

**ANALYSIS OF DIRECTIVE SPEECH ACTS IN  
THE TONIGHT SHOW STARRING  
JIMMY FALLON**

**THESIS**

**This thesis is submitted to fulfil the requirement  
for ‘Sarjana’ degree in English Language Education**



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*Assalamualaikum Warohmatullahi Wabarokatuh*

Semoga bapak selalu dalam kesehatan dan lindungan dari Allah SWT. dalam setiap urusannya.


Setelah mengadakan pemeriksaan dan juga perbaikan yang penting, maka kami berpendapat bahwa skripsi atas nama **Nosita Rahma Dania (21551030)** sebagai mahasiswa dari program studi Tadris Bahasa Inggris, dengan judul **“The Analysis of Directive Speech Act in the Tonight Show Starring Jimmy Fallon”** sudah dapat diajukan dalam Sidang Munaqasah di Institut Agama Islam Negeri (IAIN) Curup.

Demikian permohonan ini kami ajukan, besar harapan kami agar bapak dapat menyetujui hal ini. Terima kasih.

*Wassalamualaikum Warohmatullahi Wabarokatuh*


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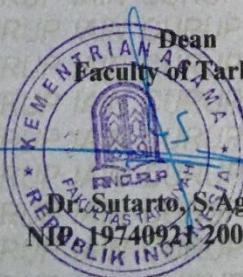
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## PREFACE

*Bismillahirrahmanirrahim*

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All praise and gratitude belong to Allah SWT, who has blessed the author with strength and guidance throughout the completion of this thesis. Shalawat and salam are conveyed to Prophet Muhammad SAW, who has guided humanity from darkness to enlightenment.

This thesis, entitled "**Analysis of Directive Speech Acts in The Tonight Show Starring Jimmy Fallon,**" is submitted as a partial fulfillment of the requirements for obtaining a **Sarjana** degree in the English Tadris Study Program at IAIN Curup.

I hope that the findings presented in this thesis will be beneficial for students, educators, and researchers interested in pragmatics and discourse analysis. I acknowledge that this work is far from perfect and welcome constructive feedback for improvement.

*Wassalamu'alaikum Warahmatullahi Wabarakatuh.*

Curup, **7** Maret 2025  
Author



**Nosita Rahma Dania**  
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## **MOTTO AND DEDICATION**

### **MOTTO**

So do not become weak, nor be sad, and you will be superior if you are [truly] believers.

(Q.S. Ali Imran: 139)

"Don't lose hope — you are stronger than you think, as long as you believe."

“당신의 진정한 힘은 결코 넘어지지 않는 데 있는 것이 아니라, 넘어질 때마다 다시 일어서는 데 있습니다.”

(Nosita Rahma Dania)

### **DEDICATION**

I proudly dedicate this thesis to myself, my beloved parents, my advisor and co-advisor, the English Tadris Study Program, and all my dear friends.

Thank you for your unwavering support and prayers that have helped me complete this journey. I love you all.

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This thesis, entitled **“The Analysis of Directive Speech Act in the Tonight Show Starring Jimmy Fallon”**, is submitted as one of the requirements for obtaining the "Sarjana" degree in the English Tadris Study Program at IAIN Curup. In the process of completing this research, the researcher received tremendous support, guidance, motivation, and assistance from many parties. Therefore, with heartfelt gratitude, the researcher would like to express sincere appreciation to:

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Finally, may Allah SWT reward all kindness and support with abundant blessings. Aamiin.

*Wassalamu'alaikum warahmatullahi wabarakatuh.*

## ABSTRACT

Nosita Rahma Dania : The Analysis of Directive Speech Act in the  
Tonight Show Starring Jimmy Fallon  
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Language plays a vital role in shaping social interaction, particularly through directive speech acts that aim to influence others' actions. This study examines the use of directive speech acts in The Tonight Show Starring Jimmy Fallon, focusing on their linguistic forms, functional types, and politeness strategies as employed by both the host and the guests. The research aims to identify what forms and types of directives appear in the show and how politeness strategies are applied in their delivery. Using a descriptive qualitative method, the study analyzes transcriptions of selected talk show episodes, guided by John Searle's speech act theory and Geoffrey Leech's politeness principle. The findings show that various forms including imperatives, interrogatives, declarative constructions, modal verbs, and conditional clauses are used to express directive types such as commands, requests, suggestions, questions, advice, and invitations. These directives are often delivered using politeness strategies based on Leech's six maxims: Tact Maxim, Approbation Maxim, Generosity Maxim, Modesty Maxim, Agreement Maxim, and Sympathy Maxim. The combination of directive language and politeness strategies helps create an entertaining yet respectful communicative environment, illustrating the pragmatic complexity of language in media discourse.

