

**THE POLITENESS PRINCIPLE ACTUALIZATION IN
IMPERATIVE SENTENCE IN RODGER AND
HAMMERSTEIN'S DRAMA "KING AND I"
(A Pragmatic Study)**



SKRIPSI

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"KING AND I"

(A Pragmatic Study)

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ABSTRAK

BUSTAN HASAN. 2016. Aktualisasi Prinsip-Prinsip Kesantunan Berbahasa pada Kalimat Perintah dalam Naskah Drama “King and I” Karya Rodger and Oscar Hammerstein (Kajian Pragmatik). (Dibimbing oleh H. Herman Mustafa dan Dahlia D. Moelir)

Penelitian ini bertujuan untuk mengetahui : 1. Apakah tokoh dalam drama “King and I” mempertimbangkan kesantunan berbahasa saat berdialog dengan tokoh lain. 2. Strategi atau bentuk kesantunan apa yang sering digunakan oleh para tokoh, 3. Faktor-faktor apa yang melatarbelakangi penggunaan kesantunan tersebut.

Penelitian ini merupakan bentuk penelitian kepustakaan dengan menggunakan metode kualitatif deskriptif dan menggunakan pendekatan pragmatik. Dengan menggunakan metode pragmatik, peneliti harus memahami dan memperhatikan dengan cermat konteks yang melatarbelakangi dialog-dialog dalam drama tersebut. Dialog dalam hal ini diasumsikan sebagai tindak tutur sedangkan tokoh diasumsikan sebagai peserta tutur. Untuk menganalisa data, peneliti menggunakan teori kesantunan Geoffrey Leech (1983), Teori tindak tutur J.R Searle (1969) dan teori Konteks Dell Hymes (1974).

Hasil penelitian ini menunjukkan bahwa tokoh dalam drama tersebut mempertimbangkan kesantunan berbahasa pada konteks tertentu. Strategi kesantunan yang kerap digunakan oleh tokoh adalah skala ketidaklangsungan, skala otoritas, skala pilihan, skala untung rugi dan skala jarak social. Faktor yang melatarbelakangi penggunaan prinsip-prinsip kesantunan tersebut adalah latar belakang peserta tutur atau tokoh drama, latar belakang tempat, waktu dan tujuan tutur atau tujuan dialog.

ABSTRACT

Bustan hasan. 2016. *The Politeness Principle Actualization in Imperative Sentence in Rodger and Hammerstein's Drama "King and I" (A Prgamatic Study)*. (Supervised by H. Herman Mustafa and Dahlia D. Moelier).

The aims of the research are : 1. To find and examine whether characters of the drama consider politeness principle when they make dialogue to others, especially in imperative dialogue. 2. To find the politeness type and strategy that used by by characters. 3. To find factors that influence use of politeness principle.

This research is library research by applying qualitative descriptive method and through pragmatic study. By use pragmatic study, the writer has to understand and pay attention well to setting and background that influence of the dialogue in the drama. In this study the dialogue of the drama assumed as speect act and characters assumed as speech participant. In this study, the writer used Dell Hymes' theory (1974) to analysis context of the dialogue. The writer also use politeness principle theory of Geoffre Leech (1983) and speech acts theory of J.R. Searle (1969) to analysis the data.

The result shows that the characters of the drama consider politeness principle when make imperative dialogue in specific setting. Most of the dialogues indicates applying politeness principle. Starategies that always applied are indirect scale, optionality scale, authority scale and cost-benefit scale. Significant factors that influences and determines the usage of politeness principle are social background of participant or character, setting and scene, and end of speech or dialogue.

Keyword : *Dialogue, Speech act, Context, Language politeness*

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Makassar, 16 Maret 2016

Bustan Hasan

PERNYATAAN

Dengan ini saya menyatakan bahwa skripsi yang berjudul **THE POLITENESS PRINCIPLE ACTUALIZATION IN IMPERATIVE SENTENCE IN RODGER AND HAMMERSTEIN'S DRAMA "KING AND I" (A Pragmatic Study)** beserta seluruh isinya adalah benar-benar karya saya sendiri, bukan karya hasil plagiat. Saya siap menanggung resiko atau sanksi apabila ternyata ditemukan adanya perbuatan tercela yang melanggar etika keilmuan dalam karya ini.

Makassar, 16 Maret 2016

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CHAPTER I

INDTRODUCTION

This chapter present the background, the reasons for choosing the topic, problem of the research, question research, objective of the research, significance of the research, benefit of the research.

A. Background

Essentially, human being can not live alone without the attendance of others. Since baby period, they have been needing others' support and help to survive and sustain the live. And it will be continued life long. The mutual dependency compose the social life.

Interaction and social contact is the means of consequences of the social life. And communication is tool of them. Someone enable to express their deeds, experiences, and intentions, ideas, thought and opinion by the language. It is as exchange knowledge and information media. It is meant that it is the most important for life of human being as a means of communication instrument.

Beside as tools of self expression, language has acquiring culture, tradition, customs and social commonsense fungtion. They adapt and share the social value for continuing and balancing the self and social interest.

Human being is a social creature. They have been being created by culture and pattern of social life. Sapir (1956:104) insist that " every

cultural pattern and every single act of social behavior involves communication in either an explicit or implicit sense”.

Within an interaction, someone have to consider the social value and norm. They are guide us on concept of the harmonious act and well-manner communication. Communication is one social activity whose own role and norm that has to be obeyed each other.

According to Fishman (1972) that the choosing of language features by the user is not automaticly but he has to considers a lot of factors. They are, who the speaker, with whom speak, what is it's topic, where and when the speech act occure.

Using language on communication not only linguistic structural factors but also nonlinguistic that determined and influenced the choise of feautres using. The view is reasonable as language is integrated-part of social system.

The discourse of language in relation with social factors is study domain of sociolinguistic. Hudson (1996 : 1-2) said that sociolinguistic include broad study of language, not only formal application but also it's exsistence in social life. The language using cover linguistic and non-linguistic factors such as social relation between sender and receiver's message.

Opinion of Hudson above is supported by Gunawan (2001:55-56) who said that *“Community is not monolithic and singular, but it is consist of a number of social subgroups that be formed by similiar features”.*

Therefore, sociolinguistic considers that every the subgroups have unique communication pattern based on particular values social and culture. The differences of the values make distinguishing with the other ones.

Communication by language can be done in both oral and written. By oral, it can be used to daily communication, talk, dialogue, speech, ect. It has direct way about sender and receiver's message. On the other hand, by written, the sender of message use media for expressing and delivering their means.

Each both of the communication ways have different advantage. By written, the message dellivery indirectly so that someone must find a suitable book for reading a topic what he want to know. It is meant that written communication has limited receiver. Nevertheless, it has range place for sender to clarify the message clearly and ideally. Finally, the reader can receive the message effectively. sometimes, written has more persuasive than orally.

There are several of written communication such as, Literature creation, research publication, letter, newspaper and many more. Written communication has separately advantage. It able reaches targets out broadly and can be duplicated for spreading the messages. In addition, it's messages kept long so that it's messages can be read repeatly and across trans-generation reader.

One of popular written communication is literature creations. Literature is a part of art, exactly art of writing. It is derived from the Latin Word "*litteratura*" which has meaning "writing formed with letters,".

Literature most commonly refers to creations of the creative imagination, They are Drama, Narration and Poetry. It can represents the culture, pattern social and whole human civilization within it.

Literary work is social phenomenon. It is reflection of criticism, view of life and respond of author to the life then be actualized in literary works. Because of that, literature is assumed as reflection and description of social life.

It is caused the author's as member of community where he live. In the work, reflected social phenomenon, including sociolinguistic phenomenon. It is not just a historical or cultural artifact, but it can serve to the reader a new world experience.

Phenomenon of language in this case are also a social phenomenon, so that it will be reflected in the literary work. Drama is a literary work that uses dialogue as a delivery method. Dialogue is an oral language which to achieve its meaning must be understood the situation and conditions in the drama's narrative.

Drama is described as a miniature of life. As a miniature of life, social laws apply in them. It has Speech of participants or character, speech acts or dialogues, speech events as real life. With the assumption, that drama

is a miniature of life, the laws that apply in life including social life are also reflected in the drama script.

King and I is one of plays script that be written by Rodger and Oscar Hammerstein. The Drama is adopted from Margaret London's novel. It is very interesting to research whose has social and kingdom life.

As a members of a community, the author's of the drama actually reflect and express social value and unique pattern in the dialogue of it. Dialougue of the drama as if orally communication and all the characters is representative of a members of a community whose have different social status. And much more another factors that imagined of the author's can determines pattern communication on the drama.

Based on the explanation about the triangle relation among language, sociaty, and literary work. The writer is interested for searching sociolinguistic phenomenon, that is language politeness application in the drama.

B. The Reason for choosing the Topic

Some reasons come up as the basic of the topic of the study. *First*, Pattern of communication always involves culture of participants. Beside that, there are some factors that determine of choose linguistic using for gaining effective goal. One of thing which has to be considered of participants is politeness aspect.

All languages have refinement, politeness and ideal linguistic pattern. English as a significant language in the globalitation era.

Everyone demanded to master English for participate in this era. In the borderless village, it gives chance for all people to interact with different culture people. Not only that, we have to understand English language politeness to achive affective and satisfactory communication.

Second, drama is one of literary work as a reflection and minature of human's life. Drama of *King and I* which created by Oscar Hammerstein has social theme, that is kingdom background. There are a lot of aspect and factors that determine choose of language pattern of the drama. Those are some reasons for writer to choose the tittle.

C. Problem of the Research

Based on the background above, the writer has identified and formulated some research problems :

1. Whether the characters of the drama consider politeness principles when they are dialoguing, especially in requesting, suggesting, commanding, inviting and other imperative dialogue.
2. Factors which influence using of the language politeness by the characters on the drama. All the characters of the drama has unique and diversity utterance when making dialogue on different situations.
3. Type of language politeness strategies which used by the characters. The factors which influence the language politeness consequent determine kinds and pattern utterance which will be considered of the characters when making dialogue with harmony.

D. Scope of the Research

The writer covered language politeness in the dialogues of characters in Margaret Landon's "King and I". The writer limited and focused on Imperative dialogue that used by the characters of the drama.

E. Question of the Research

There are some questions of the research, as follows :

1. Whether the characters of the drama considers politeness principles when making dialogue to other characters especially when giving requesting, suggesting, commanding, inviting and other imperative ?
2. What factors influence the choose of politeness principles by characters of the drama ?
3. What types of strategy of politeness principles is used by the characters of the drama.

F. Objective of the Research

The objective of the research can be stated as follows :

1. To find out and to elaborate whether there are consideration of language politeness of the characters when making dialogue to others.
2. To find out factors that influence characters when using polite utterance.

3. To elaborate the types of politeness principles that used characters of the drama.

G. Significance of the Research

At least, there are two significances of the research such as theoretically and practically will achieved through the research, as follows :

1. Theoretically

The result of the research is expected to have contribution and could be used as reference to the development of knowledge in language and literature study.

2. Practically

The significant of this research is expected to help the reader to get information and be more understood about language especially Sociolinguistic and English pragmatics. The result of the research can be used as a reference of transculture communication and information about the drama.

CHAPTER II

LITERATURE REVIEW

A. Definition of Language

Language is an organized communication tool in a systemic sound unit form such as phonology, morphology and syntax that produces meaning (semantics). Language is a sound system consisting of elements (systems) that make up the language. Phonology is the smallest element of language, morphology is the combination of several phonemes which refer to objects that have a single concept and syntax is a combination of several morphemes which explain one whole idea.

According to Halliday (1994) there are two things that need to be underlined in language, they are, *First*, systemically. Language is a discourse or text consisting of a system of language units that hierarchically works simultaneously from a lower system. *Second*, functionally. Language is expressed as the purpose or function of social processes in the context of the situation and cultural context. So language is the realm of expression and potential to produce meaning whereas the context of the situation and context of cultural is a source of meaning.

“The system of human communication by means of a structured arrangement of sounds (or written representation) to form larger units, eg. Morphemes, words, sentences” (Richard, Platt & Weber, 1985:153).

Based on the explanation above, language as a communication tool of human has the following characteristics. First, Language is a system. This means that language has a system that forms the language. It consists of elements that arrange language. This system has parts which have roles in supporting a discourse (Systemic). These elements are not arranged randomly but these elements are arranged according to their respective positions (systematic).

Language is a symbol. This symbol represents reality, ideas, thoughts. The reality is a reference to the symbol. There is no parallel relationship between language and the reality it refers to. So the symbol that connects between humans and reality. This symbol appears in sound or text. Because of that Language has a meaning. Symbols that are represented by this systemic sound always have meaning.

Language is sound. Language is the sound that becomes the symbol. This sound is not just any sound but a produced sound by speech of act consciously that has meaning.

Since the symbol is produced consciously, language is humanity. It means that only humans have language because of their awareness, intelligence and rationality. Besides that, it is supported by the speech tools of human being.

Even though language is symbolic, it is arbitrary. Symbols that refer to the objects are arbitrary. There is no internal connection between the symbol and the reality. An animal that has tail, quadruped, large body and has

trunkis no reason why it is symbolized with "*elephant*" Language is conventional. Even though language is arbitrary but is conventional. All the users language agreed to symbolize "elephant" for animals that have tails, quadrupeds, large bodies and have trunks.

That language is productive. Language can produce as much meaning as possible even though the system is limited. Language is unique. Although language is universal but it is unique. Language is created and developed in a community. While the community has different cultures and languages. Each particular language has unique characteristics that can be distinguished from others.

Language is dynamic. Language develops following the development of the world and social. Besides that, language is a cultural. While humans always have the creativity to perfect their cultural creations.

Language is diverse. In a particular language it has variations follows its user and the environment of use (Chaer & Agustina:1995)

B. Aspect Of Language

One of function of language is as a communication tool in interaction. Although it is not the only one, but it has the most advantages and effectiveness. In this discussion, the writer will discuss the communicative function only.

Chaer and Agustina, (1995: 22-23) explain that *communication is the process of exchanging information between individuals through a system*

of symbols, signs or conventional behavior. There are three components that must exist in each communication process. They are:

1. Communication participants. It is the senders and recipients of information communicated.
2. Information communicated. This is ideas, concepts, insight etc.
3. Communication tool. tools for conveying information

Participant of communication of course consist of two, they are senders and recipients of information. The delivered Information in the form of ideas, messages, wishes, thought etc. The second component is what is called the speech act. While the used tools are the means to convey the information. The facility is in the form of code or symbol. This code or symbol is called language.

As a communication tool, language has two aspects that work togetherly in building communication. i.e. linguistic and non-Linguistic or paralinguistic aspects. The linguistic aspect is an internal aspect of a language. It is a series of language systems that form the meaning of language (semantics). it is consist of phonology, morphology and syntax. These three aspects form semantic meaning togetherly. Phonology is the smallest system of a language. it is a series of letters that form a word. Morphology is a a series of fhonems that has a meaning. While syntax is a series of several morphemes or words that form a sentence meaning.

Non-linguistic or linguistic aspects are external aspect of language that contribute to building the communication process. Although it is out of

language, but it plays a very important role in the delivery of the meaning of language. The non-linguistic aspect includes the quality of utterance such as falsetto, staccato, emphasis, tone, intonation and expression of the participants.

Language as a tool or instrument of communication, information, and the participants togetherly form speech acts and speech events in a speech situations.

C. Relation Language and Society

The relationship between language and social is studied in sociolinguistics. In the study, language is not seen as a language in its internal elements but is examined from the point of view of its use in social interaction.

Humans as social beings are never separated from others to meet their needs and interpret their lives. He always interacts and works with others. In society there are social groups. This social group is formed because of the same interests, cultural, ethnic, or geographical similarities. The tools used to interact in social groups are languages. Bisede as a tool of interaction, language is also a group identity. A person can be identified from which group he is based on the language used.

These social groups or social stratifications, such as social groups based on gender, age, education, socio-cultural groups form the diversity of languages which will be a tool for identifying social groups and characteristics.

The use of language is a social activity. It can only be actualized when humans are involved in it. Because this is a social activity, participants must consider language and social rules and norms as reference values when doing so. When conducting language activities, every human being is responsible for the deviation of language rules. Consideration of ethical rules when communicating with others is what is called politeness. *Society is formed because of mutual understanding or mutual intelligibility especially based of similarity of linguistic codes, namely sound, syntax and semantic systems (Alwasilah, 1985: 43).*

Society is a group of individuals who interact with each other based on their culture at a particular time and place. In this social there are social stratifications based on strength, economic degree, social position and class and type of work. But in the three social variables this study will only be explained, they are social class, age and sex groups.

Each of these social groups produces differences in language use. This is called language variation. According to David Crystal (1980:111) *the various of languages is a various of languages used by certain social groups.*

The social stratification affects the selection of the language code usage. On the other hand, language also strengthens the stratification. The choice of different language usage is caused by attitudes toward language and differences of knowledge and view about the world. As an identification tool, language has variations that can be used for a certain

period. A trader in the market tends to use trade language, an educated man tends to use the language of education, a politician tends to use political languages. In addition, language also make available choice code that can be used appropriate the situation and context. Such as, in a formal situations tend to be used in formal language.daily context conversation tends to be used directly and briefly.

Differences in the level of welfare and economic income affect the variety of languages usage. This kind of communities have broad access to information and scientific development. So they have difference thought and information that effect language usage. The difference of social position also affects the variety of languages usage. *Several studies in England found differences in social classes*, (Patada, 1987: 79). Social classes in society influence language attitudes that give rise to language variations.

The level of power also produces different language variations. A manager will have different language styles with its subordinates, a general will be different in language style with a soldier. In addition, the level of education also produces differences in language variations. People who have taken formal education will have a different language from people who have never received education at all.

In addition to the social groups above, differences in professions and jobs also produce various languages. People who work as doctors will be different from a trader. A politician will use language differently from an

artist. The profession has special and unique terms that appear according to the field.

Labov (1972) has proved the above explanation based on his results of research on language usage in New York. One of the findings is the pronunciation of the letter "R" as in the words "*Car and Guard*". There is a tendency to pronounce the letter "R" in high social class speakers.

Trudgil (1974) has also studied language variations. He tried to prove whether there was a correlation between the use of the letter "S" in the simple present tense for a third person singular. In the study, it is proven that the higher the social class, the fewer verbs do not use "S". The lower the social class the more verbs do not use "S".

In addition to the social class factors above, age also influences differences language usage in social life. There are some the difference variables, such as vocabulary, speech, grammar usage. Every development of age period also has a language codes. Gramatical patterns and vocabulary usage will change every entering a new step of age.

Slang language for example. it is a linguistic phenomenon found in adolescence or adolescence. The use of slang marks social groups in terms of age, namely young people. The use of slang vocabulary will sound strange if spoken by an adult.

Based on the results of Holmes's (1994) research that in middle age of speakers have known and recognized linguistic norms so that they use

the most language standards patterns. At this age, humans also get the maximum pressure from the community to adjust to the prevailing norms so that speakers use standard forms and prestige language.

Gender is also a variable in differences in language usage. Many findings of research in sociolinguistic study that there are relationships between structure, vocabulary, and patterns of use with the roles of men and women.

Traggil's (1974) study found that women use linguistic forms that are considered better or more true than men. Women generally produce linguistic forms that are closer to standard language forms. This is due to differences in the status and roles of men and women. In women's societies, they are always educated to behave politely. Women are always more socially conscious than men. So that on this basis, women are more considerable to linguistic patterns that support their status.

Labov (1977) studied in New York about the use of language in relation of gender. He found that women tend to be more sensitive consideration to linguistic elements that imply prestige.

D. Relation Language and Culture

1. Definition of Culture

According to Koentjaraningrat (1989) *culture is a system of ideas, actions and creations of human in order to meet the needs of people's lives.*

While Edward B. Taylor (in Keessing and Strathern: 1998) explains that culture is *a complex whole, that it contains the knowledge, beliefs, art, morals, laws, mores, and other capabilities acquired by man as a member of society.*

So culture is a way of thinking, behaving and working by a society. It is a whole complex of community life such as knowledge, trust, art, law, morals. Culture is a system of value that regulates humans to think, behave and work. As a system, culture decides normal, kind, beautiful and right behavior. So that a member of community always refers to it as a form of obedience and group identity. A member of community who does not adhere to it feels alienated even gets social sanctions.

Culture is universal. All people have it. There is no society that does not have culture. And also there will be no culture without society as a creator and supporter of culture.

Society and culture have reciprocal relationships. First, society creates culture in response to natural challenges. The response is an effort to maintain his life. When the response results are patterned and systemized and are considered significant by the community, they make it a behavior pattern and become a reference value. After successfully becoming a behavior pattern and reference value, it becomes a common reference in interaction.

Culture is learned or acculturated by community members and passed on to the next generation. Although the culture is pattern but the culture is dynamic. This means that when social change occurs, culture also changes according to its development.

Although it is universal, culture is also unique. This means that every society has a different cultural pattern from the others. This difference and uniqueness is caused by different natural, geographical, climate, socio-political environments. Herein lies the function of culture as a tool for identifying and social interaction including language.

J.J. Hogmann (1959) divides culture into three forms. namely ideas, activities, artifacts. The form of the idea is in the form of complex ideas, thoughts. it is abstract and the place is in the human mind. This is an ideal concept that is a reference value. Form of social activities or systems in the form of patterns of human behavior in interacting with other communities. The form is concrete and can be observed. While the form of artefact is a human work in the form of objects that can be touched and seen.

Language can be taken as an example. Language is one of seven cultural elements that have three forms at once. It is form of idea is in the form of grammar, pragmatic knowledge, norms of language usage. While the forms of activities are in the form of

language actions such as dialogue, discussion, lecturing. While the form of artefact is in the form of writing, books, recording etc.

2. Relation Language and Culture

There are various theories about the relationship between language and culture. Some say that language is part of culture. Another theory says that language and culture are two different things but have a very close relationship that cannot be separated. There are also those who say that language is strongly influenced by culture so that all characteristics of a culture are reflected in the language. Other experts say that culture is strongly influenced by language.

There are two categories of theories that discuss the relationship between language and culture. *First*, the theory which says that the relationship between culture and language is coordinative. And the second theory says that language and culture are subordinate. The coordinative theory assumes that language and culture are equal. Both of them are two things that are different but cannot be separated. Whereas the Subordinative theory assumes that language is a part of culture.

One well-known theory in the coordinative view is the Sapir-Whorf Hypothesis. The hypothesis is also known as language relativity. Edward Sapir and Benjaimn Lee Whorf is an American linguistic expert. They studied Indian language a lot and publicized

the results of their research widely. One of the hypotheses is that language not only determines the pattern of culture but also determines the way of the mind of human. Therefore language influences his behavior.

