

SPEAK ACTS OF COMMANDING IN A COLLECTION OF SHORT STORIES BY ANNIE M.G. SCHMIDT

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ABSTRACT

The speech act commanding, which is part of the speech act directive, is one of the grammatical materials commonly taught in foreign language teaching to develop the form of scientific sentences. The research aims to look at command speech acts in a collection of short stories by Annie M.G. Schmidt's aim is for readers to understand and increase their knowledge about command speech acts in Dutch contained in short stories as we can produce examples of speech acts. This research uses qualitative enhancement with data collection techniques. This research uses listening and note-taking techniques by listening to the use of Dutch and noting the speech forms of the characters in the short story collection by Annie M.G. Schmidt. The results of the analysis show that the speech acts used in this research are illocutionary because the collection of short stories by Annie M.G. Schmidt contains various forms of speech acts such as assertive, directive, expressive, commissive, and declaration. Based on 5 types of short stories by Annie M.G. Schmidt, namely the short story *De Reus en De Draak*, the short story *Het Meisje dat haar naam kwijt was*, the short story *De Kikvorst*, the short story *Het neurievolkje* and the short story *Het beest met achternaam*, there are speech acts carried out directly or indirectly, but there are more direct speech acts than acts said indirectly.

Keywords: *speech acts, commanding, short stories*

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INTRODUCTION

Dutch is one of thousands of languages in the world. This language is part of the West Germanic family which is the official language of the Netherlands, Belgium, and Suriname. This language, which originally came from Europe, was spread to Suriname, a country in South America, through colonialism. The Dutch through colonialism spread their culture, including spreading the language. Apart from Suriname, South Africa, which was also a Dutch colony, received Dutch influence and formed a new language called Afrikaans. Indonesia, which was also a Dutch colony, adopted several Dutch vocabulary words that are still used today, such as free, skirt, bag, etc. This shows that languages, including Dutch, have an important role in human interaction because language can also be used. to give speech (Cahyani, 2023).

Speech is an action expressed through language accompanied by movements and attitudes of body parts to support the conveyance of the speaker's intentions. Every utterance is certainly related to context. The importance of context in speech is so that the interlocutor can receive the message or information from the speaker well. Context is things related to the place and background of the person you are saying. First, the context of place relates to the place where the speech act is carried out, such as school, mosque, workplace, and home. Second, the context of the interlocutor's background is related to social status such as position, friends, older people, and younger people (Anugrah & Rahim, 2022; Dynel, 2009).

A series of speech acts are always carried out by humans because in these acts an interaction occurs between the person who conveys the message or utterance to the person who receives the message or the person they are speaking to. This shows that humans and language are

inseparable, this can be proven in everyday life, where of course language enables humans to communicate with each other. The study of the Dutch language used in daily conversation is part of pragmatics which involves speakers and listeners or interlocutors. Pragmatics is a study that connects a language with a context in which it will be spoken to someone. This is done as an effort to understand the context that is being spoken so that the intention of the communication between the speaker and the person being spoken can be seen (Yule, 2022)

According to Levinson (1983) explains that a speech act is an action that is realized through speech. Then, Cutting (2002) also explains that speech acts can be divided into five, namely assertive, expressive, declarative, directive, and commissive speech acts. Meanwhile, this narrative can be a direct narrative (spoken) or an indirect narrative (written (Alkatiri et al., 2021; Desy, 2020)).

Speech acts are often used in everyday life, therefore speech acts often appear in written stories or short stories (short stories) because in short stories they are inseparable from the characters, so there are relationships between characters which are marked by speech acts between existing characters. in the short story (Manaf et al., 2020; Supriyanti & Tarmini, 2014). Short stories are literary works of fictional language that are not only liked by teenagers but also adults. Short stories are fictional stories that are not too long written based on someone's ideas or imagination. In a short story, there is a dialogue between the characters in the short story so it is interesting to readers (Abdurrahman, 2011; Rahardi, 2004; Wahyono, 2015).

Based on this description, the formulation of the problem in this research is how speech acts govern in a collection of short stories by Annie M.G. Schmidt. This research aims to look at commanding speech acts in a collection of short stories by Annie M.G. Schmidt.

METHOD

Scientific research uses qualitative enhancement with detailed analysis, according to the explanation (Bogdan & Biklen, 1997; Moleong, 2020) which states that qualitative research is a type of research procedure that produces detailed data in the form of written words or symbols. This is the message of the people and the people who are being addressed. The data collection technique for this research uses the listening and note-taking technique by listening to the use of Dutch and collecting the data by taking notes and then continuing to mark the emergence of speech in the characters of the short story collection by Annie M.G. Schmidt.