**Keywords:** directive speech acts, politeness maxims, speech act theory, pragmatics, talk show

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## LIST OF ABBREVIATIONS

Abbreviations	Definition
Ad	: Advice
AgM	: Agreement Maxim
ApM	: Approbation Maxim
CC	: Conditional Clause
Co	: Command
DC	: Declarative Construction
GM	: Generosity Maxim
Im	: Imperative
Inv	: Invitation
Int	: Interrogative
MM	: Modesty Maxim
MV	: Modal Verb
Qu	: Question
Re	: Request
SM	: Sympathy Maxim
Su	: Suggestion
TF	: Time Frame
TM	: Tact Maxim



# CHAPTER I

## INTRODUCTION

### A. Research Background

Language serves as the primary medium for human communication, functioning not merely as a tool for conveying information but also as a powerful instrument for performing various social actions.<sup>1</sup> In daily interactions, individuals use language strategically to achieve specific communicative goals and establish social relationships. This multifunctional nature of language has been extensively studied within the field of pragmatics, where scholars examine how context shapes meaning and how speakers accomplish actions through words.<sup>2</sup> Among the various types of communicative actions, one particularly significant category involves utterances designed to influence the hearer's behavior commonly known as speech acts that direct or guide others' actions.

Directive speech acts represent a fundamental aspect of human communication, encompassing utterances through which speakers attempt to get hearers to perform specific actions or adopt particular behaviors. Originally conceptualized by philosopher J.L. Austin in his groundbreaking work *"How to Do Things with Words"* and further refined by John R. Searle, directive speech acts include a wide range of communicative functions such as

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<sup>1</sup> Austin, J.L. (1962). *How to Do Things with Words*. Oxford: Clarendon Press.

<sup>2</sup> Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press.

commanding, requesting, suggesting, advising, inviting, and questioning.<sup>3</sup> These speech acts are characterized by their world-to-word direction of fit, meaning that speakers use language to make reality conform to their propositional content.<sup>4</sup> The linguistic realization of directive speech acts varies considerably, ranging from direct imperatives like "Close the door" to more indirect forms such as "Could you possibly close the door?" The choice of linguistic form often reflects speakers' awareness of social relationships, power dynamics, and contextual appropriateness, which aligns with politeness theory as developed by Geoffrey Leech, who emphasized how speakers strategically manage social harmony while achieving their communicative goals.<sup>5</sup>

In contemporary society, mass media particularly television programming has become a significant arena for observing authentic language use and communicative practices.<sup>6</sup> Talk shows, as a distinctive genre of television programming, offer particularly rich contexts for studying directive speech acts due to their unique communicative characteristics. Unlike scripted television programs or formal interviews, talk shows feature spontaneous, real-time interactions between hosts and guests, creating dynamic conversational environments where directive speech acts emerge naturally.<sup>7</sup>

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<sup>3</sup> Searle, J.R. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge: Cambridge University Press.

<sup>4</sup> Searle, J.R. (1979). *Expression and Meaning: Studies in the Theory of Speech Acts*. Cambridge: Cambridge University Press.

<sup>5</sup> Leech, G. (1983). *Principles of Pragmatics*. London: Longman.

<sup>6</sup> Fairclough, N. (1995). *Media Discourse*. London: Edward Arnold.

<sup>7</sup> Hutchby, I. (2006). *Media Talk: Conversation Analysis and the Study of Broadcasting*. Berkshire: Open University Press.

These programs blend entertainment with information sharing, requiring hosts to skillfully manage conversational flow, elicit responses from guests, maintain audience engagement, and adhere to time constraints all while preserving a friendly, entertaining atmosphere. The interactive nature of talk shows necessitates frequent use of directive speech acts as hosts guide conversations, prompt responses, initiate activities, and coordinate various show segments.

The Tonight Show Starring Jimmy Fallon represents a particularly compelling case study for analyzing directive speech acts in media discourse.<sup>8</sup> As one of America's most popular late-night talk shows, the program features Jimmy Fallon as a host known for his engaging, humorous, and interactive communication style. Fallon's approach to hosting involves frequent use of various directive forms as he guides interviews, initiates games, encourages audience participation, and maintains the show's characteristic upbeat atmosphere. His directive speech acts range from subtle suggestions like "Tell us more about that" to more explicit invitations such as "Let's play a game" or "Give it up for our guest!" The show's format, which combines celebrity interviews, comedy segments, musical performances, and interactive games, provides diverse contexts in which directive speech acts occur naturally. Furthermore, Fallon's communication style demonstrates sophisticated awareness of politeness strategies, as he frequently employs indirect forms,

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<sup>8</sup> Gray, J. (2010). *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts*. New York: NYU Press.

inclusive language, and humor to mitigate the potentially face-threatening nature of directives while maintaining his role as conversation facilitator.

While several studies have examined directive speech acts in various contexts, most previous research has focused on scripted fictional dialogues, written texts, or formal academic discourse, with limited attention paid to the dynamic, entertainment-oriented context of talk shows. Recent studies have analyzed directive speech acts in animated films such as those by Ronan on "Turning Red," Fatma et al. on "Zootopia," and Juita on "Frozen II," providing valuable insights into scripted fictional interactions.<sup>9</sup> Other research has explored directive speech acts in academic settings, political discourse, and formal interviews, contributing to our understanding of these speech acts in institutional contexts.<sup>10</sup> However, these studies primarily examined controlled or scripted environments rather than authentic, real-time communication between actual individuals in entertainment media. The spontaneous nature of talk show interactions, combined with their performance-oriented context and multi-audience awareness (studio audience and viewers), creates distinctive conditions for directive speech act use that have not been extensively investigated in current pragmatic research.

