

Giving Commands in the TV Series *Game of Thrones*

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ABSTRACT

This research attempts to identify the types of commands, sub-types of the commands, and the influence of situational context, power, and social distance in producing commands between characters in the TV series *Game of Thrones*. The data used are the commands given by the characters, namely Jon Snow, Sansa Stark, Daenerys Targaryen, Tyrion and Cersei Lannister. Holmes' theory (2013) and some other sources on the categories of commands, Cutting's theory (2002) on situational context, and Brown & Levinson's theory (1987) on social variables are employed to analyze how the commands were produced. The results show that there are two types of commands: direct and indirect commands. There are 33 direct commands and 57 indirect commands. Some factors such as situational context, power, and social distance have influenced the dominant use of indirect commands.

Keywords: *command strategies, situational context, power, social distance, Game of Thrones.*

INTRODUCTION

Humans cannot be separated from communication activities that involve two parties: a speaker and a hearer. A speaker produces an utterance to achieve an intended effect on the hearer. This is what is called a speech act (Yule, 2006)

Searle (1979) suggests that there are several types of speech acts, namely assertive, directives, commissive, expressive, and declarative. A directive is a type of illocutionary act in which the speaker attempts to make the hearer perform something in action. One form of directive speech act is commanding. Commands are often equated with requests, giving directions and orders. Unlike in requests and giving directions, the presence of power is very influential in producing commands and orders because right at the moment, the speaker

appoints the hearer to act for him or her whereas in giving an order, there is a rule-obliged factor that forces the hearer to comply. In commands this rule is not always necessary. Yet, the hearer's compliance is unavoidable (Swan, 1995).

The object of this study is all episodes of the TV series *Game of Thrones*, season 7. This TV series is a mixed genre of mostly politics, action, and romance. The series, adapted from the novel *A Song of Ice and Fire* by George R.R. Martin, was directed by David Benioff and D.B. Weiss in 2011. It tells about the life and political games within the royal families and the external conflicts among the elites of the opposing kingdoms regarding prosperous governance. In such a context, it is interesting to observe how the characters involved in such games express their commands.

We examine how the characters' power influences their utterances in giving commands: whether an equal or higher level of power becomes a significantly influential factor in determining command utterances. In addition to the power variable, we also consider the situational contexts in which the characters express their commands. Such contexts, for example, are the time and place when they utter their commands.

LITERATURE REVIEW

A command is intensely used in daily conversation, especially when someone is talking about power and social relations. According to Kreidler (1998), "a command is effective only if the speaker has some degree of control over the actions of the addressee" (p. 190). This interrelation between command and power has attracted some researchers to investigate how commands are employed between characters in relation to their different or similar levels of power.

For example, Widowati (2012) used a descriptive qualitative approach in analyzing the data collected from the film *Elizabeth: The Golden Age* and its script. She obtained the data by watching and re-transcribing comprehensively and interpretatively. She examined the politeness strategies for realizing command in the movie. This research found seven forms of command and four politeness strategies employed by the main character. This research is considered to be the closest similar study to this current research since the analysis would be related. However, in the present research, instead of investigating politeness strategy, we examine how factors such as times, places, power, and social relationships determine the characters' strategies for giving commands.

Widyaningsih (2013) used descriptive analysis to investigate linguistic forms within the command utterances and the politeness strategies. This research used a documentation technique where the data were collected from the subtitle of action movies. The linguistic forms are embodied in some variations, such as declaratives, imperatives, interrogatives, and combinations. Then, there are also politeness strategies branch produced, such as record strategy, positive strategy, and negative

politeness strategy. Widyaningsih (2013) concluded that since action movies mostly provided urgent situations, most data obtained from the linguistic form is a positive imperative sentence using words. Besides, throughout the finding, she argued that the situational context strongly affects the production of commands.

Syah et al. (2014), in their research on commands, found two command forms and types. The forms are imperatives and declaratives, while the types are direct and indirect illocutionary acts. They used a qualitative research design with data obtained from the collection of a film script. They found that the direct illocutionary act of command, rather than the indirect one, is often used by the main characters to give commands.