Based on these data collection techniques, the researcher then carried out descriptive data analysis, according to (Azwardi, S.Pd., 2018; Nugrahani, 2008), the steps in using the descriptive analysis method are determining problems that are suitable for descriptive analysis, preparing measurement instruments or signs, collecting data, describing data, analyzing data and formulating conclusions. Based on this explanation, the descriptive analysis used in this research is to determine the themes in the short stories that will be researched, collecting short story text data from a collection of short stories by Annie M.G. Schmidt, described test data originating from a collection of short stories by Annie M.G. Schmidt, carried out data analysis in the form of direct speech act sentences and indirect speech act sentences originating from a collection of short stories by Annie M.G. Schmidt and finally the author formulated the conclusions written in the analysis of the short story collection by Annie M.G. Schmidt.

RESULTS AND DISCUSSION

Speech Acts of Order in the Short Story *De Reus en De Draak* (Giants and Dragons)

Based on the description of the short story entitled *De Reus en De Draak* (Giants and Dragons) by Annie M.G. Schmidt there are 12 speech acts with details of 9 not directly commanding speech and 3 not indirectly commanding speech, for more clarity can be seen in table two below:

Speech Acts of Order in the Short Story <i>De Reus en De Draak</i> (12 Speech Acts)	
Direct Speech Acts of Command (9 speech acts)	Speech acts of commanding indirectly (3 speech acts)

Direct

1. “Een reus én een draak. 't Kan niet op! Het arme kin. Ze was we erg lastig en ongehoorzaam de laatste tijd, maar dit! Wat doen we hieraan? Laat mijn lijfarts comment”
“Giants and dragons. Absolutely, yes! Brat. last time he was troublesome and disobedient, but this! What should we do? Call my personal doctor.”

Context: The king received news from the palace guard who explained that his daughter had been kidnapped by a giant and a dragon so the king asked his guard to call his personal doctor. The speech act in dialogue (1) is a direct speech act of commanding carried out by the king to his guard who announced to the king that his daughter had been kidnapped by a giant and a dragon.

2. “Mijn dochter geroofd door een reus en bewaakt door een draak! Zeg op, wat moet ik doen?”
“My daughter was kidnapped by giants and guarded by dragons! Tell me, what should I do?”

Context: The king asked for the opinion of his personal doctor. The speech act in dialogue (2) is a direct commanding speech act carried out by the king to his personal doctor while the king's personal doctor is present.

3. “Jij hebt haar beter gemaakt toen ze mazen had. Verzin nu ook maar een apekunst.”
“You have made my daughter feel better when she has the measles. Now you also have to find a way out.”

Context: The king ordered the doctor to find a way out to save his daughter. The speech act in dialogue (3) is a direct act of commanding speech in which the king orders his personal doctor to find a way out that would keep his daughter safe and free from the giant and the dragon that hid her.

4. “Dat zullen we nog we eens zien,” zei de koning. “Niet zo hard van staple lopen.
“We wil see you later,” said the King. “Do not rush.”

Context: The king's decision based on the advice given by his personal doctor was related to the marriage of the king in the form of marrying off his daughter to the prince who succeeded in saving the princess. The speech act in dialogue (4) is a direct speech act in which the king does not immediately agree to the solution of his personal doctorship which is related to the release of gifts which must be released by the king if there is a prince who succeeds in saving the princess and killing the king.

5. "Jammer, niets aan te doen," zei de koning blij. "Volgende kandidaat."
"It's a shame, it didn't work," said the King happily. "Next candidate."

Context: The king summoned the next prince because the prince who had taken part in the contest had not succeeded in saving the princess and killing the giant and the dragon. The speech act in dialogue (5) is commanding speech act and it is directly known that the king summoned the princes who had not yet participated in saving the princess and killed the giant and the dragon because the princes who had already participated failed to kill the giant and the country and save the princess.

6. "Come on, Joris. Heb je een zwaard?"
"Come here, Joris. Do you have a sword?"

Context: The king of the arrival of young people from Miskin who want to save the princess and kill the dragon. The speech act in dialogue (6) is Commanding's speech act and it is directly known that the king summoned a group of young people who offered their release to the king so that he could save the princess and kill the giant and the dragon.

7. "U moet daar op die klip gaan staan." De reus deed het. 'Ziet u daar die witte bloemetjes tussen die twee stenen? Dat is hot.'
"You have to stand on the cliff there." Giants do. "You see there is a flower between two rocks? There he is."

Context: Joris tells the giant to stand on a cliff. The speech acts in the dialogue above are direct commanding speech acts, but the speech acts carried out are included in the aspect of impolite speech acts.

8. "Nee, nee," riep de prinses haastig. 'Breng me alsjeblieft thuis.'
"No, no," said the princess hastily. "Please, take me home."

Context: Putri asked Joris to take her home. The speech act in dialogue (7) is a direct speech act in which Putri tells the speech act, namely Joris, to immediately send her home to meet the king of Seah, peace be upon him from the giants and dragons.

9. "Mijn lieve dochter! Nu moet je met hem trouwen, dat heb je zeker we begrepen?"

“My dearest daughter! Now that you have to marry him, you must have gotten him pregnant, right?”

