the emergency, and the same

workplace. In Captain Philips movie two main characters expresse commanding

acts, they are Captain Richard Phillips as the commander of Alabama Ship and

Abdulwali Muse as the leader of Somalian pirates.

Both of two characters are a captain in their job, so they employed

commanding acts to their crew. Thus, the writer explains some examples of the data

which classified into direct command.

**Phillips:** Did you secure the doors?

**Lacon:** Every door, every level. Closed shut.

**Phillips:** You closed them (*Lacon nods*). Did you lock them? Secure them?

**Lacon:** Um..No..Just closing.

Phillips: So if we were under attack...okay, Get to your muster point!. (Lacon

goes. Silence hangs for a second).

This conversation happens between Lacon and Captain Phillips in Bridge

Room. The story shows that Captain Phillips asked Lacon if he has locked all doors

in every level of the ship. Lacon answered that he just closed them and not locked

them. Sounds Lacon's answer Captain Phillips felt furious, he worried if any

dangerous faced them, they will not safe. So, Phillips ordered Lacon to return to

each point to make sure all the doors were locked.

The underlined and bold sentence "Get to your muster point!" is a kind of

direct command. It can be seen in the structure of that sentence. The sentence can

be classified into direct command if the structure of that sentence in the form of

imperative. The underlined and bold sentence that uttered by Captain Phillips is an

imperative form, so it can be concluded that it is a direct command. In addition, the

utterance uttered by Phillips begins with the verb "Get" in which one form of the

direct command begins with "Verb". As a result of this command is Lacon does

what Captain Phillips ordered to him. In order, Captain Phillips employed his

utterance directly and clearly, so the hearer, Lacon, directly does what he said to

return and locked all doors in the ship.

As a commander, of course, he should respond to control and give direction

to the crew. This is the example when Captain Phillips ordered his crew to do a

security drill.

Murphy: Hey Cap.

Phillips: We're running a security drill today. Unannounced. Starting now!

Murphy: Sure thing, Cap. (Murphy sounds the alarm)

The conversation takes place between Murphy and Captain Phillips in

Bridge Room. Captain Phillips just entered the room, but he ordered Murphy to do

a security drill for all crew. The assistant's commander of the Alabama ship,

Murphy tasked to sound a warning alarm. Thus, all crew should prepare themselves

and stay on their every job.

The underlined and bold sentence "We're running a security drill today.

**Unannounced. Starting now!**" is in the form of imperative. This sentence means

Captain Phillips wants all crew does security training to aware if any pirates come.

This utterance utters directly by Captain Phillips, so it can be concluded that this

utterance is a kind of direct command. Murphy as the hearer does the command by

turn on the alarm. Here, Captain Phillips as the Commander has a power position.

It can make his crew obey his command.

In this movie, there are two main characters, Captain Phillips and Muse (as

the leader of Somalian pirates). Here, some examples of direct command who

uttered by Muse. The first example takes place when Muse and his crew on the boat

which pursues the Alabama ship. He accompanied Najee, Elmi, and Bilal as a boat

driver.

Muse: Faster! Faster! Gun the engine!

**Elmi:** (guns the outboard. He cranks it for all it's worth. Up and over.)

This conversation takes the point of view of Somalian pirates. Here, Muse

is the leader of the pirates. The situation is Muse, Najee, Elmi, and Bilal on the

board which following Alabama ship. They follow that ship to grab the ship and get

money. At that time, Bilal steerer a board slowly because they passed big waves

and try to make all people in the board safe. In contrast, Muse, the leader ordered

him to steer faster. The underlined sentence "Faster! Faster! Gun the engine!"

means, Muse wants the skiff to go faster although they are facing a big wave. That

utterance certainly commands Elmi to steer the skiff faster.

While the utterance "Gun the engine!" means that Muse gives a command

to his crews except for Billal, to shoot the ship. The utterance uttered by Muse is

including on direct command. That utterance is fulfilled to be a direct command

because the base form an utterance can be called direct command if it in the form

of imperative. Faster! Gun the engine!" is an imperative form. Then, Muse uttered

directly to his crew without any implied meaning. the utterance clearly understood by Najee, Elmi, and Bilal. The result of this command is Elmi did what Muse ordered to him and his other friend on the board.