This research addresses the identified research gap by conducting a comprehensive analysis of directive speech acts in *The Tonight Show Starring*

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<sup>9</sup> Ronan, Patricia. (2023). *Directive Speech Acts and Their Linguistic Forms in The Movie Turning Red*. Journal of Pragmatics; Fatma, E., Mulya, R., & Dewi, S. (2019). *An Analysis of Directive Speech Acts Used by the Main Character in the Movie Zootopia*. International Journal of Linguistics; Juita, Nirmala. (2021). *An Analysis of Directive Speech Acts in the Movie Script 'Frozen II'*. Proceedings of ICLLE.

<sup>10</sup> Lorenzo-Dus, N. (2009). *Television Discourse: Analysing Language in the Media*. Basingstoke: Palgrave Macmillan.

Jimmy Fallon, focusing on three primary dimensions: the linguistic forms used to express directives, the functional types of directive speech acts employed, and the politeness strategies utilized to deliver directives appropriately. The study incorporates Leech's politeness theory to examine how directive speech acts are strategically modified to maintain social harmony while achieving communicative goals in entertainment contexts.<sup>11</sup> The research is expected to contribute significantly to pragmatic theory by expanding our understanding of how directive speech acts function in contemporary media discourse, particularly in entertainment contexts where multiple communicative goals must be simultaneously achieved. From a practical perspective, this research offers valuable insights for students and practitioners in linguistics, communication studies, media studies, and English language teaching, providing authentic examples of how theoretical concepts manifest in real-world communication. Additionally, the findings can inform media professionals, language educators, and cross-cultural communication specialists about effective directive strategies in public, entertainment-oriented interactions. For English Education students and future language teachers, understanding directive speech acts in popular media contexts like *The Tonight Show* can enhance their ability to teach pragmatic competence using relevant, engaging materials that connect linguistic theory to contemporary communicative practices.

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<sup>11</sup> Leech, G. (1983). *Principles of Pragmatics*. London: Longman.

Based on the theoretical foundations and practical significance discussed above, the researcher is interested in conducting research on the use of directive speech acts in the Jimmy Fallon talk show. Therefore, the researcher is conducting a study titled **"Analysis of Directive Speech Acts in The Tonight Show Starring Jimmy Fallon."**

## **B. Research Question**

Based on background of study, the research questions are formulated as follow:

1. What forms of directive speech acts are used by the host (Jimmy Fallon) and guests on "The Tonight Show"?
2. What types of directive speech acts are used by the host (Jimmy Fallon) and guests on "The Tonight Show"?
3. How are politeness strategies applied in directive speech acts on The Tonight Show?

## **C. Objective of The Research**

Based on the research question above, the objective of the research is:

1. To describe the forms of directive speech acts in The Tonight Show Starring Jimmy Fallon
2. To describe the types of directive speech acts in The Tonight Show Starring Jimmy Fallon
3. To examine how politeness strategies are applied in directive speech acts on "The Tonight Show"

#### **D. Delimitation of The Research**

This research is delimited to analyzing directive speech acts used by both the host, Jimmy Fallon, and the guests in *The Tonight Show Starring Jimmy Fallon*. The analysis centers on three main aspects: first, the forms of directive speech acts, focusing on linguistic structures such as imperatives, interrogatives, declarative constructions, modal verbs, and conditional clauses, guided by the frameworks of Quirk et al., Holmes, and Yule; second, the types of directive speech acts, including commands/orders, requests, suggestions, questions, advice, and invitations, following John Searle's classification; and third, the politeness strategies employed in these directive speech acts, specifically through the application of Geoffrey Leech's Politeness Principle, which includes the Tact Maxim, Approbation Maxim, Generosity Maxim, Modesty Maxim, Agreement Maxim, and Sympathy Maxim. This study is limited to selected episodes of *The Tonight Show Starring Jimmy Fallon* from the period of 2024 and does not extend to other talk shows or to speech acts beyond directives.

#### **E. Significance of The Research**

This research focuses on the analysis of directive speech acts in the talk show starring Jimmy Fallon.

##### **1. For Lecturers**

The findings of this research can be used as authentic materials to support the teaching of pragmatics, particularly in topics such as speech acts and politeness strategies. By using real examples from talk shows, lecturers

can provide students with engaging and relatable references to help them understand how theoretical concepts like directive forms, speech act types, and politeness maxims are applied in natural spoken discourse. This can enrich classroom discussions and improve the effectiveness of teaching materials in discourse and pragmatics courses.