Context: The king ordered his daughter to marry Jori, the speech act in dialogue (8) is a speech act of marrying Jori which is directly visible from the king ordering his daughter to marry Joris who saved the birth of the giant and the dragon who had ravished her.

Indirect

1. ‘O nee?’ vroeg de reus en hij ging erbij zitten en zette Joris op z'n knie, terwijl hij hem nog altijd stevig vasthield. ‘Je kunt de prinses daar zien zitten, voor 't venster in de toren. En zie je de draak?’

"Ik zie 'm," said Joris. "Wit u alstublieft niet zo hard knijpen? Ik praat niet zo makkeijk als iemand mij tussen zijn vingers fijndrukt."

‘Ha ha,’ lachte de reus en hij hield hem minder stijf vast. ‘Wat zal ik eens met je doen? Ik kan je naar beneden smijten, maar daar is zo weinig aardigheid aan.’

"Oh no?" asked the Giant and he sat up and put Joris on his knee, squeezing Joris tightly.

“You can see the princess there, in front of the tower window. You saw a dragon too?”

“I saw it,” said Joris. “Can you not grip tightly? I can't speak easily when someone grips me between their fingers.”

“Ha ha,” the Giant laughed and he loosened his grip.

Context: Joris asks the giant to release him from the giant's hand. The speech act in the dialogue above is an indirect speech act of commanding, this is because Joris ordered the giant to let go of the ladder that was holding his body, which was not necessarily done by the giant.

2. “Als u me loslaat, wi ik we eens voor u zoeken.”

‘Loslaten, hè?’ riep de reus woedend. ‘Ik heb je door, broer, dan ga je ervandoor en ik moet na zeven maanden sterven. Ik weet wat beters, ik neem je mee in mijn hand en jij wijst me dat witte dragonkruid aan.’

"If you let me go, I'll find it for you."

"Let you go?" cried the giant angrily. "I knew it, friend, that you would run away and I would be dead after seven months. I understand better, I put you in my hand and you show me where the white tarragon is,"

Context: Joris asks to be released by the giant on the grounds of finding a tarragon for the giant. The speech act in the dialogue above is an indirect speech act of commanding, this is because Joris said something to the giant that the giant could not necessarily realize.

3. “Mijn lieve dochter! Nu moet je met hem trouwen, dat heb je zeker we begrepen?

‘Ja,’ zei de prinses. ‘En ik wi we.’

My dear daughter! Now that you have to marry him, you must understand that, right?”

“Yes,” said the princess. "I want to marry her."

Context: The king indirectly asked his daughter to understand the situation, namely to marry Joris who had saved her. The speech act in the dialogue above is an indirect speech act of

commanding as seen from the king not directly ordering the princess to marry immediately after being rescued by Joris.

Speech Act of Command in the Short Story *Het Meisje dat haar naam kwijt was* (The Girl Who Lost Her Name)

Based on the description of the short story entitled *Het Meisje dat haar naam kwijt was* (The Girl Who Lost Her Name) by Annie M.G. Schmidt has 4 speech acts, the four non-speech acts are all direct speech acts, there are no indirect speech acts, for more clarity you can see them in table two below:

Speech Acts of Command <i>Het Meisje Dat Haar Naam Kwijt Was</i> (4 Speech Acts)	
Direct Speech Acts of Command (4 speech acts)	Speech acts of commanding indirectly (0 speech acts)

Direct

1. 'Goeiemorgen,' zei Tom.
'Goeiemorgen,' zei de haas. 'Neem een stoe en ga zitten.'
Tom ging zitten en keek het meisje aan. Ze had zulke treurige ogen en hij vroeg: 'Hoe heet je?'
'Good morning,' said Tom.
'Good morning,' said the rabbit. 'Take a stool and sit down.'
Tom sat up and looked at the girls. The child has sad eyes. "What is your name?"

Context: The rabbit told Tom to take a stool and sit down when he saw Tom enter a room containing the rabbit and a girl who were playing chess.

2. 'Jij hebt haar aan het huien gebracht,' zei de haas korzeig. 'Nu huit ze vijfendertig uur. Mispunt! Verdwij!'
Tom verliet zwiiggend de kamer, ging de lange gang weer door, deed de deur open en stond buiten in de stralende zon. Daar was zijn vader nog steeds met de koster in gesprek; hij had Tom niet eens gemist en ze gingen naar de kerk.
'You have made him cry,' said the rabbit angrily. "He's been crying now for thirty-five hours. Base! Go out!"
Tom left the room in silence, stepped along the corridor, opened the door and he was outside in the sunlight. His father was still seen chatting with the church administrator; she didn't even feel like she was missing Tom and they left for church.

Context: Rabbit chases Tom away because he made the girl fill up for 35 hours.

3. 'Zal ik naar je toe komen?' vroeg Tom.
'Ik ben er al,' zei de stem. 'Kijk maar naast je.' Tom keek op en nu Zat op het krukje het meisje dat haar naam was kwijt geweest, zijn buurmeisje Tijntje.
"Can I come to your place?" Tom asked.