Muse: (Muse points to a spot just behind the Alabama bow wake) (to Elmi) Get us in there! And hold. (to Najee and Bilal) Get the ladder ready!

(Elmi steers the skiff closer the ship while Najee and Bilal pick up the ladder)

The conversation occurred between Muse and the members. But in this situation, only Muse is more talking while its members only answer commands with actions and gestures. Muse gave Elmi an order that he would bring the boat to the close of an Alabama ship. When their boat was approaching the part of Alabama Bow Wake, Muse asked Najee and Bilal to quickly prepare the ladder.

The underlined sentence "Get us in there! And hold" means Muse commands Elmi to drive his boat approaching the ship of Alabama so that they could enter there. The statement expressed by Muse is a command sentence, where the sentence form is imperative. So that the sentence can be classified in a direct command type. After uttered that statement, Muse gave a command again by uttering this bold sentence "Get the ladder ready!". The means of that sentence is Muse ordered Najee and Bilal to prepare the ladder to help them enter the ship. Here, we can see that the form of that sentence is imperative. This is one that makes it includes direct command.

In addition, the characteristics of command are beginning with a verb and the end of the sentence is using an exclamation mark. These two features are

fulfilling a sentence to be a direct command. The result of this command is Najee

and Bilal did what Muse ordered to them.

2. Indirect Command

From the data analysis, there are 2 data including on indirect command.

Richard cited in Zulaikha gives the rule to interpret a declarative and interrogative

form as an indirect command. He told that the rule is that the necessary action is

not made explicit, so it is a kind of indirect command. Willy (2018) said that indirect

command is a command Indirect commands are commands (or other attempts to

persuade or influence someone to do something) that you don't hear straight from

the speaker's mouth.

The data of the indirect command is hardly found in this Captain Phillips

movie. The writer only gets 2 data which consists of the indirect command of the

main characters in this movie. The data as below:

Najee: You take too much!

Muse: Who went up the ladder first?

Najee: This is shit!

Muse: I am Captain! Not you!

The conversation happens between Najee and Muse where they are in the

lifeboat. Najee who was seeing Muse drink felt annoyed. Because Muse drinks a

lot enough while the supply of drinking water can only be enough for 2 people.

Najee expresses his disagreement but Muse answered Najee's complains by using

implied sentences.

The underlined "Who went up the ladder first?" is in the form of a

question or interrogative form. Here, the question is not just a question. Muse not

only gave questions but he asserted that the first time up the ladder was him, so in

other words, Najee was not allowed to ban or rule Muse. It means Najee should

silent and obey Muse's command. This is including an indirect command. Whereas

the speaker utters their statement or command in the form of interrogative or

declarative form whereas in their command have implied meaning that sometimes

the hearer did not obey to do what the speaker needs to them.

Another example of indirect command found when Phillips in the lifeboat

together with Muse, Najee, Elmi and Bilal. Phillips saw Bilal's foot injured and he

wants to help Bilal to cleans and treats Bilal's foot.

**Phillips**: You might at least let me fix his foot. (*Phillips gestures to Bilal. Bilal gets* 

the idea, and he is very much in favor-but)

Najee: Don't let him do it.

Muse: Doctor treat him when we get home.

From the conversation, Phillips wants to fix Bilal's foot. Bilal gives a

gesture that suggests that he agrees. Unfortunately, Najee saw it and he feels angry

because he is the one whom wants to kill Phillips. So, Anything done by Phillips

will make Najee upset. Here, Muse as the leader tried to tell Phillips that he does

not do it because where they arrive at Somalia, a doctor from there will fix it.

From the explanation above, the underlined sentence "Doctor treat him

when we get home." Means that Muse commands to Phillips to stop fixing Bilal's

foot. Moreover, Muse says it on Phillips was so he didn't make Najee angry with

Phillips. The form of that sentence literally in declarative form, but here, that

statement no just to declare about the situation but also to command Phillips to

stopping what he did for Bilal. That is why this sentence can classified into indirect

command.