According to this hypothesis, language is closely related to culture so that it can not be separated so that one can not understand without understanding of the other. Speakers of different languages will look at the world differently.

Furthermore the Sapir-Whorf Hypothesis states that our insight and the way we perceive this world is determined by the language used. According to them, language is not only a mechanism for communication but also as a guide to social reality. Language not only describes perceptions, thoughts and experiences but can also shape perceptions, thoughts and experiences. The proof is that every community of different language users views the concept of this world in differently.

Language users have really understood the relationship of various languages with the structure, situation and events of language. So the implication of the Sapir-Whorf theory is that language users speak in a different way because the language used provides a way of expressing meaning in different ways (Kramsch: 1998).

Therefore according to the theory that there is a relationship between language, culture and the mind of the speaker. The mind and culture of a speaker will be reflected in the language used. A culture that considers indirect communication is a politeness, so a speaker will create an indirect speech structure. Likewise if someone rejects an invitation or order from another person then the speech used to reject is indirect rejection structure.

The other group of theories is the subordinative relationship theory. It believes that language is part of culture. According to these followers, language is one of the seven elements of culture. Some linguistic phenomena that reinforce this opinion is one of them is the change of language in the field of morphology. There are some changes that we can observe, among others, Disappearance, Addition, Expansion of meaning, narrowing of meaning, and exchange of meaning (Robert, s. 1992).

The other variable which is evidence that the language of a part of culture is the submission of acts of communication to cultural norms. When a person interacts with other people through language, it is appropriate to maintain the smooth interaction by considering the norms and ethics in language. These ethical rules are referred to as politeness in language which is the topic of this research.

According to this view also that culture consists of 3 forms and seven elements of culture. Language is a part of the seven

elements. Language is first rank of the seven elements of culture. According to Robert Sabarani (2002) Language is placed in first rank because humans as biological beings must interact and communicate in social groups. This means that in fulfilling the needs of his life, humans must work together with others. In realizing that cooperation, humans must first convey their desires, thoughts and intentions to others who will be invited to work together.

According to Robert Sibarani there are several functions of language in culture

1. Language as a means of cultural development

All circumstances of the surrounding environment and culture of a society can only be explained through language. Culture is a social property that is understood jointly by members of cultural support. The process of spreading culture is highly dependent on language. Besides that, acceptance of culture can only be realized if the cultural elements can be understood and by the community.

2. Language as a cultural transferee

Culture not only belongs to one generation by the community but belongs to all generations that come next. Language plays an important function to continue and pass on that culture from generation to generation. Language can

perpetuate and document culture through acculturation, stories and writings.

3. Language as an inventory of cultural characteristics

Culture is dynamic and developing. Cultural development is characterized by newness and the discovery of new cultural elements. These new elements are given terms or names so that they can be explained and understood.

Another implication of the Sapir-Whorf hypothesis that has been explained previously is that there is a relationship between the language used and the nature or behavior of a person. When speaking, a speaker composes a polite and gentle diction and method of delivery which can be a sign that the person's personality is good. People who often speak rudely and offend the other person indicate that the speaker has a hard and bad personality.

In the theory of psychological personality that the environment, including the cultural environment contributes to influencing one's personality. Someone who is raised and educated in speaking politely, fluently, in a good family environment, then values and qualities influence him when interacting with other people everywhere.

Language relativity has the understanding that reality of a view of the world are understood differently by different language users. It

is means that the concept of culture and cultural characteristics influence and control each other.

Another reality of the relationship between language and culture is that language ability are a other intelligence. In relation to politeness, someone who has language intelligence has nothing correlation with cognitive intelligence. There are people who have high cognitive intelligence but are unable to communicate effectively and ethically. (Kuntarto: 2013). The results of Kuntarto's study found evidence of Howard Garner's (1983) theory of multiple intelligences. According to Howard Garner, there are 8 multiple intelligences, one of them is language intelligence. One form of language intelligence is one's ability to use language in accordance with the factors of the situation of the ongoing linguistic activities. Knowledge of this matter is examined in pragmatic discussions.

E. Pragmatic

1. Definition

Pragmatic is a branch of linguistics that examines meaning. In addition, semantics also assess meaning only internally. Whereas pragmatic examines the meaning externally that is related to the context. The context can be a linguistic or non-linguistic element. Such as the quality of speech, the speed of speech, distance, tone are linguistic contexts whereas those who speak, what is spoken, place and time of the speech are non linguistic contexts.

There are many definitions given by experts regarding pragmatic but the similarity between them is that they define pragmatic as a study of speech meaning in relation to context.

Horn and Ward (2007: xi) define pragmatic as *the study of those context-dependent aspects of meaning which are systematically abstracted from the construction of the content and logical forms.*

Pragmatic tries to understand the relation of language and context. It means that the study of language in its use by paying attention to the context.

Levinson (1983-9) *Pragmatic is the study of relations and the language and context there are grammaticalize, or encoded in the structure of a language.* Whereas Leech (1983: 5-6) pragmatic learns the purpose of speech, namely for what the utterance is to do, find out what people mean by a speech act, associates meaning with who speaks to who, where, when, and how.

The general concept of pragmatics is the skill to use language according to participants, the topic of conversation, the situation, and the place where the conversation takes place.

In a process of achieving communication goals there is an interpretation of what is spoken of the speaker by understand to the context. Speakers consider each other and organize what they want to say according to who they are talking to, where and when. It is

suitable of what Fishman (1972) said that the choice of language usage by speakers does not occur randomly but must consider several factors including who is the one who speaks, who the person is talking to, what topic is being discussed, where and when the conversation took place. As a result, this study has more to do with the analysis of what people mean by their utterances rather than the separate meaning of the words or phrases used in the speech itself.

Mey (1993: 42) Said that *Pragmatic is the study of society. Context is the same background understanding that each speaker has. So that with this basic understanding each speaker performs speech and interpretation in speech.*

Based on some of the views above, it can be concluded that pragmatic is everything that covers a speech that serves to facilitate speakers to choose and consider the appropriate form of speech to convey meaning and to facilitate speech partners to get the speaker's intent. In this case the context is one of the determinants of achieving the goals of communication. Context is a consideration in determining and identifying different types of speech acts.

Context is very important. It is a means of clarifying a purpose. The facility consists of two, they are : *first* is the language context such as, expression, tone, staccato. And the *second*, is the situation that relates to an event. The means of expression is called co-text as the situation associated with the event is called contexts.

Context is a set of assumptions that are psychologically constructed by participants, with their knowledge of the world. This context is not only confined to the current utterances and previous utterances, but also concerns all who can be involved in interpretations, such as expectations, beliefs, cultural assumptions.

One of discussion in pragmatic is speech event. Speech event is the occurrence or ongoing linguistic interaction in one form of speech that involves two parties in a particular context.

According to Dell Hymes (in Chaer and Agustina: 2004) there are eight speech components that become speech contexts. This component is often abbreviated as an acronym with SPEAKING.

- a. S (setting and Scene). Settings related to the time and place of the speech. While the scene refers to the psychological situation of the conversation.
- b. Participant. Participants are parties involved in the discussion. Speakers and listeners, senders and recipients of messages.
- c. E (Ends). Ends is refers to the purpose and goal of the conversation.
- d. A (Act sequence). It refers to the form and content of speech, such as the words used, how they are used, and the relationship between what is said and the topic of the conversation.

- e. K (Key). Key refers to the way, psychological conditions, including the tone of speech when delivered.
- f. I (Instrumentalities). It refers to the channel of language used, such as verbally or directly, written or indirectly. Instrumental also refers to the code used, dialogue, register.
- g. N (Norm of Interaction and Interpretation). It refers to the norms and rules in interaction and interpretation of the utterance.
- h. G (Genre). It refers to the type of delivery, such as narration, poetry, argumentation etc.

2. Speech Act

Speech acts are all things a person does when speaking. For example, asking, ordering, and apologizing. Talking is the same as doing something. According to Chaer and Leoni (2010: 50) that speech act theory was first introduced by a professor of Harvard University in 1959. He is J.L Austin. Toeri was originally recorded as a lecture by J.O Urmson (1965) and was published with the title "How to do things with words?". The theory is only famous in linguistic studies after Searle (1969) made a book with the title "Speech Act and Essay in the Philosophy of Language".

According to Searle (1969) there are at least three actions that can be realized by a speaker.

a. Locutionary Act

"An acting of say something". This speech act acts to express something. This form of action is utterance to convey an information without asking the partner to do something. Example: Today is Sunday, I would like go now.

b. Illocutionary Act

"An act of doing something in saying something". This speech act is an act of saying something. When we say "I will come in your party" it is not only we say but we are also acting that is promising. Another example of this Illocutionary act, apologizing, thanking, ordering. This Illocutionary speech act is further divided into five types. They are :

1. Representative / Assertive act. This speech act serves to convey something to the speech partner. For example, report, explain.
2. Commissive act. This speech act serves to state that the speaker will do something about the speech partner. For example, promise, threaten.
3. Directive act. This speech act serves to ask the speech partner to do something. For example asking, ordering, governing.
4. Expressive act. This speech act serves to express an attitude and feeling towards the state of the relationship.

for example, Giving thanks, beg for forgiveness, condolence.

5. Declarative act. This speech acts has function to express changes in a relationship. For example, promoting, consent, firing, confirming, inaugurating.

c. Perlocutionary Act

Act by saying something. This speech act does not only convey something. But in conveying something the speaker expects to be able to influence speech partners. Action has the driving force to do something.

According to (Searle, 1969: 16). *Speech act is the basic or minimal units of linguistic communication.* Speech act is the smallest unit in the act of communication. So in Searle's view, the smallest unit of communication is not a word like in a formal linguistic view.

According to (Austin: 1962) speech act consist of constant and performative. Constant speech aims only at conveying words. whereas Performative is not only saying something but also doing something. When we say "I'm sorry", or "thank you", we don't just say the sentence but we apologize and thank you.

Above has been explained about speech acts. But in this study we only focus on imperative or directive sentences. This speech act is a speech act that asks the speech partner to do something both

directly and indirectly, such as asking, ordering, commanding, inviting, suggesting.

In analyzing the imperative sentence in this study, the researcher analyzed the imperative and context markers in the dialogue on the drama script. Some examples of imperative markers are the pronunciation of "Please", "Let 's", "I ask", "I hope".

F. Language Politeness Concept

1. Definition

The foregoing explanation explains that culture is a value system that serves as a guideline for behavior for its people. It teaches and shows how humans behave in accordance with the values embraced, including acting in language. It becomes a set of rules agreed upon by the community. It is proved with the proper and polite ways of speaking, as well as restrictions on language.

The consideration of the values and ethical rules in language is to achieve the objectives of effective communication and to maintain social integrity.

Durdje Durasid (1990) says that good language is a language that contains the right sense values. While the right language are careful language and follows the prevailing language rules. This formulation includes a study of language politeness.

Lakoff (1990: 34) defines politeness as a system of interpersonal relations designed to facilitate interaction by minimizing the potential conflict that naturally exists in interpersonal interactions.

Language politeness is used as a means to maintain social balance and to be inter-regional support to prevent conflict and confrontation.

There are two types of language politeness, i.e. first-order politeness and second order-politenes. First-order politeness is a specific language rule in a society. This politeness is subjective which is different in every society. This difference occurs because based on what has been agreed to be considered polite by community members. Speakers who master this first type of politeness are a sign of success in someone who is polite. This modesty is also referred to as social politeness.

Second-order politeness is politeness that refers to the use of language to maintain interpersonal relationships. Success in speaking for the politeness is determined by the ability to understand language by speakers, such as insight into the world by speakers, knowledge of culture, one's ability to understand the phenomenon of interaction. This type of politeness is called interpersonal politeness.

Janney and Arndt (Kuntarto, 1999) distinguish social politeness and interpersonal politeness (also referred to as tact). For them, social order (first order) serves to provide routine strategies in order

to regulate social interaction. While interpersonal politeness (second order) refers to politeness in the pragmatic level which functions to support interpersonal relationships by maintaining face and managing interpersonal relationships.

The main goal of politeness is to establish harmony between the speakers and speech partners in a social interaction (Thomas, 1995) Richard (1995) cites the opinion of Brown and Levinson that when two people are communicating there are various challenges that arise both to speakers and listener. The basic position between the two is based on social distance and level of power. They choose the appropriate conversation strategy to find solutions between these communication barriers. There are two proposed conversation strategies. i.e. positive politeness strategies and negative politeness strategies.

Positive politeness strategies emphasize solidarity, good relations, and equality between speakers and listener. Some positive politeness strategies are:

- a. Attract attention, desires and needs of speakers. For example "Goodness, you paint your hair !, By the way, I come to borrow some flours.
- b. Exaggerate feelings of interest, approval, and sympathy for speakers. Example: "Yes, is not just ghastly, the way it

always seems to rain when you have hung your laundry out".

- c. Emphasizes the feeling of interest in the listener. Example "I come down stairs and what do I see".
- d. Using group identity markers. example "Help me with this bag, will you my mate"

Negative politeness strategies do not emphasize solidarity or equality among speakers but listener have the right to be free from burdens and pressure. This type of politeness is an attempt to minimize certain burdens if speech acts have an unavoidable impact. Here are some negative politeness strategies:

- a. Request indirectly according to habits. Example "Can you please me the salt"
- b. Be pessimistic. Example "I don't say you could lend me Rp. 100,000? "
- c. Minimize load. Example "I could see you for a second?"
- d. Apologize. Example "I hope you don't mind a second".

2. Theories of Language Politeness

a. Lacoff's Theory

Robin Lacoff (1973) stated three provisions to fulfill politeness in speech. That is (1). Formality scale (2) hesitance scale (3) equality scale.

1. Formality scale

This Scala states that speech participants can feel comfortable in speaking. The speech that is used cannot be forced or arrogant. Speech participants must maintain formalities and maintain a reasonable distance between speech partners.

2. Hesitance scale

The speech participant must show a comfortable attitude to the partner by giving choices and not being too tense and rigid in speaking.

3. Equality scale

This scale refers to the ranking of prisoners and equality between speech partners. Speech participants must maintain a friendly and caring attitude towards the speech partners.

b. Grice's Theory

Grice (1989) explains that when communicating there are various potential obstacles that occur which result a communication goals not being achieved. According to him, to achieve the desired communication objectives participants must work together.

Grice (1989) has formulated cooperative principles that must be obeyed by speech participants. So Grice theory is known as the cooperative principle.

According to him, the cooperative principle is the governing all cooperative interactions among humans. "Make your contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engendered" (Grice 1989: 26)

He divided the principle of cooperation into four conversational maxims. They are :

1. The Maxim of Quantity

Make your contribution as information as required for your exchange and do not make your contribution more informative than as required.

The law of this principle is "give the right amount of information". This Maxim wants speech participants to provide complete and appropriate information, no less and not excessive. The speech participants have understood the information needed by the speech partner so that if he gives as much information as needed by the speech partner. Participants who submit excessive or incomplete information are considered to violate this principle.

2. Maxim of Quality

"Do not say what you believe to be false and don't say that for which you lack adequate evidence"

This maxim is expecting speech participants to provide correct information. Speakers do not provide information that is not in accordance with facts and reality. Participants who provide information do not contain truths that are in accordance with the facts and are considered to have violated the principle of maxim.

3. Maxim of Relevance

"Be relevant"

This Maxim expects participants to provide information that has relevance to speech when the speech event occurs. Speakers may not provide information that has nothing to do with the topic of conversation at that time. The discussion or information conveyed in the context of the conversation is considered this principle.

4. Maxim of Manner

"Avoid obscurity of expression, avoid ambiguity, avoid unnecessary prolixity and be orderly"

This Maxim expects the speech participants to speak directly, clearly, coherent, unambiguously and not excessive. Speakers may not provide information that is

difficult to understand, ambiguous, or not traceable and excessive. Speakers who do not adhere to the principle are considered violating.

The example above has violated the principle of maxim of manner. The first speaker does not provide clear information to the speech partner for where they will go. So that the speech partner feels objected to leave without knowing the direction of the goal.

c. Brown and Levinson's Theory

Compared to other politeness theories, Brown and Levinson's (1987) theory is more comprehensive. According to them when someone speaks sometimes he violates and deviates from the rational and effective principles to get politeness in language. However, because the participants believed that they had the ability to understand the situation based on pragmatic situations, the speech partners were able to understand the irrationality and inefficiency of the speech of the speaker.

Brown and Lavinson's theory describes the concept of face. Face is a description and self concept or a person's self-respect that must be maintained when interacting with others. The face is portrayed as a person's self-worth that cannot be smeared and tainted by others.

This concept covers two aspects namely negative and positive face. Positive face is a hope that the face or self is appreciated and liked by others. While the negative face is the hope or desire of someone so that their actions are respected and not inhibited by others.

When interaction occurs, each speech participant is expected to cooperate for preventing the face togetherly. But in every interaction there is always potential for interference and threats between the two parties. An act of ordering or commanding is a potential threat that can interfere the order receiver. The concept of the threat is called by Brown and Lavinson face threatening acts (FTAs).

Someone who will do this FTA must understand and determine the strategy to save the face. They offer two ways, namely directly (on record) and indirectly (off record). On record actions are actions that are carried out directly, clearly and unambiguously without any actions that refine or reduce FTAs. While off record speech acts are indirect, incomplete, implied and given a sign of language smoothness to maintain the positive face of the speaker.

This awareness of face threaning acts is what Brown and Lavinson mean by the concept of politeness. To maintain the positive and negative face as an act of

politeness there are also two strategies offered, namely positive and negative politeness. Positive politeness is a way that speakers do to show that speakers appreciate the desires and needs of a partner's positive face. While negative politeness is an action taken by the speaker to keep the negative face of the speech partner by showing that the speaker does not intend to limit the actions of the speech partner. Off record strategy is a way to avoid the FTAs.

Brown and Levinson (1987: 60) divide into five strategies. They are: direct strategy without further ado (bald on record strategy), positive politeness strategy, negative politeness strategy, indirect strategy (off record), and do not do the FTA strategy.

There are three scales for measuring politeness according to Brown and Lavinson (1987). These three scales are determined contextually, socially and culturally. (1) Social distance of speaker and hearer. (2) The relative power of speaker and hearer. (3) The degree of imposition associated with required expenditure of goods or services (Brown and Lavinson 1987: 74).

a. Social distance between speaker and hearer

This ranking scale is determined by the level of social differentiation, gender differences, age differences, and

sociocultural backgrounds. The older age of someone, the higher the ranking of politeness in speaking. Male modesty is usually higher than men. People who have education and certain positions in society usually have a higher level of politeness than others such as farmers, traders, laborers etc.

b. The relative power between speaker and hearer

This ranking scale is based on the relative power between speech partners. This power is relative. For example, in hospital setting, a doctor has more power ratings than a patient. On campus, a lecturer has a higher power rating compared to students. A police officer is more powerful than a driver. The ranking of power alternates. A policeman and lecturer will become a patient while in the hospital, whereas doctors and lecturers will become riders on the streets, a policeman and a doctor will become students on campus.

c. The degree of imposition associated with the required expenditure of goods or service

This politeness device is based on certain situations and conditions. Lifting a unknown woman in normal circumstances is considered insolent but when an

emergency occurs such as an accident, the action is considered normal.

d. Geofreech Leech's Theory

Leech (1983) defines politeness as a way to minimize utterance that are believed to be not polite.

There are six principles of politeness according to Leech (1983)

1. Tact Maxim

"Minimize to other and maximize benefits to other" (Leech : 1983. P. 132)

Tact maxim requires speech participants to reduce their own benefits and maximize the benefits of others. speaker who obey this rule will be considered polite. Speakers can sense jealousy and envy. Feelings of disappointment and pain can be avoided by using this rule. Below is example of the maxim:

Awal : it is rain, you can drop in my house !

Aan : Thanks a lot for your kinds !

2. Maxim Genorosity

"Minimize benefit to self and maximize cost to self"
(Leech : 1983. P. 132)

This maxim wants the speech participants to reduce profits for themselves and maximize losses for

themselves. Speech participants are willing to volunteer themselves to get loss for the sake of others. Speakers who obey it are considered polite.

Below is example of the maxim:

Pahmi : You can use my car to go the party, bro!

Marsam : Thanks a lot for your kinds.

3. Maxim Approbation

"Minimize dispraise and maximize prize of other" (Leech : 1983 P. 132)

Speakers are considered polite if they obey this maxim. This Maxim wants speakers to reduce praise on themselves and maximize praise to others. This Maxim can reduce arrogant attitude and mock each other among speakers. Example:

Dinda : it is my first performance

Fira : really, your voice is very nice.

The example above shows that speakers have maximized praise for others.

4. Modesty Maxim

"Minimize prize of self and maximize dispraise of self"
(Leech :1983 P. 132)

Speakers will be considered polite if they are able to reduce praise for themselves. This Maxim is able to reduce arrogant and conceited attitude to others.

Example:

Aspar : Can you cook?

Eka : yes, but my cooking is untaste.

The example above shows that the speaker has be humble by reducing his praise by saying that her cooking is untaste.

5. Agreement Maxim

"Minimize the disagreement between self and other and maximize agreement self and other" (Leech : 1983 P. 138)

This Maxim wants the speech participants to always maintain agreement with speech partners and maintain the smooth process of speech. Politeness is increasingly created if participants are able to establish an agreement. Example:

Hafidz : Can you join with me to the library?

Khofifah : Ok, but, wait a moment!

6. Sympathy Maxim

"Minimize antipathy between self and other. Maximize sympathy between self and other. (Leech, 1983: 139)

In this maxim, participants speak to increase sympathy for people. Maxim is able to increase a

sense of interest and concern for others. This attitude will be seen with the appearance of smiles, nods, hand positions, and so on. Example :

Khofifah : By the way, I am success in the examination today.

Hafidz : Oh, Congratulation!

The example above shows the speaker has shown his happiness to his friend for his graduation in the exam.

The following is a politeness scale to measure Leech politeness degree.

1. Cost-Benefit scale

"Representing the cost or benefit of an act to speaker and hearer"

This Scale to measure politeness level in conversation. The greater the loss to the speaker and the greater the benefits to others, the higher politeness. Vice versa. The greater the profit for yourself and the greater the loss to others, the less polite the sentence is.

2. Optionality Scale

"Indicating the degree of choice permitted to speakers and / or hearers by specific linguistic act"

This scale provides an indicator of politeness through giving free choices to speech partners. The more

choices given by speech partners, the more polite the speech is. Conversely, the fewer choices given to act more freely, the less polite the speech.