"I'm here," said the voice. "Just look next to you." Tom looked beside him, and there was the girl who had lost her name, his neighbor Tijntje, sitting on the bench

Context: Tijntje, the girl who lost her name, apparently Tom's neighbor told Tom to look next to him and Tijntje was already next to Tom.

4. 'Ik heet Tijntje,' zei ze. Ze legde haar arm over Toms schouder en samen gingen ze langs de muur bij de kerk. Ze zagen de deur en voor de deur stond de Haas. Hij nam de sigaretepijp uit zijn bek, wuifde hen hartelijk toe en ging door de deur naar binnen. Tom wide hem achterna gaan, maar Tijntje zei: 'Niet doen, Tom, er is immers geen deur?' En ze had geijk.

"My name is Tijntje," he said. He put his arm around Tom's shoulders and together they stepped along the wall near the church. They saw the door and in front of the door stood the rabbit. He removed the smoking pipe from his mouth, waved warmly at them, and then entered the door. Tom wanted to go after him, but Tijntje said: "Don't do it, Tom, there's no door, is there?" And what he said was true.

Context: Tijntje tells Tom not to chase the rabbit who entered a door that never actually existed.

Speech Acts of Commanding in the Short Story De Kikvorst (The Frog King)

Based on the description of the short story entitled De Kikvorst (The Frog King) by Annie M.G. Schmidt has 15 speech acts, with details of 12 direct speech acts and 3 indirect speech acts, for more clarity, you can see them in Table two below:

Speech Acts of Command De Kikvorst	
(15 Speech Acts)	
Direct Speech Acts of Command	Speech acts of commanding indirectly
(12 speech acts)	(3 speech acts)

Direct

1. 'Ga jij nog eens met haar praten,' zuchtte de koningin
De koning ging naar boven, naar de kamer van zijn dochter. Daar Zat ze met allemaal groene hoedjes om zich heen, die ze bezig was te passen.
"Talk to him again," the queen sighed.
The king headed upstairs, to his daughter's room. The princess can be seen surrounded by green hats which she is trying on.

Context: The Princess is busy with her hats making her parents, the King, and the Queen worried. Therefore, the Queen asked the King directly to reprimand the princess. The King complied with the Queen's request and headed to his daughter's room.

2. 'Kind,' zei de koning, 'schi toch uit met hoeden passen. Ga liever pianospeen of leer je meetkunde. Doe in ieder geval iets nuttigs.'

‘Geen tijd,’ zei de prinses, ‘Eerst hoedjes.’

“Son,” said the King, ‘stop trying on hats. Better to play the piano or study geometry. Do something useful.’

‘There’s no time,’ said the princess, ‘Hat on first.’

Context: The King directly told the Princess to stop playing with hats and advised her daughter to play the piano or study geometry. However, the princess remained determined to play with her hats first.

3. Toen werd de koning hee boos. Hij greep de spiege en gooide hem stuk tegen de grond. ‘Daar!’ Riep hij. ‘En nou ga je naar buiten, de vrije natuur in. Je wandet het bos door en je komt pas over een uur thuis. Vooruit, d’r uit!’

The king became angry. He took the mirror and smashed it on the ground. "There!" he shouted. "Now you go out into nature. Go through the forest and go home in an hour. Come on, get out!"

Context: Because the princess did not heed her father's words, the king became angry so he punished his daughter by directly ordering her to leave the palace and go into the forest.

4. ‘Wat een boe kikkers,’ zei de prinses. ‘Allemaal groen. En wat een mooie kleur groen. Zo’n hoedje wi ik hebben.’ En ze holde naar huis, naar het paleis, waar ze de stalknecht tegen het lijf liep.

‘Ga dadeijk naar de vijver in het bos,’ hijgde de prinses buiten cool. ‘En vang daar alle kikkers. Ik zal intussen de hoedenmaker laten komen die een hoedje moet maken van de veetjes.’

"There are lots of frogs," said the princess. "Everything is green. And green is beautiful. I want a hat that color." And he returned home, to the palace, and met the servant.

"Go to the pond in the forest," said the princess panting. "And catch all the frogs there. I’ll call a hat maker to make a hat out of frog skin."

Context: While in the forest, the princess saw many frogs there and then wanted a hat with the color of a frog so she returned to the palace and told the servants to go to the forest and catch all the frogs whose skin would be used to make hats.

5. Neemt u me niet kwalijk,’ zei de stalknecht beeed, terwijl hij zijn petje afnam, ‘ik heb opdracht van de prinses om alle kikkers te vangen.’

‘Zo. En wat wi de prinses met mijn kikkers?’ vroeg de Kikvorst

‘Ze wi er met permissie een hoedje van laten maken,’ zei de stalknecht

‘Werkeijk?’ vroeg de Kikvorst. ‘Wenu, jongeman, ze heeft het hoedje al. Het zit een beetje diep over haar oren, maar dat mag niet hinderen. Ga maar terug en doe haar de groeten van de Kikvorst. Goeiendag.’