4.1.2 The Strategies of Command Expression in *Captain Phillips* Movie

In the following paragraph the researcher explains about the data that have

been classified as the strategies of commanding expression in Captain Phillips

movie. The further categorization of command expression strategies are divided

into fourth type they are bald-on record, bald-off record, negative politiness and

positive politeness.

1. Bald On-record

The writer found 18 data classified on Bald on-record. Bald on-record is the

strategy that the speaker when utters a command in directly and clearly. Majority

the speaker delivers command directly by using an imperative form. So that the

hearer or the addressee can easly understand the speaker's need. In expressing this

strategy, the speaker often uses a high intonation in their utterance. There are some

examples using bald on-record strategy to express a commanding acts.

**Phillips:** Did you secure the doors?

**Lacon:** Every door, every level. Closed shut.

**Phillips:** You closed them (*Lacon nods*). Did you lock them? Secure them?

Lacon: Um..No..Just closing.

Phillips: So if we were under attack...okay, Get to your muster point!. (Lacon

goes. Silence hangs for a second).

The underlined sentence "Get to your muster point!." is classified into

direct command. It means that sentence utters directly and from the context shows

that Phillips said the command clearly and it easy to understand for people as the

hearer. The sentence above used strategy of bald on-record strategy. The speaker

said his utterance in direct command and the statement do not contain implied

meanings. Thus, Lacon as the hearer does the command. Another examples can be

found in the conversation between Phillips and Murphy.

**Phillips:** We are in search of excellence -but oh we will accept so much less.

**Murphy:** How's it look down there?

Phillips: Shaky. Got watertight doors open on the Main Engine Level; they should all be secured, with deadbolts. That was in the Night Orders. Guys running around with key-chains on their hips. If they get taken in an attack we got pirates with access to every room on the ship. Let's shut this down and bring

everyone into the Ship's Office for a critique. Five minutes.

Murphy: 'Kay. Sorry about the screw-ups.

Phillips: Don't be sorry. Be angry. They'll jump higher.

The conversation takes place between Phillips and Murphy in Bridge Room.

Phillips said to Murphy If the Pirates successfully entered the ship and took over

the security then all they had to do was hide in the engine room for a while. The

underlined word "Don't be sorry. Be angry. They'll jump higher." Is the directly

command of Phillips to Murphy.

The word "Don't" is directly command Murphy and force him to obey and

do that command. Phillips applying this strategy, because he and his crew in the

emergency situation. Whereas the Somalian pirates tried to enter the ship. So,

Phillips won't his crew in dangerous situation. This is the one way as the leader or

commander, he tries to safe his crew. So, he gives a strange to Murphy to be brave

anything happens in that ship.

Muse: <u>Faster! Faster! Gun the engine!</u>

**Elmi:** (guns the outboard. He cranks it for all it's worth. Up and over.)

**Asad:** Slow down. (*The pilot slows*)

Muse: What are you doing? Let's go!

From the conversation above in between Elmi and Muse. It happens in the

skiff. Muse asked Elmi shoots the ship, but Asad dispossessed him. Elmi feels

confused and eventually she shoots up. Muse uttered a direct command to

understand the listener. the underlined word "What are you doing? Let's go!"

means, he commands Elmi to shoot and he tried to tell that Elmi should obey his

command.

**Murphy:** I don't have it working yet, Cap!

Phillips: (Phillips - also under fire) Drop it and get to the Engine Room!

That's an order!

Murphy: Not the Bridge?

**Phillips:** Repeat: The Engine Room! If this goes south I'm gonna send everyone

down. It's more secure and I need you there to take command. (Murphy

takes off)

Based on conversations above Phillips employs the command directly by

applying bald on-record strategy that is oriented. We can see that bold sentence,

Drop it and get to the Engine Room! That's an order!! Its mean that Phillips

wants Murphy obey to himself to go to the engine room because he wants all crew

is safe. He says word come until two times. He says it with the high intonation.

Phillips spirit also can be finding in the different social status. It is a formal situation

between close relationships.