3. Indirectness scale

"Indicating the required amount of hearer in order to establish the intended speaker meaning."

This Scala refers to the direct and indirect speech.

The more indirect a speech, the higher the politeness.

On the contrary, the more direct the speech is, the lower the politeness.

4. Authority scale

"Representing the relationship between speaker and hearer status."

This authority scale refers to the social status of the speech participants. The farther social distance the speech participants are more polite in the language used. On the contrary, the closer the social distance of the speech participants the less politeness.

5. Social distance scale

"Indicating the degree of familiarity between speaker and hearer" (Leech, 1983: 123-126)

This scale refers to the closeness or social familiarity used. The farther the level of friendliness of the speech partners the higher the politeness used.

Conversely, the closer the distance of social intimacy between both of them, the lower the politeness used.

G. Drama

The word of drama from the Greek word *draomai* which has the meaning of acting, , doing, reacting. So drama is an act or action (Hasanuddin: 1996: 2). Drama is an art that depicts the characteristic and attitude of a human being staged and performed to act according to a text. In general, drama is a literary work written in the form of dialogue and with the intention of being shown by an actor.

Drama is a literary genre that describes human life with various behaviors and phenomena through staged roles and dialogues. The story in the drama contains the conflicts and emotions shown in the stage. This story was first written, called the manuscript. In script writing, the author uses language as a poem, full of rhythm, but rich in beautiful sounds, written in captivating and impressive language.

Characteristics of the drama are in the dialogue and are prepared to be staged. Drama is called a picture and miniature of life because it mimics the behavior in real life to provide confirmation and alternatives to life itself. Drama is a reality simulation medium, so that life and all its phenomena are reflected in the drama. Herein lies the relevance of this research.

Here are the internal elements contained in a drama. This intrinsic element forms a drama work:

1. Theme of Story

Themes are a common topic of a story. Themes are the main ideas and insight. This theme directs the writer to focus on a story so that it does not become biased and direct the reader to understand the meaning of the story. For example social criticism, politics, love, the meaning of friendship etc. This theme can be considered as parts of life in the real world.

There is a common story theme that forms the play entirely. But there are sub-themes in each play and dialogue so that in relation to pragmatic of this study, the sub-theme is assumed to be the topic of conversation.

2. Plot or storyline

The plot is a storyline of drama. It is a storyline from the beginning to the end of the story. This plot illustrates from one part of the story to another to form a whole life story. The connection of this story is logical and chronological.

The elements that make up this plot include: 1. *Protasis* or exposition. it is the early introduction of a story 2. *Epitasio* or complications. It is the beginning conflict and link of events 3. *Catastasis* or climax. It is the top conflict of a story 4. Resolution or falling action. It is solution of conflicts of the story 5. *Catas-trophe* or denouement. (Waluyo: 2002: 8-11).

Describing the plot of a drama through acts, scenes and substitution acts are usually accompanied by changes in settings, place, time and situation. One act consists of several scenes. The scene is part of the act, but a scene only describes one setting.

3. Character and Characterization

Character and characterization are one entity. Characterization is describing a character of a actor in a story. Actors have roles and characteristic.

This characterization can be illustrated in three points, namely, first. They are: *First*, physical portrayal of a character, body shape, physique, etc. *Second*, psychic. It includes the characteristics of a character. For example intelligence, personality, etc. Three, sociological conditions, such as office position, role, social class, religion, ideology. (Wiyatmi, 2006). Character of an actor can be seen from what the author conveyed through side text, through character dialogues, from what is spoken by other characters. It could also be from the explanation of the character himself about him.

If it is related to this research, the story character is assumed as speech participants. These speech participants have their own characteristics as described above. In the pragmatic explanation above that the background of the speech participants can influence the form of the speech. While the dialogs are assumed as speech

acts. The synthesis of this research is that who speaks and interlocutors and various other contexts can determine a form of speech. If be related with this research, figures can influence speech forms through dialogue.

4. Dialogue

Dialogue is the utterance of a meaningful language conveyed by a character to other characters. Dialogue is a characteristic of drama. The way the story is portrayed through the dialogue of the characters. Dialogue is the main text of a script. In this study, dialogue assumed as a utterance or speech act.

5. Settings: place, time, situation

Setting is the background of the occurrence of a story or dialogue. The setting consists of *place setting* where the story occurs. *Time setting*, when the story occurs. Situation, phsycology and circumstance when the story occurs.

There is a general setting that binds a story together with themes in one script. But in the play and dialogue there are sub-settings. Settings are assumed to be the context of the discussion in the pragmatic study.

6. Message or instruction

A story is not just conveyed but it is dulce and utile. Educate and entertain. In the educational thing, there is a message that the writer wants to convey as a form of criticism and awareness.

Message is a moral teaching that the author presents to the reader. The message story is interpreted as a moral message, and the values of humanity that can be replicated in the event raised in the drama.

7. Supporting texts or staging instructions

The staging guide is a side text (nebentext) to explain and complete the storyline and give instructions to the players and directors about various aspects.

H. **Sinopsis of the King and I**

The King and I is a musical drama written by composer Richard Rodgers and Dramatist Oscar Hammerstein. The manuscript was written and staged in 1951 at Broadway's St. James Theater. The text was adopted from Margaret Landon's biography novel "Anna and the King of Siam" written in 1944. The novel is based on the author's experience when she was invited to the Kingdom of Siam in Bangkok in the early 1860s. Anna was invited as a British teacher to transfer and introduce modern and western culture to the Kingdom, especially teaching his Royal Princes and wives.

Anna Leonowens is fresh widow. She came to the kingdom with her son, Louis. The king wants to change and reset the mindset of the courtiers with the modern world and western education. But when Anna arrived at the palace, various conflicts occurred with the king. The conflicts was caused by the cultural clash between Anna and the kingdom, the

king's selfishness, the promises of the king who were never fulfilled, the authoritarian king and always punished his wives. Both of them is stubborn. They always fight and maintain what each believes. Several times Anna wanted and tried to get out but her love for the palace children made her survive. Until one day Anna really couldn't stand the palace and decided to leave. She and his son were at the port, but one of the king's wives came to persuade him to return with a letter from the king lying sick. And in the end they understand and respect each other.

The story time setting was set in 1944 in the Kingdom of Siam, Bangkok. Most of the stories take place in the palace with most of the characters are courtiers.

CHAPTER III

METHODOLOGY OF RESEARCH

Methodology is generally a guideline system for solving a problem of research, with specific components such as phases, task, methods, techniques and tools. Methodology can be defined also as analysis of principles of methods, rules, and postulates employed by a discipline.

Such as explanation above, a researcher should be know about methodology that it is important in research. In methodology, there are some methods which used in research, for example, the library research.

A. Type of Research

The type of research which the writer used in this study is library research. Due to the fact, it is important for her to get as many as information from the drama, articles and related reference.

B. Subject of the Research

The subject of the research is "King and I". A drama by Oscar Hammerstein. He has adopted from Margareth London's semi-biography novel. The novel talks about her experience when was invited by King of Siam in Burma (Thailand) for teaching the royal children.

C. Procedure of Collecting Data

The writer applied library research in collecting data. The writer has read several related reference. The data has collected from “King and I” Drama. In order to gain supporting information, the writer has done several procedures in making this research. As follows :

1. Reading the drama several times accurately, which has done to analyze the drama
2. Collecting and classifying imperative sentence on the drama. To ease classifying and analysing the data, the writing use data code i.e. D letter, number, King and I, Page Script. For example *D.1/King and I:1*. D letter is abbreviation of Dialogue, number one is ordinal, King and I is the tittle of the Drama and the last number is Page of the script..
3. Finding the appropriate approach, theory, and method. After finding the objectives of the analysis, the writer has adjusted some literary reviews that relate with objective of the analysis.
4. Finding and supporting data according to the problems as the secondary data.
5. Making conclusion of the study based on finding.

D. Methode of Analyzing Data

The writer applied pragmatic approach. It is the approach that used for analyzing dialogue, context and situation of the drama. The writer has read manytimes to find the data. The writer used politeness principle theory of Gefreey Leech (1983), Speech act theory of J.R. Searle (1969) and Context theory of Dell Hymes (1974) to analyze the data for obtaining objective research.



CHAPTER IV

FINDING AND DISCUSSION

A. Tact Maxim

1. Cost-benefit Scale

Orthon - *Clear that away Ma'am, the Kralahome might think it disrespectful.*

Anna - *Oh was I whistling ?. Sorry, I don't realize. (D.1/King & I:2)*

Context

Place setting of the dialogue above is on a ship. It is approaching and will be docking to port. The prime minister and his party of kingdom of Siam are waiting Anna and her son in the port. They are going to meet and pick up Anna and her son to the palace. Anna and her son are afraid of seeing the condition. The Prime Minister is half naked. They are looking horrible for both of them.

Anna has a unique habit and method to control herself when in a face-frightening and strained situation. She always whistles to make herself comfortable and calm. Such as in the above dialogue, Anna asks her son if he is whistling togetherly. They do that when the Prime Minister and his party are already near to the ship. By microscope, the Prime Minister is looked naked. It makes Anna and her son horrible and frightened.

Discussion

Orthon as a ship captain asks Anna to stop what she is doing. He explain that whistling is disrespectful. "*Clear that away Ma'am, the Kralahome might think it disrespectful*". Based on politeness principle of Leech's Theory, Orthon use tact maxim. He advise Anna as a care for him. He do that to avoid if she will eventuality get angry from Khralahome. It is a actualization of minimizing cost and maximizing benefit to Anna.

On giving imperative, Orthon use some strategy to avoid offense to Anna. He apply some politeness degree. They are : *First*, authority scale. Orthon use honorary title "*Ma'am*" as a social honorary form. On the ship, Orthon has upper social than Anna because he is a capten. Even though he has upper social degree than his speak partner, he keep obey applying politeness principle. *Second*, is social distance scale. Social relationship of both of them is not yet closed and intimate. According to Leech (1983), the higher social degree of the speaker and the more distant relationship of the participants it is more polite.

Third, is optionality scale. Orthon apply probability to avoid force imperative image to Anna. He uses modal "Might" for giving alternative to the hearer. If the imperative dialogue apply probability, According to Leech (1983), it is more polite than without option and clear imperative.

Factors that influence use of the politeness language are social degree and psychological situation. The next dialogue shows applying politeness as well as

Orthon - *Ma'am, if you wish to stay on my ship and return to Singapore !*

Anna - *No thank you captain Orthon. (D.2/King & I:2)*

The dialogue takes place in the port. At the time, Kharalahome meets Anna to pick her up to the palace. Before she go with Kharalahome togetherly, she asks him for making sure that the King can fulfill honestly his promise. Anna make sure the King's promise and bargaining previously by letter when the King invited her to teach in the palace. He offered her and promised with 12 pounds of salary every months and give her a house in out of the palace.

But Anna is disanpointed with attitude of Kharalahome. They do not respond well and uncare what Anna expect. Kharalahome explains that the King always forget his promises. Biside that, the King are busy for celebrating new year. He suggests Anna to stay first in the palace meanwhile waiting the new year celebrating finish then meet the King directly. But Anna disagrees and refuses with Khralahome's suggestion. Instead, Kharalahome is indiffrent and angry with her.

Krala - *You come now, you come now or you can stay on ship. I don't care !. (D.3/King & I:3)*

Orthon who witness the event can understand Anna's feeling. Then, he comes approach her and offers to stay at the ship if she would return to Singapore. He si pity to her moreover she is strange in the state and a woman.

Discussion

Based on Leech's theory, Orthon apply tact maxim. What Orthon doing on the dialogue be driven by feel of sympathy. He shows a pity to his speak partner. He is compassionate for the treatment that she got. The efforing is to maximize benefit to Anna. Orthon show her attitude that he does not want Anna get worse treatment in the state.

Orthon applys four degrees' politeness strategy. It is more complete than Orthon and Anna Previously. They are, *first*, authority. *Second*, social distance scale. We can see when Orthon begun his dialogue by using honorific title "*Ma'am*". *Third*, optionality and *Fourth*, indirectness scale. On optionality, Orthon giving option to Anna for agree and disagree of his demand. And on indirectness scale, he delivery the imperative dialogue indirectly. It is proved with using conditional word "*If*" as a offer dialogue indirectly.

It is different of Kharalahome's dialogue above. He is angry with her and careless what she will need. On the dialogue, indicated that he angry and forces Anna to follow him. Beside that, in the end of the dialogue is looked if he do not care of her.

Based on the Theory of Leech, the imperative dialogue above does not apply politeness principle. He disobey tact maxim. If we refer to ideal maxim of Leech's theory, Kharalahome should be respectfull and courteous to her as a strange and important guest of the Kingdom.

Factors that influence the usage of politeness principle above is setting and scene in Dell Hymes' (1974) theory. Setting refers to one of is the physical circumstances. Scene is the psychological setting or cultural definition of a scene, including characteristics such as range of formality and sense of play or seriousness. According to the dialogue between Tuptim and Anna. It is be influenced by participant and ends of speech in accordance with Dell Hymes' (1974) Theory.

2. Authority Scale

The following dialogue is uttered by Thiang and Anna.

Thiang - *Please sir, don't tell the King. It make the King very angry!* (D.4/King & I:2)

Context

Anna wondered why everyone in the palace praise her even she is greeted with greetings like men "Sir" "why do you call me Sir". Anna said that it is caused Anna is scientific. A scientific assumed like a man, strong and "not lowly, like woman". But Anna disagree about Thiang's statement that women is lowly.

Woman who lived in the kingdom is only a slave and servant of the King. They do not have the prestige and the right to express their ideas, especially to express opinions. In addition, they are only as a means of satisfying the desires of men or serving all the needs of the King. The King practices and maintains discrimination between women and men.

Because of that, as a western and modern school teacher, Anna claimed to be a scientific and educated woman so that he has a higher social status than the people in the palace. Therefore, when Thiang and the others talked to Anna, they always greeted her by using "Sir". They compare Anna's social status like a man because of a scientist has high prestige. But Anna did not agree with that greeting. She sees that men and women are equal status.

Hearing Anna's statement, Thiang asked Anna not to listen to her opinion to the King. Thiang is very sure that the King will angry if he heard that.

Discussion

The imperative dialogue of Anna above is tact maxim. Thiang maximizes profits to Anna by advising on the possibilities that will occur. Anna has potential to get cost of anger from the King for her views on gender emancipation. The advice for Anna's self advantages.

Thiang begun the imperative dialogue by "*Please*". It as a politeness sign in imperative sentence. Beside that, the word function

to emphasize significance of imperative and to make a sentence be refined.

Thiang apply also authority scale by greet her with honourable title “*Sir*”. The use of the title to maximize praise and honour to the recipient in order that “the face” is saved from treathening.

The factors that influence the use of politeness strategy are participant dialogue. the recipient of the imperative has a higher social status than the sender so she must still respect the differences social status with several strategies. Besides, the ends of the speech also influence it. The imperative sender really hopes that the recipient does not do what the sender suggests. Because it is risk for her if she do that.

The following dialogue below shows same thing like above.

Thiang - *Ladies, ladies ! Clear everything away ! Quickly now !.*

The 9 Wives - *Lady Thiang, what is the costume ?. Here east, here is west.*

Thiang - *Have too much work to do !. Can not move fast in swollen skirt. (D.5/King & 1:20)*

Context

After deciding to execute Anna's idea of welcoming state guests, they hurried to prepare everything. They will show several art performances. They realize there is little time to excercise. In the dialogue above Thiang asks all the King's wives to quickly practice the performance that will be showed.

Discussion

In the sentence above there are no signs of politeness. She disobeyed the principle of politeness of tact maxim. It is indicated that the imperative gives force to the recipients to do something. It means that the imperative gives losses to others.

This further strengthens the factors of using the previous politeness principle, i.e. the social background of the participant. Thiang is the oldest wife and head of the King's wives. It means that the imperative sender has a higher social position than the recipient.

The second factor is the situation. The situation in the dialogue above is a panic and pressed by short time to prepare for welcoming the palace. They have to do hard work including arranging participants who will show performance.

The King's dialogue below shows the higher status participant uncomply politeness principle. As we can see The King's dialogue below shows also same finding. He violates tact maxim. The King does not obey the formula of the maxim. Tact maxim said that "*Minimize cost to other and maximize benefits to other.*" The King uncomplies the maxim but on the contrary. He gives loss to others by forcing them wake up in the midnight to listen to the King's planning.

King - *Wake up, wake up everybody ! Wives, etcetera, etc, etc.*
(D.6/King & I:18)

Context

The King's command above is when he wakes everyone in the palace to listen to the idea that given by Anna. The idea is problem solving of the palace. Anna suggest to the King must be welcoming the state guests. The palace creates its image to the state guest by reception and serving with a modern concept. The King so agreed and was excited by Anna's idea. It becomes solution to cover up the impression of the King as a barbarian king.

The concept of welcoming was intended so that the guests were impressed by the palace that the King of the kingdom of Siam was not as reported as a barbarian king. but on the other hand, the arrival schedule of the guest is not long enough so that they have to really think hard. The King was pleasure and worry about the idea and the tight time, she forcibly awakened the people in the palace.

The King is very happy when he has listened Anna's idea to solve the problem of the palace. He asked to every one of the palace to wake up at the time and listen to the idea on account of the happiness.

But the time is not right to inform the idea for the people. It was midnight. Everybody is sleeping. It means that waking someone up in the time is lost or suffer for them.

The factor of non-compliance is caused by the social status and power of the participants. The sender is a king meanwhile the recipient

is wives, children, and servants. He owns authority and power in the palace.

The following data shows same thing.

King - *Come, come we do it again ! (D.7/King & I:31)*

Context

The art performerst are busy doing dance training. They make the best use of it and work hard in the remaining time to dance well. Anna acts as a coach and the king's wives as dancer participants. They will show modern western dance. They have difficulty learning the dance. Anna was tired and almost desperate training them. After that, she resting them first. The King comes and asks them to continue doing it again.

Dicussion

The King's imperative sentence above contains losses for them. The King doesn't let him rest first. Even though they are very tired. The King has violated the principle of politeness tact maxim. He has maximized losses to others. This disobedience was caused by the position of the King as the holder of power in the palace so that he felt that he did not need to protect the face or the pride of others. Besides that it is also caused by circumstances where time is very tight to prepare everything.

King - *I show you, give me, give to me !*

Anna - *I can not believe you are going to this dreadful thing.*
(D.8/King & I:32)

Context

The king was angry and forced Anna to hand over the Tuptim to him. Her anger grew with Anna's intervention on the problem. He will really prove that he will punish the Tuptim. Anna insisted and strongly disagreed with the king's decision.

The above dialogue there was no language politeness in the imperative dialogue carried out by the king. It is due to the king's social class and the situation at that time. There is tension between the sender and recipient.

But the situation setting could change a language code. A few data of dialogue shows that the lower social status always determines consideration of politeness language principle. But the dialogue below appear different fact.

Anna - *Stop that !. Do you hear me ?. Stop it !*

King - *It would be better if you understand at once at this matter does not concern you.*

Anna - *But it does, it does not only because of her, but even more because of you.*

King - *You waste my time !. (D.9/King & I:32)*

The previous dialogue, every time Anna give imperative to the King, she always use politeness strategy. But the above dialogue is different, she disobey politeness principle.

The situation setting of the dialogue when both of them are quarreling. Anna inveigh to the King's judgment when would like punish Tuptim on her guilt escaping from the palace. When the King will be whipping Tuptim, Anna immediately command him to cancel what she is doing. "Stop that, stop it", a imperative to force the receiver. Anna threat the King to stop the funishment.

Based on event speech of Dell Hymes's (1974) theory that there eight components which influence using of language code and pragmatic meaning. One of them participants setting. Setting is a vanue of the speech or a situation which cover the speech. On the imperative dialogue above, Anna experience pscycological stress. It appears reflex action.

The situation determinant Anna to not consider politeness principles. She uncare with whom the partner dialogue. There is not politeness principle there. Based on Leech's politeness principles, anna disobey tact maxim and authority scale. She disrespect the King, on the contrary maximize cost to him. The forcing imperative does not prevent his positive face. It looks she disrespect the King entirely.

3. Indirectness Scale

Anna - *Anything you want to discuss with me ?*

King - *Why would I discuss important matters with woman?*

Anna - *Very well, Your Majesty. I shall go back to my room. May I say good night. (D.10/King & I:17)*

Context

The place setting the dialogue is in library. Anna visit the King in the room after Thiang asked him to help the King. He is confused about one of chapter in the bible, that has just he read. He understand about it. Because of that she meets him and demand herself for become discussion partner.

Discussion

Surfacely, the dialogue is interrogative sentence. She ask something to the recipient. But pragmatically or exactly it is illocutionary acts of Searle's (1969) theory. Illocutionary is *An act of doing something in saying something*. Demand is included illocutionary act of directive, which is intended to produce some effect through action by the hearer, e.g. ordering, commanding, etc. Anna try to effect the King to solve his problem by discussing with her.

Based on the explanation above, Anna has maximized cost to self. The dialogue is generosity maxim. Anna's lower social status influences her to apply politeness principle. Beside that, she aware that the King is trouble. Anna has to show empathy to the King. To emphasize the politeness Anna apply cost-benefit, indirectness and optionality scale. *First*, it benefit for the King due to he is gotten a sharing partner. *Second*, the self offering is delivered indirectly. *Third*, it gives option to the recipient for doing the imperative by question utterance.

The following dialogue as well as points out politeness indication. It is still Anna's dialogue to the King.

King - *Tell them to go back !. We are not ready.*

Anna - *Still we do it, Your Magesty, you can do it.*

King - *Ha !. When English arrive we shall put them, to bed. Tomorrow morning we shall send them on sightseeing trip.*

Anna - *We shall start now, this minute. Work, work we have only 18 hour. But I shall do it somehow !.*

King - *I shall do it. You shall halp me !.*

Anna - *Yes, Your Magesty.*

King - *No one shall sleep tonight or tomorrow. We shall work even when the sun shines in the middle of the day. We shall...sees monks arrive in the back and beckons them, ah Monks ! Come, come, come down ! (D.11/King & I:19)*

Context

Delegates have come to the palace to report that state guests will visit in the near future. The King panic with the report. Because the palace not yet be ready to welcome them. According to the plan that the arrival of the state guests will be used to resolve the impression and bad news about the palace. With unpreparedness, the King asked Anna to convey to the messenger to return first.

But Anna tried to persuade and give an optimistic attitude to him that in the near future they could do something including preparation for welcoming the state guests. The King is influenced and convinced by Anna's persuasion. The King also asked Anna to come back to help him.