## **2. For Students**

This research helps students, especially those in English Education programs, to understand how directive speech acts are used in real communicative settings. By analyzing talk show interactions between the host and guests, students can observe the forms and functions of directive speech acts as well as the politeness strategies employed. This practical exposure supports their development of pragmatic competence, enhances their critical thinking skills, and prepares them to create relevant, contextualized teaching materials in the future. It also helps students make connections between linguistic theory and real-life language use, which is essential in teaching and learning English.

## **F. Definitions of Key Terms**

This part involves the definition of key terms. They are Directive Speech Act, Talk Show.

### **1. Directive Speech Act**

Directive speech act refers to a category of speech acts in which the speaker aims to influence the listener to perform a certain action. It includes utterances such as commands, requests, suggestions, advice, and



invitations. In pragmatics, directive speech acts are essential in understanding how speakers use language to achieve communicative goals and guide the actions of others. According to John Searle, directive speech acts are one of the five basic types of illocutionary acts, characterized by the speaker's intention to get the hearer to do something in the future.<sup>12</sup>

## **2. Talk Show**

A talk show is a type of television or radio program where one or more hosts engage in conversation with invited guests, typically discussing topics related to current events, entertainment, culture, or personal experiences. The host acts as a facilitator, guiding the dialogue through questions, prompts, and interactive segments. Talk shows may involve interviews, panel discussions, live audience participation, or entertainment games. In the context of this research, the talk show analyzed is *The Tonight Show Starring Jimmy Fallon*, which features spontaneous and humorous interactions between the host and celebrity guests.

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<sup>12</sup> Searle, J.R. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge: Cambridge University Press.

## **CHAPTER II**

### **LITERATURE REVIEW**

In this chapter, the researcher presents relevant literature to support the study. The literature review in this research discusses directive speech acts, their classifications, and functions in communication. It also explores previous studies on directive speech acts in various contexts, particularly in talk shows. Furthermore, this chapter examines the role of host-guest interactions in shaping directive speech acts, along with the theoretical framework and conceptual basis used in this study.

#### **A. Review of Related Theories**

##### **1. Pragmatic**

Pragmatics is a branch of linguistics that studies language use within specific situational contexts. Unlike other linguistic disciplines such as syntax, which focuses on sentence structure, or semantics, which concentrates on the literal meaning of words or sentences, pragmatics examines the intended meaning conveyed by speakers in real communicative situations. Its primary focus is on how context influences the interpretation of meaning in verbal communication, taking into account factors such as who is speaking to whom, when, where, and for what purpose. Pragmatic studies acknowledge that human communication involves more than just the literal meanings of the words used

interpretation relies on shared assumptions and background knowledge between speaker and listener.<sup>13</sup>

As the field of pragmatics has developed, several key concepts have been identified and elaborated upon by scholars. These include Speech Acts, introduced by J.L. Austin and further developed by John Searle, which refer to the actions performed by speakers through utterances, such as asserting, requesting, commanding, or promising. Another important concept is Conversational Implicature, proposed by H.P. Grice, which refers to implied meanings not explicitly stated in speech but inferred from conversational context. Grice also introduced the Cooperative Principle, which explains how effective communication is achieved through four maxims: quantity, quality, relevance, and manner. The Politeness Theory, developed by Penelope Brown and Stephen Levinson, as well as Geoffrey Leech, examines how linguistic strategies are used to maintain social relationships and avoid conflict during interaction.<sup>14</sup>

The pragmatic approach to language analysis is particularly crucial for understanding directive speech acts in institutional discourse contexts such as talk shows. In these settings, speakers must navigate complex social dynamics while attempting to influence their interlocutors' actions

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<sup>13</sup> Yule, George. (1996). *Pragmatics*. Oxford University Press. p. 3

<sup>14</sup> Searle, J.R. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge University Press. P. 16; Grice, H. Paul. (1975). "Logic and Conversation" in Peter Cole and Jerry L. Morgan (eds.), *Syntax and Semantics*, Vol. 3. Academic Press. p. 45; Brown, Penelope and Stephen C. Levinson. (1987). *Politeness: Some Universals in Language Usage*. Cambridge University Press. p. 61

through various linguistic strategies. Pragmatic analysis allows researchers to examine not only what speakers say, but how they use contextual factors including power relationships, social distance, and communicative goals to achieve their directive intentions effectively. This theoretical foundation provides the necessary framework for analyzing how hosts and guests in talk show interactions employ directive speech acts to manage conversation flow, elicit responses, and accomplish their communicative objectives within the specific constraints and expectations of the broadcast medium.<sup>15</sup>

## 2. Speech Act

Building on the pragmatic foundation discussed above, speech acts represent a fundamental concept in modern pragmatic theory, originally developed by J.L. Austin and subsequently refined by John Searle. This theoretical framework emerges directly from pragmatic concerns about how context shapes meaning, as it posits that utterances function beyond mere information transfer; they constitute actions that speakers perform to achieve specific communicative goals. This theoretical framework posits that utterances function beyond mere information transfer; they constitute actions that speakers perform to achieve specific communicative goals. When individuals produce speech, they simultaneously execute three distinct but interconnected acts: locutionary acts (the physical production of meaningful utterances), illocutionary acts (the intended communicative

