

**COMMANDING ACTS PERFORMED IN *EMMA* MOVIE:
FOCUS ON POWER RELATION**

THESIS



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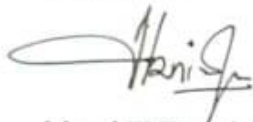
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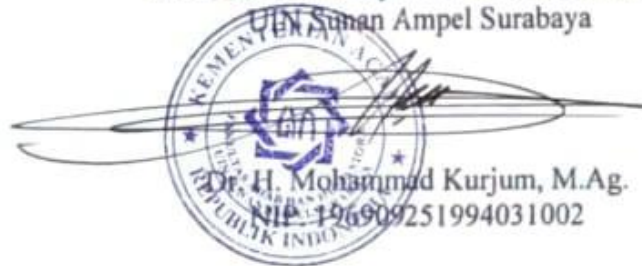
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ABSTRACT

Jayanti, I.D. (2023). *Commanding Acts Performed in Emma Movie: Focus on Power Relation*. English Literature Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya. Advisors: (I) Dr. A. Dzo'ul Milal, M.Pd., (II) Tristy Kartika Fi'aunillah, M.A.

This study aims to discuss the commanding acts used by the main characters in the Emma movie and describe the interlocutor's response after the main character utters the command speech act. This study has two problems: (1) what are the types of commanding acts used by the main characters in the Emma movie? (2) how does the power relation impact the interlocutor's response after the main characters perform a commanding act?

In analyzing the data in this study, the researcher used a qualitative descriptive method because the data reported and evaluated uses words, phrases, and sentences. The descriptive method is applied to analyze the utterance of the main characters through the transcription of the Emma movie. To collect data, the researcher downloaded movie transcripts and matched the subtitles in the movie. The researcher uses coding to analyze the types of commanding acts and power relations, using the theory of commanding acts by Yule (1996) and power relations by Foucault (2002).

The results of the study revealed that there are two types of commanding acts found in Emma's movie, which are direct and indirect commands. The main characters use direct commands when in a situation that requires clarification and when giving commands to a hearer with the same or lower position. However, in certain contexts, closeness can also affect the use of direct commands so that even if the speaker has a low social status, they can use direct commands if they have a close relationship with the hearer. Then the results of the second research question show that the intertwined power relations affect the response expressed by the interlocutor. The researcher found types of power relations, including forms of institutionalization, systems of differentiation, types of objective and instrumental modes. Through the analysis of commanding acts and power relations, it can provide insight into the dynamics of people's lives and teach various ways to use the commanding act and power to influence and control the actions of others in the right way.

Keywords: commanding act, power relation, Emma movie.

ABSTRAK

Jayanti, I.D. (2023). *Tindak Tutur Perintah yang Diucapkan dalam Film Emma: Fokus pada Relasi Kekuasaan*. Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: (I) Prof. Dr. A. Dzo'ul Milal, M.Pd. (II) Tristy Kartika Fi'aunillah, M.A.

Penelitian ini bertujuan untuk membahas tindak tutur perintah yang digunakan oleh karakter utama dalam film *Emma* dan mendeskripsikan respon dari lawan bicara setelah karakter utama mengutarakan tindak tutur perintah. Penelitian ini memiliki dua masalah (1) tipe tindak tutur perintah apa sajakah yang digunakan oleh karakter utama pada film *Emma*? (2) bagaimana relasi kuasa berdampak pada respon dari pendengar setelah tindak tutur perintah diucapkan oleh karakter utama?

Dalam menganalisis data pada penelitian ini, peneliti menggunakan metode deskriptif kualitatif. Metode deskriptif diterapkan untuk menganalisis ucapan karakter utama dan lawan bicaranya melalui transkripsi film *Emma*. Untuk mengumpulkan data, peneliti mengunduh transkripsi film dan menyocokkan dengan subtitle dalam film. Kemudian menggunakan kode untuk menganalisis jenis tindak tutur perintah dan relasi kekuasaan, yang kemudian diklasifikasikan menggunakan teori tindak tutur dari Yule (1996) dan relasi kuasa dari Foucault (2002).

Hasil penelitian mengungkapkan bahwa terdapat dua jenis tindak tutur perintah yang ditemukan dalam film *Emma* yaitu perintah langsung dan tidak langsung. Perintah langsung digunakan oleh tokoh utama ketika dalam situasi yang membutuhkan klarifikasi dan ketika memberikan perintah kepada pendengar dengan posisi yang sama atau lebih rendah dari pendengar. Namun, dalam konteks tertentu, kedekatan juga dapat mempengaruhi penggunaan perintah langsung sehingga meskipun pembicara memiliki status sosial yang rendah, ia dapat menggunakan perintah langsung jika ia memiliki hubungan dekat dengan pendengar. Kemudian hasil penelitian kedua menunjukkan bahwa relasi kekuasaan yang terjalin mempengaruhi respon yang diutarakan oleh lawan bicara. Peneliti menemukan jenis - jenis relasi kuasa diantaranya bentuk bentuk pelebagaan, sistem diferensiasi, jenis tujuan, dan mode instrumental. Melalui analisis tindakan memerintah dan hubungan kekuasaan diharapkan dapat memberikan wawasan tentang dinamika kehidupan masyarakat dan mempelajari berbagai cara menggunakan tindakan memerintah dan kekuasaan untuk mempengaruhi dan mengontrol tindakan orang lain dengan cara yang benar.

Kata Kunci: tindak tutur perintah, relasi kuasa, film *Emma*.

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CHAPTER 1

INTRODUCTION

There are some points to discuss in this chapter, namely the background of the study, the problem of the study, the significance of the study, the objective of the study, the scope and delimitation, and the definition of key terms.

1.1 Background of the Study

Commands are the frequent expressions used in the communication of our daily life. The commanding act refers to an action that appears in a particular speech to express an order or directive for the hearer to act as the speaker wants. Yule (1996, p.54) states that speakers use commands to express thoughts, feelings, intentions, and desires to the hearers. Usually, the command occurs when someone needs something from others to do with a level of control over the listener. Kreidler (1998, p. 190) argued that command is effective when the speaker occupies a degree of control over the listener's action. In many forms, the command can be utterances with various degrees of explicitness.

The commanding act is one of the aspects of speech acts. Moreover, speech acts are part of pragmatics which is concerned with how the words are produced by people, not only to convey certain information or intentions but also to take action. When investigating continuously into this topic, it is known that the command included in the directive speech act. According to Yule (1996, p.54), there are two types of command, which is direct command and indirect command.

A direct command tends to be an utterance that occurs when there is a direct relationship to the structure and function of language. A direct command

can be defined as a speech act where the speaker directly orders or instructs the listener to perform a certain action. Furthermore, the imperative structure with a verb in the initial position can be categorized as a direct command. Meanwhile, an indirect command is a speech act that concerns how the speaker expresses their desire for someone to perform an action implicitly. Hence, an indirect command is defined as the speaker's utterances, usually in the form of interrogative and declarative sentences (Yule, 1996). Moreover, the command mostly uses the imperative form, which functions literally to give the command to the listener.

Furthermore, some people have the power to dominate a conversation which indirectly can control other people's behavior to fulfill what the speaker wants. Every conversation that is carried out usually has a specific individual who has a more substantial and dominant character than the others. Moreover, it can influence other people when communicating. Freedom is the main element in exercising power (Foucault, 2002, p. 342). The concept of power can only be applied to free or not bound subjects. Power and freedom are interrelated; this can happen when one person exercises power over another. Power can be exercised optimally if the party subject to (the object of power) is willing to give up their freedom. Controlling a person determined to maintain their freedom to act independently is difficult.

In expressing command, the relationship between the speaker and the hearer influences word choice. When someone knows their position is higher or lower than others, they will choose the appropriate sentence in communicating. For example, when an employee talks to a boss or a student talk to a lecturer. In

this case, the use of each word is very calculated so that the speaker's goals can still be carried out even though they have different power. The word "power" may sound familiar to most of people. In reality, the application of power is more complicated than the relationship between partners or the relationship that occurs on both sides. However, it regulates how one person acts on another. Foucault (2022, p.341) remarks that power can incite, induce, tease, make something more difficult or easier, limit or even make something more likely or impossible, but occasionally act on one or more subjects based on a series of actions they are capable of doing. That is the impact of a set of acts.

In general, power is related to how a person acts towards others or parties who apply the concept of power by practicing the values used as guidelines in the basis of action, supported by the ability to show power which can be seen from how it is used. For example, by taking advantage of social status or by emphasizing the tone of voice when speaking. In his work, Foucault (2002) also discussed the points in analyzing power relations. Some points include the forms of institutionalization, the system of differentiation, the types of objectives, and instrumental modes. Some of those points are studied further in this study. Moreover, Foucault's power relations theory reveals the importance of language in maintaining and building power relations in society and emphasizes the significance of criticism of the language and knowledge practices that support this power. As the point previously explained, in our life power can be obtained in various ways.

There are various ways to gain power over other people in daily communication, one of which is by intimidation. Gratika & Nurhayati (2020) stated intimidation does not always work, if someone intimidated can escape from it, and vice versa, intimidation can be successful if the parties concerned respond or give up their freedom to stop continuing their efforts to maintain their freedom. Someone also has techniques for taking control of other people by utilizing the power within them. Someone with power generally realizes that they have more dominant privileges to achieve the goals they want, even if it goes against the wishes of others. Wiranti (2017) conducted research that discussed the power relations between lecturers and students, focusing on language style. From this research, it can be seen that power relations are applied to our daily communication. Therefore, a commanding act uttered by someone will receive a different response from another person according to the position and relation held by the other person.