Luthfiani (2015) collected the data for her study from library research. After the data were collected, they were analyzed using a qualitative approach. The results are the types and forms of the command used in the novel and the levels of meaning of commands used by the main character in the novel entitled *A Child Called 'It'*.

Martanti et al. (2016) conducted research on the types of command strategies. They found 24 direct literal commands, 13 direct nonliteral commands, ten indirect literal commands, and three indirect nonliteral commands. They conducted their research using the observation method and note-taking technique.

Another research on command was conducted by Oktalia (2016). She used the descriptive qualitative design method to analyze the data that were obtained by using Discourse Completion Task (DCT) in the form of utterances of the students at SMK Negeri 2 Bandar Lampung. The study identifies a few contexts that can highlight the actual differences between commands and requests.

Febrianti (2018) used a qualitative approach and collected the data through the observation method by watching episodes 1-12 of *Full House* season 7. She found that the main characters made 134 requests from various groups, such as adults, teenagers, and children. She also found the influence of social variables such as social distance and power. It is shown that negative social distance tends to influence all groups for using direct strategy. Simultaneously, the choice of strategy in a positive

social distance situation is very influenced by the speaker's power. If the power is equal, the speaker tends to choose a direct strategy. When the power is positive, a balanced choice of strategy is often used. Last, when the power is negative, an indirect strategy is favored. This research is considered relevant to this current study because it observes the relationship between the power and social relationships in realizing a request, another type of directive.

However, there are still a number of differences in the type of directive speech acts between the previous and the current research. The previous research focuses on investigating the request strategies, while the current research focuses on investigating the command strategies.

Furthermore, in contrast to previous studies, besides command classification, such as the types and their sub-types, the current research also focuses on analyzing the influential factors, such as situational contexts, power, and social relations, that determine the characters' strategies in giving commands.

THEORETICAL FRAMEWORK

Commands

A command is one of the directive speech acts commonly found in daily conversations. Hare (1952) considered a command as an imperative sentence. An imperative sentence has an emphasis on the compulsion to be obeyed. Merriam-Webster online dictionary defines imperative as "not to be avoided or evaded" (Imperative, n.d.) This statement indicates that everything imperative is unavoidable to be disobeyed by the hearer. In other words, the hearer must immediately respond to the speaker's imperative content given in the form of a sentence or utterance. According to Swan (1995), the imperative is used as the base to form commands, requests, directions, and prohibitions that are considered directive speech acts. Azar (2003) also states that "imperative sentences are used to give commands, make polite requests, and give directions." However, those imperative base forms still have differences that will be explained as follows.

Imperatives as command

Imperatives in command tend to be authoritative. There is an involvement of right, power, honor, and position based on situational context. A command is also unavoidable to be disobeyed because it is obligatory and it contains a force. According to Swan (1995), imperative, as a command, is employed when there is a power difference between the speaker and the hearer. A speaker gives a command to the hearer when she or he has the authority to make the hearer do something.

Imperatives as request

However, when a command is given in order to make or to get the hearer to do something with less force and determine the hearer's face, the command turns to a request. The command "Open the door!" can be softened to become a request by adding "please". It can be made in a more polite way by asking the hearer to do something without pressure. The performing action is fully dependent on the hearer's volitions.

Imperatives as direction

The use of imperatives to express directions or instructions is commonly found in guidelines and user manuals. Instead of commanding a person to do something, it directs a person to follow the order or what should be followed. An example of an imperative sentence as a direction is when a chef gives instructions on how to cook.

Imperatives as order

One aspect that distinguishes order from the command is order sounds more conditional. According to Okuhira (2010), an order is more "duty-related".