Discussion

The Imperative sentence of the King's dialogue above uncomplies politeness principles. He tends to force his opponent's words to follow what he commands. There is no sign of politeness there. Likewise in the second imperative, the King also does not give Anna the choice to help her "*You shall help me!*". It is due to the imperative sender social status as a King. In addition, the conditions also affect it. The King panic with his unpreparedness in receiving state guests in the near future so he asked Anna to go back the delegates.

It is different with Anna's imperative to him. She indirectly command to the King for receive the state guest" *Still we do it, Your Majesty, you can do it*". The dialogue ensure to the King anything could done included prepare the guest welcoming. But it is indirect imperative. The factor determines the politeness strategy is participant and situation setting. The sender has lower social status and the recipient is a king. Beside that, the sender aware that the recipient has bad mood because of that she has to be carefully interact to him.

4. Social Distance Scale

Tuptim - *Turn back and go the other way !. I am here in the shadow of the wall. I will stay here until she turns the corner. She says you will leave Siam tonight, but I don't believe her.*

Luntha - *It is true Tuptim. They have ordered me on the first ship that leaves for Burma, and it is tonight. (D.12/King & I:23)*

Context

Luntha is a delegate of Bangkok. He was brought Tuptim to the palace as a gift from the court of Burma. The dialogue above was when Luntha met Tuptim in a palace hallway. Previously both of them had made an appointment to run away a planning jointly. Tuptim asked Luntha to return first and not to pass by and find another way.

Discussion

Tuptim's imperative sentence above has adhered to the principle of politeness of tact maxim that is maximizing profits for others. The realization of the profit is imperative recipient get a solution to avoid the risk of being caught. He was asked to return for waiting for the right moment and find another safer way. Tuptim uses a social distance and cost-benefit scale.

The factor of strategy applying is caused by imperative recipient situations and conditions. This is also part of the principle of conscience. Tuptim has sympathy to Luntha so that she supported the plan to escape from the palace.

Louis - *The white is Siam*

Prince - *Siam not so small !*

Anna –

Louis - *Wait !. Let me show you England. See !. England is even smaller than Siam. (D.9/King & I:2)*

Context

Setting of the place and situation of the dialogue above is in the classroom when the Geography lesson is in progress. Topic of lessons

that are being discussed are world maps. Anna is introducing to her students a new map below from England. The map is different from the map used in the King of Siam palace. With the difference, a student, Louis realized the difference. He was surprised and commented on the new map that the map of Siam was not so small. Considering this thing, Louis preceded the teacher who was his self mother to ask to be patient and let him explain it first.

Discussion

Anna asked for silence and listening to her explanation about new truth about the map. It is a answer to be comfort the Prince's curiosity. She explained that the Prince did not need to worry because even London as modern country was smaller graphic than map of Siam. This strategy is part of the tact maxim that minimizes losses and maximizes profits to the Prince by comparing bigger something. The strategy as If say that if the measure of prosperity and greatness of a country is a picture on a map, then picture of London should be a bigger picture than the map of Siam but it's reality not that.

The background to the use of politeness is the situation and ends of speech. The sender realizes that his partner is difficult to accept the new information because it is contrary to the information previously owned. To anticipate this, she must use a special delivery strategy so that Prince accepts the truth without complaining.

But the following show different finding. All of them have close social distance but the sender uncomply politeness strategy when giving imperative. She has given cost to them.

Anna - *Ladies, ladies !. Come back !. Don't come back. Oh, dear Edward!. Oh this is dreadful. (D.14/King & I:22)*

Context

The background to the dialogue above is on stage while practicing dancing to prepare for welcoming the palace guests. When they were practicing suddenly the delegate of state guest entered their practice room. Anna was shocked by his arrival because he know everything even though the welcome planning was a surprise for the guest. Therefore Anna asked the training participants to go backstage to not show their training to the man.

Discussion

This imperative also does not show the principle of politeness. Speakers force their partners to do something. It means violate the principle of politeness of tact maxim. Speech partners get losses by coercion to hide themselves.

The factor of non-compliance is caused by social background and situation. Anna as a speaker is an educated person and has a role as a coach. Beside that, the situation is forced and terrible of the arrival.

5. All scales

Some dialogues apply more than one politeness strategy in a dialogue. Sometimes the characters combine some scale to make the utterance more polite. Below shows about that.

Anna - *Now look. You're all up in that corner. Now spread out children. Now, that last time line was "English words are all we speak". That wasn't very clear. I want to hear the beginnings and the ends of your words. Once again now, shoulders back, chins up, and big smiles, because this is your school song, and love your school. Now come alone-one, two, three...singing! (D.15/King & I:9)*

Context

The dialogue above occurs in the classroom. They are doing teaching and learning. They are practicing singing school songs. Anna instructed her students several times.\

Discussion

There are several imperative dialogues that appear in the dialogue above. First "*Now spread out children*". Anna asked them to spread in the room and look for their positions respectively. This imperative was given by Anna to her students when the students gathered in the corner of the room. Second "*I want to hear the beginnings and the ends of your words*". The song they were training was an English song so Anna wanted to hear it again and made sure they said the lyric from the beginning to the end correctly and cleanly. Third "*Once again now, shoulders back, chins up, and nice big*

smiles". This imperative was made when Anna asked them to improve their standing position while singing. Fourth "*Now come along-one, two, three ... singing!*". This is the command to follow Anna and start singing.

The four imperative dialogues above are interrelated. We can see the second imperative. The second sentence is a positive sentence grammatically. But according to the classification of speech forms or pragmatically it is an imperative sentence. If we refer to the classification of speech acts according to Searle (1983) it is an imperative form because it asks the speech partners to do something. Even though there is no visible politeness sign there.

The third imperative sentence above, Anna maximizes profits for them by arousing their sympathy and love for their school "*this is your school song, and love your school*". This is done so that the students want to obey what she has been told, i.e adjusting their position, body posture and facial expression. This also relates to the next imperative sentence.

According to Leech politeness theory (1983) the dialogue uses the politeness tact maxim principle that is minimizing losses to others, in this case is the students. Whereas he uses indirectness and cost-benefit scales to show politeness. This is seen in second imperative dialogue. Anna expressed her wish without having to tell the students.

The background of the use of politeness is due to the speech situation and speech ends. Anna realized that they were very difficult in the practice especially with English pronunciation. Therefore Anna must apply a strategy to maintain their spirit and mood even though based on the background of giver imperative is a teacher, who has a higher level of social status than a speech partner, student. It proves that the situation and speech goals also influence the use of politeness.

B. Generosity Maxim

"Minimize benefit to self and maximize cost to self"

This maxim wants the speech participants to reduce profits for themselves and maximize losses for themselves. Speech participants are willing to volunteer themselves to get loss for the sake of others. Speakers who obey it are considered polite. This maxim has five scales to determine degree of politeness or as a strategy to make language politeness. The following are analyzing of the drama with applying the politeness scale.

1. Cost-Benefit Scale

Chulu - *Please to read it to all of us! I would like to hear what my father has said. (D.16/King & I:33)*

Context

Anna can't stand keep stay in the palace is due to difference and misunderstanding with the King. So that, she really decided to

leave the palace. While at the port, Thiang come to bring a letter written by the King. The King is sick. Before leaving really, Anna is hoped to look back at the King first. Anna agrees Thiang's suggestion. When she beside the King, Chulu asked Anna to read his father's letter.

The above dialogue utter by Chulu to Anna. Chulu is one of the King's son. It is imperative form. Chulu ask Anna to for reading the King's letter. Chulu uses politeness strategy to protect the face. He uses "*Please*" as a sign of politeness to begun the imperative. It is applied to minimize cost to Anna. The usage of politeness is motivated by the younger age of the participant. In addition, the sad psychological of the King is sick.

The following dialogue affirm that different social status influences politeness strategy.

Anna - *What have you decided to do about it ?*

King - *You guess !*

Anna - *Well, if someone were sending a big lie about me to England, I should do my best to send the truth to England. Is that what you have decided to do, Your Majesty.*

King - *Yes. That is what I have decided to do. But how? You guess how I shall do this !.*

Anna - *Well, my guess would be that when Sir Edward Ramsay arrives here. (D.17/King & I:18)*

Context

A news has spread that the King of Siam is barbarian. The King did not accept the news which defamed his reputation. Anna came to see the King talking about the news. Anna asked the King about what

would do to solve the problem. The King instead asked Anna to guess what would be done.

Discussion

Asking someone to guess what is in someone else's mind is a difficult thing. Just like the King's request for the above dialogue. He asked Anna to guess what ideas were in his mind to solve the problem. If referring to Leech's politeness theory, the King has violated Tact Maxim's politeness principle. He has burdened the speech partner to do something difficult to do. It means that he has given a loss to others.

This disobedience was caused by the King having arbitrary power because he was a King while the imperative recipient was a female teacher who was only contracted at the palace.

It is different when a lower status giving imperative to higher below.

Louis - *Mother, Look ! There's Bangkok! Do you see that cluster of lights that stick out into the river. That's Bangkok.*

Anna - *I see, Louis. I see them. It's exciting isn't it ? (D.18/King & I:1)*

Context

The place setting of this dialogue is on the ship when will arrive of the port. Louis is very fun when he can see the port. He asks to his mother for looking the cluster of lights. Bangkok is already near. He want to share what she witnessed. It means the Dialogue is included

tact maxim because of giving benefits to other by sharing glad things. Louis want her mother know that the port is already near.

Discussion

Louis apply cost-benefit scale to ask her mother for looking what he pointed to her. It is caused by the ends of the speech. Louis is glad for what he is seeing. He wants her mother look the nice view.

The following dialogue shows tact maxim with cost-benefit scale also. It is uttered Anna to her son.

Anna - *Make believe you're brave !*

Louis- *And the trick will take you far. (D.19/King & I:1)*

Context

The party minister and his followers of the Kingdom are approaching the port. They will meet and pick up Anna and her son to the palace. Anna and her son are afraid to see them who are looked half-naked. They look terrible. This was the first time for Anna and her son to meet such people. They both imagine that they are evil. They can do something bad for them. But Anna tried to strengthen herself to face the frighten thing. Then she also asks his son to be brave facing what was going to happen.

The dialogue above is included tact maxim because it gives benefit to receipient by advising. It is cost-benefit scale. The use of

cost-benefit scale is influenced by situation setting or scene of the dialogue.

The following dialogue between Anna and Prince.

Anna - *My goodness ! This started out to be lesson. Now, let's get back to work. Now, are there any question?.*

Prince - *What is that green up there ? (D.20/King & I:10)*

Context

The dialogue above has a place in the classroom. Lessons is running. Anna is teaching her students with Geography lessons with the topic of discussion of map of Siam. Anna always alternate the learning process by singing. In the context above Anna and her students were complacent and were too engrossed in singing so they forgot to continue their study. Anna suddenly realized and panicked "*My Goodness!*", Then explained her mistake.

Dicussion

Anna's expressing above as if apologizing for her negligence. In addition, she also seemed to realize that his students still wanted to continue their singing and were reluctant to continue their studies. In the dialogue above, Anna began with an expression of confession and then invited her students to continue their study. In making the invitation Anna uses tact strategy maxim, which is maximizing the benefits for her students by involving herself as part of what she is going to do. "*Let's get back to work!*" how to confess the error "*My*

goodness !" To show his politeness scale, he uses the cost-benefit scale, which is maximizing profits for others and maximizing profits for herself. To immediately distract and obey to return to the subject, Anna asks them to ask what questions they want to know.

Considering the explanation above, the background of the use of politeness is influenced by the social class of the speech participants. Anna is the instructor who is a teacher and the recipient is a student. Next factor is the situation that happened at that time. Anna, as the sender of orders, realized her mistake and tried to anticipate the non-compliance of the recipient of the order.

2. Authority Scale

Anna - *Look Your Magesty !*

King - *Fireworks. Fireworks at this hour of the morning!. no one may order fireworks but me. (D.21/King & I:19)*

Kontext

The dialogue above occurred while celebrating New Year's Eve at the palace. Various activities carried out to welcome the new year. One of the most interesting things in the evening is the fireworks party. Anna is very impressed and amazed by the variety of unique explosions in the air. He asked the King to direct his gaze to one of the nice fireworks explosions.

Discussion

Anna's imperative form above is an expression of admiration what she has seen so she wants to share that admiration with the King. In addition to wanting to share, it is also a form of recognition of the greatness of the Kingdom in celebrating the New Year's party. It is in accordance with the form of compliance with Leech's politeness principle. Anna uses the tact maxim principle. She wants to maximize profits for the King by showing something beautiful and maximizing praise for her. This is evidenced by the King's reply dialogue which praises him. Compliance with the principle of politeness done by Anna was motivated by a lower social status, besides that she was also a guest who had just arrived at the palace. Psychological situation also influenced it. Anna is very glad in the night.

But not always social status of participant could influence the use of politeness strategy. The following dialogue sent by Tuptim to Anna.

Tuptim - Mrs. Anna, Mrs. Anna. Do not let them beat me, do not let them ! (D.22/King & I:2)

Context

Thiang will be punished by the King after being arrested by police at the port when she tries to escape from the palace. Tuptim is very afraid of the King's punishment. She cries to Anna for asking her helping. Tuptim know that the woman is kind and powerful to prevent the King from the funishment.

Discussion

The dialogue of helping request above, Tuptim began her imperative by using honorific tittle “Mrs”. She uses it twice. After that, she continues what she want to Anna. She delivers her helping twice too. Repeatedly utterance is for give stressing on urgent need.

Based on the principles of politeness Lech, Tuptim do his asking by using tact maxim. She try to reduce her force imperative by repeatedly utterance. It is meant to give pity image for so that Anna is not agreeable for fulfill the request. She apply authority scale “Mrs. Anna”.

Based the explanation above, can be concluded that situation setting and social status become background of the use of politeness consideration. Situation setting of the dialogue is tense and difficult for the sender. It is a effort to inform the receiver that she really need an aid. It means to give unforced and honorable effect for the receiptent so that she feel agreeable and interested for helping.

The following dialogue affirm the influence of politeness principle above.

King - *I don't recollect such a promise. Tell her, I will see her. I will see her in a moment. See Lun Tha and goes up the Dais.*

Krala - *This is Lun Tha emissary from court of Burma. (D.23/King & 1:3)*

Kralahome met the King for reporting that the teacher who he invited from England has arrived in the palace. Kralahome informs

about the agreement both of them. Krala informs to the King what he has promised previously to the teacher and she demand the agreement.

After the King understood what Kharalahome informed, the King asks him to inform to the teacher that he would meet her later. The imperative does not indicate politeness principle.

King - *Hold this girl !. I do all my self. (D.24/King & I:32)*

The King and Anna are quarreling each other about the punishment of Tuptim. The King will punish Tuptim for her escaping from the palace. The King feel shamed with what Tuptim has done.

Anna disagree what the King will do to Tuptim. She always press the King to cancel his punishment. Until he give Tuptim to Kharalahome for handling. The King command Krala to hand Tuptim.

The imperative dialogue above, is not found politeness consideration sign. It is caused the imperative sender is the higher social and power status in the setting. There is not reason for the sender to consider politeness.

Below also affirm the above factors.

King - *You will tell us where we will find him. You will tell us.*

Tuptim - *I don't know. (D.25/King & I:31)*

Kontext

Tuptim failed to escape from the palace. Shee was arrested on the ship that she was going to ride. The King knows that Tuptim has a boyfriend she loves so much. The girlfriend helped her escape the palace. The King is very angry. He wants to detect until he gets the man. In the dialogue above the King forced her to inform where the man is hiding.

Discussion

There are no signs of politeness in the dialogue above. He has forced his speech partners to inform the man's hideaway. Tact maxim has been violated. It is rationally, because of the background of social status and the psychological situation of the speaker who was very angry to the speech partner for his own mistakes.

But the politeness principle violation below is caused by situation setting although both of the participant have different social status.

Krala - *She was found on Chinese sailing ship. See !. she wears disguise of religious student. (D.26/King & I:31)*

When Tuptim was arrested by the polices at a ship, Kharalahome presents her in front of the King. He is expalining the procces of arrest. While explaining, he asks the King to notice costum of Anna using.

Krala asks directly the King to do what she want. She does not also apply authority, optionality scale but actually he has lower status.

it is proved that setting of situation of the dialogue also influences politeness strategy.

3. Indirectness Scale

Thiang - Mrs. Anna, it is me, Lady Thiang.

Anna - At this hour of the night, one moment Lady Thiang.

Thiang - Mrs. Anna, will you go to the King. (D.27/King & I:15)

Context

The middle of the night, Thiang visits and knock on Anna's room. Thiang asks Anna to come to the King. The King is sad because of the event in the class.

The class, lessons were taking place. They were learning about snow. But the students did not believe in snow. That's because they never saw it directly. Anna and her students argue and still do not believe that when the water turns into snow humans can walk on it. Then the King came to class, he defended Anna and tried to make sure the children were angry. He stressed to them that he do not want to hear anymore about unbelieving of the teacher's explanations. He asks them to not ignore Anna because she is invited from western and paid with high salary. The King's stress advising remember Anna that the King not yet fulfil his other promises.

Anna demands the King to fulfill the promise. He told the King that he would leave the palace if the King did not give his rights. The King asked if she could leave those sweet and beautiful children.

Indeed, the children really liked Anna. Anna replied that she had never left the children she loved so much. But he cannot live in a country that has a dream to bring high honor, wants to be a modern country, has a big dream to develop but it's king never accepts opinions and suggestions from others. when Anna said that the King was angry, he said that he would not listen to the promise again.

The controversy above makes the King very sad and stressful. He isolated himself and did not want to meet anyone. Moreover, there are other things that make him more stressful. That is, a letter sent from England containing that he is a savage and impolite king.

As the leader of the king's wife, she tried to find a solution for what he was experiencing. He was looking for ideas to help solve the problem. suddenly she thought for meeting Anna. in the middle of the night, he immediately visited Anna.

Discussion

Structurally, the dialogue above is narrative and interrogative. But pragmatically, the dialogue shows the imperative sentence. Even though Thiang only asked Anna's willingness and opportunity to meet the King but furthermore she asked Anna indirectly to meet the king.

According to Searle's (1969) speech theory, Thiang's utterance is illocutionary acts. Because it gives meaning to the recipient to do something. Structurally, the sentence is actually interogative sentence

but pragmatically it shows imperative or direction to the recipient of the message.

That means, Thiang apply indirectness scale to give the imperative dialogue. She realize that giving imperative to respectable person could potentially threaten the "face" (Brown and Levinson:1987). She applies that to maintain Anna's positive face.

According to Leech (1983) the dialogue is tact maxim because Thiang tries to minimize cost to her partner dialogue. The factors that influence the use of politeness strategies above are participant and setting and scene of dialogue. This is in accordance with Dell Hymes's (1974) theory that external elements of language play an important role in determining the process of a communication. One of them is speech participant. Difference background of participant produces different language code. in the case of this studying, Thiang used the politeness strategy because she realized that her partner's dialogue is respectable woman. Anna is a english teacher, educated woman and improtant state guest.

Another factor that also influences the use of politeness strategy is ends of the dialogue. Thiang really hoped Anna to meet her husband who was upset due to the problems he was experiencing. Thiang wants Anna to help solve her husband's problems.

Anna - Now ? Has sent for me ?

Thiang - No. But he would be glad to see you. He is deep troubled man. No one has ever spoken to him as you did today in schoolroom.

Anna - Lady Thiang, no one has ever behaved to me as His Majesty did today in schoolroom. (D.28/King & I:15)

The continued dialogue is an additional explanation of Thiang to influence Anna to carry out her request. Thiang tried to convince Anna by giving a rational reason that she was really needed by the King. It is hoped that Anna considers that she is truly an important person. "He would be glad to see you". Thiang assures Anna that her coming will really make the King happy. Thiang also explained the condition of the king "He is deep trouble man". This is intended to arouse Anna's empathy for the King so that she was willing to do what Thiang expected.

Thiang - And there is more distressing thing. Our agens in Singapore have found letters to British goverment from certain people whose greedy ayes are on Siam. They describe the King as a barbarian, and suggest making Siam protectorate.

Anna - That is outrageous !. He is many things I don't like, but he is not a barbarian.

Thiang -Then you will help him ? (D.29/King & I:15)

Thiang emphasized his indirect imperative by adding information about other problems experienced by the King. A problem that makes the King even more difficult, " *And there is more distressing thing* ". by a letter the King known that a news spread abroad that the his self is very barbarian.

Thiang's continued explanation succeeded in provoking Anna's reaction. She does not agree if the King is as assumed by other countries. " *That is outrageous !*". According to her the news was absurd and false. She defended and sided with the King. She admits that even though there are many things she doesn't like but the King is not a barbarian " *He is many things I don't like, but he is not a barbarian*". Based on Anna's reaction, it can be understood that Thiang has succeeded in persuading Anna to consider the indirectness imperative. Her empathy arose and is interested in helping the King.

When she realized that Anna had become interested and her sympathy had arisen, Thiang utilizes the moment by reaffirming the indirectness imperative " *Then you will help him?*" Confirmation of the imperative dialogue also uses indirect sentences. Thiang repeated the request in an interrogative form.

Thiang - *He wish to be new blood King with western ideas. But it is hard for him, Mrs. Anna. And there is something else, Princess Tuptim. I don't tell the King this for his sake. This I will deal with in my own way. But for these other things, he need help, Mrs. Anna.*

Anna - *He has you.*

Thiang - *I am not scientific. He is great man. But he need special help. He need you.*

Anna - *Lady Thiang, please don't think I am just being stubborn. But I can not go to him. I will not. (D.30/King & I:15)*

Thiang continued to strengthen the imperative dialogue with rational explanations and reasons. She increasingly praised Anna as a woman who was needed by the King to help solve his problem “*He wish to be new blood King with western ideas*”, “*He need special help. He need You*”. Besides that, Thiang also continues to express the suffering experienced by the King “*But it is hard for him*”.

Beside participant and ends of speech as factor influenced the use of politeness strategy, time setting factor is significant. Thiang's arrival in the room is disturbed Anna who is resting. The time setting of the dialogue is midnight. Thiang is well aware that it is an inappropriate time to ask someone for help.

The following dialogue is uttered by younger and lower class to older and highest class character.

King - *You wait Crosses Arms and looking forward. Please to recite proverb you have learned yesterday and writing down twelve times in your copy book.*

Prince - *A thought for the day, east west, home is best. (D.31/King & I:7)*

Context

The Prince came to meet his father. He wanted to convey and ask permission that he would be late to attend the lesson this afternoon. As a father, of course he regretted that if he left behind some of the lessons. The father is very aware of the importance of education of his children. To maintain discipline in learning, The King

give him a task for rewriting proverb what he has learned the day before.