As one of the tools to imitate real-life circumstances, commanding acts can also be found in literary works, particularly narrative works such as novels, dramas, song lyrics, and movie scripts. Linguistics researchers have conducted various studies on commanding acts in narrative works. Those are commanding acts in dramas (Zulaikah, 2014) and movies (Imroatus, 2019; Ilmiyah, 2021). The research studied uses the same research method as descriptive qualitative, but the research results are diverse because they use different supporting theories. Those researches focus on commanding acts related to recipient responses and politeness strategies between characters. The results showed that two types of commanding

acts appeared in conversation, but most showed that direct commands were more dominant. However, no research above focuses on the power relations in the movie, so that it can be used as further research.

Moreover, power relations have also been examined by some researchers. Those are power relations conducted by Jauhari (2017) focused on power relations in the novel that affect culture and society. The results of this study indicate that Veronica Roth's *Divergent* Novel is an example of the emergence of power from social relations. Interactions between people is the main tool in establishing power because of its significant role in dominating and leading the community in certain conditions and situations related to the social conditions of society. Furthermore, the research conducted by Wiranti (2017) focused on the use of power relations in the language style. The results of this study indicate three power relations used by lecturers: expert power, authority power, and referent power. Further research has been done by (Rahmasari & Nurhayati, 2020); this research used a qualitative descriptive method in developing research. The research results show that power relations between characters occurred in a "partnership" institution. The differentiation system that can be found is that the two figures have different interests/goals in maintaining their partnership. The type of goal is to gain mutual benefit. In this power relation, intimidation is used as an instrumental mode. Intimidation appears by presenting various tones in speech used by characters, both to beg and to force. In contrast, further research has been carried out by Jannah (2022) using a sociological approach and focusing on the impact of power on selected characters.

All the studies above used the theory by Foucault about power relations, except Wiranti (2017). She used theory from French and Raven. One of the differences between the two theories lies in the conceptual approach, in which French and Raven's theory emphasizes the structure and power relations between individuals and groups in the context of a formal hierarchy. In contrast, Foucault's theory focuses more on power which involves the dynamics of social relations in society. From several previous studies, no one has been linked with a commanding act. So it can be used to fill the gap for future research.

The previous studies concerning commanding acts were mainly focused on analyzing various narrative works, while studies on power relations mostly investigated real-life situations with unscripted speech as in the narrative works. Therefore, in this study, the researcher aims to combine the analysis of Yule's (1996) theory of commanding acts and Foucault's (2002) theory of power relations in utterances of a movie. This study is considered significant because a movie is a type of narrative work widely enjoyed by various groups. Apart from being a medium of entertainment, movies also have a strong influence on shaping opinion and behavior in society. Therefore, this study is expected to provide insights into the use of linguistic features in communication within the context of power relations between speakers.

In conducting the research, the researcher chooses *Emma's* movie as the research object. *Emma* is adapted from the novel by Jane Austen with the same title. This movie is set in England in the 1800s, telling the story of a young woman named Emma Woodhouse, a beautiful, graceful woman born into a well-

known wealthy family. Emma often looks at the social status of those around her and undergoes various complicated and failed love relationships before finally finding her happiness. In this movie, utterances of commands and power relations can be studied further to explore the means of communication during the 1800s. Furthermore, although this movie adhered to the novel several centuries ago, the phenomena in the story are still relevant in the recent era. Therefore, the researcher is interested in conducting research about the commanding act and power relation performed by the characters in *Emma's* movie.

Related to the explanation above, the researcher tried to develop the gap from the previous study. She decided to analyze how the commanding act is performed following the power relations between characters in the *Emma* movie. Moreover, the researcher hopes that this research can fill the gaps in previous research about the commanding act and power relation so that knowledge in the field of linguistics is growing and communication run well.

1.2 Problems of the Study

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

1. What are the types of commanding acts used by the main characters in the *Emma* movie?
2. How does the power relation impact the interlocutor's response after the main characters perform a commanding act?

1.3 Significance of the Study

The researcher hopes to achieve practical and theoretical significance for the readers. The researcher hopes that this research can contribute to the field of linguistics, especially for studies that focus on directive speech acts that examine command speech acts and power relations. Practically, by studying the correlation between commanding acts and power relations, readers can understand how to communicate in the surrounding environment and be aware of appropriate command sentences, so that communication can perform smoothly according to the context that occurs without misunderstandings.

Theoretically, the researcher hopes that this research is able to add references, enrich knowledge and develop readers' understanding of speech acts and power relation theory. In addition, readers can better understand how power relations affect the use of commanding acts. In addition, the researcher also hopes that readers can use this research as a reference to support further research.

1.4 Scope and Delimitation

The scope of this research discusses the linguistic field focus on commanding acts and power relations in the movies. The researcher used words, sentences, and social contexts in *Emma's* movie as the data source for this study. The researcher only focuses on the utterances conveyed by the main characters: Emma, Mr. Elton, Mr. Woodhouse, Harriet, Isabella, Jane, and Mr. Knightley. The researcher limited her research to analyzing the kinds of commanding acts used in theory by Yule. At the same time, she described the power relations theory

used by Foucault (2002), focusing only on the power relation impact on the interlocutor's response after the main characters perform a commanding act.

1.5 Definition of key terms

Speech act is the theory related to how people pronounce language through utterances to perform various functions and actions that fulfill the speaker's wants.

Commanding Act is an expression of human thoughts, feelings, and intentions in the form of utterance to give an order or a directive to someone in which the speaker control to get the listener to do something.

Power is a privilege a person or group possesses to control others based on their authority, wealth, relation, charisma, or physical strength.

Power relations are the implementation of relationships between people and others at different power levels.

Emma is a movie set in England in the 1800s, telling the story of a woman named Emma Woodhouse, a beautiful, graceful woman born into a well-known wealthy family.

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CHAPTER II

REVIEW OF LITERATURE

2.1 Speech Acts

Speech acts are a branch of pragmatic study. Generally, speech acts are known as actions but accomplish through speech. Someone can use speech to perform an action and convey the specific intent of the speaker. In short, speech acts are a theoretical framework that explains how people apply language to fulfill various functions and actions in communication. According to Austin (1962, p. 94), speech acts refer to actions that generally performs through the use of language. In line with Austin's argument, Yule (1996, p. 47) defines a speech act as action through speech. It means that a speech act is not only capable of communicating information to listeners but also to perform an action and other function. For example, when the speaker says, "Sorry last night I could not come to your birthday party," it means not only admitting to apologize, but the speaker also expresses regret and chasing forgiveness. Similarly, when the speaker says, "The weather outside is very bright. It would be nice if the window were opened". The speaker conveys information and has an implied message asking someone to open a window for him (do something).

Consequently, speech acts can represent actions such as asking, requesting, commanding, ordering, and informing. Through a work entitled "How to Do Things with Words" Austin (1962) explained the basic concept of speech acts and introduced three types of speech acts: locutionary, illocutionary, and perlocutionary acts. Austin (1962) explains locutionary acts as actions that

speakers say to convey something with a broad meaning, such as stating facts or providing information. Then, an illocutionary act is defined as an action that does not only contain utterances but can also be as an order, asking, greeting, making promises, approving a decision, or making a promise (what the speaker wants). However, the perlocutionary act is the effect resulting from the illocutionary act on the recipient or listener.

2.2 Directive Act

Directive acts are included in the category of the illocutionary act, which aims to achieve what the speaker wants to say through speech. This allows the speaker to enforce that the hearer can do what the speaker says. In this case, the purpose of the directive act is to influence the listener to take action desired by the speaker. Sarle (1979, p. 13) argued that a directive is an attempt made by the speaker to directly or indirectly make the listener do something. In line with Sarle, Yule (1996, p. 44) also argued that the directive act refers to the utterance uttered by the speaker to express what he wants and invites the speech partner to do something. There are various kinds of directive acts, such as commanding, questioning, requesting, and advising. The directive speech act concerns getting people to do something through utterance. Various variations can be used in expressing directive speech acts. Orders and commands generally appear in the imperative form. However, the interrogative and declarative forms are considered more polite in English (Holmes, 2013, p.277). This can be seen in the following example: Open the gate! (Imperative), Could you open the gate? (Interrogative), I want you to open the gate (Declarative).

2.3 Commanding Act

In linguistics, the commanding act is defined as an utterance produced by the speaker intending to give an order or directive to the hearer about what to do and not to do. In some circumstances, a command will be effective if the speaker has a higher power or status than the hearer (Kreidler, p.203, 1998). Moreover, when someone utters a commanding act, they intend to get the hearer to do something. For example, saying "Open the gate!" is a commanding act because the speaker gives an order to the listener to do something specific. It is crucial to highlight that effectiveness in commanding is influenced by social relations and the dynamics of power relations between the speaker and hearer. This condition occurs when the listener feels that the speaker does not have authority and control in giving orders and the listener has freedom. Probably, orders will not be accepted or carried out.