For example, orders can easily be found on military occasions. The military occasions are strongly related to duty and rules that are associated with laws. Meanwhile, for commands, the imperatives are not always related to the military position, responsibility, or duties. Moreover, a command is more general and broader than an order. Order must be a command, but not the other way around. For instance, a king commands his army to

go to war. This is considered an order because it is related to the law agreement on military occasions. Besides, it is also considered a command because there is a power difference employed within the situation.

From the discussion above, it can be concluded that when someone is giving a command, it means she or he usually has the authority to emphasize the compulsion. Hence, the command tends to be authoritative. According to Merriam-Webster online dictionary, a command is “the power to dominate” (Command, n.d.). This definition indicates that the speaker who utters a command has a higher social relationship position or is more honorable.

Unlike the other three directives, which only reach the level of telling someone to perform something, a command is more likely to make someone do an action (Schiffer, 1972). The emphasis is on the words telling and making. Although requests, directions, and orders can be considered as commands, not all requests, directions, and orders are because the most distinctive aspects of determining commands are authority, power, and position, which are not always present in requests, directions, and orders.

There are various kinds of command categories “on the basis of their forms” (Holmes, 2013). The sub-types are direct commands in the forms of imperatives, indirect commands in the forms of declarative, and interrogative directives. However, despite the syntactical forms of the command, the meaning of the command very much depends on the context.

Direct Command Types

A direct command is a type of command that commonly occurs in several conditions, such as in an emergency, a war, a family environment, a palace, and a school. (Chaika, 2008). For example, “Do your homework” (in a family environment: parents to their children). Imperative forms are commonly used to express direct commands.

Indirect Command Types

According to Iedema (2004), as cited in Lee (2010), social status is very influential in determining commands. For instance, people of high status tend

to use direct or congruent command since there is a strong force in its imperative feature. On the other hand, the indirect command contains declarative and interrogative directive sub-types. This condition makes those sentences tend to be implicit and thus less forceful in several circumstances. For instance, “Would you move aside? I can’t see the screen”, or “I would like you to accompany me.” This utterance is considered a command and not a request, depending on who the speaker is and to whom he or she directs it.

Felicity Conditions

In speech acts of commanding, despite the speaker’s power and authority, particular conditions are also required to determine whether his/her utterance is a command. According to Murray (2009), there are several conditions when the speaker (S) commands the hearer (H) to do an action (A):

1. S wants A to be done
2. S believes that A has not yet been done
3. S believes H can do A
4. S believes H is willing to do A
5. S believes H was not going to do A
6. S has the power to ask H to do A
7. H does not have the power to refuse

Situational Context

According to Cutting (2002, p. 4), “situational context is the immediate physical co-presence, the situation where the interaction is taking place at the moment of speaking.” This context also determines the types of command realization.

Social Variables

According to Brown & Levinson (1987, p. 320- 321), there are two types of social variables:

- a. Social Distance (D) is the level of intimacy between the speaker and the hearer.
- b. Relative Power (P) is the level of power or authority between the speaker and the hearer. In this research, the level of authority used can be determined by either age or position of power in the throne genealogy.

Next, Brown & Levinson (1987) elaborates the social variables above into six combinations to determine a particular social condition:

- Combination A: [-D, +P]
- Combination B: [-D, -P]
- Combination C: [+D, +P]
- Combination D: [+D, -P]
- Combination E: [-D, =P]
- Combination F: [+D, =P]

METHODS

The data source for this research was the western TV series entitled *Game of Thrones*, Season 7, which consists of seven episodes. This series was directed by David Benioff and D.B. Weiss (2011). The series was accessed legally by subscribing to HBO GO. The subscription was billed via First Media.

The data that were used in this research were the utterances that contained commands produced by the main characters, namely, Jon Snow or Aegon Targaryen, Cersei Lannister, Sansa Stark, Daenerys Targaryen, and Tyrion Lannister.

The data collection technique in this research is documentation. We went through two steps to collect the data. First, we watched the seven episodes in the series and carefully read the subtitles. Second, we identified all the occurrences of command utterances produced by the five main characters noting down the timestamps and the situational contexts of the command utterances.