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<sup>15</sup> Griffiths, Patrick. (2006). *An Introduction to English Semantics and Pragmatics*. Edinburgh University Press. p. 157

function), and perlocutionary acts (the actual effects achieved on hearers). This tripartite structure demonstrates that every utterance carries multiple layers of meaning and intention, making speech act theory essential for understanding how language functions in social interaction.<sup>16</sup>

Austin's original categorization established the foundation for understanding how utterances function as actions. Locutionary acts involve the basic production of meaningful sounds, words, and sentences according to grammatical and semantic rules. Illocutionary acts represent the speaker's communicative intention what the speaker aims to accomplish through the utterance, such as requesting, commanding, promising, or apologizing. Perlocutionary acts encompass the actual consequences or effects that utterances have on hearers, including changes in beliefs, attitudes, emotions, or behaviors. This comprehensive framework reveals that successful communication involves not merely the transmission of propositional content, but the coordination of intentions, interpretations, and responses between interlocutors.<sup>17</sup>

Searle's taxonomic contribution to speech act theory provides a systematic classification of illocutionary acts into five primary categories: representatives (commits the speaker to the truth of a proposition), directives (attempts to get the hearer to do something), commissives (commits the speaker to future action), expressives (expresses

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<sup>16</sup> Searle, J.R. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge University Press. p. 16

<sup>17</sup> Austin, J.L. (1962). *How to Do Things with Words*. Oxford University Press. pp. 94-107.

psychological states), and declarations (brings about changes in the world through utterance). This classification system has proven particularly valuable for analyzing institutional discourse, where speakers employ various speech act types to accomplish professional and social objectives. Understanding these categories enables researchers to identify and analyze the strategic use of different speech acts in specific contexts, such as talk show interactions where hosts and guests navigate complex communicative goals through systematic deployment of various illocutionary acts.<sup>18</sup>

### 3. Directive Speech Act

Among Searle's five categories of illocutionary acts, directive speech acts constitute a particularly significant category for this study, defined as utterances designed to influence hearer behavior by attempting to get them to perform specific actions or adopt particular states. This focus on directives is particularly relevant because talk show interactions frequently involve hosts attempting to guide guest responses and manage conversational flow through various directive strategies.

These speech acts exhibit a distinctive world-to-word direction of fit, meaning speakers use language to align reality with their expressed desires or intentions. The illocutionary force of directive speech acts varies considerably based on contextual factors including the social relationship between interlocutors, the nature of the requested action, and the

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<sup>18</sup> Searle, J.R. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge University Press.

institutional setting in which the interaction occurs. This variability makes directive speech acts particularly complex and worthy of detailed pragmatic analysis.<sup>19</sup>

Contemporary pragmatic scholarship has expanded the theoretical understanding of directive speech acts beyond simple command-compliance models. Geoffrey N. Leech's contribution emphasizes that directives encompass not only action-oriented requests but also utterances aimed at influencing the hearer's psychological or social states. Jacob L. Mey's work highlights the crucial role of context in determining both the production and interpretation of directive speech acts, noting that identical linguistic forms can function as different directive types depending on situational variables. This contextual sensitivity requires researchers to consider multiple factors when analyzing directive speech acts, including power dynamics, social distance, cultural norms, and institutional constraints.<sup>20</sup>

The complexity of directive speech acts becomes particularly evident in institutional discourse contexts such as talk show interactions. In these settings, hosts and guests employ directive speech acts to accomplish multiple simultaneous objectives: managing conversation flow, eliciting specific types of responses, maintaining audience engagement, and navigating professional relationships. The analysis of

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<sup>19</sup> Searle, J. R. (1979). *Expression and Meaning: Studies in the Theory of Speech Acts*. Cambridge University Press.

<sup>20</sup> Leech, G. N. (1983). *Principles of Pragmatics*. Longman.; Mey, J. L. (1993). *Pragmatics: An Introduction*. Blackwell Publishers.

directive speech acts in such contexts requires attention to both the linguistic features of utterances and the broader communicative strategies employed by speakers to achieve their institutional and personal goals. This comprehensive approach to directive speech act analysis provides insights into how language functions as a tool for social action and institutional accomplishment.<sup>21</sup>

#### **4. Form of Directive Speech Act**

Drawing from extensive research in pragmatics and discourse analysis, directive speech acts can be realized through various linguistic forms. According to Quirk et al., these forms possess distinct structural and functional characteristics that influence how directives are conveyed and received.<sup>22</sup> The following are the principal forms in which directive speech acts are typically realized:

##### **a. The Imperative**

The imperative is considered the most direct grammatical form for conveying commands or instructions. Quirk et al. identify several structural patterns of imperative forms used as directives.<sup>23</sup> The most basic imperative structure consists of bare verb forms without an explicit subject, as demonstrated in simple commands like "Go!" or

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<sup>21</sup> Cruse, A. (2000). *Meaning in Language: An Introduction to Semantics and Pragmatics*. Oxford University Press.