2. Negative Politeness

For negative politeness strategy, it draws the bad atmosphere and negative

immpresion. The realizations of this strategy consists in assurances that the speaker

recognizes and respects the addressee's negative face wants and will not interfere

with the addressee's freedom of action. This conversation takes places between

Najee and Muse in the lifeboat.

Najee: You take too much!

Muse: Who went up the ladder first?

**Najee:** This is shit!

Muse: I am Captain! Not you!

In the underlined word, "I am Captain! Not you!" Muse said this utterance

in indirect command. Then, from that utterance he has implied meaning. In other

word, he sserted that he was the leader of pirates. Based on the dialogue above Muse

employs the command indirectly by applying negative politeness strategy that is

oriented. It can see on the bold sentence "I am Captain! Not you!" its show that

Muse employs his command not in imperative sentences.

Muse decides to use the strategy because they have intimate relationship

between leader and crew. During the conversation, there is bad atmosphere in

employ the command because Muse employs the command in a high intonation.

Here, Muse not avoid the FTA of the hearer.

3. Positive Politeness

Positive politeness is used to make the hearer feel good about her/himself.

This strategy indicates that the speaker and the hearer are in the same group and

have similar needs and goals. As in the example below:

Phillips: Bow and stern, single up. Hold your springlines.

**Murphy:** Bridge, this is bow. We are singled up, one on one on stern.

Wright: Bridge stern. We are singled up, one on one on stern.

Phillips: Okay, takes your last lines in.

**Murphy:** All clear forward.

Wright: All clear aft.

Phillips: <u>Dead slow ahead.</u>

This conversation takes place between Murphy, Phillips and Wright in the

Bridge Room. The situation where the Alabama ship will sail immediately. The

means of "Bow and stern, single up. Hold your springlines." The term used by

the captain to his vessel. As in characteristic positive politeness, the speakers try to

make the atmosphere to be good and happy. This strategy also avoid face

threathening act of the hearer.

Based on the conversation above, Phillips did what he should does as the

commander of the ship. He always gives the good direction for his crew. So, the

result of this strategy is Murphy and Wright did what Phillips command to them.

Here, the hearer can easly understood what the speaker needs, because he tells

directly to the hearer.

4. Bald Off-record

Off record strategy is performed typically through the use of an indirect

speech acts or indirect command. Which has more than one interpretation. Off

record utterances essentially use indirect language. It is in order minimize threat on

hearer's face. Off record covers the act indirectly so the speaker cannot be

responsible for any specific communicative intent. In the Captain Phillip movie,

bald off record found when Phillip gave command to their crew. The example of

bald off-record as below:

**Phillips**: You might at least let me fix his foot. (*Phillips gestures to Bilal, Bilal gets* 

the idea, and he is very much in favor-but)

**Najee:** Don't let him do it. (*Now Muse can't say yes, Phillips notes that*)

## Muse: <u>Doctor treat him when we get home.</u>

The conversation above happens between Phillips, Najee and Muse in the lifeboat. Phillips sees Bilal's foot hurt and the blood is over from his foot. Knowing that, Phillips wants to help Bilal to treat injured to his foot. Bilal gives gestures which hinted him agrees with Phillips. Suddenly, Najee knows that and he angry with Phillips. He tells to Muse to order Phillips not let him to treat Bilal. Thus, Muse asked Phillips that when they come to Somalia, Bilal will treats by doctor in there.

The underlined word "<u>Doctor treat him when we get home.</u>" Is doesn't mean that Muse just tells to Phillips that Bilal's injured will fixed by the doctor in Somalia. But, he tells more than what he said. That utterance means that Muse commands Muse to stopping his activity to Bilal. The from of this utterance is declarative form.

The speaker speaks his utterance in low intonation. Here, Muse doesn't wants to make Phillips threatening with his command. So, Muse uses indirect command to order Phillips and he also uses off record strategy in order to make Phillips obey him.

#### 4.2 Discussions

This section discusses the finding of data analysis. In the *Captain Phillips* movie, there are 22 data of commanding acts. After the writer analyze the data about command, the writer found some commands are applied by Captain Richard Phillips and Abdulwali Muse. As the conclusion of this research, almost 50 % the

data in this movie used bald on-record strategies. Whereas applied on direct command.