Discussion

The King uses tact maxim, which is to minimize cost to others. It is seen by the usage of "*Please*" as a marker of politeness. This also includes part of the cost-benefit scale. The King realized that what had been ordered to the prince was very burdensome, but the King knew that it was part of the learning process and self-discipline against the son of the successor to his throne. If we see the explanation, that the speech class social class does not always determine the use of politeness. It's proof is of the dialog above. The sender is a father and a king while the recipient is a son. Logically, superior social class can violate the principle of politeness low social class. But the above dialogue shows different evidence. A high social class applies politeness to a low one.

It mean that the ends of the speech could influence the usage of politeness principle.

But The following dialogue shows different fact. The dialogue is uttered by two characters of the drama who have subordinate social class. Louis is Anna's teenageer son. He is about twelve years old. Where as Orthon is a ship capten. The palace setting and scene of the dialogue is on the ship.

Louis - *Oh Look ! All our boxes*

Orthon - *Aye, and a fair lot they are. (D.32/King & I:1)*

Louis asked to Orthon for looking and pay attention to his boxes. There is not politeness indication in the dialogue. But it does not mean that he is unpolite to Orthon. The uncomply of the politeness is caused by scene or pshycological situation. Louis is happy because of the port was already visible from the ship. It means that the ship is almost docked.

Below is other Louis' dialogue to higher relationship but in different scene.

Louis - *Look mother ! Look at the ship ! Look at the dragon's head in the bow. (D.33/King & I:1)*

From the ship he is riding, Louis saw another ship in the shape of a dragon's head. The ship is a group picking up Louis and his mother. Louis asks his mother to look the dragon's head ship.

Louis - *Look mother ! They're closer ! Mother! The Prime Minister is naked !*

Anna - *Hush, Louis !. He's not naked. Well, he's half naked. (D.34/King & I:1)*

The ship looked closer. it was clear to the passengers. The Prime Minister and his followers looked naked. Louis asks his mother again to look what he is seeing.

There is not indication of language politeness also in the dialogue above. factor of the violation of impoliteness was caused by the psychological condition of Louis who was frightened by what he was seeing.

Anna - *Lady Thiang !. Ow nice of you to come to say goodbye. I was down at the ship seeing that all my boxes were on. Captain Orthon must sail with the tide.*

Thiang - *Mrs. Anna, I did not come only to say goodbye. I come for one who must see you. You must come to him. When he heard that you were sailing, he started to write this letter. All day he has been waiting. It was very difficult for him, madam, very difficult. He has commanded that I bring it for you. (D.35/King & I:33)*

Context

Anna is on the ship. He really decided to leave the palace. He will return to Singapore after carrying out his teaching duties for so long. He felt bored and tired with misunderstanding and a clash of views with the King. Anna has realized that she and the King are always unsuitable.

The ship still anchor in the port, Thiang come up to the ship for meeting Anna. "*Ow nice of you to come to say goodbye*". Anna guess that Thiang's coming is to say goodbye. But Thiang disclaim if that she come not to say goodbay "*I did not come to say goodbye*".

Thiang just delivery the King's letter for her. She adds information about the King's condition. He feel lost of Anna's leaving. He is sick. Everyday he write the letter all days when he heard that Anna would sailed. He is very difficult and sad about it.

Discussion

The dialogue of Thiang above surfacely does not indicate imperative but pragmatically it demand to the recipient for doing something. The sender want the recipient to postpone her departure then meet the King. It means that Thiang applies indirectness scale to make her imperative more polite without giving cost to other. Beside that Thiang besides that Thiang strengthens her imperativeness by telling her that the condition of the King is sick. He is very difficult when she will leave the palace. It is for praise Anna that the King very need her and important woman for the King. The addition information about the King's bad condition is for increase antipathy effect for Anna.

The factors that influences of the politeness strategy is participant and ends of the speech. Both of them have different social status. The sender has lower status than the recipient because of that she has to respect her and maintain "*the face*". The ends of the speech also determines it. Thiang wants her so much to meet the King.

Anna - *Your Majesty, you did promise me a house. "A brick residence adjoining the Royal palace". Those were your letter.*

King - *You will live in palace as is in your servant. (D.36/King & I:11)*

Context

The place setting of dialogue above is on the class. Anna are teaching on the class. They were learning about snow. But the

students does not believe in snow. That's because they never saw it directly. Anna and her students argue and still do not believe that when the water turns into snow humans can walk on it. Then the King came to class, he defended Anna and tried to make sure the children were angry. He stressed to them that he do not want to hear anymore about unbelieving of the teacher's explanations. He asks them to not ignore Anna because she is invited from western and paid with high salary. The King's stress advising remember Anna that the King not yet fulfil his other promises.

When the King talking about promise Anna aware that actually the King not yet fulfill his promise. Because of that she demands the King to fulfill the promise. He told the King that he would leave the palace if the King did not give his rights. The King asked if she could leave those sweet and beautiful children. Indeed, the children really liked Anna. Anna replied that she had never left the children she loved so much. But he cannot live in a country that has a dream to bring high honor, wants to be a modern country, has a big dream to develop but it's king never accepts opinions and suggestions from others. when Anna said that the King was angry, he said that he would not listen to the promise again.

Discussion

The imperative above, Anna apply generosity maxim. Anna try to minimize force (cost) to the King. Anna uses indirectness scale.

Structurally, the dialogue of Anna above is positive sentence. She just remember king about the promises. But Pragmatically or according to Searle (1983) it is illocution act directive kinds. The dialogue indicates for the recipient to do something. She demands indirectly to the King for fulfilling the promises.

The use of politeness strategy influenced by speech participant. Both of them have different social position. Anna as a imperative sender has lower than the recipient as a king. She has to respect and prevent positive face of the King. We can compare when the King giving imperative to Anna below.

King - *Silence, you stand here to meet royal children !*

Anna - *Very well, Your Majesty. (D.37/King & I:7)*

Context

It is for the first time, the King invited his children to meet and introduce Anna. That effort is expected for Anna could forget what the King has promised. The King knew that the teacher is very happy to be beside the children. But Anna still demands her rights. It's not influential enough for her to forget the promises. Even though it's very interesting but can't solve the problem.

The King is rather angry of Anna's attitude. So he command to stop talk it. "*Silence !*". The imperative is snarl and force to silence. It's like intimidation for Anna.

The violation of the politeness is caused by participant and situation setting and scene. The king felt he has no obligation to behave politely to someone who is inferior than him. Besides that, the situation provoked the King not to consider politeness.

4. Optionality Scale

Anna - *May I remove my shaw ? . It is very hot. I am so pleased about everything.*

King - *I am aware of interest. I wish to say you have been of great help to me in this endevaour. I wish to make gift. I hope you will accept. Put it on finger, put it on, put it on. (D.37/King & I:27)*

Kontext

The show of welcoming the palace guests has just finished. All plans run successfully as expected. All participants of the show were relieved by the completion of their assignments. Although prepared in a short time. Anna, also as a participant, felt hot with the layered European clothes was wearing it. So he asked permission from the King to open the shaw she used.

Discussion

The imperative dialogue above obeys the principle of politeness generosity maxim. Anna maximizes her loss by holding back the heat from the layered clothes and asking the King for permission to open it first. Then she uses optionality scale. That can be seen from the use of the modals "may" at the beginning of the sentence. In accordance

with Leech's principle of politeness that the more he gives someone's choice in taking, he is more polite.

All authorities in the palace belongs to the king, so someone must ask permission to do something. It means that the determining factors in the use of the politeness principle above are social status and the context behind a speech or dialogue.

The following dialogue uttered by the King's Assistant, Krala to Anna.

Krala - *I wish you have never come to Siam !*

Anna - *So do I, so do I ! (D.39/King & I:32)*

Context

The King will punish Tuptim of her guilt escape from the palace. Tuptim is the last and youngest the King's wife. But she never agreed be married with the King. Moreover, she has a beloved boyfriend who can not separate with him. Then, she decide to escape with her boyfriend from the palace. But she is arrested by polices on a ship.

Anna and the King are debating about the King's planning to Tuptim. But Anna disagree very much what the King will do. She keep defend and protect Tuptim from the King's punishment.

Tuptim is shock and worry when a policy reported that her boyfriend has arrested too in the ship. She hopeless and desire to suicide. Anna was irritated with attitude of Anna. Anna expres that both Tuptim and the King are difficult to be understood.

Situation become tense and chaos. Kralahome argue that all problems is caused by Anna. Her coming in the palace just bring much problems. But Anna refuses the accusation and be angry about what Kharalahome accused. She desire to left the Siam and back home the next day.

Kralahome uncare what Anna will do. Endeed, he hope if she never come again to Siam. The dialogue of Kralahome above is imperative dialogue. He asks to Anna so that never come again. The dialogue does not comply politeness principle. The imperative is direct and violates social distance scale. The imeprative sentence is direct and straightforward. Whereas on status, Anna is worthy of respect because she is a important state guest.

King - *Silence, I am King as I was born to be and Siam to be govern in my way, not French way. Not Chinese way, my way. Barbarian you say. There is no barbarian worse than a weak king and I am strong King. You hear?. Strong.*

King - *Who ?. Who is this, hwo arrives unannounced?*

Anna - *Your Majesty, may I present Sir Edward Ramsay?*
(D.40/King & I:32)

Contex

The King was suddenly shocked by Sir Edward's arrival. He rather objected to the arrival of an unknown report that he would came. Anna felt responsible with the king's objections for inviting sir Edward without his acceptance. Anna tried to reduce the situation by persuading the King. It was seen how Anna started her dialogue by greeting herself with the high title "*Your Magesty*". Then continue

expressing the purpose of utterance, namely introduce the guest "*may I present Sir Edward Ramsay?*"

Discussion

Anna uses a strategy optionality and authority scale using honorable "*Your Majesty*". It is to bring up the feeling of respect and pleasure to the King. Anna maximizes profits to the king by greeting him with respect.

Besides the authority scale, Anna also uses Optionality scale. It can be seen from the use of "*May*" as a marker of giving many freedom and options for speech partners to do and respond to what the speaker wants. These are the two strategies that Anna has done to speak politely and effectively in achieving her imperative goals.

Based on the explanation above, the determining factor behind Anna's politeness is the participant's speech, situation, speech goals.

The factor of the speech participant is caused by the awareness of the social class of the speaker towards the speech partner. Anna realized that in front of her was a King. Besides that he also realized himself as a guest and woman in the palace. The factor of the situation is that the speaker is well aware that she is very responsible for the King's shock at the suddenly arrival of a guest without his acceptance. The purpose of his speech is that the speaker wants to persuade the king not to be angry at the incident. And indirectly, the speaker also wants to apologize.

5. All scales

All scales is also used in this maxim.

Tuptim - *Madam, have you English books I can read?*

Anna - *Of course I have.* (D.41/King & I:5)

Context

Tuptim is a the latest wife of the King. Both Tuptim or Anna are newcomers in the palace. They arrive almost simultaneously. The King introduce her to Anna. The King ask Anna that Tuptim can speaking English well. Then, Anna and Tuptim continue the introduction. Then Tuptim asks to Anna a English book to be read for her.

Discussion

Structurally, the tuptim's dialogue above is interrogative dialogue. She ask to Anna about whether she have some books for reading. But pragmatically, the dialogue not just asking but it is indicate imperative. She need not just answer *yes* or *no* but more than that. The sender as if expect to the receiver to do what the ends of the dialogue. She hope the receiver to give her what she want without ask directly.

According to Austin's speech act theory (1962), the dialogue above is illocutionary act. It gives meaning to the receiver for do

something. Tuptim's speech act realization is locutionary act, but pragmatically it indicates imperative or directive for the recipient.

Based on Leech's (1983) politeness principles theory, Tuptim applies Tact maxim. She minimize cost to Anna. Requesting is very potentially create cost to other. To avoid maximizing of cost, Tuptim uses some scales (degree of politeness) as strategies. They are : *First*, authority and social distance scale. She began her utterance by using honorific title "*Madam*". It is used to greet higher status. Anna has superior status than Tuptim. Anna as a western schoolteacher. It mean that she is important and honourable guest in the palace. She aware that her dialogue partner has higher social status. Beside that, the usage of "*Madam*" point out intimate relationship although both of them have just known one another.

Second, is she applies indirectness scale. Structurally, It seems interrogative form but it has pragmatic meaning. The recipient aware that the ends of the speech is imperative. It means that Tuptim ask a book to Anna indirectly.

It is not always participant of speech influence the usage of politeness principle. The dialogue below shows difference fact.

CHAPTER V

CONCLUSION AND SUGGESTIONS

A. Conclusions

The research focused on language politeness on the dialogue of characters of the drama. The identification problems of the research consist of whether are the characters of the drama consider politeness principles when make dialogue to other characters especially in imperative dialogue. *Second*, what strategy types that used when they make politeness dialogue. *Third*, What factors that influence the use of politeness principle.

Based on the analysis and discussion above has found that the result shows that the characters of the drama consider politeness principle when make imperative dialogue in specific context. Most of the dialogues indicates applying politeness principle. Strategies that always applied are indirect scale, optionality scale, authority scale and cost-benefit scale. Significant factors that influence and determine the usage of politeness principle are social background of participant or character, setting and scene, and end of speech or dialogue.

B. Suggestions

English is the most important language in the global era. All people be required to interact with other country. To do that, we have to master

English language to participate in global interaction. To interact successfully in inter-language, culture and social-politic, not enough just mastering grammar of a language but we must have notion about pragmatic as external aspect of language. One of discussion about pragmatic is politeness principle.

This is not comprehensive research, it just focused on imperative sentence. The writer hopes to other researcher for researching other part or point view of the drama.

This writing is not perfect. It has much weakness and mistake. Because of that, the writer hopes so much to reader for giving suggestion and development critical for better writing.

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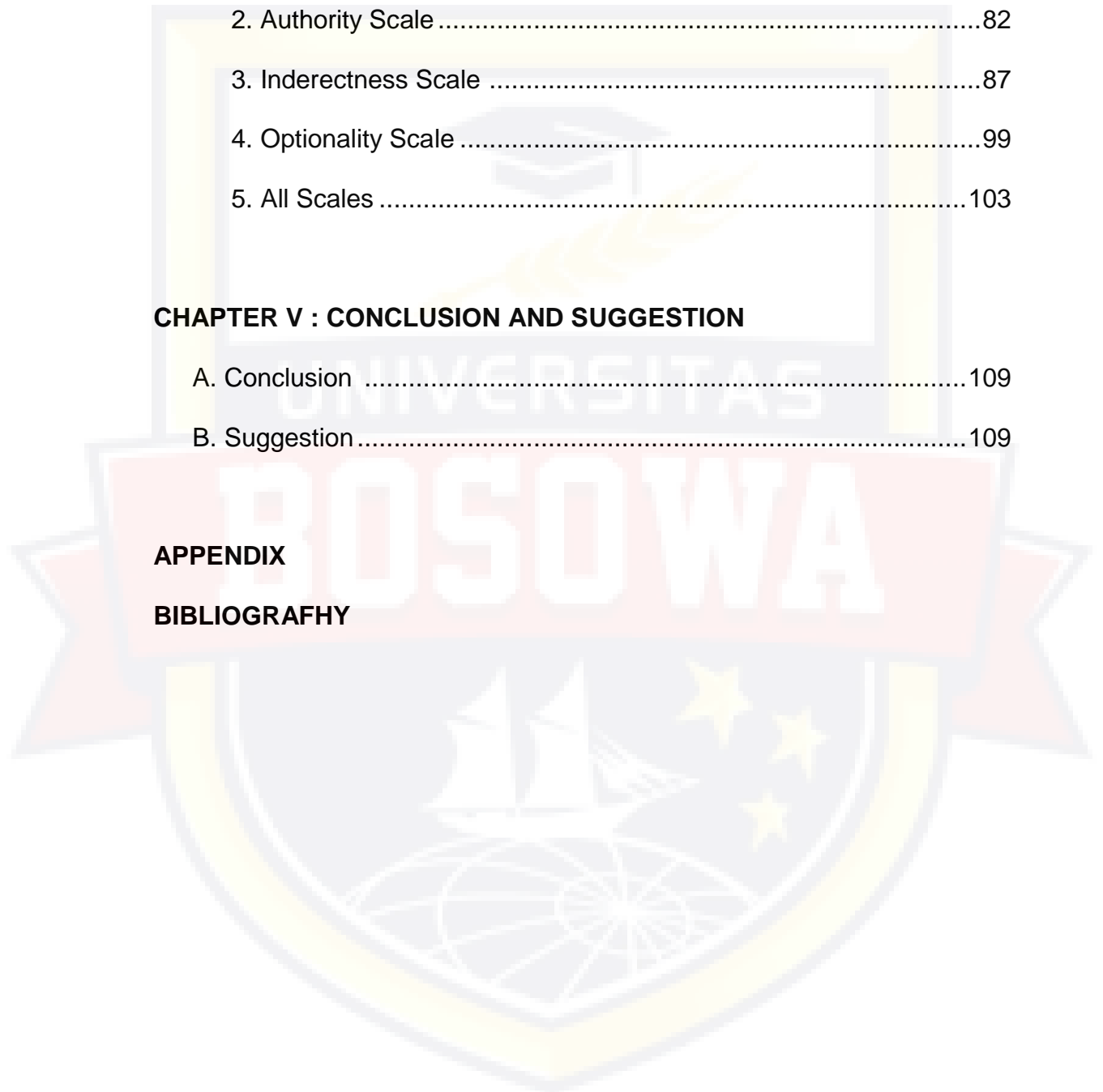
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APPENDIX

BIBLIOGRAFHY





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APPENDICES

APPENDIX 1



Original Broadway poster (1951)



Lawrence as Anna takes dictation from the King (Brynner), 1951



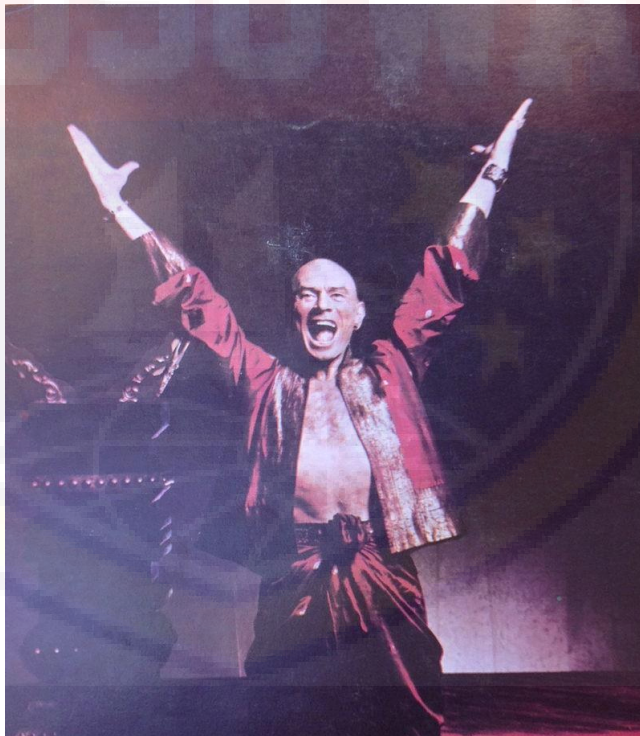
Brynner and Lawrence perform "*Shall We Dance?*"



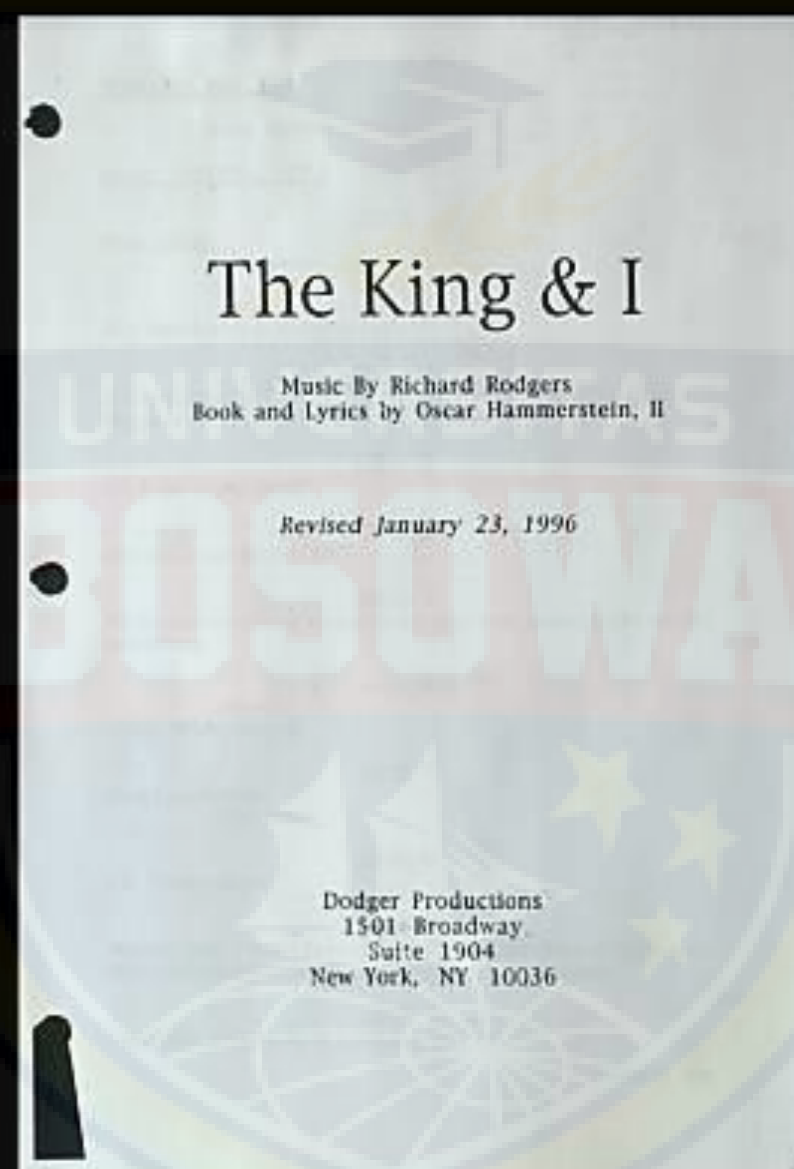
"The Small House of Uncle Thomas"



The King (Brynner) presents (some of) his children to Anna (Constance Towers), 1977



Brynner as the King in 1977: *"Every day I do my best for one more day."*




The King & I

Music By Richard Rodgers
Book and Lyrics by Oscar Hammerstein, II

Revised January 23, 1996

Dodger Productions
1501 Broadway
Suite 1904
New York, NY 10036



APPENDIX 2

BIOGRAPHY OF AUTHORS



Richard Charles Rodgers was born in New York City in 23th June 1902. He is an American composer of music for more than 900 songs and for 43 Broadway musicals. He also composed music for films and television. He is best known for his song writing partnerships with the lyricists Lorenz Hart and Oscar Hammerstein II and, together, they crafted what we now recognize as the quintessential American musical.