"Excuse me," said the waiter politely while taking off his hat, "I have orders from the princess to catch all the frogs."

"Oh, I see. What does the princess want from my frogs?" asked the Frog King.

"He wants to make it into a hat with permission," said the waiter.

"Is it true?" asked the Frog King. "We, young man, the princess already has a hat. It's worn over her ears a little, but it shouldn't be a bother. Go back and give her greetings from the Frog King. See you."

Context: The Frog King directly ordered the servant to go home and greet the Princess as a rejection of his frogs being made into the princess's hat.

6. Pardon, op uw mond,' zei de stalknecht met een kleur van verlegenheid, maar ze was al weg. Ze ging naar het bos, boog zich over de vijver en riep: 'Kikvorst!' Maar er kwam geen antwoord. Alle kikkers hieden zich verscholen, ook hun koning.

'Maak mij alsjeblieft weer gewoon, lieve Kikvorst,' smeekte de prinses.

Geen Antwoord

"Sorry, in your mouth," said the maid with a blush, but the princess had already disappeared. He headed for the forest, bent over the pond, and shouted: King of the Frog!"

But there was no answer. All the toads hid, including their king.

"Return me to my original form, Kind Frog King," asked the princess

No answer

Context: The princess whose head has turned into a frog looks annoyed after hearing the story of the servant she assigned to catch the frogs. He then went to the Frog King to order him directly to return him to his original form. However, there was no answer from the Frog King.

7. 'Maak me and heemaal een kikker,' snikte de prinses. 'Liever een hee kikker dan een half meisje.'

"Then make me a complete frog," begged the princess. "It's better to be a complete frog than half a human."

Context: Because there was no response from the Frog King, the frustrated princess finally told the Frog King to make her a complete frog because according to the princess, it was better to be a complete frog than to be half-human.

8. 'Mag ik und hier misschien dienstmeisje worden en het allervuiste werk doen?' vroeg de prinses.

'Dank je,' zei de bakkersvrouw. 'Geen kikkers in m'n keuken. Vort, weg!'

"Can I be a servant here and do dirty things?" asked the princess.

"Thank you," said the baker. "There are no frogs in my kitchen. Damn it, go away!"

Context: After leaving the forest, the princess went to another town and offered her labor to work with a baker. However, the baker refused and directly ordered the princess, whose head was still a frog, to get out of her place.

9. Overall werd het arme kikkerprinsesje weggejaagd en ze ging er steeds leijker uitzien, omdat haar jurk vui werd en scheurde. Eindeijk kwam ze in een hee ander land en daar ging

ze naar het koninklijk paleis en vroeg aan de achterdeur of er niet een betrekking voor haar was. 'Ik wi alles doen,' zei ze. 'Misschien kan ik mest kruien of mag ik in een donker hoekje wollen kousen breien?'

Kijk eens hier, kikkerjuffrouw,' zei de opperpersoneecheef, die haar te woord stond, 'we hebben hier geen mest en we dragen hier geen wollen kousen. Het spijt me we, goeiendag.' The poor frog princess was thrown around everywhere and she started to look even uglier as her clothes became dirty and torn. Finally, he arrived in a completely different country and he went to the royal palace and asked at the back door if there was any work for him. I want to do whatever he says. "Maybe I could dig in the dirt or knit wool stockings in a dark corner?"

"Listen, Miss Frog," said the chief of staff, "we don't have dirt and wool stockings here. Sorry, good day."

Context: The Princess is looking for work again and she begins to enter the palace. The palace officials told her directly to listen that the palace did not have dirt or wool stockings for the princess to wear.

10. Bedroefd draaide de prinses zich om en wide weggaan, maar toen riep de man haar terug en zei fluisterend: 'Wacht even, ik weet misschien iets voor je. De koningszoon die hier woont, is blind en hij moet de hee dag worden voorgeezen. Jij hebt een aardig stemmetje en hij kan je toch niet zien, dus kom mee, onder de douche en daarna voorlezen.'

Dejectedly, the princess turned and was about to leave, but then the man called her back and said in a whisper, "Wait a moment, I may know something for you. The king's son who lives here is blind and has to be read to all day. Your voice is good and he can't see you, so come with me, take a shower, then read a book to him.'

Context: The princess was rejected again, but the palace officer told her not to go by saying, "Wacht even" which means wait a moment because he wanted to convey that the princess could get a job by reading books to the blind prince so the princess was told to follow the palace officer, then took a shower, and read a book to the prince.

11. 'Dat heb ik zef al bedacht,' zei de kikkerprinses, 'maar het kan me niet scheen.'

'Nou vooruit dan,' zei de Kikvorst. 'It's okay. Ik zal zien wat ik kan doen.'

"I've thought about it," said the frog princess, "but I don't care."

"Okay," said the Frog King. "Come back. I'll try."