Moreover, from the total number of 22 data, there are 18 data Bald On-record, 1 data Bald Off-record, 1 data Negative politeness and 2 data Positive politeness strategies. Thus the command strategies mostly applied bald on-record and positive politeness strategy.

From the findings above, there are two points discussed in this section. The fiirst, there are two kinds of commanding acts used by the main characters of Captain Phillips movie. They are direct command and indirect command. Here, there are two main characters, Phillips and Muse whio both as the leader of their own job. Captain Phillips as the commander of Alabam ship wants to show the authority as the commander of ship. While Muse also shows that he has the power when he was a leader of the Somalian pirates.

The second, there are four politeness strategies used by Phillips and Muse as the main characters in Captain Phillips movie. Those four strategies are bald on-record, positive politeness, bald off-record, and negative politeness strategies. In the application of each strategies, the findings show that bald on record is the strategy that used by the main characters in this movie. It means Phillips and Muse as the leader command their crew without paying attention to their face threatening act, it because of they was in the same situation, in the same direction and the main characters do it clearly.

In appliying bald on record, Captain Phillips always used it when he gave the direction and instruction to running the ship. The instruction includes the speed, vessel direction, and so on. For example *Give me five degres! I want to max revs*. Those kind of Phillips instruction when he is running the ship. This command happens and can understood by the same job with Phillips, that is the crew. While in Muse, as the leader of the Somalian pirates. The command used by Muse mostly pushed the crew to obey it.

The next strategy is positive politeness. In this movie only Captain Phillips who used the strategy of positive politeness. Almost all of Captain Phillips' command, he always said in the low tone and did not force or threathening his crew. Contrast with Phillips, Muse never uses a positive politeness strategy in expressing the cpmmand. The third, the way of applying negative politeness strategies in this movie shows that Muse did not care with his addresser. The last strategy is bald off record. Muse uses this strategies when he against Najee. He wants to show their position and power as the leader.

Moreover, there are different focuses in my research among other researches done before. In my research, the writer focuses on the use of command and the strategies to express command acts. Then the writer found two kinds of command acts used by Richard Phillips and Abdulwali Muse and four types of politeness strategy. Furthermore, different from the previous research, I use *Captain Phillips* movie as the data and I analyze the strategy when they express command acts.

It can be seen that two research focused on types of command only. First written by Zulaikha (2014). Her study is focused on the types of command acts that used in *The Tempest* drama. The second written by Yeni Apriliyanti (2018). Her study is focused on the context of commanding acts in Nawal's novel at Point Zero. This research is totally different because in this research, the writer tries to observe the types of command but also the ways or strategies of expressing commands using politeness strategy.

#### **CHAPTER V**

#### **CONCLUSIONS AND SUGGESTIONS**

#### 5.1 Conclusion

After analyzing the data and based on the findings, the writer concludes that commanding acts is important to be understand. Every one could giving command although he or she is not a leader in any company. Based on the findings and discussions, the writer concludes that there are 22 utterances of command acts used by Phillips and Muse as the main characters of *Captain Phillips* movie. There are 20 utterances which included on direct command type and 2 other utterances are indirect command acts.

In analyzing the strategies used by the main characters of this movie, the writer concerned with the context and expression of the characters when they deliver their utterances. And also used the writer's knowledge of analyzing these strategies. The writer found 18 strategies of Bald On-record, 1 Bald Offrecord, 1 Negative Politeness and 2 Positive Politeness used by Abdulwali Muse as the leader of the pirate and Captain Phillips as the commander of Alabama Ship.

The writer in analyzing the data used the theory from Yule (1996) to found types of command act and for additional theory, the writer used Searle's classification of speech acts. Then, to analyze strategies to express command acts, the writer uses the theory from Brown & Levinson about the study of sociolinguistics. And for additional theory, she uses theory from Austin.

# 5.2 Suggestion

The writer suggests the next researchers who want to conduct the study about speech acts especially command acts to apply this theory with other theory. The next researcher can relate the theory into other relate linguistic phenomena in this world. The last the writer hopes that this study will give benefits to the readers in adding their knowledge about command speech acts.

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