Rodgers was introduced to music and live theater at a young age. He began to compose music at summer camp and became determined to work in musical theater. Whilst at Columbia University, Rodgers' elder brother, Mortimer, introduced him to both Oscar Hammerstein II and Lorenz Hart. Rodgers first collaborated with Hart, a partnership that saw them write scores of songs, such as "Blue Moon," "Bewitched, Bothered and Bewildered," and "My Funny Valentine," and the music and lyrics for 26 Broadway shows.

When Hart became ill and could not continue to write, Rodgers began to work with Hammerstein. Together they had a huge influence on American musical theater, creating classic shows such as *Oklahoma!*, *South Pacific*, *Carousel*, and *The King and I*. They also created a special

televised musical of *Cinderella*, starring Julie Andrews, in 1957. After Hammerstein died in 1960, Rodgers did not stop working, but instead collaborated with big theatrical names such as Stephen Sondheim and Martin Charnin.

Rodgers was the first person to accumulate what are considered the top show business awards in television, recording, movies and Broadway—an Emmy, a Grammy, an Oscar, and a Tony—now known collectively as an EGOT. Additionally he and Hammerstein won the Pulitzer Prize for their work on *South Pacific*.

Rodgers died in 30th December 1970 in New York City but his musical legacy lives on, with his daughter Mary composing *Once Upon a Mattress* (1959) and his grandson Adam Guettel composing *The Light in the Piazza*, which won the Tony Award for Best Original Score and Best Orchestration.



OSCAR HAMMERSTEIN

His full name is Oscar Greeley Clendenning Hammerstein II. An American writer, producer and musical play director for almost forty years. He collaborate with some actres such as Jerome Kern and Richard Rodgers and created many of America's classic twentieth-century

musicals.. He got Academy Award for two times for his best works. He was in New York in 20th of July 1895 and be dead in Doylestown, Pennsylvania in 23th of August 1960.

In 1929, he married Myra Finn 1917 and Dorothy Hammerstein 1929. Hammerstein went on to study at Columbia University, where he met Lorenz Hart and Richard Rodgers. Hammerstein worked backstage as assistant stage manager through his Uncle's connections and, in 1919, wrote his own play, *The Light*.

Hammerstein teamed up next with Richard Rodgers, who had been writing with Lorenz Hart for several years. The pair produced many incredibly successful Broadway musicals including *Oklahoma!*, *South Pacific*, *The Sound of Music*, *The King and I*, and *Carousel*. Their production of *South Pacific* earned the pair the Pulitzer Prize for Drama in 1950.

One of the most prolific librettists of the twentieth-century, Hammerstein won eight Tony Awards and two Academy Awards for Best Original Song. He co-wrote 850 songs, many of which are frequently preformed today. In 1960, he lost his battle with stomach cancer and, in memory of an incredible man, the lights on Broadway were turned off on the evening of 1st September that year.

APPENDIX 3

The Script of “King and I”

ACT ONE, SCENE ONE

On the boat bound for Bangkok

ORTON – Hello Laddy

LOUIS – How near are we to Bangkok Captain?

ORTON – See that cluster of lights jutting out into the river? That’s it. That’s Bangkok.

LOUIS – Oh look! All our boxes

ORTON – Aye, and a fair lot they are

LOUIS – We packed everything we had in our Singapore house – furniture and everything

LOUIS – Mother, look! There’s Bangkok! Do you see that cluster of lights that stick out into the river. That’s Bangkok.

ANNA – I see, Louis. I see them. It’s exciting isn’t it?

LOUIS – Will the King of Siam come down to the dock to meet us?

ANNA – The King himself? I don’t think so. Kings don’t as a rule.

ORTON – I wonder if you know what you’re facing Ma’am – an Englishwoman here in the East.

LOUIS – Look mother! Look at that boat!

Look at the dragon’s head in the bow.

ORTON – That’s the Royal barge.

LOUIS – Is that the King, the man sitting in the bow?

ORTON – That’s the Kralahome. Sort of Prime Minister – the King’s right hand man, you might say.

ANNA – Do you suppose he’s coming out to meet us?

ORTON – No doubt of it. Ma’am – if I might be allowed to offer you a word of warning....

ANNA – What is it Captain?

ORTON – That man has power and he can use it for you or against you.

ANNA – Oh, Captain, I don’t....

ORTON – I’m just telling you, Ma’am. I think you should know.

ANNA – Thank you Captain

LOUIS – Look mother! They’re closer! Mother! The Prime Minister is naked!

ANNA – Hush, Louis. He’s not naked. Well, he’s half naked.

LOUIS – They all look rather horrible, don’t they, mother? Father would not have liked us to be afraid.

ANNA – No Louis. Father would not have liked us to be afraid.

LOUIS – Mother, does anything ever frighten you?

ANNA – Sometimes

LOUIS – What do you do

ANNA – I whistle

LOUIS – Oh, that’s why you whistle.

ANNA – Yes, that’s why I whistle.

When ever I feel afraid I hold my head erect

And whistle a happy tune So no-one will suspect - I’m afraid.
While shivering in my shoes I strike a careless pose
And whistle a happy tune And no one every knows I’m afraid.
The result of this deception Is very strange to tell
For when I fool the people I fear I fool myself as well.
I whistle a happy tune And every single time
The happiness in the tune Convinces me that I’m not afraid.
Make believe you’re brave And the trick will take you far
You may be as brave As you make believe you are. (whistle)
You may be as brave As you make believe you are.

LOUIS – I think that’s a good idea mother. A very good idea.

ANNA – It is a good idea, isn’t it

LOUIS – You know I don’t think I shall ever be afraid again.

ANNA – Good.

LOUIS – While shivering in my shoes I strike a careless pose

And whistle a happy tune And no one ever knows I’m afraid

The result of this deception Is very strange to tell

For when I fool the people I fear I fool myself as well.

I whistle a happy tune And every single time

The happiness in the tune Convinces me that I’m not afraid

ANNA Make believe you’re brave

LOUIS And the trick will take you far

ANNA You may be as brave

LOUIS As you make believe you are. (Whistle)

ORTON – Clear that away

Ma-am I wouldn’t whistle. The Kralahome might think it disrespectful.

ANNA – Oh was I whistling! Sorry I didn’t realise.

KRAL – Good evening Sir. Welcome to Siam.

you come with me now.

Your boxes are carried to Palace – later.

ANNA – No. Not to the Palace. I am not living at the Palace

KRALA – Who say?

ANNA – The King say. Says. The King has promised me twenty pounds a month and a house of my own.

KRALA – King cannot always remember what he promise. King very busy – this of small concern to him. I do not trouble king with matters of small concern.

ANNA – But all I want is ten minutes audience with him.

KRALA – King very busy now. New Year celebrations just finishing. Fireworks every night.

ANNA – And what am I to do in the meantime?

K – In the meantime – you wait – in Palace.

ANNA – Your Excellency. I will teach in the Palace, but I must have a house of my own – where I can go at the end of the day when my duties are over.

K – What you wish to do in evening that cannot be done in Palace?
 ANNA – How dare you! I'm sorry your Excellency, but you don't understand. I came here to work. I must support myself and my young son. And I shall take nothing less than what I have been promised.

K – You will tell King this?

ANNA – I will tell King this.

K – It will be very interesting meeting.

You come now. You come now, or you can stay on boat. I do not care!

ORTON – Ma'am if you wish to stay on my ship and return to Singapore.....

ANNA – No thank you Captain Orton. Your Excellency – I will go with you. I have made a bargain, and I shall live up to my part of it. But I expect a bargain to be kept on both sides. I shall go with you, Your Excellency.

K – To the Palace?

ANNA – For the time being. Goodbye Captain Orton – and thank you very much for everything. Louis.....

LOUIS – Goodbye Captain

LOUIS – Look mother!

ACT ONE SCENE TWO

King's Library in the Palace

King seated cross legged on Dais. Wearing Glasses. Reading letters, throws at Phra Alack – Dismisses Dancers. Picks up book, crosses the stage. Signals right to Kralahome to enter whilst walking wide circle to him.

KING – Well, well well well

KRAL-- I have been meaning to speak with you about English Schoolteacher. She is waiting to see you

KING-- Takes of glasses. She is in Siam? How long?

KRAL-- Eases up to King. Two weeks, three weeks.. She has needed disciplining, your Majesty. She objects to living in the palace. Talks about house she say you promise her.

KING-- I do not recollect such a promise. Tell her I will see her. I will see her in a moment. See Lun Tha and goes up the Dais.

KRAL-- This is Lun Tha emissary from court of Burma

KING-- Ah yes. You are here for copying of famous Bangkok Temple. I have give permission

KRAL-- He bring present from Prince of Burma

KING-- Am I to trust a ruler of Burma. Am I to trust this present they send me or is she a spy?

TUPTIM-- I am not a spy.....

KING crosses to Kr nods to Kr walks around Tuptim, signals approval to Kr and exits R

TUPTIM-- SONG

Three gongs sound king enters R preceded by 2 amazons and mounts dais

TUPTIM-- Your majesty wishes me to leave?

KING – I will tell you when I wish you to leave.

KRAL – Madame Leonowens

KING – You are schoolteacher

ANNA – Yes, Your Majesty. When may I start work?

KING – I will tell you when I wish you to start.

ANNA – There is a matter we have to settle first, Your Majesty.

KING – You are part of general plan I have for bringing to Siam what is good on Western culture. Already I have bring printing press here – for printing.

ANNA – Yes, I know Your Majesty.

KING – How you know?

ANNA – Before I signed our agreement, I found out all I could about Your Majesty's ambitions for Siam.

KING – Ha! This is scientific. You are pleased with your apartments in Palace?

ANNA – They.... are quite comfortable, Your Majesty... For the time being. But my young son and I have found it rather...confining...with Amazons guarding the doors and not permitting us to leave our quarters.

KING – Strangers cannot be allowed to roam around Palace before presentment to King. You could look out of windows.

ANNA – Yes, Your Majesty, we have done so. We have seen New Year celebrations, royal cremation ceremonies, etcetera, etcetera, etcetera.....

KING – Etcetera. What is this etcetera

ANNA – According to the dictionary, it means "and the rest" – all the things you have been doing while we have been waiting. The fireworks.....

KING – Best fireworks I ever see at funeral. How you like my acrobats?

ANNA – Splendid Your Majesty. Best acrobats I ever see at funeral.

KING – Ha! Have children prepare for presentation to schoolteacher.

ANNA – How many children have you, Your Majesty?

KING – I have only sixty-seven altogether.I begin very late. But you shall not teach all of them. You shall teach only children of mothers who are in favour with King.

Which at present are very few. Ah! Lady Thiang. Madame Leonowens. This is Lady Thiang, head wife.

THIANG – There is a happy land.Miss on ary.

ANNA – A missionary taught you English.

THIAN – Yes sir. Mis son ary.

KING – Lady Thiang, you will help Madame Leonowens with her schoolteaching, and she in her turn, will teach you the better English.
 ANNA – Your Majesty....?
 KING – She is grateful to me for my kindness
 ANNA – Oh I see, Your Majesty in our agreement, you.....
 KING – You, Tuptim, you already speak well the English.
 She arrive today. She is present to me from Burma prince.
 ANNA – She....is a present?
 TUPTIM – Madam you have English books I can read?
 ANNA – Of course I have.
 TUPTIM – I wish most to read book called The Small House of Uncle Thomas, is by American Lady, Harriet Beecha Stowa.
 KING – A woman has written a book?
 ANNA – A very wonderful book, your Majesty. An American book. All about slavery.
 KING – Ha! President Lingkong against slavery, no. Me too. Slavery very bad thing.
 I think you will teach my wives too – those wives who are in Royal favour.
 ANNA – I shall be most happy to teach you wives, even though that was not part of our agreement. Speaking of our agreement reminds me that there is one little matter, about my house.
 KING – Also I will allow you to help me in my foreign correspondence.
 ANNA – Yes, Your Majesty. I don't think you understand. Your Majesty I don't think you understand about my house...
 KING – House? House? What is this about house?
 ANNA – I want my house. The house you promised me, Your Majesty.
 KING – You shall live in Palace. You teach in Palace, you shall live in Palace. If you do not live in palace, you do not teach, and you go – wherever you please. I do not care. You understand this?
 ANNA – Yes, Your Majesty. But if these are the only terms on which I am allowed to remain....
 KING – Enough! I have no more time to talk. Talk to other women, my women – my wives.
 Exits stage R. Signals for Tuptim to follow him.
 ANNA – For goodness sake! What is the matter? What are they trying to do to me?
 THIANG – They think you wear big skirt like that because you shaped like that.
 ANNA – Well, look, I'm not.
 THIANG – They wish to know, sir, if you have children?
 ANNA – One little boy.
 THIANG – I have boy, too – Crown Prince Chaufa Chululongkom, heir to throne. I would be happy if you would teach children.
 ANNA – I would like to, very much. I came all the way here from Singapore to do so, but really under these conditions.....
 THIANG – You could be great help to all here sir.

ANNA – Lady Thiang, why do you call me sir?
 THIANG – Because you scientific. Not lowly, like woman.
 ANNA – Do you all think women are more lowly than men? Well I don't.
 THIANG – Please sir do not tell King. Make King very angry.
 ANNA – King seems to be angry already. That lovely girl – He said she was a present....
 THIANG – From Prince of Burma. I think she love another man. If so, she will never see other man again.
 ANNA – Poor child!
 THIANG – Oh no, sir. She is foolish child, to wish for another man when she has King.
 ANNA – But you can't help wishing for a man, if he's the man you want.
 THIANG – It is strange for schoolteacher to talk so.
 ANNA – Romantic! I suppose I am. I was very much in love with my late husband Tom.
 THIANG – Tom.
 ANNA – Once a woman has loved like that, she understands all other women who are in love.... And she's on their side too, even if she's just a schoolteacher.
 ANNA – Yes..... Tom
 THIANG – He was pretty in face
 ANNA – Oh dear, yes. He was very pretty in face.
 When I think of Tom, I think about a night
 When the earth smelled of summer and the sky was streaked with
 white
 And the soft mist of England was sleeping on a hill
 I remember this, and I always will....
 There are new lovers now on the same silent hill
 Looking on the same blue sea
 And I know Tom and I are a part of them all,
 And they're all a part of Tom and me.

 Hello young lovers, whoever you are,
 I hope your troubles are few
 All my good wishes go with you tonight
 I've been in love like you.
 Be brave, young lovers, and follow your star,
 Be brave and faithful and true.
 Cling very close to each other tonight
 I've been in love like you.
 I know how it feels to have wings on your heels,
 And to fly down a street in a trance
 You fly down a street on the chance that you'll meet
 And you meet, not really by chance.
 Don't cry young lovers whatever you do

Don't cry because I'm alone
 All of my memories are happy tonight,
 I've had a love of my own.
 I've had a love of my own, like yours,
 I've had a love of my own.

KING The children! The children! They come for presentment to schoolteacher.

ANNA This is all very interesting, Your Majesty, but it has not solved my problem....

KING Silence! You will stand here to meet royal children.

ANNA Very well, Your Majesty.

KING The royal princes and princesses!

(March of the Siamese Children)

ACT ONE SCENE THREE

Scene before curtain

King enters R at same time as Chula they cross C and King call's back Chula

KING -- Chulalongkorn *Chula bows before King*

CH -- Father I shall be late for school

KING -- You wait *Crosses Arms and looking forward* -- Please to recite proverb you have learned yesterday and writing down twelve times in your copybook.

PRINCE -- "A thought for the day; East West, Home is best"

KING -- East, West, home best. *Crosses to CL.* Home! Mean House. Every day for many many months! Always something about a house! *then back to C* Are my children to be taught nothing more.

PRINCE -- Yesterday we were taught that the world is a round ball which spins with a stick through the middle. *Everyone* knows that the world rides on the back of a great turtle, which keeps it from running into the stars.

KING -- *Hands outstretched* How can it be that every body know one thing *turns to Chula* if many people believe another thing?

PRINCE -- *Copies King* Then which is true?

KING -- *Hesitates* The world is round ball with stick through the middle. I believe.

PRINCE -- You believe? Then does this mean you do not *know*? *Hesitates* But you must know because you are King!

KING -- *Arm around Chula leads him DR* Someday you too will be King and you too will know *turns Chula towards him* everything.

PRINCE -- But how do I learn? And when do I know that I know everything.

KING -- When -- you - are -- King you will know. Now leave me!

When you are King! But I do not know. I am not sure. I AM NOT SURE OF ANYTHING!

KING -- When I was a boy. World was better spot
 What was so was so. What was not was not
 Now I am a man. World have changed a lot
 Some things nearly so. Other nearly not

There are times I almost think I am not sure of what I absolutely know
 Very often find confusion in conclusion I concluded long ago.
 In my head are many facts, that, as a student I have studied to procure
 In my head are many facts, of which I wish I was more certain I was sure

Is a puzzlement. What to tell a growing son

What for instance shall I say to him of women, shall I educate him on the ancient lines?

Shall I tell the boy as far as he is able, to respect his wives and love his concubines?

Shall I tell him every one is like the other, and the better one of two is really neither?

If I tell him this I think he wont believe it, and I nearly think I don't believe it either!

Shall I join with other nations in alliance, if allies are weak am I not best alone?
 If allies are strong with power to protect me, might they not protect me out of all I own?

Is a danger to be trusting one another, one will seldom want to do what other wishes:

But unless someday somebody trust somebody, there'll be nothing left on earth excepting fishes!

There are times I almost thing nobody sure of what he absolutely knows.
 Everybody find confusion in conclusion he concluded long ago.

And it puzzles me to learn that tho a man may be in doubt of what he know

Very quickly will be fight.... He'll fight to prove that what he does not know is so.

Ohhhhhhhhh. Sometimes I think that people going mad

Ahhhhhhhhhh. Sometimes I think that people not so bad

But no matter what I think I must go on living life

As leader of my kingdom I must go forth

Be father to my children and husband to each wive

Etc. etc. etc. and so forth

Kneeling and praying

If my Lord in Heaven Buddha show the way,
 Every day I try to live another day.
 If my Lord in Heaven Buddha show the way,
 Every day I do my best for one more day. *Rises up onto to my knees*
 But..... Is a puzzlement.

ACT ONE SCENE FOUR

School room. Children singing – Anna conducting
 ANNA – Now look. You're all up in that corner. Now spread out children.
 Now, that last line was "English words are all we speak". That wasn't very clear. I
 want to hear the beginnings and the ends of your words. Once again now,
 shoulders back, chins up, and nice big smiles, because this is your school song, and
 you love your school. Now come along – one, two, three.

Singing – Anna conducting

We work and work ----- Our dear old school.

ANNA – That's fine. Now take your places for class. You all know where you
 belong.

Lady Thiang – will you start.

THIANG – Blue is ocean. Red – Siam. Here is king of Siam.

In right hand is weapon, show how he destroy all who fight him.

Green – Burma. Here is King of Burma No clothes mean how poor is King of
 Burma.

ANNA – Thank you, Lady Thiang. Will you take my place? The map you have
 been looking at is an old one. Today we have a surprise. Louis, will
 you pull that cord for me? A new map, just arrived from England. It
 is a present to us from His Majesty your King.

All The Lord of Light

ANNA – Er, yes, the Lord of light.

LOUIS – The white is Siam

PRINCE – Siam not so small!

ANNA – Hush, your Highness

LOUIS – Wait! Let me show you England. See? England is even smaller than
 Siam.

ANNA – For many years, before I came here, Siam was to me just like that little
 white spot. Now I have lived here for more than a year. I have met the people of
 Siam. I'm beginning to understand them.

PRINCESS – You like us?

ANNA – I like you very much. Very much indeed.

CHILDREN Ah!

ANNA – It's a very ancient saying but a true and honest thought,

That if you become a teacher, by your pupils you'll be taught

As a teacher I've been learning, You'll forgive me if I boast

And I've now become an expert, on the subject I like most

Getting to know you.

Getting to know you, getting to know all about you.

Getting to like you, getting to hope you like me.

Getting to know you, putting it my way, but nicely.

You are precisely, my cup of tea.

Getting to know you, getting to feel free and easy. When I am with

you, getting to know what to say.

Haven't you noticed? Suddenly I'm bright and breezy.

Because of all the beautiful and new, Things I'm learning about you

Day, by day.

Dance etc etc etc

ANNA – My goodness! This started out to be a lesson! Now let's get back to work.
 Now, are there any questions?

PRINCE – What is that green up there?

ANNA – That is Norway Nor way

WIVES – Nor-way

ANNA – Norway is a very cold place. It is sometimes so cold that the lakes and
 rivers freeze, and the water becomes so hard you can walk on it.

PRINCE – Walk on water?

ANNA – Yes, walk on water.

PRINCE – How is possible? Hard water!

ANNA – It is not only hard, but very slippery too. When people walk on it, they
 fall down, and slide..... Not only do the lakes and rivers freeze, but
 the raindrops, as they fall, are changed into small white spots that
 look like lace! This is called snow!

TUPTIM – Snow?

PRINCE – Spots of lace!

ANNA – Yes, Your Highness! The water freezes – on the way down from the sky.

PRINCE – And the raindrops turn into little stars.

ANNA – Yes, Your Highness. Some are shaped like stars – small, white.

PRINCESS – There's not a word of truth in it.

YING – I do not believe such thing as snow!

PRINCE – And I do not believe Siam is so big.

PRINCE – And other countries so big.

CHULU – Siam biggest country in the world!

KING – What? What is this? How can schoolroom be so.....unscientific?

ANNA – Your Majesty, we have had a little misunderstanding. I was describing
 snow to them and they refused to believe that there was such a thing.

KING – Snow?

ANNA – Snow.

KING – Ah yes, from mountain top.

ANNA – From the sky.

KING – From sky to mountain top.