In her book entitled "English Conversation", Tsui (1994) discussed the differences between commands and requests. She remarks that a command is a speech act intended for the listener to take specific action straight (directly), while a request to take action through speech is more polite and indirect. Moreover, a request is an expression to describe wants and preferences, and the speaker politely asks the listener to do something rather than telling him to do it. On the other hand, in a commanding act, the listener will perform an action when the speaker gives some order. Furthermore, requests have conditional features that provide freedom, so speakers consider that requests will be accepted if the partner is willing to do so. For example, "Open the window!" (command), "Can you open

the window, sir? (request). The difference between commands and requests seems subtle and depends on the context which often overlaps between the two.

Moreover, politeness and directness can vary according to the prevailing culture and language.

2.4 Types of Command

There are two types of command acts, they are direct and indirect command. The following explanation:

2.4.1 Direct Command

Direct command generally occurs when function and structure directly relate to speech (Yule, 1996. pp.54-55). A direct command can be defined as a speech act where the speaker directly orders or instructs the listener to perform a certain action. Direct commands are usually in the form of imperative structure with a verb in the initial position. Moreover, the characteristic of direct command can be seen when an exclamation mark occurs at the end of the sentences. In life, orders can be found anywhere, such as in schools, universities, companies, or in urgent conditions. A direct command is a straightforward statement, clearly and explicitly. Thus, the hearer can quickly understand the speaker's purpose and intent in uttering the command. For Example: (a) Come here, Run! (b) Jump! I will catch you.

The example shown above is in (a) Come here, Run! This means the speaker commands the hearer to come running toward the speaker. The speaker performs direct commands and clearly states using the imperative structure. While instance (b) means the speaker commands the hearer to jump, the speaker will

catch them. In that utterance, the speaker uses the imperative form with the literal function to order the hearer.

2.4.2 Indirect Command

An indirect command refers to a directive speech act that puts forward implications and suggestions rather than directness (more polite). An indirect command is a speech act that concerns how the speaker expresses their desire for someone to perform an action implicitly. Typically, indirect commands are phrased as questions, suggestions, or hints that are considered to convey a directive without directly stating it. According to Yule (1996, p. 55), declarative and interrogative can be categorized as indirect orders. Thus, everyone can have the opportunity to make indirect commands by using interrogative or declarative forms for hearers. The structure used to establish the required action is implicitly created. She also explains that indirect commands occur when people produce utterances that are not directly related to form and function. In addition, indirect commands can appear in forms by omitting the verb in the initial position and are considered subtle commands or politely giving orders. For example: a) Would not it be nice if someone opened the window? (interrogative) b) I cannot focus if you talk aloud (declarative).

Like the previous example above, the forms of interrogative and declarative sentences in these sentences are not to ask, state, or get answers, but the types of commands in these sentences order someone to do what is wanted by the speaker in an implicit sense. As in the sentence "Would not it be nice if someone opened the window?" this sentence is not to get a yes or no answer, but a

question that has an indirect meaning to give orders to the hearer. In this case, the speaker informs that fresh air is needed, so the listener should open a window so air can circulate smoothly. In sum, the indirect command aims to influence or persuade someone to do something with a more polite and implicit sentence.

2.5 Context

In communication, the use of context is very important. Halliday & Hasan (1989, p.5) argues that context is considered beyond what is said and written, including the environment or situation in which the utterance is spoken and includes other nonverbal events. It is important to understand the meaning of an utterance because it not only analyzes a form of linguistic analysis but also emphasizes the situation or social background in which the utterance occurs. Therefore, to understand the meaning of an utterance correctly, it is important to always pay attention to the context of the situation in the surrounding environment. Holmes (2013, p.8) states that there are four components in context. They are as follows: Participants (who is speaking and to whom they are speaking), Setting (where they have a conversation or talk), Topic (what are they talking about), and Function (the reason they are talking).

2.6 Power Relation

Power relation refers to the relationship between certain people interested in different power levels. In the linguistic field, power relations are how language is used to reflect and establish power in society. Wasesa (2013) remarks that power is a framework that creates specific domains of the object of knowledge

and ritual of fact. Moreover, power can be categorized as the ability of a person or group of people to affect the behavior following the purpose of the person with power. Foucault (1982) stated that power is comprehended as a network of interaction between individuals and groups. This theory generally describes that language reflects the values and interests of power used to maintain communication.

Foucault's way of considering power highlights not only a certain people or group, such as the position or wealth but also concern about how power is spread in society. Jannah (2022) remarks that power is not a structure or an institution but manifests as a necessary and positive force that can lead to recent behavior. It needs to be underlined that what makes Foucault's theory different from other theories is that power is not only bound by rules but also the relationship that occurs in every social element. Moreover, power can be seen everywhere in every existing relationship and come from anywhere.

Power is applied unconsciously to society's awareness. It is because power determines the structure, relations with others, and rules from the inside. Foucault (1979, p.29) states that power is everywhere, not because it involves everything but because it comes from everywhere. Moreover, Rahmasari (2016) stated that the most straightforward implementation of power in an institution can be seen in a family. In a family, there is a matter of custom and style (Foucault, 2002 p. 324). For example, where the father is determined as the holder of absolute authority for his daughter, but the father's wishes sometimes do not always match what his son wants. However, a bargaining process occurs between the two to

make the child do what the father wants. In this case, both parties usually try their best to defend their respective desires or goals. On the other hand, both parties will negotiate and seek strategies to win their goals in power relations by acting in a certain way or using certain utterances.

2.6.1 Forms of Institutionalization

This form of institutionalization examined the presence of a hierarchical structure that hints at differences in position. The emergence of differences in position causes differences in interests and levels of power holders. The reality is that institutions are not neutral. They are designed so that power relations in society can be maintained. Various forms of institutionalization can incorporate traditional tendencies, phenomena, and legal structures related to the customs or styles seen in family institutions (Foucault, 2002). Diverse examples of power relations that appear in an institution.

A concrete example that can be seen is the relationship that occurs in the family, where in this case, there can be a power relationship between mother and child, where the mother has a position rather than the child because the mother has a higher position of the family so that the mother's position is stronger in giving orders to daughter. On the other hand, the child (hearer), whose position is below the mother, is expected to comply with the order of the speaker (father). Another example: Stop seeing Tuck, Amanda. Stop seeing anyone related to Dawson." Amanda quietly listens. "Stop being childish. They are not good for your life" (Jannah, 2022). From the conversation, it can be seen that the power relationship between Amanda and her mother, where her mother had more power

over Amanda by forbidding Amanda not to meet Dawson. Amanda's mother has power in the family institution because she is more mature than Amanda, so Amanda has to follow her mother's advice. Moreover, an institution is sometimes bound by strict rules, supervision, and monitoring to create constant control in communication.

2.6.2 The System of Differentiation

System differentiation is one of the types in which power relations are strengthened in the language. Foucault (2002) stated that this system "allows a person to act on the actions of others: differences in status or juridical and traditional privileges; differences in economic class in the appropriation of wealth and goods, etc." Consequently, this system allows for the formation of different opinions held by the parties involved in power relations, leading to the various interests of each. Moreover, differences in a party's interests can lead to differences in the reactions of other parties in dealing with actions taken by one party against another party. Foucault (2002) also argued that power develops in society to create and maintain status and value. Power spreads and permeates every level of society to shape how we understand and relate to ourselves and others.

In a linguistic context focusing on language production, the differentiation system discusses how individuals are categorized and marginalized based on their use of language. Certain forms of language are seen as more polite, legitimate, or authoritative than others. Someone who uses these forms of language may be given a particular space in society. In contrast, someone who does not use the

forms of language according to the rules is considered impolite or less legitimate and may be distinguished and marginalized from social space. For example, "Stop working and start focusing on Jared." Her mom said "What's wrong with working while taking care of the family? I can, Mom." "Remember, Amanda, a woman's job is to work at home and focus on the family." "That is an old thought, mother, and now many women work outside the home" (Jannah, 2022). From the conversation, it can be seen that there is a power relationship between Amanda and her mother. The system of differentiation relationship occurs in this case with traditional privilege, and there is a different opinion in the conversation. The mother, as a parent, has higher power than her daughter and thinks that carrying out traditional privileges still applies, so the daughter answers straightforwardly using logical reasons. In sum, this system plays a key role in helping us understand the power relations embedded in language and transform those power relations.

2.6.3 The Types of Objectives

In analyzing power relations, Foucault wrote point types of objectives with the maintenance of privileges. In this case, maintenance of privilege can be defined as someone's ability to maintain the power previously owned from the actions of other parties that threaten their position as holders of power. For example, " Never once was Dawson allowed into their home, and the only time his father ever spoke to him he called Dawson "a worthless piece of white trash." Her mother begged Amanda to end it, and by December her father had stopped speaking to her altogether." In this case, the power relation is a type of objective.

Based on Foucault, the type of objective is an effort to maintain the previously owned power. One of the efforts to maintain power is to punish people who violate it so that their power can be maintained. As in Amanda's case above, her mother punished Amanda because she violated her mother's prohibition to meet Dawson. The punishment was intended so that Mother would still have dominant power over Amanda, and she would obey her mother's orders.

As a party that has power in the family institution, punishment can be considered an effort by parents to maintain their position as power holders with more rights than children in determining what is good or bad for children to adhere to. One of the attempts that can be made is to maintain power. Several types of objectives can be achieved by the parties involved in communication. Even though they have lower power or are equivalent to power holders, they are control or influence, equality of interests, meeting needs, and cooperation to achieve mutually beneficial results. Maintaining privileges can be done in various ways, involving a process in it, such as the action-reaction process that the researcher explained above (Foucault, 2002). This process is carried out over a relatively short or long time. By learning how power, knowledge, and subjectivity are intertwined in linguistics, it is hoped to help to understand further how social and cultural practices shape and regulate life.