<sup>22</sup> Quirk, R., Greenbaum, S., Leech, G., & Svartvik, J. (1985). *A comprehensive grammar of the English language*. Longman. p. 827.

<sup>23</sup> Quirk, R., Greenbaum, S., Leech, G., & Svartvik, J. (1985). *A comprehensive grammar of the English language*. Longman. p. 827-828.



*"Take this!"*<sup>24</sup> These forms represent the most direct and economical expression of a directive. Quirk et al. also describe elliptical imperatives as shortened forms that emphasize urgency or immediacy, such as expressions like *"Quiet!"* or *"Stop it!"*<sup>25</sup> These forms typically omit the verb but still function effectively as directives in appropriate contexts. Holmes explains that negative imperatives are primarily formed using *"don't"* as the primary negator, as in *"Don't do that!"*<sup>26</sup> These forms are used to prohibit actions or prevent undesired behaviors. In addition, Yule discusses how imperatives can be softened through the addition of politeness markers or other modifiers, as in *"Please open the door."*<sup>27</sup> These modifications help adjust the social impact of the directive without changing its fundamental structure.

#### **b. The Interrogative**

Holmes identifies interrogative forms as significant linguistic structures for realizing directive speech acts, particularly in contexts requiring greater politeness.<sup>28</sup> The interrogatives functioning as directives appear in several patterns: Yes/no questions - including those with modal verbs - include constructions incorporating modal verbs such as *"Can you...?"*, *"Could you...?"*, or *"Would you...?"* as well as basic auxiliary formations like *"Do they...?"* and *"Are you...?"*

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<sup>24</sup> Quirk, R., Greenbaum, S., Leech, G., & Svartvik, J. (1985). *A comprehensive grammar of the English language*. Longman. p. 828.

<sup>25</sup> Quirk, R., Greenbaum, S., Leech, G., & Svartvik, J. (1985). *A comprehensive grammar of the English language*. Longman. p. 829.

<sup>26</sup> Holmes, J. (1992). *An introduction to sociolinguistics*. Longman. p. 134.

<sup>27</sup> Yule, G. (1996). *Pragmatics*. Oxford University Press. p. 54.

<sup>28</sup> Holmes, J. (1992). *An introduction to sociolinguistics*. Longman. p. 289.

or more tentative forms using *"Might you...?"* As noted by Quirk et al., these interrogative forms serve as conventional indirect directives.<sup>29</sup> Wh-questions include question forms beginning with wh-words that function as indirect requests, such as *"Why don't you...?"* or *"How about...?"* Yule explains that these forms often suggest courses of action while appearing to seek information.<sup>30</sup> Tag questions involve a statement followed by a short question *"tag"* that invites agreement or compliance, as in *"You'll do it, won't you?"* Holmes observes that tag questions often serve a coercive function in directive contexts.<sup>31</sup>

### c. Declarative Constructions

Declarative constructions represent another significant category of linguistic forms that can function as directives. Quirk et al., identify several distinct patterns of declarative directives.<sup>32</sup> Statements with performative verbs explicitly state the directive intent through phrases like *"I want you to..."* or *"I order you to..."* Yule notes that these constructions make the illocutionary force of the directive explicit.<sup>33</sup> Statements with deontic modals express obligation through constructions such as *"You must..."* or *"You have to..."* Holmes explains that these forms clearly communicate the obligatory nature of

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<sup>29</sup> Quirk, R., Greenbaum, S., Leech, G., & Svartvik, J. (1985). *A comprehensive grammar of the English language*. Longman. p. 815.

<sup>30</sup> Yule, G. (1996). *Pragmatics*. Oxford University Press. p. 56.

<sup>31</sup> Holmes, J. (1992). *An introduction to sociolinguistics*. Longman. p. 291.

<sup>32</sup> Quirk, R., Greenbaum, S., Leech, G., & Svartvik, J. (1985). *A comprehensive grammar of the English language*. Longman. p. 831.

<sup>33</sup> Yule, G. (1996). *Pragmatics*. Oxford University Press. p. 55.

the action.<sup>34</sup> Need statements communicate necessity through expressions like *"You need to..."* or *"It needs to be done."* According to Quirk et al., these constructions present the directive as an objective requirement rather than a personal demand.<sup>35</sup> Statements with directives as object complements embed the directive within a broader statement, as in constructions like *"I suggest that you..."* Holmes observes that these forms often mitigate the force of the directive by presenting it as a suggestion or recommendation.<sup>36</sup>

#### d. Modal Verbs

Modal verbs play a crucial role in expressing directives with varying degrees of force and politeness. Quirk et al. provide a comprehensive classification of modals in directive functions.<sup>37</sup> Deontic modals express varying degrees of obligation through verbs like *"must," "should,"* and *"have to."* As Holmes notes, these modals clearly indicate the necessary or obligatory nature of the action.<sup>38</sup> Epistemic modals include verbs such as *"might"* and *"could,"* which serve to indicate possibility or present suggestions in a more tentative manner. Yule explains that these modals reduce the force of the directive by presenting it as a possibility rather than a requirement.<sup>39</sup>

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<sup>34</sup> Holmes, J. (1992). *An introduction to sociolinguistics*. Longman. p. 293.