CHULU – Sire.....please....How does it come down from the sky?
 KING – Like this.
 CHULU – Thank you sire.
 KING – I have seen pictures – Switzerland! Land all white, with snow.
 ANNA – That’s right Your Majesty.
 KING – Who does not believe this?
 ANNA – Well, after all, they have never seen it.
 KING – Never see? If they will believe only what they see, why do we have schoolroom?
 Rise – Do not ever let me hear of not believing schoolteacher whom I have bring here at great expense – twenty pounds – each month. Twenty English pounds! Children must learn. Teacher must teach! Not waste time instructing children in silly English song – home sweet house. To remind me of breaking promises I never made, etc etc etc
 ANNA – Your Majesty – you DID promise me a house. “A brick residence adjoining the Royal Palace” Those were your words in your letter.
 KING – You will live in palace as is customary for servant.
 ANNA – Oh no Your Majesty! No, Your Majesty indeed – I am not your servant.
 CHULU – I would say your mother has bad manners.
 LOUIS – Oh you would would you? Well, I’d say your father has no manners at all.
 ANNA – Louis! If you do not give me the house you promised me, I shall return to England.
 VOICES – NO NO DO NOT GO TO ENGLAND
 PRINCESS – We learn. We believe schoolteacher.
 YING – I believe in snow
 THIANG – Do not let her go away.
 KING – I let her do nothing that is not my pleasure. It is my pleasure you stay here. You stay here in palace. In Palace!
 ANNA – No, Your Majesty.
 KING – I give you servants. I give you bigger room.
 ANNA – That is not the point, Your Majesty.
 KING – Why wish you to leave these beautiful children, all whom loving you so extraordinarily?
 ANNA – I do not wish to leave them. I love them too – quite extraordinarily. But I cannot stay in a country where a promise has no meaning.
 KING – I will hear no more about this promise.
 ANNA – A land where there is talk of honour, and wish for Siam to take her place among the modern nations of the world! Where there is talk of great changes, but where everything still remains according to the wishes of the King!
 KING – You will say no more! NO MORE
 ANNA – I will say no more, because I have no more to say.

(We kiss in a shadow)
 LUN If only we could stop pretending
 We kiss in the shadow, we hide from the moon
 Our meetings are few, and over too soon.
 We speak in a whisper, afraid to be heard;
 When people are near, we speak not a word
 Alone in our secret, together we sigh,
 For one smiling day to be free
 To kiss in the sunlight and say to the sky:
 Behold and believe what you see!
 Behold how my lover loves me!

LUN Tuptim, when can we meet? When?
 TUPTIM It is not possible. We cannot meet alone ever – not ever.

We speak in a whisper, afraid to be heard.
 When people are near we speak not a word
 Alone in our secret, together we sigh
 For one smiling day to be free

LUN/TUP To kiss in the sunlight and say to the sky:
 Behold and believe what you see. Behold how my lover loves me!
 LUN What is it?
 TUPTIM Someone was here!

I had a feeling someone was watching us.
 Please go! Please!

To kiss in the sunlight, and say to the sky:
 Behold and believe what you see! Behold how my lover loves me!

INTERMEDIATE SCENE
(Between and following Schoolroom – Act One, Scene Four)

Music – A Puzzlement
 PRINCE I am sorry we nearly fought just now
 LOUIS I am too
 PRINCE Are you really going away?
 LOUIS Mother plans to leave on the next sailing.
 PRINCE I am not sure my father will ALLOW your mother to go.
 PRINCE Why does not your mother admit that she was WRONG?
 LOUIS I don’t believe that mother thinks she was WRONG

PRINCE It begins to look as if people do not know when they are right or wrong – even after they have grown up.
 LOUIS I have noticed that too.
 PRINCE A puzzlement! When I left my father a little while ago, I heard him talking to himself. He seemed uncertain about many things.
 LOUIS I don't believe grown-ups are very certain – they only talk as if they're certain.
 PRINCE There are times I almost think They are not sure of what they absolutely know.
 LOUIS I believe they are confused about conclusions they concluded long ago.
 PRINCE If my father and your mother are not sure of what they absolutely know, Can you tell me why they fight?
 LOUIS They fight to prove that what they do not know is so!
 PRINCE Ohhhhhhhhhhh Sometimes I think that people going mad.
 LOUIS Ahhhhhhh Sometimes I think that people – not so bad.
 PRINCE But no matter what I think I must go on living life And some day as a leader I must go forth
 Be father to my children and husband to each wife
 Etc etc and so forth.
 If my lord in heaven, Buddha, show the way Every day I try to live another day
 If my lord in heaven, Buddha, show the way Every day I do my best for one more day.
 But
 LOUIS Is a puzzlement.

ACT ONE SCENE FIVE

Anna's bedroom

ANNA YOUR SERVANT! YOUR SERVANT!
 Indeed I'm not your servant
 Although you give me less than servant's pay
 I'm a free and independent employe, employee
 Because I'm a woman
 You think, like every woman,
 I have to be a slave or concubine
 You conceited, self-indulgent libertine! Liberteen
 How I wish I'd called him that! Right to his face
 Libertine!

And while we're on the subject, sire
 There are certain goings on around this place
 That I wish to tell you I do not admire.
 I do not like polygamy
 Or even moderate bigamy
 I realise that in your eyes
 That clearly makes a prig o me
 But I am from a civilized land called Wales
 Where men like you are kept in county gaols
 In your pursuit of pleasure you
 Have mistresses who treasure you
 They have no ken of other men beside whom they can measure you
 A flock of sheep and you are the only ram
 No wonder you're the wonder of Siam.

I'm rather glad I DIDN'T say that – not with the women right there – and the children.

The children, the children
 I'll not forget the children
 No matter where I go I'll always see
 Those little faces looking up at me.

Your Majesty!
 Shall I tell you what I think of you?
 You're spoiled.
 You're a conscientious worker, but you're spoiled.
 Giving credit where it's due, there is much I like in you
 But it's also very true that you're spoiled!
 Everybody's always bowing to the King
 Everybody has to grovel to the King.
 By your Buddha you are blessed
 By your ladies you're caressed
 But the one who loves you best
 Is the King.

All that bowing and kow-towing
 To remind you of your royalty
 I find a most disgusting exhibition
 I wouldn't ask a Siamese cat to demonstrate his loyalty
 By taking this ridiculous position.
 How would you like it if you were a man
 Playing the part of a toad
 Crawling around on your elbows and knees

Eating the dust of the road!
 Toads! Toads! All of your people are toads!
 Yes, Your Majesty; No, Your Majesty
 Tell us how low to go Your Majesty;
 Make some more decrees, Your Majesty
 Don't let us up off our knees, Your Majesty
 Give us a kick, if you please Your Majesty
 Give us a kic, if you would your Majesty
 Oh!!! THAT WAS GOOOOOD, YOUR MAJESTY!!!!

ANNA Who is it?
 THIANG Mrs Anna, it is I, Lady Thiang
 ANNA At this hour of the night – One moment Lady Thiang
 THIANG Mrs Anna, will you go to King?
 ANNA Now? Has he sent for me?
 THIANG No. But he would be glad to see you. He is deeply troubled man. No one has ever spoken to him as you did today in schoolroom.
 ANNA Lady Thiang, no one has ever behaved to me as His Majesty did today in the schoolroom.
 THIANG And there is more distressing thing. Our agents in Singapore have found letters to British Government from certain people whose greedy eyes are on Siam. They describe King as barbarian, and suggest making Siam protectorate.
 ANNA That is outrageous! He is many things I do not like, but he is not a barbarian.
 THIANG Then you will help him?
 ANNA You mean – advise him?
 THIANG It must not sound like advice. King cannot take advice. And if you go to him, he will not bring up subject. You must bring it up.
 ANNA I cannot go to him. It's against all my principles. Certainly not without him having asked for me.
 THIANG He wish to be new-blood King with Western ideas. But it is hard for him, Mrs Anna. And there is something else – Princess Tuptim. I do not tell King this for his sake. This I will deal with in my own way. But for these other things, he need help, Mrs Anna.
 ANNA He has you.
 THIANG I am not scientific. He is great man. But he need special help. He need you.....
 ANNA Lady Thiang, please don't think I'm just being stubborn. But I cannot go to him. I will not.
 THIANG SOMETHING WONDERFUL
 What more can I say to you
 This is a man who thinks with his heart, his heart is not always wise
 This is a man who stumbles and falls, but this is a man who tries

This is a man you'll forgive and forgive. And help and protect, as long as you live...

He will not always say, what you would have him say
 But now and then he'll say – Something wonderful
 The thoughtless things he'll do, will hurt and worry you,
 Then all at once he'll do – Something wonderful.

He has a thousand dreams that won't come true
 You know that he believes in them and that's enough for you
 You'll always go along, defend him when he's wrong
 And tell him, when he's strong – He is wonderful
 He'll always need your love, And so he'll get your love
 A man who needs your love – Can be wonderful.

INTERMEDIATE SCENE Scene Five/Six

KRAL Did you succeed? Will she go to him?
 THIANG She will go. She knows he needs her. Tell him.
 KRAL I will tell him she is anxious to come. I will tell him it is she who needs him.
 THIANG That also will be true. This woman knows many things but this I think she does not know.
 She'll always go along
 Defend him when he's wrong
 And tell him when he's strong
 He is wonderful.
 He'll always need her love
 And so he'll get her love
 A man who needs your love
 Can be wonderful.

ACT ONE SCENE SIX

King's Library. King is walking up and down impatiently (waiting for Mrs Anna) when he sees her coming he lies on the floor and pretends to resume reading the bible.

ANNA Your Majesty Your Majesty Your Majesty is reading the bible?
King pretends not to hear and reads more closely. Pretends great surprise.

KING Ah! Mrs Anna. I think your Moses shall have been a fool.
 ANNA Moses?

KING Moses. Yes Moses! Here it stands written by him that the world was created in six days! *Closes bible*.... You know and I know it took many ages to create world. I think he shall have been a fool to have written so. *To front* What is your opinion?

ANNA Your Majesty, the bible was not written by men of science, but by men of faith.

It was their explanation of the miracle of creation, which is the same miracle – whether it took six days or many centuries.

KING Hmmm You have come to apologise?

ANNA I am sorry your Majesty, but.....

KING Good! You apologise

ANNA Your Majesty, I...

KING I accept!

ANNA Your Majesty, nothing that has been said can alter the fact that, in my country, anyone who makes a promise must.....

KING Silence - Do you have any respect for me?

Why do you stand over my head? I cannot stand all the time. And in this country no one's head shall be higher than King's. From now on in presence you should conduct yourself like all other subjects.

ANNA You mean on the floor! I am sorry, Your Majesty. I shall try very hard not to let my head be as high as your Majesty's. But I simple cannot grovel on the floor. I couldn't possibly work that way – or think!

KING You are very difficult woman. But you will observe care that head shall never be higher than mine. If I shall sit, you shall sit. If I shall kneel, you shall kneel etc etc etc.

ANNA Very well, Your Majesty.

KING Is promise?

ANNA Is promise.

KING Good. Tonight my mind is on very important matters.

ANNA Anything you want to discuss with me?

KING Why would I discuss important matters with woman?

ANNA Very well, Your Majesty. I shall go back to my room. May I say goodnight? (*curtsey*)

KING Goodnight!

ANNA Your Majesty

KING What what?

ANNA I was wondering. When the boat arrived from Singapore yesterday – Was there any news from abroad?

KING News! Yes, there are news! They call me barbarian.

ANNA Who?

KING Certain parties who would wish to use this as excuse to steal my country. Suppose, you were Queen Victoria and somebody tell you King of Siam is barbarian. Do you believe?

ANNA Well, I...

KING You will! You will! You will believe that I am barbarian – because – there is no one to speak otherwise.

ANNA But this is a lie!

KING It is a false lie!

ANNA What have you decided to do about it?

KING You guess!

ANNA Well, if someone were sending a big lie about me to England, I should do my best to send the truth to England. Is that what you have decided to do, Your Majesty?

KING Yes. That is what I have decided to do. But how? You guess how I shall do this!

ANNA Well, my guess would be that when Sir Edward Ramsay arrives here –

KING Ramsay? Ramsay?

ANNA The British Diplomat.

KING Ah yes – on way from Singapore. When he is here, I shall take opportunity of expressing my opinion of English thieves who wish to steal Siam. I shall show him who is barbarian!

What is this face you put on?

ANNA Well, Your Majesty, my guess is that you will not fight with Sir Edward. You will entertain him and his party in an especially grand manner. Then they will return to England and report to the Queen that you are not a barbarian.

KING Naturally..... naturally! That is what I shall have intended to do.

ANNA This is the only way to get the better of the British. Stand up to them. Put your best foot forward. This is just an expression, Your Majesty. It means....dress up in your best clothes. Show them your most intelligent men, your most beautiful women. Edward admires beautiful women....

KING Edward? You call him this?

ANNA We are old friends. I knew him in Bombay, before I was married.

KING Ah! But shall it be proper for the British dignitary to see my women with no shoes on their feet? Shall it be proper for them to put their best *bare* feet forward? No! Sir Ramsay will go back and tell Queen Victoria I am barbarian. Why do you not think of this?

ANNA We shall dress them up, European fashion.

KING You mean... dress them in dresses.

ANNA How many women can I have to sew for me?

KING All women in kingdom. How many dresses?

ANNA That depends on how many ladies are chosen by Your Majesty.

KING You shall tell me which of my women are most like Europeans, for dressing like same.

WAKE UP WAKE UP everybody! Wives! Etcetera, etc etc
You shall educate them in European custom and manners for presentation.

ANNA I wonder how much time we shall have.
 KING Sir Ramsay's gunboat last reported off Songkla. How long he take depend on how many ports he call into. Let us say we have one week.
 ANNA One week! Your Majesty, one week
 KING In this time whole world was created – MOSES say! Are there any details I do not think of so far?
 ANNA You must give them a fine dinner – a European dinner.
 KING I was going to.
 ANNA And a ball. With music.
 KING Music. And dancing!
 ANNA Yes, Your Majesty. And dancing!
 KING Why do you not think of dancing?
 ANNA It's an inspired idea, Your Majesty. And we can give them a play. Tuptim has written a version of Uncle Tom's Cabin.
 KING Ha! We shall give them theatrical performance. We shall show them who is barbarian! Line up, line up. Lady Thiang! On Saturday next at nine o'clock post meridian we shall give fine dinner – European dinner. For the next week, the men and women of my kingdom will work without sleeping till all is ready. Everyone must know this Lady Thiang. Tell this to everybody. Above all I must not be disturbed by anything.
 ANNA Look your Majesty!
 KING Fireworks! Fireworks at this hour of the morning! No one may order fireworks but me.
 KRALA Your Majesty, the British! The Gunboat!
 KING They attack?
 KRAL No! They salute, and we answer with fireworks. It is Sir Edward Ramsay and his party.
 ANNA Now?
 KRAL Now! They must have come direct from Songklah. No stops.
 ANNA No stops! Your Majesty...
 KING Tell them to go back. We are not ready!
 ANNA Still we do it, Your Majesty – you can do it.
 KING Ha! When English arrive we shall put them – to bed. Tomorrow morning we shall send them on sightseeing trip.
 ANNA We shall start now, this minute. Work work We have only 18 hours, but I shall do it somehow!
 KING I shall do it. You shall help me.
 ANNA Yes, Your Majesty.
 KING No one shall sleep tonight or tomorrow. We shall work even when the sun shines in the middle of the day. We shall..... *Sees monks arrive in the back and beckons them*
 Ah Monks! Come, come. Come down.
 First we shall ask help from Buddha. Bow to him *King kneels Anna stands DR*

Bow! Anna looks at King and signals who me? King nods. Anna drops head. King claps. Music stops
 KING/all Namō Tassa Bhagavato, Arahato, Sama Sambuddhasa *Monks chant with the King*
 Oh Buddha, give us the aid of your strength and your wisdom *All repeat*
During this King signals to Mrs Anna to kneel by nodding to her
 Buddham Saranam Gatchami *Monks chant with the King*
 And help us to prove to the visiting English that we are extraordinary & remarkable people
All repeat
 Dhamam Saranam Gatchami *Monks chant with King*
 Help also Mrs Anna to keep awake for the scientific sewing of dresses, even though she be only a woman, and a Christian, and therefore unworthy of your interest *All repeat*
 Anna looks up in surprise at the mention of her name. And gets up to cross to King to protest. "But your Majesty"
 A promise is a promise! Your head shall never be higher than mine.
 A promise!
 Anna sinks to her knees next to the King
During repeat. Orchestra starts to play "Something Wonderful"
 Sangham Saranam Gatchami *Monks chant with King*
 I promise you I shall give this unworthy woman a house – a house of her own – a brick residence adjoining the royal palace, according to agreement, etc. etc. etc. *All repeat*
 King shushes Anna's thanks during the repeat
During the repeat King and Anna play a bowing game ending with last etc. when they turn to each other and smile.

ACT TWO SCENE ONE

Reception room at Palace

THIANG WIVES SONG – WESTERN PEOPLE FUNNY

THIANG Ladies! Ladies! Clear everything away! Quickly Now!
 WIFE 9 Lady Thiang, what is this costume? Here is East, here is West
 THIANG Have too much work to do! Cannot move fast in swollen skirt.
 WIFE 1 Lady Thiang, why must we dress like this for British?
 THIANG Whatever Mrs Anna wants us to do is wise and good, but this —is a puzzlement
 To prove we're not barbarians they dress us up like savages
 To prove we're not barbarians we wear a funny skirt
 WIVES To prove we're not barbarians they dress us up like savages
 To prove we're not barbarians we wear a funny skirt

THIANG Western People funny, Western People funny
Western People funny, of that there is not doubt
They feel so sentimental about the Orient,
They always have to turn us
Upside down and inside out.

WIVES Upside down and inside out.

THIANG To bruise and pinch our little toes
Our feet are cramped in leather shoes
They'd bread if we had brittle toes
But now they only hurt
Ah.....h!

WIVES To bruise and pinch our little toes
Our feet are cramped in leather shoes
They'd bread if we had brittle toes
But now they only hurt
Western People funny, Western People funny
Western People funny, of that there is not doubt

THIANG They think they civilise us whenever they advise us
To learn to make the same mistake that they are making too.

WIVES They think they civilise us whenever they advise us
To learn to make the same mistake that they are making too.

ALL THEY MAKE QUITE A FEW

ANNA ENTERS AFTER SONG

ANNA Lady Thiang, here are the napkins for the dinner. Will you put them on the table?

THIANG Thank you

ANNA Thank YOU. Now ladies, let me see how you look. Very pretty. Now turn around and get ready for your curtesy. Oh my goodness gracious!

KING What shall be trouble now?

ANNA I forgot! They have no – undergarments!

KING Undergarments? Of what importance are undergarments at this time?

ANNA Of great importance, your Majesty.

KING Are you wearing undergarments?

ANNA Of course, Your Majesty!

KING That a woman has no legs is useless to pretend. What is purpose of swollen skirt?

ANNA The wide skirt is symbolic. It is the circle within which a female is protected.

KING This is necessary? Englishmen are so aggressive.

ANNA I said it was symbolic.

KING These undergarments they are devised in symbolic and ornamental manner yes?

ANNA Sometimes.

KING Ah! This is what you are going to wear?

ANNA Why yes, Your Majesty. Do you like it?

KING This is what all the other visiting ladies shall look like?

ANNA Most of them I believe.

KING You are certain this is customary? Etc Etc Etc

ANNA Yes I am certain it is customary. What is so extraordinary about bare shoulders? Why, your own ladies...

KING Ah yes, but is different. They do not wear so many coverings up on other parts of body and therefore

ANNA Therefore what?

KING Is different

ANNA I am sorry His Majesty does not approve.

KING I do not say I do not approve, but I do say

PHRA ALAK Your Majesty the English. They are in Palace.

WIFE 9 Oh Evil Eye, Evil Eye.

ANNA Ladies! Ladies! Come back! Don't. Come back. Oh, dear! Edward! Oh this is dreadful.

KING I see my ladies have not been educated in English custom of spying glass?

SIR ED Oh my monocle. Was that what frightened them? Hello, Anna, my dear.

KING Who? Who is this who arrives unannounced?

ANNA Your Majesty, may I present Sir Edward Ramsay?

SIR ED Your Majesty

KING I am sorry sir my ladies have not given good impression.

SIR ED On the contrary, Your Majesty, I have never received so good an impression in so short a time. You have most attractive pupils, Anna.

KRAL Your Majesty, dinner is about to be served, but I would first like to present your guests to you in the – reception room.

KING Ah yes, Dinner, yes this will be very entertaining.

ANNA You have met?

KRAL Your Excellency

KING *exiting* Sir Edward I am interested in your views on missionaries. They say God will be angry with those that do not believe them – Is he a good God if he gets angry? They tell us that your bible is true and we tell them our books are true. Why do they not believe us if they expect us to believe them?

ACT TWO SCENE TWO

THIANG Princess Tuptim, dinner is over. King and his English guests are on way to theatre pavilion. Should you not be there to begin your play?

TUPTIM I came out here to memorise my lines.

THIANG I think not princess. In have seen you and Lun Tha together. I do not tell King. For *his* sake. I do not wish to hurt him. But your lover will leave Siam tonight.

TUPTIM Tonight?

THIANG Now go to the theatre Princess.

LUN THA Tuptim.

TUPTIM Turn back and go the other way. I am here in the shadow of the wall. I will stay here until she turns the corner. She says you will leave Siam tonight, but I do not believe her.

LUN It is true Tuptim. They have ordered me on the first ship that leaves for Burma, and it is tonight.

TUPTIM What will we do?

LUN You are coming with me-!

TUPTIM I

LUN Secret Police will all be at Theatre. Meet me here, after your play. Everything is arranged.

TUPTIM I cannot believe it.

LUN I can. It will be just as I have pictured it a million times.

I have dreamed that your arms are lovely
I have dreamed what a joy you'll be
I have dreamed every work you'll whisper
When you're close, close to me.
How you look in the glow of evening
I have dreamed and enjoyed the view
In these dreams I've loved you so
That by now I think I know
What it's like to be loved by you
I will love being loved by you.

TUPTIM Alone and awake I've looked at the stars

The same that smiled on you
And time and again I've thought all the things
That you've been thinking too.
I have dreamed that your arms are lovely
I have dreamed what a joy you'll be
I have dreamed every work you'll whisper
When you're close, close to me.
How you look in the glow of evening
I have dreamed and enjoyed the view
In these dreams I've loved you so
That by now I think I know

TUP/LUN What it's like to be loved by you
I will love being loved by you.

ANNA Tuptim

TUPTIM Mrs Anna

ANNA Tuptim, they are looking for you at the theatre. I guessed you were both here. I ran out to warn you. I think you're being reckless.

TUPTIM Yes I will go. I must say goodbye to you now Mrs Anna.

ANNA Gracious! Anyone would think that she never expected to see me again.

LUN THA Mrs Anna, we are leaving tonight.

ANNA Leaving? How?

LUN THA Do not ask me how. It is better you do not know. We shall never forget you Mrs Anna. Never!