2.6.4. Instrumental Modes

In the context of power relations, instrumental modes are defined as strategies used by a person or group to control or influence other people (Foucault, 2002). In power relations, several types of instrumental modes are

commonly used, such as emotional manipulation, and intimidation or threats.

There are different characteristics and ways of working in each type of instrumental mode. When discussing emotional manipulation, what is involved is how emotions are used to influence other people such as admitting guilt and feeling sorry.

For example, "Abee and Crazy Ted, his older cousins, jumped him more than once, beating him as bad as his father-Abee because he thought Dawson had it was coming, Crazy Ted just for the hell of it" (Jannah, 2022). From the data, the power relation that occurs is Instrumental mode. Foucault explained that someone would use an instrument, usually in the form of violence so that the object can be intimidated by a more dominant party. In the example above, the two cousins include an instrumental mode in which the instrument used is violence, which aims to make Dawson obey the orders of his two brothers.

The importance of using instrumental modes in power relations is the impact obtained by the parties involved. This can lead to positive things by providing assistance to motivate or guide others to achieve goals, but it can also have a negative impact by manipulating or intimidating other people to act according to the commands and wishes of the power holder. Moreover, caution is needed in considering the long-term consequences of the impact of using instrumental modes.

CHAPTER III

RESEARCH METHODS

3.1 Research Design

In this study, the researcher used a qualitative descriptive method to analyze the commanding act and the power relations contained in the main characters in the *Emma* movie. Qualitative research focused on studying a problem that can be solved by exploring a phenomenon by relying on the participant's perspective, asking questions, collecting data that primarily consists of the participant's words, then describing and analyzing these words for the research theme. Thus, it is certain that the research results depend on the researcher's interpretation (Clark & Creswell, 2015).

The qualitative descriptive is a method that is considered suitable for the researcher to analyze data obtained from *Emma's* movie. The researcher used two theories in this study. The first theory by Yule (1996) was to identify and analyze commanding acts. The second theory is the Power Relations theory conducted by Michael Foucault (2002) to determine the power relation impact on the interlocutor's response after the main characters perform a commanding act.

3.2 Data Collection

3.2.1 Research Data

The researcher took data from the main characters in the movie *Emma* in the form of words, sentences, and context taken from speech and social conditions in the movie. The words and sentences uttered by the main characters such as

Emma, Mr. Elton, Mr. Woodhouse, Harriet, Isabella, Jane, and Mr. Knightley are used to answer the first question, which is to find the types of commanding acts. Furthermore, words and sentences spoken by the main characters that are carried out and intertwined between the interlocutors of the main characters are used to answer the second question, namely identifying the influence of power relations by the main characters in expressing command speech acts performed by the main characters. In this case, the position and power of the characters have different relationships in the movie. The researcher analyzed this data by examining how the characters interact, which individually controls certain situations, and how power is maintained or assigned to affect other characters.

The researcher took data from the main characters in the movie Emma directed by Autumn de Wilde which was released in 2020. This 124-minute movie managed to get an international award. The researcher downloaded the scripts and subtitles from Google to support the research data. The subjects in this study were the main characters, such as Emma, Mr. Knightley, Harriet, Jane, Mr. Woodhouse, Isabella and Mr. Elton because in this study the data were in the form of words, sentences that were spoken, and the context that was intertwined between them. The selected characters are influential characters in developing the plot of the movie because most of the scenes in the movie highlight their stories. Furthermore, their interlocutors also have a key role in the movie because they are directly involved in conversations with the main characters. Thus, the researcher chooses the main characters and their interlocutors as research subjects.

3.2.2 Instrument

In conducting this research, the researcher's primary instrument is herself because the researcher is the only instrument in collecting and analyzing data. The researcher collected data by watching *Emma* movie on the Internet. To transcribe the movie script, the researcher looked at script-o-rama.com, which the researcher then double-checked to correct the existing transcript to match the utterance in the movie.

3.2.3 Data Collection Technique

The subject of this study is the main characters in *Emma*'s Movie. The focus of this study referred to the utterances of the main characters. The data in this study was in the form of words, sentences, and social context that contained commanding acts and power relations uttered by the main characters. The first step the researcher did was to download movies from the internet. Then, the researcher downloaded the transcript from the internet. After that, the researcher corrected and analyzed the scripts while watching the videos, so there were no mistakes when analyzing the data. In the next step, the researcher underlined words, and sentences containing commanding acts and power relations uttered by the main characters in *Emma*'s movie. To sum up, the following are the steps involved in data collection:

1. Downloading the videos from the Internet.
2. Downloading the transcripts of the interviews from the internet.
3. Watching the movie and checking the transcript of the movie repeatedly.
4. Underlining the words and sentences containing commanding acts and power relations uttered by the main characters in *Emma*'s movie.

3.3 Data Analysis Technique

1. Developing Codes

The researcher developed several codes to make identifying the type of commanding act easier. The types are direct and indirect commands. Generally, direct commands are in the form of imperative sentences, while indirect commands are in the form of declarative sentences or interrogative sentences. Moreover, the researcher also developed several codes to identify the power relations in the movie. The codes are described as follows:

Table 3.1. Types of Commanding Act

Commanding Acts	Codes
Direct Command	DIC
Indirect Command	IDC

Table 3.2. Types of Power Relation

Types of Power Relation	Codes
Forms of institutionalization	FOI
The system of differentiation	SOD
The types of objectives	TOB
Instrumental modes	IMO

2. Classifying Data

The researcher classified the data obtained, each type of commanding act uttered by the main character in the movie, and the type of power relations that are intertwined in the movie. In classifying data, the researcher used two tables. Table 3.3 is used to classify the types of commanding acts, and Table 3.4 is used to classify the types of power relations in movies.

Table 3.3. The Classification of the Commanding Act

Types of Commanding Act	Data	Total
DIC		
IDC		

Table 3.4. The Classification of Power Relation

Types of Power Relations	Data	Total
Forms of institutionalization		
The system of differentiation		
The types of objectives		
Instrumental modes		

The researcher described the types of commanding acts contained in the utterances in the movie to answer the first question. Then the researcher described the kinds of power relations between the characters in the movie that affect the utterances of the commanding act to answer the second question.

3. Describing Data

After classifying the data, the researcher described the context of the conversation and analyzed the data by explaining the types of commanding act carried out by the main characters in the movie and explaining the types of power relations and their correlation with commanding acts. Furthermore, the researcher completes the discussion by providing an interpretation based on the results of the discussion.

4. Drawing Conclusion

In the last step, the researcher discussed the data results in paragraphs and presented the conclusions from the discussion. The researcher concluded briefly about the types of commanding acts and explained the types of power relations that affect the utterances of commanding acts performed by the main characters in *Emma's* movie.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter contains the results of the research findings to answer the preceding questions and research discussion. In the findings, this research provides detailed information about the data on the commanding act performed by the characters in the *Emma* movie and also the power relations between the characters that influence the use of commanding utterances. Meanwhile, in the discussion section, the researcher presents an interpretation by describing the data based on the research findings.

4.1 Findings

4.1.1 Types of Commanding Acts Performed in the “Emma” Movie

In *Emma* movie, the researcher analyzes the types of commanding speech acts in the utterances produced by the main characters in them. There are several dominant characters in the movie, and the researcher have found 51 data on commanding actions carried out by the main characters. The data is shown in the following table:

Table 4.1. The Data Result of Commanding Act

Types of Commanding Act	Codes	Data Found
Direct Command	DIC	32
Indirect Command	IDC	19
Total:		51

Table 4.1 indicates direct and indirect commands in the *Emma* movie. The researcher found a total of 51 data. The data for direct command is 32 data, which becomes the dominant type of commanding act. While in indirect command, the researcher found 19 data.

4.1.1.1 Direct Command

The researcher found 32 data classified into direct commands based on the data analysis. Mostly, speakers utter direct command utterances using the imperative form. In *Emma* movie, the characters in the movie are related to each other to form a storyline. They have different social statuses and relationships with each other. Following are some examples of the use of commanding acts performed by main characters in *Emma* movies. The first data is a direct command performed by Emma to Harriet, who has unequal social status between them.

Excerpt 1

(0:13:53 – 0:14: 22)

Emma: “If they were very poor, I might hope to be useful to them in some way, but a farmer can need none of my help and is therefore as much above my notice as he is below it”.

Harriet: “Mr. Robert Martin went three miles one day to bring me walnuts because he knew how fond I was of them. I believe he is very clever. He understands everything”.

Emma: “**Come! After tea, we shall call on my dear Mrs. Weston.** We promised we should be seeing one another every day”.

Harriet: (Harriet smile and then nodded).

The utterance occurs in the living room of Emma's house. This scene setting is the beginning of Harriet and Emma's relationship. Emma, who feels lonely after being left to marry by her nanny named Mrs. Weston, decides to make new friends and chooses Harriet as her understudy to accompany her. Initially, Emma discusses how unlucky Harriet's life is and advises her to be selective in choosing friends, but because she is uncomfortable with the conversation, Harriet changes the topic to discuss Mr. Martin. On the other hand, when discussing Mr. Martin, Emma does not like it. The reason is that Mr. Martin has a distant social status from her. Emma changes the subject and immediately orders Harriet to come with her to visit Mrs. Weston by saying, "**Come! After tea, we shall call my dear Mrs. Weston.**" The bold utterance indicates the command performed by Emma in the form of an imperative. In performing the utterance, Emma intends to order Harriet to go to Mrs. Weston.