Context: The princess asks the Frog King to make the prince see again. King Frog agreed and told the frog princess directly to return to the prince's place and King Frog said he would try to fulfill the princess's request.

12. en je daar eindeijk?' vroeg hij. 'Waarom heb je dat gordijn over je hoofd?'

'Dat heb ik altijd,' zei de prinses.

'Doe dat ding van je hoofd,' zei hij.

'Nee,' zei ze.

‘Ik wi het,’ zei de prins.

"You are there?" asked the prince. "Why are you wearing a cover on your head?"

"I always wear it," said the princess.

“Get it out of your head,” he said

"No," answered the princess.

"I want it," said the Prince.

Context: The prince who could see was surprised why the princess was wearing a head covering so he told the frog princess to take off the head covering.

Indirect

1. ‘Mag ik und hier misschien dienstmeisje worden en het allervuiste werk doen?’ vroeg de prinses.

‘Dank je,’ zei de bakkersvrouw. ‘Geen kikkers in m'n keuken. Vort, weg!’

"Can I be a servant here and do dirty things?" asked the princess.

"Thank you," said the baker. "There are no frogs in my kitchen. Damn it, go away!"

Context: The princess came to the baker's place to be a servant there. The indirect commanding speech act in this context is that the speaker or he uses a question sentence and the word 'mag' which means 'may' and has the meaning of a request.

2. Overall werd het arme kikkerprinsesje weggejaagd en ze ging er steeds leijker uitzien, omdat haar jurk vui werd en scheurde. Eindeijk kwam ze in een hee ander land en daar ging ze naar het koninklijk paleis en vroeg aan de achterdeur of er niet een betrekking voor haar was. ‘Ik wi alles doen,’ zei ze. ‘Misschien kan ik mest kruien of mag ik in een donker hoekje wollen kousen breien?’

‘Kijk eens hier, kikkerjuffrouw,’ zei de opperpersonneechef, die haar te woord stond, ‘we hebben hier geen mest en we dragen hier geen wollen kousen. Het spijt me we, goeiendag.’

The poor frog princess was thrown around everywhere and she started to look even uglier as her clothes became dirty and torn. Finally, he arrived in a completely different country and he went to the royal palace and asked at the back door if there was any work for him. I want to do whatever he says. “Maybe I could dig in the dirt or knit wool stockings in a dark corner?”

"Listen, Miss Frog," said the chief of staff, "we don't have dirt and wool stockings here. Sorry, good day."

Context: Then, the princess went to the palace and asked the palace officials to employ her. Indirect commanding speech acts in this context can be seen from the interrogative sentence, asking for work such as digging dirt or knitting wool stockings.

3. ‘Kikvorst!’ riep ze

Hier ben ik,’ zei de Kikvorst. En jawe, daar jasa hij boven op een groot blad. ‘Je komt zeker vragen of ik je weer mooi maak?’ vroeg hij.

‘Nee nee,’ zei de prinses haastig. ‘Ik weet we dat u dat niet zult doen. Ik kom voor de blinde prins in het land hiernaast. Kunt u maken dat hij weer kan zien?’

"Frog King!" shouted the princess.

"I'm here" said the Frog King. And yes, he is sitting on a large leaf. "You came to ask me to make you beautiful again?" he asked

"No, no," said the princess quickly. "I know you are not willing to do it. I have come for the prince of a neighboring country. Can you make him see again?"

Context: The princess came to the Frog King again to ask the frog to make the prince see again.

Speech Acts of Order in the Short Story *Het neurievolkje* (The Humming Creature)

Based on the description of the short story entitled *Het neurievolkje* (Humming Creatures) by Annie M.G. Schmidt has 7 speech acts, with details of 6 direct speech acts and 1 indirect speech act, for more clarity, it can be seen in Table 2 below:

Speech Acts of Command <i>Het neurievolkje</i> (7 Speech Acts)	
Direct Speech Acts of Command (6 speech acts)	Speech acts of commanding indirectly (1 speech act)

Direct

1. ‘Wacht even,’ zei de koning. ‘Niet zo sne, graafmeester, ik zie dat u mijn bruid hebt meegebracht?’

‘Is zij and de bruid?’ vroeg de mol geschrokken. ‘Dat wist ik niet.’

"Wait a moment," said the King. "Don't be hasty, sir, it seems you have taken my bride?"

"She's your bride?" asked the mouse surprised. "I don't know."

Context: The king said to wait because the king did not want to rush to find his successor. The commanding's direct speech act in this context can be seen from the king ordering his subordinates to wait so they don't rush because the king is still thinking.

2. ‘Kom naast me zitten, Liefje,’ zei Mimander en hij wees op de troon naast de zijne.

‘Ik eh... ik moet naar huis,’ stamede Liefje. Ze was bro. Ze wide niet trouwen met een groenharig koninkje. Ze wou weglopen, maar Mimander hield haar hand vast en zei: ‘Natuurlijk mag je gaan, maar eerst zal mijn volk voor je neuriën.’