<sup>35</sup> Quirk, R., Greenbaum, S., Leech, G., & Svartvik, J. (1985). *A comprehensive grammar of the English language*. Longman. p. 219-226.

<sup>36</sup> Holmes, J. (1992). *An introduction to sociolinguistics*. Longman. p. 297.

<sup>37</sup> Quirk, R., Greenbaum, S., Leech, G., & Svartvik, J. (1985). *A comprehensive grammar of the English language*. Longman. p. 219-226.

<sup>38</sup> Holmes, J. (1992). *An introduction to sociolinguistics*. Longman. p. 297.

<sup>39</sup> Yule, G. (1996). *Pragmatics*. Oxford University Press. p. 88.

Dynamic modals include verbs like "*can*," "*will*," and "*would*," which function to express ability or willingness to perform actions. According to Quirk et al., these modals often serve to check the addressee's willingness or ability to comply with the directive.<sup>40</sup> Negated modals include forms such as "*can't*," "*shouldn't*," and "*won't*," which are employed to express prohibition or rejection of proposed actions. Holmes observes that these negative forms often function as strong directives against particular actions.<sup>41</sup>

#### e. Conditional Clauses

Conditional structures represent a sophisticated linguistic mechanism for expressing directives. Yule identifies several patterns through which conditionals function as directives.<sup>42</sup> If-clauses establish explicit conditions for action, as seen in constructions like "*If you do this, then...*" According to Holmes, these forms often present the directive as contingent upon specific circumstances.<sup>43</sup> Unless-clauses express negative conditions and potential consequences, exemplified in statements such as "*Unless you..., you can't...*" Quirk et al. note that these constructions often imply negative outcomes if the directive is not followed.<sup>44</sup> Hypothetical conditionals are particularly effective for offering polite suggestions through constructions like "*If I were you, I*

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<sup>40</sup> Quirk, R., Greenbaum, S., Leech, G., & Svartvik, J. (1985). *A comprehensive grammar of the English language*. Longman. p. 224.

<sup>41</sup> Holmes, J. (1992). *An introduction to sociolinguistics*. Longman. p. 298.

<sup>42</sup> Yule, G. (1996). *Pragmatics*. Oxford University Press. p. 60.

<sup>43</sup> Holmes, J. (1992). *An introduction to sociolinguistics*. Longman. p. 301.

<sup>44</sup> Quirk, R., Greenbaum, S., Leech, G., & Svartvik, J. (1985). *A comprehensive grammar of the English language*. Longman. p. 1094.

would..." As Holmes explains, these forms reduce the face-threatening nature of directives by presenting them as hypothetical scenarios.<sup>45</sup> Conditional imperatives create direct links between actions and their conditions, as demonstrated in expressions like "*Do this if/when...*" According to Quirk et al., these forms explicitly connect the directive action to its triggering context.<sup>46</sup>

## 5. Types of Directive Speech Act

According to Searle's theory of speech acts, directive speech acts are attempts by the speaker to get the hearer to do something.<sup>47</sup> The essential condition of directives is that they are attempts to get the hearer to perform some future action. Searle's classification provides the foundation for understanding how speakers use language to influence the actions of others.<sup>48</sup> Based on this theoretical framework, directive speech acts can be categorized into several main types, each with distinct characteristics and manifestations in discourse.

### a. Commands/Orders

Commands represent one of the most fundamental forms of directive speech acts in Searle's taxonomy, defined as utterances that require the hearer to perform a specific act.<sup>49</sup> Searle characterized

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<sup>45</sup> Holmes, J. (1992). *An introduction to sociolinguistics*. Longman. p. 302.

<sup>46</sup> Quirk, R., Greenbaum, S., Leech, G., & Svartvik, J. (1985). *A comprehensive grammar of the English language*. Longman. p. 1096.

<sup>47</sup> Searle, J. R. (1976). A classification of illocutionary acts. *Language in Society*, 5(1), p. 11.

<sup>48</sup> Searle, J. R. (1975). Indirect speech acts. In P. Cole & J. L. Morgan (Eds.), *Syntax and semantics, Vol. 3: Speech acts* (pp. 59-82). Academic Press.