The speaker does the command clearly without implied meaning, so the speech above is categorized as a direct command. Emma plays the commanding

officer who tries to control Harriet as a listener to go along with her wishes for Mrs. Weston.

There is another example of a direct command performed by Emma. She tries to make suggestions that Harriet most likely cannot refuse by giving commands and supporting arguments.

Excerpt 2

(0:14.56 – 0:15.05)

Emma: “**Harriet, you must sit over there!** so that you may admire the view of Enscombe, Mr. Frank Churchill is the artist.”

Harriet: (Harriet walks then sits following Emma's command).

Mr. Elton: “I have heard it described as one of the finest houses in Yorkshire”.

To be precise, this speech occurs at Mrs. Weston's house in Escombe. In this situation, Emma and Harriet visit Mrs. Weston and meet Mr. Elton. Then, Emma orders Harriet directly to sit in the corner of the room. This is Harriet's first visit to Escombe, so Emma tells her to enjoy the beauty of Mrs. Weston's house.

The bold utterance "**Harriet, you must sit over there!**" is the direct command performed by Emma in the form of the imperative. The sentence is expressed to suggest Harriet to sit in a chair and enjoy the beauty of Mrs.

Weston's house. Emma's utterances are commanded directly and straightforwardly without implied meaning, and the listeners could easily understand the commands.

This argument is supported by the use of the exclamation mark (!), which is characteristic of using direct commands. Therefore, the utterances in the data above are classified into direct commands.

Excerpt 3

(0:23:40 – 0:24:01)

Mr. Elton: “**Mr. Woodhouse, your daughter's gifts are without compare. Bear witness!**”.

Mr. Knightley: “Mm. You've made her too tall, Emma”.

Mr. Elton: “Uh, no. No, certainly not too tall. Not in the least too tall”.

Mr. Woodhouse: “Mm, mm, yes. It is very pretty”.

The following conversation occurs when Emma paints Harriet's picture accompanied by Mr. Elton, but unexpectedly Mr. Woodhouse and Mr. Knightley approach them. To illustrate how great Emma is and attract the attention of his love interest, Mr. Elton compliments Emma's painting and orders Mr. Woodhouse to see the beauty of Emma's paintings firsthand. The bold sentence “**Mr. Woodhouse, your daughter's gifts are without compare. Bare witness!**”. This sentence is included in the direct command category because it contains exciting sentences addressed directly to the hearer; besides that, the use of exclamation marks at the end also strengthens the argument that the sentence is included in the direct command.

Here is another example of a direct command performed by Mr. Woodhouse, in which he has the same social position as his interlocutor, but when viewed from power in the family, he has a higher status as a head of the family.

Excerpt 4

(0:23: 59 – 0:24:22)

Mr. Elton: “Uh, no. No, certainly not too tall. Not in the least too tall”.

Mr. Woodhouse: “It is very pretty. **When it is finished, you must have it framed!**”

Mr. Elton: “Allow me. Trust me with this commission, Mr. Woodhouse, and I will ride to London the moment I am asked. It would be my great honor.”

The conversation occurs in the painting room at Emma's house. The situation in the conversation happens when Emma is painting Harriet accompanied by Mr. Elton, then Mr. Knightley and Mr. Woodhouse come to see Emma's painting. In a satirical tone, Mr. Knightley comments on Emma's painting by mentioning its flaws, while Mr. Elton and Mr. Woodhouse praise the painting by saying that it is excellent. Therefore, Mr. Woodhouse commands Emma to frame the painting.

The bold statement "**When it is finished, you must have it framed!**" produced by Mr. Woodhouse is performed in the form of an imperative sentence. The utterance means that Mr. Woodhouse orders Emma to frame the artwork, which Mr. Elton offers to frame the painting. In conveying the command, Mr. Woodhouse performs his command directly without implied meaning so that the listener can easily understand the speaker's instructions. Furthermore, from the utterance, it can be seen that there is a connection between sentence structure with the function in which the structure is in the form of imperative, and the function can be classified as a command.

The following direct command example is performed by Harriet, who has lower status than the listeners.

Excerpt 5

(0:26:45 – 0:27:24)

Emma: "It is a very good letter. So good I think one of his sisters must have helped him."

Harriet: "But what shall I say? **Dear Miss Woodhouse, do advise me!**"

Emma: "Oh, no, no, no. The words must be your own"

Harriet: "Do you think I should refuse him?"

Emma: "I lay it down as a general rule, Harriet, that if a woman doubts whether she should accept a man or not, she certainly ought to refuse him."

The conversation above is set in Emma's room. Harriet hurriedly runs towards Emma. She is surprised because Mr. Martin proposed through a letter, so she wants to tell Emma about it immediately. Harriet also wants Emma to give her advice by ordering her around. In the beginning, it seems that Harriet's initial order is failed because Emma has a higher status than her, so Emma still has the freedom to easily refuse Harriet's orders. However, at the end, Emma indirectly gives Harriet her advice.

The bold utterance "**Dear Miss Woodhouse, do advise me!**" performed by Harriet is included in the direct command because the utterance is in the imperative form. Moreover, the utterance performed by Harriet begins with the verb "do," whereas one of the direct imperative forms starts with using a verb. The utterance performed by Harriet intends to order Emma to advise her. In an unstable and confused condition, Harriet thinks Emma can give the right advice for her decisions. In this case, Harriet rules Emma subtly in choosing her words because she realizes that she has a lower position than Emma, so the words used have to be appropriate so that the listener will give up her freedom to obey the speaker's commands.

Excerpt 6

(0:27:28- 0:28:10)

Harriet: "Perhaps it is safer. Do you think I had better say no?"

Emma: "Not for the world would I advise you either way. **You must be the best judge of your own happiness!**"

Harriet: “I have now quite determined and really almost made up my mind to refuse Mr. Martin.”

In the following conversation above, the situation occurs when Harriet is confused about what she should do after Mr. Martin proposed to her. So, she asks Emma for advice. On the other hand, Emma feels that making decisions is something that Harriet has to do without the need for consideration from other people. Emma refuses to give advice and commands Harriet to decide what she chooses. In the sentence, "**You must be the best judge of your own happiness!**" Emma performs a direct command. The existence of a sentence in the imperative form and the appearance of an exclamation mark at the end of the sentence indicate the direct command category. Emma expresses her orders directly to Harriet because they have a close relationship and Emma has a higher social status than Harriet. Therefore, Harriet carries out Emma's order as the hearer.

Excerpt 7

(0:40:21 – 0:40:27)

Isabella: “Look at your vinaigrette, Papa. **Mr. Knightley, you must move your carriage!** My father is not well”.

Mr. Knightley: “Take it. It is the first and will be the fastest”

The situation that occurs in the conversation is when Isabella and Mr. Woodhouse finish attending the party at Mr. Weston's and then rush home to Hartfield because of the sudden snowfall. Then, Isabella looks, waiting for the carriage to pick her up. Unfortunately, Mr. Knightley's carriage comes first and prevents Isabella's carriage from passing. The frantic Isabella commands Mr. Knightley to move his carriage. However, luckily Mr. Knightley has a noble heart and tells Isabella to use his carriage, which is a carriage that has a better speed.

The bold sentence “**Mr. Knightley, you must move your carriage!**” shows the use of the direct command performed by Isabella. The sentence uses the imperative form and is conveyed without hidden meaning so that it can be categorized as a direct command.

The following is an example of a direct command performed by Mr. Elton, who has a higher position than the listener. The following excerpt shows direct command performed by Mr. Elton as the passenger and the listener who must obey his orders is the coachman.

Excerpt 8

(0:04:25 – 0:04:33)

Emma: “Everyone said Mr. Weston would never marry again, but I did not believe it”.

Mr. Woodhouse: “**Emma, you should not make matches or foretell things!** Whatever you say always comes to pass. You must not make any more”.

Emma: “I promise to make none for myself, Papa”.

The conversation above occurs above the carriage. At that time, Emma spoke with Mr. Woodhouse about her opinion of Mrs. Weston when everyone would not believe that Mrs. Weston was about to remarry, but this time Emma’s guess is correct that it turns out Mr. Weston remarried. However, Mr. Woodhouse dislikes it when Emma often foretells things that are not certain to happen because Emma does this repeatedly. At the end of the conversation, Emma agreed to do what her father said.

The utterance “**Emma, you should not make matches or foretell things!**” is categorized as a direct command. In performing the direct command, Mr. Woodhouse uses the imperative form. The utterance has the verb “make” and

the exclamation mark “!” in the sentence. Those are the main features of direct command. In this case, Mr. Woodhouse is Emma’s father, and the hearer is Emma, who is a child. Thus, children have lower hierarchical status than parents. Therefore, Emma straightforwardly answered her father’s commands by obeying what he ordered.

Excerpt 9

(0:47:13 – 0:47:24)

Isabella: “Goodbye!”

Emma: “Papa!”