ANNA God bless you both.

I know how it feels to have wings on your heels

And fly down the street in a trance

You fly down the street on a chance that you'll meet
And you meet, not really by chance.
Don't cry young lovers, whatever you do
Don't cry because I'm alone
All of my memories are happy tonight
I've had a love of my own
I've had a love of my own like yours
I've had a love of my own!

ACT TWO SCENE THREE

The Ballet

TUPTIM Your Majesty. And honourable guests. I beg to put before you "Small house of Uncle Thomas".

CHORUS Small house of Uncle Thomas

Small house of Uncle Thomas

Written by a woman Harriet Beecher Stowa.

TUPTIM House is in Kingdom of Kentucky, ruled by the most wicked king of all America, Simon of Legree. Your Majesty I beg to put before you loving friends Uncle Thomas

CHORUS Dear Uncle Thomas

TUPTIM Little Eva

CHORUS Blessed little Eva

TUPTIM Little Topsy

CHORUS Mischief maker Topsy

TUPTIM Happy People

CHORUS Very happy people

LOVING FRIENDS DANCE

TUPTIM Happy People! Happy People!

Your Majesty, I beg to put before you one who is not happy, the slave Eliza.

CHORUS Poor Eliza, Poor Eliza. Poor unfortunate slave

TUPTIM Eliza's Lord and Master,

King Simon of Legree

She hates her lord and master and fears him
 This king has sold her lover to far away province of Oheco.
 Lover's name is George.

CHORUS George
 TUPTIM Baby in her arms also called George
 CHORUS George
 TUPTIM So she bid goodbye to friends, and start on her escape

THE JOURNEY

TUPTIM The escape
 CHORUS Run Eliza, run Eliza. Run from Simon
 TUPTIM Poor Eliza running, and run into a rain storm.
 Comes a mountain.
 CHORUS Climb Eliza
 TUPTIM Hide Eliza
 CHORUS Hide from Simon. Hide in forest
 1ST GIRL Poor Eliza
 2nd GIRL Poor Eliza
 3rd GIRL Poor Eliza
 ALL GIRLS Poor Eliza, Poor Eliza, Poor Eliza
 TUPTIM Eliza very tired
 Your Majesty, I regret to put before you King Simon of Legree

SIMON OF LEGREE

TUPTIM Because one slave has run away
 Simon beating ev'ry slave
 Simon clever man
 He decide to hunt Eliza, not only with soldiers, but with scientific dogs who sniff
 and smell, and thereby discover all who run from King.

THE CHASE

CHORUS Run, Eliza, run. Run Eliza run.
 Run from Simon, run.
 Run Eliza, run, run
 Run from Simon, run, run
 Poor Eliza. Run from Simon
 Eliza run, Eliza run from Simon. Run
 Eliza run.
 TUPTIM Poor Eliza
 CHORUS Eliza run from Simon, run.
 Run Eliza, run from Simon
 Run Eliza.
 Run from Simon
 Run Eliza, run, run ahhhhhh

TUPTIM Eliza come to river. Eliza come to river
 CHORUS Poor Eliza
 TUPTIM Who can save her?
 CHORUS Only Buddha, Buddha, Buddha, Buddha
 Save her Buddha
 Save her Buddha, save her
 What will Buddha do?

TUPTIM Buddha make a miracle!
 Buddha send an angel down. Angel make the wind blow cold. Make the river
 water hard, hard enough to walk upon.
 CHORUS Buddha make a miracle! Praise to Buddha

TUPTIM Angle show her how to walk on frozen water.

ICE SKATING DANCE

Now as token of his love, Buddha make a new miracle.
 CHORUS Praise to Buddha
 TUPTIM Send from heaven stars and blossoms
 CHORUS Praise to Buddha
 TUPTIM Send from heaven stars and blossoms
 CHORUS Praise to Buddha
 TUPTIM Look like lace upon the sky
 CHORUS Praise to Buddha
 Praise to Buddha; praise to Buddha; praise to Buddha

TUPTIM So Eliza cross the river, hidden by this veil of lace
 Forgot to tell you name of miracle: Snow
 Of a sudden she can see – Wicked Simon of Legree
 Sliding cross the river fast.
 With his bloodhounds and his slaves

What has happened to the river? Buddha has called out the sun!

CHORUS Buddha has called out the sun!
 Sun has made the water soft
 Wicked Simon and his slaves
 Fall in river and are drowned.

TUPTIM On other side of river is pretty city, Canada, where Eliza sees lovely
 small house. Guess who live in house? Uncle Thomas.
 CHORUS Dear old Uncle Thomas.
 TUPTIM Little Eva

CHORUS Blessed little Eva
 TUPTIM Little Topsy
 CHORUS Mischief maker Topsy
 TUPTIM Lover George
 CHORUS Faithful lover, George
 TUPTIM Who is looking like Angel to Eliza
 They have all escaped from Wicked Simon and make happy reunion

HAPPY REUNION DANCE

TUPTIM Topsy glad that Simon die, Topsy dance for joy
 I tell you what Harriet Beecher Stowa say that Topsy
 Topsy say
 I specks I'se de wickedest critter in de world!
 But I do not believe that Topsy is wicked critter. Because I too am glad for death
 of King. Of any King who pursues a slave who is unhappy and wish to join her
 lover. And your Majesty, I wish to say to you..... Your Majesty, and honourable
 guests! I will tell you end of story. Is very sad ending. Buddha has saved Eliza. But
 with the blessings of Buddha also come sacrifice.

CHORUS Poor little Eva. Poor little Eva, Poor unfortunate child!

TUPTIM Is Buddha's wish that Eva come to him and thank him personally for
 saving of Eliza and baby. And so she die and go to arms of Buddha

CHORUS Praise to Buddha, praise to Buddha

ACT TWO SCENE FOUR

The King's library

Anna sitting on pile of books

SIR ED KING

SIR ED I think now, with your permission, I should take my leave.

Goodbye Anna, my dear. It was lovely to see you again.

ANNA Goodbye Edward

Well, your Majesty...

KING It is all over

ANNA May I remove my shawl? It is a very hot night. I am so pleased about
 everything.

KING I am aware of your interest. I wish to say you have been of great help to me
 in this endeavour. I wish to make gift. I hope you will accept. Put it on finger
 Put it on, put it on.

ANNA Your Majesty, I do not know what to say!

KING When one does not know what to say, it is the time to be silent!

A white elephant has been discovered in forests of Ayuthia.

ANNA You regard this as a good omen, don't you?

KING Yes. Everything going well with us.

ANNA Everything going well with us.

KING Who who who

KRAL It is I Your Majesty

KING Wait wait wait Come in come in

KRAL Your Majesty

KING Well, well well

KRAL Secret police are here. They would make report to you.

KING You will wait here

ANNA Secret police...

KRAL Your finger shines.

ANNA Yes, The King. I did not know what to say. Women in my country don't
 accept such gifts from men. Of course, he is the King. Actually it places me in
 rather an embarrassing position. I was intending to ask him for a rise in salary. And
 now...

KRAL And now it will be difficult to ask.

ANNA Very. I don't suppose you would speak to him for me – about my rise in
 salary, I mean.

KRAL I think I shall do this for you, because this is a strange world in which men
 and women can be very blind about things nearest to them.

ANNA Thank you, Your Excellency. I don't understand what you mean, but.

KRAL No, but that does not matter. And I do not think he will raise your salary
 anyway.

KING Ha! Good news and bad news come together. You will please stay up all
 night until we have further report on item of Tuptim.

KRAL I had intended to do so, Your Majesty.

ANNA Perhaps I had better go too.

KING No no no. I wish to talk with YOU

ANNA Is there something wrong with Tuptim?

KING I do not know, nor do I consider this the most important thing I must tell
 you. It is of greater interest that the English think highly of me. Secret police have
 served coffee after dinner, and listen what they talk, and report conversation to me.

ANNA You have been spying on your guests?

KING How else can you find the truth. It appears I have made excellent
 impression. It is clear they do not think me barbarian.

ANNA This is what you intended to prove.

KING What WE intended to prove. Tuptim.

ANNA What about her?

KING She is missing from Palace. YOU know something of this?

ANNA The last time I saw her, she was in the theatre pavilion.

KING That is last time anyone has seen her. She never speaks to you of running away?

ANNA I knew she was unhappy.

KING Why unhappy? She is in palace of King. What greater honour for young girl than to be in palace of King?

ANNA Your Majesty...if Tuptim is caught – shall she be punished?

KING Naturally. What would you do if you were King – like me?

ANNA I believe I would give her a chance to explain. I think I would try not to be too harsh.

KING Hmmmph.

ANNA Your Majesty, of what interest to you is one girl like Tuptim. She is just another woman, as a bowl of rice is just another bowl of rice, no different from any other bowl of rice.

KING Now you understand about women. But British poets. Ha!

ANNA You have been reading poetry, Your Majesty?

KING Out of curiosity over strange idea of love, etc etc. I tell you this poetry is nonsense, and a silly complication of a pleasant simplicity.

A woman is a female who is human
Designed for pleasing man, the human male
A human male is pleased by many women
And all the rest you hear is fairy tale

ANNA Then tell me how this fairy tale began sir
You cannot call it just a poet's trick
Explain to me why many men are faithful
And true to one wife only

KING They are sick!

ANNA But you DO expect WOMEN to be faithful.

KING Naturally

ANN Why naturally!

KING Because it is natural. It is like old Siamese rhyme:
A girl must be like a blossom With honey for just one bee
A must must live like honey bee And gather all he can
To fly from blossom to blossom The honey bee must be free
But blossom must not ever fly From bee to bee to bee

ANNA You consider this SENSIBLE poetry Your Majesty

KING Certainly. But listen to this, from your own poet Alf-red Tenny-son

Now folds the Lily all her sweetness up and slips into the bosom of
the lake
So fold thyself me dearest, thou and slip into my bosom

English girls are so - acrobatic

ANNA Your Majesty I don't know if I can ever make it clear to you.... We do not look on women as just human females. They are....well take yourself for instance, you are not just a human male.

KING I am King

ANNA Exactly. So every man is a king and every woman a queen, when they love one another.

KING This is sickly idea.

ANNA It is a beautiful idea, Your Majesty. We are brought up with it of course, and a young girl at her first dance –

KING Young girl? They dance too? Like I see tonight? In arms of men not their husbands?

ANNA Why yes.

KING I would not permit it.

ANNA It's very exciting when you're young, and you're sitting on a small gilt chair, your eyes cast down, terrified that you'll be a wallflower.
Suddenly, you see two black shoes – white waistcoat – a face – and it speaks:
We've just been introduced,
I do not know you well,
But when the music started Something drew me to your side.
So many men and girls,
Are in each other's arms
It made me think we might be, similarly occupied.
Shall we dance?
On a bright cloud of music shall we fly?
Shall we dance?
Shall we then say goodnight and mean goodbye?
Or perchance,
When the last little star has left the sky
Shall we still be together with our arms around each other
And shall you be my new romance?
On the clear understanding that this kind of thing can happen
Shall we dance, shall we dance shall we dance.

KING Why do you stop? You dance pretty. Go on go on!

ANNA Your Majesty, I – I didn't realise I was – after all, in my country a girl would not dance while a man was looking on.

KING But she will dance with strange man, holding hands etc etc

ANNA Yes. Not always a strange man. Sometimes a very good friend.

KING Good. We dance together. You show me. You teach you teach you teach.

ANNA It's very simple the polka. It goes one two three and one two three and one two three and
Shall we dance
KING One two three and
ANNA On a bright cloud of music shall we fly
KING One two three and
ANNA Shall we dance
KING One two three and

ANNA Shall we then say goodnight and mean goodbye
 KING One two three and
 Or perchance when the last little star has leave the sky
 ANNA Shall we still be together with our arms around each other
 And shall you be my new (king sings) *romance*
 On the clear understanding that this kind of thing can happen
 BOTH Shall we dance, shall we dance, Shall we dance
 ANNA One two three and
 KING One two three, one two three. What is wrong? I know I know I forget and.
 This time I remember.

BOTH One two three and one two three and one two three and
 ANNA That's splendid your Majesty
 KING Splendid. One two and. You have thrown me off count
 One two three and one two three and but this is not right.
 ANNA Yes it is. You were doing
 KING No no no. Is not right. Not the way I see Europeans dancing tonight.
 ANNA Yes it was. It was just like that.
 KING No. Were not holding two hands like this.
 ANNA Oh No as a matter of fact
 KING Was like this. No?
 ANNA Yes.
 KING Come!
 KING Come we do it again.
 GONG
 KRALA Your Majesty
 KING Why do you burst through my door without waiting?
 KRAL We have found Tuptim.
 KING Where is she?
 KRAL Secret police are questioning her.
 ANNA Now you have found her, what will you do with her?
 KING I will do – what is usually done in such event
 ANNA What is that?
 KING When it happens you will know.
 TUPTIM Mrs Anna, Mrs Anna. Do not let them beat me. Do not let them.
 KRAL She was found on Chinese sailing ship. See! She wears disguise of religious
 student.
 KING Who gave you this robe? Who who who?
 KRAL It is believed she was running away with man who bring her here from
 Burma.
 KING Dishonour. Dishonour. Dishonour
 KRAL He was not found on boat.
 KING Where is this man?
 TUPTIM I do not know.
 KING You will tell us where we will find him. You will tell us.

TUPTIM I do not know
 KRAL It is believed you were lovers with this man
 TUPTIM I was not lovers with this man
 KING Dishonour. We will soon have truth of this man. Hoi!
 TUPTIM Mrs Anna
 ANNA Stop that? Do you hear me? Stop it.
 KING It would be better if you understand at once that this matter does not
 concern you.
 ANNA But it does. It does, not only because of her, but even more because of you.
 KING You waste my time.
 ANNA She's only a child. She was running away because she was unhappy. Can't
 you understand that. Your Majesty, I beg of you, don't throw away
 everything you have done. This girl hurt your vanity. She didn't hurt
 your heart. You haven't got a heart. You've never loved anyone. You
 never will.
 KING I show you. Give! Give to me!
 ANNA I cannot believe you are going to do this dreadful thing.
 KING You do not believe, eh? Maybe you will believe when you hear her
 screaming as you run down the hall.
 ANNA I'm not going to run down the hall. I'm going to stand here and watch you!
 KING Hold this girl. I do this all myself.
 ANNA You are a barbarian!
 KING Down down down Am I King or am I not King. Am I to be cuckold in my
 own palace? Am I to take orders from English schoolteacher?
 ANNA No, not orders
 KING Silence. I am King as I was born to be and Siam to be governed in my way.
 Not English way, not French way, not Chinese way, my way. Barbarian you say.
 There is no barbarian worse than a weak King and I am strong King. You hear?
 Strong. *Exit*
 PHRA ALAK The man the lover has been found. He is dead.
 TUPTIM Dead – then I shall join him soon. Soon.
 ANNA I shall never understand you – you or your King. I shall never understand
 him.
 KRAL You! You have destroyed him. You have destroyed King. He cannot be
 anything that he was before. You have taken all this away from him.
 You have destroyed him. You have destroyed King.
 ANNA The next boat that comes to the port of Bangkok – no matter where it goes,
 I shall be on it. (*takes off ring*) Give this back to His Majesty.
 KRAL I wish you have never come to Siam!
 ANNA So do I! So do I!

Room in Anna's house

CHULU Mother! The Prime Minister told me you were here. I think Mrs Anna and Louis have already left for the boat.

THIANG No Chula Some of their boxes are still here. The servants said they would be back soon.

CHULU Mother what is it with my father

THIANG It is his heart. Also for some time now he does not seem to want to live.

CHULU Mother I am frightened. I am frightened because I love my father, and also because if he dies, I shall become King and I do not know how to be.

THIANG Many men learn this after they become Kings.

CHULU I have been thinking much on the things Mrs Anna used to tell us in classroom. Of slavery, and I think also on what she has said of religion and how it is a good and noble concern that each man find for himself that which is right and that which is wrong.

THIANG These are good things to remember, my son, and it will be good to remember the one who taught them.

LOUIS Chulalongkorn.

ANNA Lady Thiang! How nice of you to come to say goodbye. I was down at the ship seeing that all my boxes were on. Captain Orton must sail with the tide.

THIANG Mrs Anna, I did not come only to say goodbye. I come for one who must see you. You must come to him. When he heard that you were sailing, he started to write this letter. All day he has been writing. It was very difficult for him, madam – very difficult. He has commanded that I bring it to you.

CHULU Please to read it to all of us. I would like to hear what my father has said.

ANNA While I lie here, I know that I die soon. This heart, which you say I have not got, is a matter of concern. There shall be nothing wrong that men shall die, when he shall have tried his utmost best. But I do not wish to die without saying this gratitude etc. etc. etc. But Mrs Anna you must remember that you have been a very difficult woman, and much more difficult than generality! (Tears) I must go to him!

INTERMEDIATE SCENE

THIANG I will see if he is awake. I will tell him you are here.

LOUIS Mother, I thought you and the King were very angry with each other.

ANNA We were Louis

LOUIS Now he's dying – does that make you better friends.

ANNA I suppose so, Louis. We can't hurt each other any more.

LOUIS I didn't know he hurt you.

ANNA When two people are as different as we are, they are almost bound to hurt each other.

LOUIS He always frightened me.

ANNA I wish you had known him better, Louis. You could have been great friends. In some ways he was just as young as you.

LOUIS Was he as good a King as he could have been

ANNA Louis, I don't think any man has ever been as good a King as he could have been...but this one tried. He tried very hard.

LOUIS You really like him, don't you, Mother

ANNA Yes Louis. I like him very much. Very much indeed.

ACT TWO SCENE SIX

The King's study

KING Many months, many months I do not see you Mrs Anna. And now I die.

ANNA Oh no Your Majesty

KING This is not scientific, Mrs Anna. I know if I do or do not die. You are leaving Siam. When?

ANNA Very soon, your Majesty. In fact, I can stay only a few minutes more.

KING You are glad for this. People of Siam, Royal children etc are not glad, and are in great affliction of your departure.

ANNA I shall miss them.

KING You shall miss them, but you shall be leaving. I too am leaving. But I am not walking onto a boat with my own feet, of my own free will. I am just...leaving.

Why is your head above mine?

I am not afraid of that which is happening to me.

You teach Chula. Chula teach me – Make believe you brave is good idea, always.

ANNA You are brave, Your Majesty. You are very brave.

KING Here is something belonging to you. Put it on. Put it on put it on

Please wear it always.

Oh my children – tell them to come here. Good evening my children

CHILDREN Good evening my father. Oh Mrs Anna. Do not go. We are happy to see you. We have been unhappy without you. We have missed you so much Mrs Anna, will you stay. Do not go away.

THIANG Hush children. Did you come to see your father or Mrs Anna.

KING It is alright, Lady Thiang. It is suitable.

Was it not said to me that someone had written farewell letter to Mrs Anna.

THIANG Princess Ying Yaowlak has composed letter to Mrs Anna. She cannot write. She only make up words.

KING Speak letter now. Say it say it say it.

YING YAO Dear friend and teacher. My goodness gracious do not go away. We are in great need of you. We are like one blind. Continue good and sincere concern for us and lead us best road. Your loving pupil,
Princess Ying Yaowlak.

CHILDREN Do not leave us. We are afraid without you. We are afraid.

KING Hush children. When you are afraid, make believe you brave *To Anna* You tell them how you do. You teach them. Let it be last thing you teach.

CHILDREN Tell us then, Mrs Anna. What to do when afraid. You teach us.

ANNA Whenever I feel afraid

I hold my head erect

And whistle a happy tune

So no one will suspect

I'm afraid

While shivering in my shoes

I strike a careless pose

And whistle a happy tune

And no one ever knows

I'm afraid. *(Cries)*

KING You see? You make believe you brave, and you whistle. Whistle. You show

them

LOUIS Mother – it's the boat. It's time.

CHILDREN Do not go Mrs Anna. Please do not go.

ANNA Louis, please go down to the ship and ask Captain Orton to take all our boxes off. And have everything put back into our house.

KING Silence! Is no reason for doing of this demonstration for schoolteacher realising her duty for which I pay her exorbitant monthly salary of twenty.....five pounds. Further this is disorganised behaviour for bedroom of dying King. Chulalongkorn rise. Mrs Anna you take notes. You take notes – from next King. Well well well. Suppose you are King. Is there nothing you would do?

CHULU I would make proclamations

KING Yes yes.

CHULU First I would proclaim for coming New Year – fireworks Also boat races

KING Boat races? Why would you have boat races with New Year celebrations?

CHULU I like boat races. And father I would make second proclamation.

KING Well go on. What is second proclamation? Make it make it.

CHULU Regarding custom of bowing to King in fashion of lowly toad. I do not believe this is good thing, causing embarrassing fatigue of body, degrading experience for soul etc. etc. etc. This bad thing, I believe. You are angry with me, my Father

KING Why do you ask question. If you are King you are King. You do not ask question of sick man. Nor of woman! This proclamation against bowing I believe to be your fault!

ANNA Oh I hope so your Majesty. I do hope so.

CHULU Up. Rise up.

KING Up, up, up. Two lines, like monks. It has been said that there shall be no prostration for showing respect of King. It has been said by one who has.....be trained for Royal Government.

CHULU No bowing like toad. No crouching. No crawling. This does not mean, however, that you do not show respect for king. You will stand with

shoulders, square back and chin high. Like this. You will all bow to me – in this way, only bending at the waist.

THE END

BIOGRAPHY OF WRITER



Bustan Hasan. He was born on June, 15th 1991 in Kampung Beru, Jeneponto, South Sulawesi. He is the third son from Hasan and Saripah. He has four sisters and one brother. In 1997, he started his elementary school in SDI 195 of Bungung Koncia. He was graduated in 2003 and continued in junior high school in SMP Muhammadiyah Darul Ulum in Panaikang, Bantaeng. Then, he continued his senior high school in Madrasah Aliyah Taqwa in Bonto Ujung, Jeneponto in 2006 and graduated it in 2009.

After graduated, he applied for many times in military selection but unsuccessful. Then he worked in some companies in Makassar. In 2011, he resigned then continued his study in English Literature Department in Letters Faculty, Makassar "45" University (Since 2013 changed to Bosowa University).

As long as high student, he has been joined some student organization either external or internal campus. He got his first organization experience in Student Executive Board of Letters Faculty. Then he was elected as leader of the organization for 2013-2014 period. He has also joined with Student Art Association (LKM 45) and entrusted as General Secretary in same period. He has also enrich his organization

experience and skill in Islamic Student Association (HMI) of Letters Faculty.

Finally, as long as more than four years, he has graduated his high study in 2016.