"Sit beside me, Liefje," said Mimander, pointing to the throne next to him.

"I uh... I have to go home," stuttered Liefje. He was scared. She didn't want to marry the green-haired king. He was about to leave, but Mimander held his arm and said: "Of course, you can go home, but first my people will sing for you."

Context: Mimander, the rat king told Liefje directly to sit beside him, on the throne with him. However, Liefje refused, saying he had to go home.

3. 'Wacht even op mijn toespraak,' riep de mol achter haar, maar Liefje sprong de lift in, drukte op de knop en steeg pijlsne omhoog, pijlsne omhoog naar haar eigen huis. Het duurde heel lang voor ze er was, maar uiteindelijk stopte de lift en ze stond voor haar eigen flatdeur en alles was weer gewoon

"Wait until my speech is finished," shouted the mole behind him, but Liefje jumped into the elevator, pressed the button and the elevator moved quickly, all the way to his house. It took him a long time to get there, but finally, the elevator stopped and he stood in front of the door to his apartment and everything returned to normal.

Context: Liefje runs away from Mimander and the humming that lulls him. Mimander, who knew about this, told Liefje directly to wait until his speech was finished.

4. Daar stond Liefje in een donkere kille vochtige gang, maar haar broertje stond naast haar en zei: 'Gauw... hier is de liftdeur.'

Liefje was standing in a dark, cold, damp hallway, but his sister was beside him and said: "Quick... here are the elevator doors."

Context: Liefje again manages to escape from Mimander and the humming group. He then met his younger brother and his younger brother told Liefje directly to quickly enter the elevator that would take them away.

5. 'Kom mee,' zei het broertje en hij sleurde Liefje de lift in. Ze zoefden naar boven terwijl Liefje hem van zich af duwde en snikkend riep: 'Jij! Jij hebt alles bedorven, jij met je transistor radiootje. Nare Jongen.'

"Come here," said his younger brother and dragged Liefje into the elevator. The lift took them up and Liefje pushed his brother away and shouted: "You! You messed everything up, you with your transistor radio. Naughty boy."

Context: Liefje's sister directly told Liefje to enter the elevator while dragging her brother. However, Liefje was angry with his sister for ruining his plans.

6. 'Liefje,' zei hij. 'Liefje, Luister Eens. Bijna was je zelf een neuriewezentje geworden. Je zou daar voorgoed gebleven zijn als ik je niet had gered. Je oortjes werden al harig, je haartjes werden al groen. Liefje, je wit toch bij ons blijven? Bij vader en moeder en mij? Bij ons thuis?'

"Liefje," said his sister. "Liefje, listen. You almost turned into that humming creature. You would have been trapped there forever if I didn't save you. Your ears are already furry and your hair has turned green. Liefje, you will stay with us, right? With father, mother, and me? In our house, right?"

Context: Liefje's sister tells her brother to listen to what he says. The commanding's direct speech act in this context is an order from Liefje's younger brother to his older brother to always listen to everything he says.

Indirect

1. Hij hief zijn staff en daar begon het volkje te zoemen. Het was een wijsje dat als een warme golf over je heen spoede, dat bedwemde als meidoorngeur. Het maakte dat je alles vergat, dat je slaperig werd en wiloos.

Het was zoet en wonderbaarlijk. 'Wi je met me trouwen?' vroeg Mimander. 'Com and... comm!'

Bijna was Liefje in de eierschaal neergezonken, maar ze dacht nog net op tijd aan haar huis, haar ouders en haar broertje. En ze rukte zich los en holde naar de liftdeur

He raised his wand and the crowd of mice began to buzz. The song washes over you like a warm wave, intoxicating like the scent of hawthorn. Makes you forget everything, makes you sleepy and weak.

Context: Mimander and his singing creatures ask Liefje to marry, the indirect commanding speech act in this context is the utterance with the interrogative sentence 'wi' which means 'wil you'

Speech Acts of Order in the Short Story Het beest met achternaam (The beast with the family name)

Based on description of the short story entitled Het beest met achternaam (Wid beasts with family names) by Annie M.G. Schmidt has 4 speech acts, the four non-speech acts are all direct speech acts, and there are no indirect speech acts, for more clarity you can see them in table two below:

Speech Acts of Command Het beest met achternaam	
(7 Speech Acts)	
Direct Speech Acts of Command	Speech acts of commanding indirectly
(4 speech acts)	(0 speech acts)

Direct

1. 'Pietepeut,' zeiden de mensen, 'ga toch niet door het bos naar school. Not toch liever over de grote weg. Er woont een afschuweijk monster in het bos. Het is het best Van Dalen. Het best met de achternaam! Weet je dat and niet?'

'Ik heb het beest nooit gezien,' zei Pietepeut. 'Maar ik ben niet bang om hem te ontmoeten.' En ze bleef bij haar gewoonte; ze ging iedere dag door het woeste wide bos.