Mr. Woodhouse: “I wish she would not leave. **You must never leave me, Emma!**”

Emma: “Oh, Papa. You know I never could”

In the conversation above, the situation occurs when Mr. Woodhouse is watching his first child, Isabella, go to her hometown with her little family, and he hopes that Isabella will stay longer with him, but due to the snow falling earlier, Isabella has to return hometown soon. Not wanting to feel lonely and lose his daughter, Emma, Mr. Woodhouse spontaneously orders Emma to always be with him, to accompany his father's old age in Hartfield. The bold line "**You must never leave me, Emma!**" is included in the direct command. The use of the direct command is indicated by the use of the exclamation mark (!) at the end of the sentence, and the sentence above is explicitly used to convey what the speaker feels directly.

Examples of direct commands in emergencies also appeared in the "Emma" movie. The following excerpt is the direct command performed by Emma indicating an emergency.

Excerpt 10

(1:21:08 – 1:21:22)

Harriet: “What might have become of me, Miss Woodhouse, if not for the scissors?”

Emma: “**We must send for Perry!**”

Maid: (runs to call Perry)

Harriet: “Miss Woodhouse. I believe I am in love again”.

The utterance occurs in the living room of Emma's house when Harriet falls and cramps her leg, and Mr. Frank helps carry her to Emma's house. Harriet is confused when Emma asks about the situation because this is uncommon. It happens that Mr. Knightley is also there to provide assistance. Worried about Harriet's condition, Emma orders the maid to immediately summon Perry, who provides medical assistance that Emma's family trusts.

The bold utterance "**We must send for Perry!**" means that Emma commands the maid to call Perry so Harriet can get help directly. This utterance is included in direct command utterances because the sentence structure is in the imperative form. Emma uses the imperative sentence in conveying commands because she is in an emergency. Furthermore, the occurrence of an exclamation mark (!) at the end of the sentence indicates to appear strong emotion that she immediately needs help for Harriet. Emma straightforwardly performs direct commands without implied meaning so the listeners can understand the speaker's command. Therefore, the utterances above can be classified as direct commands.

4.1.1.2 Indirect Command

From the data analysis, the researcher found 19 data that are indicated as an indirect command. Those are 10 data in the form of declarative and 9 data in the form of interrogative sentences. Yule (1996, p. 55) states that declarative and interrogative can be categorized as indirect orders that are required by the speaker to be fulfilled by the listener in explicit mode. Furthermore, the researcher used 6 samples of the data to be described further.

There are several examples showing the indirect command performed by the characters in the movie. The following excerpt is an example of an indirect command spoken by the speaker who has a higher position than the listener.

Excerpt 11

(0:22:41 – 0:22:58)

Emma: “**Did you ever have your likeness taken, Harriet?**”

Harriet: “Oh... no”

Emma: “What an exquisite possession a good picture of her would be”

Mr. Elton: “It would indeed. It would indeed. Let me entreat you, Miss Woodhouse”

The above conversation occurs in the painting room in Emma's house when Emma is looking at Harriet sitting by the window and Mr. Elton compliments Emma's painting. Intrigued by Mr. Elton's feelings for Harriet, Emma tries to ask Mr. Elton for opinions deliberately if Harriet was painted before that Emma asks Harriet if she had ever been painted before, even though it was clear Emma had intended to paint Harriet by the look in her eyes and the direction of her conversation.

The bold utterance “**Did you ever have your likeness taken, Harriet?**” is performed by Emma in the form of an interrogative sentence. In this case, the question is not only a question but also to perform a command. The utterance performed exquisitely by Emma means that she wants Harriet willing to be painted, supported by the following sentence "What a possession a good picture of her would be" Emma uses a declarative sentence and utters a compliment, which indirectly makes it difficult for Harriet to refuse the offer. Furthermore, the words spoken by Emma also make Mr. Elton help her paint Harriet. Emma conveys her command using a rhetorical question, although she uses an interrogative sentence. However, Emma does not intend to ask because she is sure that Harriet has never been painted before. Therefore, Emma's intention in producing that utterance is to command Harriet to be painted and Mr. Elton is willing to help her throughout the painting process. Therefore, Emma's utterance is classified as an indirect command because even though it is conveyed in an interrogative form, it refers to an action. Emma uses the indirect command to make the command more polite and soften because the listener is her best friend and someone with the same social status as her.

Mr. Knightley performs the following indirect command example in the form of a declarative sentence. The use of indirect commands is done for listeners who have the same status as the speaker. Mr. Knightley commands the listener to stop interfering in her best friend's life, especially regarding matchmaking.

Excerpt 12

(0:30:17 – 0:30:47)

Mr. Knightley: “And as a friend. **I shall just hint to you that if Elton is the man that I think, it will be your labor in vain.** He knows that he is a very handsome young man and-and a great favorite wherever he goes, but from his general way of talking when there are only men present, I'm convinced that he does not mean to throw himself away”.

Emma: “I'm very much obliged to you for opening my eyes, Mr. Knightley, but know that I am done with matchmaking for the present. I only want to keep Harriet for myself”.

The conversation above occurs in Emma's house and there is no fixed room because they move from one place to another at a time while communicating. In that situation, Mr. Knightley advises Emma to let Harriet marry Mr. Martin, but Emma still disagrees because she thinks Mr. Martin is one of a low social class and assumes that Harriet can find someone better than him. The bold utterance “**I shall just hint to you that if Elton is the man that I think, it will be your labor in vain**”, presents indirect command in the form of a declarative sentence. Here, the statement is not just a statement but indicates the speaker's intention in producing utterances to advise Emma and, at the same time, forbid her from interfering too deeply with Harriet's life. Therefore, by saying the utterance Mr. Knightley expects action from Emma. Mr. Knightley performs indirect command in this case because Emma has the same social status as him. Besides, the situation is not conducive, so Mr. Knightley wants to use a softer sentence so that Emma can obey his orders. From the explanation above, the utterance is classified as an indirect command because even if it is conveyed as a declarative, it still refers to an action.

Next is another example of an indirect command performed by Harriet in the form of a declarative sentence. Harriet intends to order Emma to obey her command indirectly.

Excerpt 13

(0:35:32 – 0:35:45)

Harriet: “**And Mr. Elton's sermon. A sermon on Christmas Day, I transcribe them every Sunday**”.

Emma: “I will transcribe it for you”.

Harriet: “You are so kind to me, Miss Woodhouse”.

The conversation above occurs in Harriet's room when Emma visits Harriet who is currently sick. She also reports that there will be an event at Randalls. Harriet will miss the party and possibly cannot meet Mr. Elton if she is sick. Harriet regrets that she will not be able to write and listen to Mr. Elton's sermon on Christmas day. With a hopeless tone, she expresses her disappointment at being unable to attend the event.

The utterances “**And Mr. Elton's Sermon. A sermon on Christmas Day, I transcribe them every Sunday**” indicate an indirect command in the form of declarative sentences. Here, the speaker conveys the statement and commands the listener. In performing the utterance, Harriet does not just tell Emma her regret about her inability to attend the event and listen to the mentioned sermon, but the sentence also implies that Harriet wants to order Emma indirectly to transcribe the sermon delivered by Mr. Elton. Thus, by saying that statement, Harriet not only expects to get feedback in the form of utterances, but she expects action from Emma. Therefore, the utterances performed by Harriet provide the features of

indirect commands where the structure of the sentence is not directly related to its function.

Excerpt 14

(1:26:42 – 1:27:08)

Jane: “**Will you be so kind when I am missed to say that I am gone home?**”

Emma: “If you wish it. But you're not going to walk back to Highbury alone. Are you unwell?”

Jane: “Miss Woodhouse, we all know at times what it is to be wearied in spirits. Mine, I confess, are exhausted”.

The conversation took place in Mr. Knightley's house in Donwell Abbey. Jane approaches Emma with a haggard face and a concerned expression to request Emma to do something. Since she feels physically and mentally exhausted, in a gentle tone, she asks Emma indirectly to tell people that she leaves early. The sentence “**Will you be so kind when I am missed to say that I am gone home?**” shows the use of the indirect command. In that sentence, Jane does not just deliver a question, but indirectly, she orders Emma to take action. The main reason why Jane uses the indirect command is that she and Emma do not have a close relationship. Therefore, using the indirect command is deemed more effective in this case.

Excerpt 15

(1:24:00- 1:24:16)

Mrs. Elton: “I love to explore great houses, and I fear I have long exhausted Highbury”.

Emma: “**I'm afraid Mr. Knightley's concerns are all for his tenants and none for his house, Mrs. Elton. His ballrooms and picture galleries are quite shut up**”.

Knightley: “I should be very glad to open Donwell for your exploration, Mrs. Elton. The welcome is long overdue”.

In the conversation above, the situation occurs when Emma, Mr.

Knightley, Mrs. Elton, and Jane are sitting together. Mrs. Elton then asks Emma if he will be permitted to visit and stroll around Mr. Knightley's house. Emma then says that, normally, Mr. Knightley will not allow anyone else to visit his home. In the declarative sentence “**I'm afraid Mr. Knightley's concerns are all for his tenants and none for his house, Mrs. Elton His ballrooms and picture galleries are quite shut up**” Emma does not just convey her statement, but indirectly she wants Mr. Knightley to open his house to the public, especially when Mrs. Elton is eager to visit. In this sentence, it is implied that Emma and Mrs. Elton give an indirect command. They use the indirect command in the context of the conversation above because they are in a group attended by many people. Besides, the relationship between them all does not belong to an intimate relationship even though they are sitting and enjoying coffee together. Therefore, the use of the indirect command is very effective in this case.