After all the commands produced by the main characters were identified, they were classified in terms of their directness into direct and indirect commands. The classification was based on Holmes' theory (2013). They were also analyzed in terms of the power and social distance that influences the five characters in producing commands based on the situational contexts. This analysis was based on Brown and Levinson's theory (1987).

All the data were coded as follows. The code S07 refers to the series Season 7; E to the (number of the) episode; DC or IC to direct or indirect command;

and CA-F to a combination of social variables. Example (1) below illustrates the use of the coding system.

(1) 11.06 → 11.24 | S07E01 | DC#2 | CB

Context: Jon Snow and Sansa Stark argued about the clans, in this case, Umbers and Karstarks, whose parents betrayed and broke the oath of allegiance to the Starks family. They were accused of treason because they took sides with Stark's enemy. Jon Snow preferred not to judge the sons for their parents' sins. However, Sansa preferred sideways because she hated treason so much. Furthermore, she once witnessed the Umbers and Karstarks' betrayals, who trapped and gave her to Ramsay Bolton, an enemy of the House of Stark who later imprisoned and tortured Sansa.

Sansa Stark: So there's no treason and no rewards for loyalty?

Jon Snow: The punishment for treason is death. Smalljon died on the field of the battle. Harald Karstarks died on the field of the battle.

Sansa Stark: They died fighting for Ramsay. **Give their castles to the families of the men who died fighting for you.**

In the example above, 11.06 → 11.24 indicates the timestamp when the dialogue happened in the first episode (E01) of Season 7 (E07) of the series. The code DC#2 refers to the second use of direct command found in the series, and CB refers to combination B of the social variables.

RESULTS AND DISCUSSION

To answer the research questions, this section presents the results of the analysis of commands found in the TV series *Game of Thrones*, Season 7, episodes 1 to 7. It also discusses the types and forms of commands as well as the influences of situation, power, and social distances in the production of commands by five characters in the series, namely Jon Snow (Aegon Targaryen), Daenerys Targaryen, Cersei Lannister, Tyrion Lannister, and Sansa Stark. These five characters often give commands to each other that is often associated with their situation,

power, and social distance. Table 1 below presents the types of commands found in the TV series.

Table 1. Types of command found in *Game of Thrones* Season 7

No.	Types of Commands	Token	%
1.	Direct Commands	33	36.67
2.	Indirect Commands	57	63.33
Total		90	100.00

As shown in the table above, altogether, 90 command utterances were found in the TV series. 33 (36.67%) belong to direct commands, all expressed using imperatives, and 57 (63.33%) to indirect commands, of which 54 belong to declarative commands and three to interrogative commands. In relation to the social variables, there are only three combinations found in the data. They are Combination A [+P, -D], Combination B [-P, -D], and Combination F [=P, +D]. In relation to situational context, situations that most frequently require the characters to produce commands are urgent situations and crowded situations.

Direct Commands

Direct commands can be expressed through the use of the base form of verbs. Below is an example.

(2) 10.15 → 10.21 | S07E02 | IC#5 | CA

Context: Tyrion Lannister, Sansa's ex-husband by forced marriage, sent a raven that brought a message to Jon Snow. Tyrion offered Jon Snow to make an alliance with Daenerys and join her to defeat Cersei Lannister, who was now ruling the King's Landing as the capital of the Seven Kingdoms in Crowlands. However, Sansa could not completely trust the message that asked Jon to come to Dragonstone. The only thing that made Jon believe that the message was from Tyrion was shown in the last sentence that said, "all dwarfs are bastards in their father's eyes." Tyrion said this sentence to Jon in the night for the first time they met.

Sansa Stark: You think it's really Tyrion? It could be someone trying to lure you into a trap.