"Pietepeut," the people said, "don't go to school through the forest. Better to take the main road. Terrible monsters are living in the forest. He is Van Dalen. Animals with last names! Don't you know that?'

"I've never seen that animal," said Pietepeut. "But I'm not afraid to meet him." And he remained as usual; he passed through the wid forest every day.

Context: Residents told Pietepeut directly not to go through the forest when going to school and told him to go another way because in the forest there are wild creatures who have his last name. However, Pietepeut continued through the forest because he was not afraid.

2. Nu durfde er niemand meer het bos in, behalve Pietepeut die rustig haar gangetje ging, altijd langzaam en altijd met het hoofdje naar beneden. Op een dag ging ze zitten aan de oever van de bosvijver en haalde een boterham uit haar schooltas. Het was een bruine boterham met kaas en peinzend begon Pietepeut te eten; de kruimes vielen om haar heen op het gras

‘Niet op mijn hoofd alsjeblieft,’ zei een klein stemmetje naast haar. Pietepeut keek opzij om te zien wie daar tegen haar sprak. Het bleek een lief wit bloemetje te zijn; er lag een kaaskorstje bovenop

‘O pardon,’ zei Pietepeut en haalde het kaaskorstje weg

Now no one dared to enter the forest anymore, except Pietepeut who continued to go there quietly, always slowly, and always with his head bowed. One day he sat by the forest pond and took out a sandwich from his school bag. It was a chocolate sandwich with cheese and Pietepeut started eating while thinking; the crumbs then fell onto the surrounding grass.

“Please not in my head,” said a small voice next to him. Pietepeut turned his head to the side to see who was talking to him. It turned out to be a cute white flower; there was a cheese crust on top.

“Oh, sorry,” said Pietepeut, taking the cheese rind.

Context: Pietepeut was the only one who entered the forest and one day sat in the forest pool and took out his provisions. Accidentally, the cheese fell on a flower which immediately asked Pietepeut not to put the cheese on his head.

3. Zingend voerde ze hem achter zich aan en hij liep gewilig mee, als een lam. Zingend ging Pietepeut met het beest het bos uit, door het dorp.

‘Hep... het beest Van Dalen!’ giden de mensen en ze vluchtten op de daken.

He led it while singing, and the animal walked willingly, like a lamb. While singing, Pietepeut went out of the forest with the animal, passing through the village

"Hep... there's Van Dalen!" people screamed and ran to the rooftops.

Context: Pietepeut managed to subdue the creature by humming. Then, he brought the Van Dalen creature to the village. The adults immediately asked for help directly with the arrival of Van Dalen. The direct speech act can be seen from the direct request from the lamb to Pietepeut and Pietepeut immediately carried out this request for help to conquer Van Dalen.

4. ‘U mag hem niet doodmaken,’ zei Pietepeut gauw

‘Nee,’ zei de koning. ‘Ik zal hem een park geven voor hem alleen. En jij krijgt de helft van het koninkrijk en je mag met de prinses trouwen.’

"You must not kill him," said Pietepeut quickly.

"No," said the King. "I will put it in the garden and you will get some of the kingdom, then you can marry the princess."

Context: Pietepeut forbids the King directly from killing Van Dalen. The king replied that he would not kill him and he would put him in the garden. Not saying a direct order can be seen from the direct prohibition from Pietepeu, who is the speaker of the King, not to kill Van Dalen and this was carried out by the King so that the King did not commit the murder and just put him in the garden.

CONCLUSION

Based on the description of the research results presented above, speaking activity is a theory that examines the meaning of language based on the relationship between words and actions carried out by the speaker/spokesperson, thus underlying the presence of speech act theory in the study of pragmatics. Speech act theory is divided into three types, namely locution, illocution, and perlocution. In this study, researchers focused on the analysis of illocutionary speech acts, because illocutionary acts pay attention to the context of the speech. Apart from that, illocutionary acts, not only inform something but also order something to be done, as is the case in the short story collection by Annie M.G. Schmidt. In short stories there is a speech context, there is information provided by the speaker and orders from the speaker to the speech partner. Apart from a collection of short stories by Annie M.G. Schmidt also contains various forms of speech acts such as assertive, directive, expressive, commissive, and declaration.

Based on 5 types of short stories by Annie M.G. Schmidt speech acts that are carried out directly or indirectly, starting from the short story *De Reus en De Draak* (Giants and Dragons), there are 9 direct commands and 3 indirect commands. The short story *Het Meisje dat haar naam kwijt was* (The Girl Who Lost Her Name) contains 4 indirect speeches. The short story *De Kikvorst* (The Frog King) contains 12 direct speech acts and 3 indirect speech acts. The short story *Het neurievolkje* (Humming Creatures) contains 6 direct speech acts and 1 indirect speech act. In the short story *Het beest met achternaam* (Beasts with family names) there are 4 non-direct speeches. From this collection of short stories, there are more direct speech acts than indirect speech acts.

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