Excerpt 16

(1.28.17 – 1.28.40)

Mr. Frank: “You are quite mistaken. I do not look upon myself as a prosperous or indulged”

Emma: “**We're going to Box Hill tomorrow. It is not the grand tour, but it will be something for a young man so much in want of change**”.

Mr. Frank: “Well, if you wish me to stay and join the party, I will”.

The conversation above occurs in one of the rooms at Mr. Knightley's house. The situation in the conversation is that both of them are complaining

about what happened. Mr. Frank tells Emma a lot about events that have recently been experiencing him and his desired goals in life in the future. Emma also gives several suggestions for activities that can be carried out to support Mr. Franks in the future.

In the utterance, **“We're going to Box Hill tomorrow. It is not the grand tour, but it will be something for a young man so much in want of change,”**

Emma performs indirect commands in the form of declarative sentences. The statement not only gives information but also commands the listener. The utterances mean that Emma indirectly commanded Mr. Frank to join the event in Box Hill. Emma performed an indirect command because she and Mr. Frank are not yet close with each other, and the circumstances make Emma try to maintain her reputation as a worthy, respected woman. Emma performs an indirect command using a declarative form to make the command sound more implicated and polite. Therefore, it can be concluded that the utterance is classified as an indirect command because even though it is performed in the declarative form, it refers to an action.

4.1.2 The Power Relation Impact on the Interlocutor's Response After the Main Characters Perform a Commanding Act

In the following paragraph, the researcher explains the data that have been classified as the power relation interwind between the main character. The power relation is divided into the fourth type they are a form of institutionalization, the system of differentiation, and the types of objective and instrumental modes. In the “Emma” movie, the researcher only analyzed the power relation between the

main characters and their interlocutor. The researcher found 56 data categorize as a power relation. The data are shown in the following figure:

Table 4.2. The Data Result of Power Relation

The Types of Power Relation	Codes	Data Found
Form of institutionalization	FOI	3
The system of differentiation	SOD	16
The types of objectives	TOB	11
Instrumental modes	IMO	17
Total:		47

Table 4.2 shows the type of power relations in the *Emma* movie. The researcher found 3 data of the form of institutionalization. While in the system of differentiation, the researcher found 16 data. Then in the types of objectives, the researcher found 11 data. Lastly, the researcher found 17 data of instrumental modes which becomes the most dominant category.

4.1.2.1 Form of Institutionalization

The form of institutionalization is a category of power relations that examines hierarchical structures that imply different positions, resulting in different levels of power holders. The researcher found 3 data of forms of institutionalization. It consists of 2 direct data commands and one data indirect command.

One of the implementations of this category is presented in Excerpt 8. The sentence “**Emma, you should not make matches or foretell things!**” is included in the indirect command. The sentence is conveyed using the imperative form, and

from the context, Emma spoke with Mr. Woodhouse about her opinion of Mrs. Weston when everyone would not believe that Mrs. Weston was about to remarry, but this time Emma's guess is correct that it turns out Mrs. Weston remarried. However, Mr. Woodhouse dislikes it when Emma often foretells things that are not certain to happen because Emma does that behavior repeatedly. From the data above, it can be seen that the relationship between Mr. Woodhouse and Emma, where the father has the power to forbid his child to make a foretell. In this situation, Emma answers her father's commands straightforwardly by obeying his orders. Hence, Mr. Woodhouse has power because he is more mature and holds power in the family, so Emma chooses to obey what her father says and responds politely.

Another implementation of this category is presented in Excerpt 9. The line "**You must never leave me, Emma!**" is included in the direct command. After giving the command, Emma responds to her father with comforting and polite words. In this situation, Mr. Woodhouse wants Emma to stay in the house and keep him company instead of leaving him alone in his old age with the servants. Emma's father has higher power than Emma because of his position as the head of the family, who holds the highest authority. Therefore, Emma does not have the power to refuse her father's request and agrees to obey his father's orders. In this case, the relationship between Emma and his father in the form of institutionalization is kinship.

4.1.2.2 System of Differentiation

The system of differentiation refers to how the characters in the movie interact and differentiate one another based on economics, privilege, social class, gender, and different views or opinions held by the parties involved in power relations that can lead to the emergence of diversity in goals. Thus, these differences in goals can lead to different reactions from other parties in dealing with actions taken by one party against another party. Power relations permeate every level of society to shape ways of understanding and relating to oneself and others. The researcher found 16 data on the system of differentiation. It consists of 7 data in indirect commands and 9 data in the form of direct commands.

There are implementations of this category presented in Excerpt 3. Mr. Elton utters the direct command, **“Mr. Woodhouse, your daughter's gifts are without compare. Bare Witness!”** with the intention that Mr. Woodhouse and Mr. Knightley watch the painting Emma has made. However, Mr. Elton and Mr. Knightley have different opinions. In this conversation, the system of differentiation occurs when Mr. Elton and Mr. Woodhouse praise Emma's painting. Mr. Knightley dared to say differently, he thinks that Emma's painting looks weird because it makes Harriet appear taller. Meanwhile, the response from Emma's father agrees with Mr. Elton's. The three figures involved have the same power, so even though the responses received are different, the two interlocutors obey Mr. Elton's commands.

Another implementation of this category is presented in Excerpt 13. In this situation, Mr. Knightley is arguing with Emma and he wants Emma to reconsider

the matchmaking between Mr. Elton and Harriet. With an indirect command in the form of this statement, **“I shall just hint to you that if Elton is the man that I think, it will be your labor in vain,”** Mr. Knightley tries to persuade Emma by coming up with logical reasons. Furthermore, Emma responds that Mr. Knightley agrees with what his interlocutor said, but in the following sentence, Emma emphasizes that her goal differs from what Mr. Knightley told him. She just wants to look after and wish all the best for Harriet. Emma and Mr. Knightley have the same power, so Emma responds by showing her appreciation toward Mr. Knightley’s utterance before expressing her dissent.

The data processed by the researcher mostly appears the power relation between Emma and Mr. Knightley because they are both of the most dominant main characters in the movie. The following example shows the difference in the system of differentiation in the form of differences of opinion in viewing the situation.

4.2.2.3 Types of Objectives

The next type proposed by Foucault to analyze power relations is the type of objective. One way to determine the type of goal is to use privileges (maintenance of concession) to maintain the power previously owned by someone or parties that can potentially be threatened, and maintain their position as the power holder's position. One type of objective that can be achieved by the parties involved in communication is the existence of goals and cooperation. In the type

of objective, the researcher found 12 data consisting of 5 direct commands and 7 indirect command data.

One of the implementations of this category is presented in Excerpt 7. The conversation occurs when Isabella and Mr. Woodhouse, who is not feeling well, are about to return home during the snow after attending Mr. Weston's party. When they try to get into the carriage, they are blocked by Mr. Knightley's carriage, so Isabella commands Mr. Knightley to immediately move his carriage so she and her father can get home soon. In the sentence "**You must move your carriage!**" Isabella delivers her utterance in the form of direct command. Due to Isabella and Mr. Knightley's equal social standing and close relationship, the former does not have any concern when expressing her command with high intonation. Mr. Knightley responds to her by offering their horse-drawn carriage.

From the data above, Mr. Knightley proposes a more practical solution as a response to Isabella's command. Instead of moving the carriage, he proposes assistance by handing over the fastest carriage to Isabella and her father so they can get home immediately. The relation of power between Isabella and Mr. Knightley is a type of objective where both have the same goal to get Mr. Woodhouse home so he can rest. Although, Mr. Knightley gives up his freedom by obeying Isabella's orders through the response she gives.

In the second data, the implementation of this category is presented in Excerpt 15. The situation occurs when Emma strolls around Mr. Knightley's house. With a weary face, Jane approaches Emma and gives orders, "**Will you be so kind when I am missed to say that I am gone home?**" Jane gives an indirect

command in an interrogative form so that Emma would help her tell a lie. The command given by Jane looks polite because, in a social context, Jane has a lower social status than Emma. By saying an indirect command, it is probable that Emma will obey the command she said.

The data above shows Emma's response that she initially agrees to Jane's indirect command. However, Emma also provides logical reasons for Jane to stay because Jane's command seems impossible. With great concern and curiosity, Emma asks about Jane's condition. Despite their different social status, Emma and Jane are peers. Therefore, they can understand each other. The power relationship between the two is the type of objective where Jane wants to find a place to be alone because she is exhausted, and Emma wants to help by showing her concern so Jane can rest.

4.2.2.3 Instrumental Modes

Instrumental mode refers to the strategies a person or group uses to influence or control others in a power relation. There are several types of instrumental modes in power relations: emotional manipulation, intimidation, information control, and resource control. In the finding, the researcher found 17 data in instrumental modes consisting of 7 direct and 10 indirect command data. The example below is that the main character in the Emma movie uses emotional manipulation mode when talking to her interlocutor.

The implementation of this category is presented in Excerpt 6. The conversation occurs when Harriet asks Emma for some advice concerning her decision to accept Mr. Robert's proposal. Emma implies a disagreement with the

decision by refusing to offer any further suggestions Harriet. Although Emma's disagreement is indirectly conveyed, Harriet can understand the point. In the sentence **“You must be the best judge of your own happiness,”** Emma reveals a declarative sentence that indirectly instructs Harriet to think and rejects Mr. Robert.