Jon Snow: **Read the last bit.**

In this example, Jon used a direct command with imperatives of the base verb *read*. This command shows that the speaker employed the felicity conditions to make sure Sansa did the action she had not done yet. The utterance above is influenced by Combination A [+P, -D]. Jon's power was higher [+P] than Sansa's because the latter addressed Jon as the King of the North. As the king and the receiver of the message, Jon had the authority to command Sansa to read it to show that he knew Tyrion well. They also had a close relationship [-D] because they were half-siblings who were responsible for the North's glory. In addition to Jon's power, the close relations between the two determined Jon's command to Sansa reading the invitation message from her ex-husband, Tyrion. The utterance above is influenced by Combination A [+P, -D]. This combination represents Jon as a King of the North as well as Sansa's brother.

(3) 10.03 → 10.25 | S07E03 | DC#3 | CF

Context: Jon Snow hesitated to bend the knee because he thought they had the same position. He was the king in the North, while Daenerys was also the Queen of several titles. Besides, Jon felt like he should not kneel because Daenerys' father also burned Jon's grandfather and uncle alive. Daenerys ensured Jon not to judge a daughter by her father's sins. Jon remembered this sentence when he forgave the traitorous allies, the Umbers and Karstarks Clans. However, Daenerys kept forcing him to honor Stark's ancestor's pledge, who served Targaryen for centuries.

Daenerys Targaryen : Our two houses were allies for centuries and those with the best centuries the Seven Kingdoms have ever known. Centuries of peace and prosperity with the Targaryen sitting on the Iron Throne and Stark serving as Warden of the North. I am the last Targaryen, Jon Snow. **Honor the pledge your ancestor made to mine.**

In this example, the direct command is expressed through the use of the base form verb *honor*. The command was given in a series of emergency situations, and implies that the speaker, Daenerys, believes that the hearer, Jon Snow, is willing to do the action. The command is a condition that must be obeyed right away before they start an

alliance. The combination employed within the utterance is the Combination F [=P, +D]. Jon's position as a King in the North was equal to Queen Daenerys's [=P] as the successor to the House Targaryen that had successfully conquered some kingdoms and freed its army from slavery. However, they still had distant relations since they had never met before [+D].

Sometimes, commands were expressed using you+imperatives. Below is an example.

(4) 14.46 → 14.48 | S07E01 | DC#4 | CA

Context: When Sansa commanded Jon to stop trying to protect her, at the same time, Jon also raised his volume to her to stop undermining him because he thought that he was the King in the North now, which means he knew what was the best for the capital Kingdom of the North and Royal House Stark. He did not like Sansa to keep undermining him in every decision he had to make because he had a bigger authority than Sansa.

Jon Snow: Alright. I'll stop trying to protect you, and **you stop trying to undermine me.**

Sansa Stark: I'm not trying to undermine you.

The command utterance in example (4) can be classified as a direct command marked by the use of you + imperatives. Jon Snow had the authority as the King of the North to stop Sansa from undermining him in every decision he made. Although Sansa did not mean to undermine him, Jon kept giving the command to show that he did not like someone who questioned his decision as a king.

This situation is considered urgent because Sansa kept talking and doubting Jon's decision. Jon growled, so he needed to make her stop. This situation is relevant to the felicity condition where the speaker has the power to ask the hearer to do action.

In this situation, the utterance contains Combination A [+P, -D]. Jon Snow had a higher authority [+P] than Sansa because it was normal for a King to make an incontestable decision, in addition to the fact that most kings dislike the people who doubt their opinions and ruin their plans. Furthermore, they had a close relationship [-D] since they were the last of Stark's family members responsible for fixing the situation in the North.

Indirect Commands

Indirect commands can be expressed by using declarative sentences. The following examples illustrate the use of declaratives to express commands in the series.

(5) 23.31 → 24.00 | S07E04 | IC#1 | CA

Context: After leaving the cave, Tyrion Lannister and Lord Varys had waited for them in front of the cave. He reported a part of the successful strategy in attacking House Lannister to Daenerys, one of which was taking Casterly Rock from the Lannisters. However, unfortunately, the other Daenerys' allies who attacked other territories, namely King's Landing, were captured and killed. Daenerys was very angry and wanted to attack King's Landing by herself and her dragons directly. Tyrion kept attempting to prevent her from her intentions to make it worse.