The response given by Harriet is in accordance with what Emma wants. In this case, the instrumental modes used by Emma are emotional manipulation. It can be seen from the data above, Emma makes statements several times that corners Harriet by using indirect words which said that she disagrees if Harriet accepts Mr. Robert. Emma's manipulation of Harriet is successful and Harriet gives up her freedom to accept Emma's orders and refuse Mr. Robert.

Another use of instrumental modes in the power relations between characters is performed by Mr. Elton through intimidation form in Excerpt 16. This is done because Mr. Elton feels upset that Emma's answer is not what he expected. When Mr. Elton asks Emma if he can visit and observe Mr. Knightley's house, Emma says that Mr. Knightley usually does not allow it. In the declarative sentence **“I'm afraid Mr. Knightley's concerns are all for his tenants and none for his house, Mrs. Elton. His ballrooms and picture galleries are quite shut up,”** Emma does not just convey her statement, but she indirectly wants to persuade Mr. Knightley to open his house to the public, especially when Mr. Elton is eager to visit.

Mr. Knightley's response as an interlocutor is to receive the indirect command given by Emma. He is willing to open up and welcome his guests to

come to Donwell to explore his house. The power relation that Emma does is the instrumental mode in the form of emotional manipulation. Here, by using words that contain hidden meanings, Emma indirectly knows Mr. Knightley's weakness as a people pleaser because of their closeness as friends. Emma knows very well that by using manipulation sentences, Mr. Knightley will obey her orders. This is following the reality that is happening, Mr. Knightley gives up his freedom and obeys Emma's command to open Donwell.

4.2 Discussion

The researcher discusses the finding of the data analysis in this section. The research has been done to analyze the commanding acts performed by the main characters and the power relation impact on the interlocutor's response after the main characters perform a commanding act in *Emma* (2020) movie. The researcher found 51 data on commanding acts from the findings section results. The data for direct command is 32 data, which becomes the dominant type of commanding act. While in indirect command, the researcher found 19 data.

Furthermore, after the commanding act performed by the main characters, there is a power relation impact on the interlocutor's response after the main characters performs the commanding act. The researcher found that instrumental modes become the most dominant category used by the main characters to get the interlocutor's response according to the speaker's commands.

From the research finding, two points are discussed in this section. At the first point, the researcher found two types of commanding acts performed by the

main characters in the *Emma* movie: direct command and indirect command. Direct command is mainly performed in the form of an imperative. Meanwhile, the characteristics of the indirect command are performed in the form of interrogative and declarative sentences. The findings in this section confirm Yule's theory (1996) of direct and indirect speech acts, which states that imperative sentences could be used to represent direct commands, then interrogative and declarative sentences are used to carry out indirect commands.

As explained by the researcher above, the direct command is the type of command that is more often used in the "Emma" movie. That is because in situations and conditions that require firmness and clarity, a message is needed that is conveyed directly and easily received and understood by the hearer. Moreover, the movie *Emma* is a movie that is set in the England Regency era and has the theme of social life among the upper class in society. As the main character, Emma often uses direct commands to people close to her, especially to her maids and friends, namely Harriet and Mr. Knightley. Usually, direct commands are used by the closest people with equal or lower social status. Meanwhile, indirect commands are rarely used by the main character.

The main characters tends to use an indirect command in certain conditions and situations, such as when in a formal situation or talking to people who have a higher social status. Moreover, the indirect command in Emma movies is usually used when the main character asks for help, extends an invitation to someone they just met, or gives advice by giving commands to someone with a higher social status. The indirect command is intended to make

the command sound more polite. The researcher agrees with Yule's (1996) argument, which reveals that indirect commands are associated with greater politeness than direct commands.

Furthermore, the researcher found in the findings that commands are not only effectively uttered by parties who have a higher status than other parties but can also be effectively used by parties who have the same or lower social status as listeners, as long as the commands given are polite and respect the listeners. These findings contradict Kreidler's (1998) argument, which states that commands are only effectively conveyed when the speaker has a degree of control or a higher position than the listener. On the second point, the researcher discusses the findings of the second research question, which shows the impact of power relations on the interlocutor's response after the main characters performed a commanding act. The researcher found the category of power relations in the form of institutionalization, the system of differentiation, type of objective and instrumental modes.

Moreover, the institutionalization in the Emma movie occurs in the family, where the relationship between Emma and Mr. Woodhouse. The context in the movie is that the father is considered to have power as the head of the family, who holds the authority figure and is responsible for leading the family, so the commanding act expressed by Mr. Woodhouse has great potential to be obeyed by Emma. Then the system differentiation related to the commanding act is the difference in views and social class in maintaining the relationship. In this case, even though they have different views and social classes, each character has a

close relationship, so the choice of words to maintain power relations can affect the potential for a given command to be obeyed by listeners.

The next point discusses the type of objective findings found by the researcher. At this point, someone will try to use privileges to maintain power, but with a goal, the other party has reasons to obey the speaker's commands even though the speaker's status is equal to or weaker than the listener's. There is a purpose that functions to fight for its interests that will influence decision-making or the actions of others. In addition, cooperation in power relations occurs between characters so that the social class gap in society fades. The last invention related to power relations is instrumental modes. The characteristics of the instrumental modes are very diverse. The researcher found characteristics like emotional manipulation and intimidation in the *Emma* movie. The use of instrumental modes in commanding acts can be used as an effective way to control other people. This must be balanced with good communication and an explanation of the reasons or objectives in the performed order.

Furthermore, the finding of this research is in accordance with the research finding on commanding acts conducted by Imroatas (2019). Furthermore, the finding of this research is in accordance with the research finding on commanding acts conducted by Imroatas (2019). Both have similarities in the dominant type used. The result shows that the main character frequently used direct commands rather than indirect commands in performing commands to the interlocutors so that the utterances spoken can be easy to understand in critical situations or situations requiring clarity. Moreover, this research is in line with another study

conducted by Ilmiyah (2021), which points out that direct commands are used more predominantly by the main characters than indirect commands.

The researcher found that the main character often uses direct commands when talking to people with equal or lower status than the speaker. In the context of power relations, direct commands are also uttered by someone with a lower social status than the listener, which is influenced by how close the relationship is between the characters. Then the indirect command is used when the speaker has the intention to order someone who has a higher status or wants to make the command sentence sound more polite.

The researcher concluded that the commanding acts used in the *Emma* movie are direct and indirect commands in imperative, declarative, and interrogative forms. In the first point, the direct command is performed in the imperative form and is used to give commands to listeners with position equal to or lower than the listeners. However, closeness can affect this so that even though they have low social status, the speaker can use direct commands if they have a close relationship with the listener. Then, the main character uses indirect commands in declarative and interrogative forms to ask for help, make an invitation, or offer an opportunity by giving orders to people with a higher status.

In addition, the researcher also found that the interlocutor give the response after the speaker utters an order; the response is very dependent on the power relationship between the speaker and listener. This research intends to understand how power relations affect interpersonal and social communication. Thus, this helps manage and increase communication effectiveness and avoid

violence in conveying commanding acts. This research is in line with the research conducted by Jannah (2022), which discusses the impact of power relations on literary works. It is hoped that this research can also provide an understanding of the power relations theory by Michael Foucault, which is described in society, and reveal how commanding acts can influence individuals or groups to receive orders.



UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

5.1 Conclusion

After analyzing the data and finding results, the researcher concludes that the commanding act influences the existence of a power relation between the speaker and the interlocutor, which causes different responses to conduct some conclusions to answer the statement problems. For the first research question, the researcher uses Yule's theory (1996) to identify the type of commands. The results of this research indicate that two types of commands are found in the Emma movies: direct command and indirect command. There are 32 data of direct commands and 19 data of indirect commands. Direct command is frequently used by the main character when in a situation requiring clarification and when giving commands to listeners with an equal or lower position than the listener. However, in certain contexts, closeness can also affect the use of direct commands so that even though the speaker has a low social status, they can use direct commands if they have a close relationship with the hearer.

In analyzing the power relations used by the main characters in the movie, the researcher is concerned with the utterances that affect the interlocutor's response and uses Foucault's theory (2002). This research shows that the established power relation influences the response uttered by the interlocutor. The writer found 3 data on the form of institutionalization, 16 data on the system of differentiation, 11 data on the type of objective, and 17 data on instrumental modes used by the main character. In several types of power relations, the

researcher found that the use of the indirect command was dominant because the speaker more effectively used the indirect command to influence the interlocutor's actions politely and invisibly. The main character usually uses instrumental modes to influence the interlocutor's response by manipulating emotions and intimidating the listener so that the listener fulfills the speaker's command. This research is significant because movie stories often reflect reality in social life and strongly influence the application of opinions and behavior in real life. Through analysis of commanding acts and power relations, it is expected to provide insight into the dynamics of life in society and learn various ways to use commanding acts and power to influence and control the actions of others in the right way.

5.2 Suggestion

The researcher suggests that future researchers conduct research on commanding acts to fill this study's gaps through deeper and more accurate research. Future researchers also can deepen the research focus on one of the categories of power relations and provide more specific detailed information. Furthermore, next researchers can choose other sources, such as at school, work, or other public places where commanding act conversations usually occur. Finally, the researcher hopes that with these suggestions, this research can support and provide references for future researchers interested in conducting research in the same scope.

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