Tyrion Lannister: We took Casterly Rock.

Daenerys Targaryen: That's very good to hear. Isn't it?

Tyrion Lannister: You'll want to discuss this amongst yourselves. (quiet for a while)

Daenerys Targaryen: **You will stay.** All my allies are gone. They've been taking from me while I've been sitting here on this island.

The declarative sentence *You will stay* in this dialogue can be classified as an indirect command. In this case, Daenerys told Tyrion to stay. In other words, she commanded Tyrion not to come with her. Since all her allies were gone, she thought she had to do something instead of sitting on the island, waiting for her enemies' news updates. Although Daenerys conveyed the command in the form of a statement, it is still considered a firm direct command because Daenerys clearly expressed it with anger.

Even though Daenerys was shocked and angry to realize that all her allies were gone, she still tried to control her temper in front of people by commanding her Hand to stay by conveying a declarative statement as a polite substitute to command. This situation is also relevant to the felicity condition where the speaker has the power to ask the hearer to do the action.

The social variables employed in example (5) above belong to Combination A [+P, -D], in which the speaker has higher power [+P] and a close relationship [-D] with the hearer. Daenerys did not hesitate to give Tyrion direct command because, as the queen, she was not restrained by anyone to do anything, including stopping Tyrion from speaking and preventing her from going her own way. The close relations between a queen and her Hand has also taken effect on Daenerys' response. The queen's trust in Tyrion's strategy has enough to show a quite close relationship, although, in the end, Tyrion misread the strategy that ended up bringing Daenerys' allies to defeat.

(6) 13.45 → 13.51 | S07E01 | IC#4 | CA

Context: *Jon did not like to debate with Sansa Stark in front of his people. When Jon found that Sansa was questioning and unsure about his decision, Jon always thought that Sansa doubted him as a king. Therefore, Jon needed Sansa's trust to rule the kingdom and accepted his decision because his authority as a king is bigger than as brother's authority.*

Jon Snow: **You are my sister, but I am king now.**

Sansa Stark: Will you start wearing a crown?

Jon Snow: When you questioned my decision in front of the lords and the ladies, you undermined me.

In this example, Jon Snow uses a hint to give an indirect command to his sister. His utterance *You are my sister, but I am king now* is a hint that can be regarded as a command because, as a King, he has the authority to make a decision, and his decision is final. Although Sansa is his sister, his authority as a king is bigger than his authority as Sansa's brother in front of the Northern people. No one can argue nor question his decision. Therefore, this utterance is considered an implicit command. Instead of saying the indirect command, he can actually say, "don't doubt my decision because I am the King now!"

In front of his advisor, Jon tried to maintain his manner by implicitly commanding Sansa not to doubt his every decision regarding their kingdom because he was the one who was responsible for it. In this case, the speaker, Jon, had the power to ask

the hearer, Sansa, to stop doubting him even though she was his brother.

When Jon Snow stated that he was a king now, he truly conveyed his position was higher than Sansa to rule the North [+P]. Moreover, Sansa Stark and Jon Snow were siblings. They had known each other well. This sign leads to the close relations between them both [-D]. Although having close relations, Jon still gave indirect command because he had to keep their dignity and, at the same time, showed that his power was higher than Sansa. In conclusion, the combination employed within the character that influenced him in giving the command is Combination A [+P, -D].

In addition to declarative sentences, indirect commands can also be expressed using interrogative sentences. Below are two examples.

(7) 54.55 → 54.57 | S07E01 | IC#7 | CA

Context: *Daenerys Targaryen had just finally come home to Dragonstone after a long journey. She and her died-brother had once been sold to Pentos because of the Robert Rebellion tragedy. It was a tragedy where Robert from the House of Baratheon allied with Lannister to stab back and dethrone the Mad King, Daenerys' father.*

Daenerys Targaryen: **Shall we begin?**

Tyrion Lannister: (Staring at Daenerys)

The indirect command in example (7) is expressed using an interrogative sentence with the modal *shall* in it. Daenerys implicitly commanded Tyrion to be prepared for any fight and struggle to seize the throne later. Instead of saying, "Prepare yourself!" Daenerys chose to say, "Shall we begin?" to make the command sound more polite and lessen the "scare-impression" considering they would begin quite a tough journey facing some enemies ahead.

In a huge ship, all Daenerys' allies were assembled to be prepared to seize the throne. At the same time, Daenerys asked her Hand which could be interpreted as an indirect command, "Be ready!" She said the command in the form of indirect to maintain her politeness in front of her troops and show her pride in her Hand, Tyrion, for coming this far. As in felicity conditions, she said this command because she knew that the hearer did not have the power to

refuse her command in question form. The hearer could not say no.

Daenerys, a queen with several titles, talked to her Hand based on Combination A [+P, -D]. Obviously, as a queen, she had a higher power [+P] than the Hand of the Queen, Tyrion Lannister. She might give the direct command, “let’s begin,” but she had close relations [-D] with Tyrion as a Hand of the Queen. Her indirect command defines a request for approval as a way to appreciate her Hand for fighting with her this far. Therefore, she softened her command to the one she appreciated and had close relations with.

(8) 37.55 → 38.10 | S07E02 | IC#8 | CB

Context: *Sansa did not agree and forbade Jon Snow to come to Dragonstone because she was too worried if the bad luck would happen to Jon, just as their ancestors ended when they affirmed the Targaryen’s want. However, the one who must come to Dragonstone was Jon himself. He was the one who could make Queen Daenerys become an ally. He thought that there was a higher possibility of being listened to if it was a king. Although it was too risky, Jon kept doing it for his people and for the living to defeat the army of the Dead and the Night-King.*

Jon Snow: I need to try to persuade her to fight with us. Ser Davos and I will ride for White Harbor tomorrow, then sail for Dragonstone.

Sansa Stark: **Have you forgotten what happened to our grandfather?** The Mad King invited him to King’s Landing and roasted him alive.

Jon Snow: I know.

The interrogative sentence *Have you forgotten what happened to our grandfather?* can be regarded as an indirect command. In this dialogue, Sansa indirectly emphasized the command for not forgetting the tragedy that happened to their grandfather. Their grandfather was burned alive by the Aerys II Targaryen, well known as the Mad King, Daenerys’ father.

Sansa commanded Jon to remember what happened to their grandfather in front of the people to show the high formality of remembering their families’ bitter past. Even though Sansa did not have

higher power than Jon in giving the command, it is relevant to the felicity conditions that Sansa, as the speaker, believed that Jon was willing to remember since it was a tragedy that happened to their family.

The command utterance was influenced by Combination B [-P, -D]. Sansa had a lower authority than Jon [-P], and they both had close relations as a Stark family [-D]. Therefore, Sansa used the memory of their father, who died in vain, as one way of giving a command in the form of indirect.

CONCLUSION

From the discussion above, it can be concluded that out of the 90 command utterances found in the *Game of Thrones* Season 7 TV series, 33 belong to direct commands and 57 indirect commands. Meanwhile, for social variables, there are only three combinations found, namely Combination A [+P, -D], Combination B [-P, -D], and Combination F [=P, +D]. The combinations A and F are mostly used in indirect commands. On the other hand, Combination B is mostly used in direct command and becomes the dominant social variable displayed by the characters.

From the results above, it can be seen that besides situational contexts, the social variables are also influential in determining command strategies. In this case, social distance is more influential than the power of the characters in giving direct commands to each other. The closeness between characters dispelled doubts about giving direct commands, no matter how the contrast power differences between them. Conversely, the more distant relationship between characters and the higher they have powers, the more often they will use indirect commands to maintain politeness as symbols of showing respect to their kingdoms.

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