<sup>49</sup> Searle, J. R. (1979). *Expression and meaning: Studies in the theory of speech acts*. Cambridge University Press, p. 13-14.

commands by their strong degree of illocutionary force and the speaker's position of authority over the hearer. In linguistic analysis, commands can be identified through several key characteristics that mark their directive nature. These directives are primarily constructed using imperative forms which directly instruct action, exemplified in expressions like "*Go!*" or "*Take this!*". The linguistic structure of commands also frequently incorporates modal verbs expressing obligation such as "*must*" and "*should*," which reinforce the directive's authority. A notable feature of commands is their use of exclamation marks to convey forceful delivery and urgency. As Ervin-Tripp notes, commands are distinguished by their unmitigated nature, typically lacking politeness markers that might soften the directive intent.<sup>50</sup> Additionally, commands often appear as straightforward imperatives or elliptical phrases, as demonstrated in authoritative utterances like "*Silence!*" or "*Quiet!*". Holmes observes that these linguistic features collectively serve to establish the direct and authoritative nature of commands as directive speech acts.<sup>51</sup>

#### **b. Requests**

Requests represent a sophisticated form of directive speech acts that Searle distinguished from commands based on their lesser degree

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<sup>50</sup> Ervin-Tripp, S. (1976). Is Sybil there? The structure of some American English directives. *Language in Society*, 5(1), p. 29.

<sup>51</sup> Holmes, J. (2013). *An introduction to sociolinguistics* (4th ed.). Routledge, p. 275-277.

of imposition and the social relationship between speaker and hearer.<sup>52</sup> As utterances that attempt to get the hearer to perform an act, requests are characterized by distinct linguistic features that emphasize politeness and optionality. These speech acts are primarily marked by their use of modal verbs expressing possibility or permission, such as "*could*," "*would*," and "*can*," typically structured in questioning forms like "*Could you help me?*" or "*Would you mind opening the window?*" Blum-Kulka and Olshtain identify a key characteristic of requests as their incorporation of interrogative forms combined with politeness markers, exemplified through expressions prefaced with "*please*" or similar courtesy indicators.<sup>53</sup> Requests also frequently employ consultative devices, such as "*May I...?*" or "*Do you mind...?*", which serve to acknowledge the hearer's autonomy. Furthermore, these directives often feature mitigating devices and downtoners, as seen in phrases like "*I was wondering if...*" which function to reduce the imposition on the hearer. This careful linguistic construction reflects a crucial distinction between requests and commands - the inherent provision of choice to the hearer, allowing them the option to comply or refuse. Trosborg emphasizes that the presence of these various

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<sup>52</sup> Searle, J. R. (1979). *Expression and meaning: Studies in the theory of speech acts*. Cambridge University Press, p. 13-15.

<sup>53</sup> Blum-Kulka, S., & Olshtain, E. (1984). Requests and apologies: A cross-cultural study of speech act realization patterns (CCSARP). *Applied Linguistics*, 5(3), p. 201.

linguistic elements collectively serves to soften the directive force while maintaining the social relationship between speaker and hearer.<sup>54</sup>

### c. Suggestions

Suggestions represent a distinctive category of directive speech acts that Searle would classify as having a weaker illocutionary force than commands or requests.<sup>55</sup> They are characterized by their tentative nature and implicit benefit to the hearer. As utterances that propose a possible course of action, suggestions employ specific linguistic features that establish their advisory yet non-imposing character. These directives are marked by the frequent use of tentative language, incorporating words such as "*maybe*," "*perhaps*," and "*possibly*" to soften the directive force. The linguistic structure of suggestions often includes conditional forms, as exemplified in constructions like "If you take this route, then you might save time," which helps present the proposed action as one of several possibilities. Martinez-Flor observes that suggestions are further distinguished by their use of hedging devices such as "*kind of*" and "*sort of*," which serve to reduce directness and maintain a non-threatening tone.<sup>56</sup> Additionally, these directives commonly utilize impersonal constructions, as seen in phrases like "*It might be better to...*" which help distance the

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<sup>54</sup> Trosborg, A. (1995). *Interlanguage pragmatics: Requests, complaints and apologies*. Mouton de Gruyter, p. 187-189.

<sup>55</sup> Searle, J. R. (1975). Indirect speech acts. In P. Cole & J. L. Morgan (Eds.), *Syntax and semantics, Vol. 3: Speech acts* (pp. 59-82). Academic Press, p. 65-66.

<sup>56</sup> Martinez-Flor, A. (2005). A theoretical review of the speech act of suggesting: Towards a taxonomy for its use in FLT. *Revista Alicantina de Estudios Ingleses*, 18, p. 170.



suggestion from both speaker and hearer. While suggestions typically emerge in advisory contexts where the speaker possesses relevant expertise or experience, Jiang notes that their linguistic construction maintains a less imposing stance than commands or direct advice, allowing the hearer greater autonomy in decision-making.<sup>57</sup> This careful balance of advisory intent and linguistic mitigation makes suggestions particularly effective in contexts where maintaining positive social relationships is important.

#### d. Questions

Questions represent a unique category of directive speech acts that function as utterances seeking information or confirmation from the hearer.<sup>58</sup> While Searle primarily classified questions as representatives (seeking truth) or directives (seeking answers), subsequent scholars have emphasized their directive function. These directives manifest through various linguistic forms, primarily characterized by their interrogative structure using wh-words such as "*what*," "*where*," "*why*," and "*how*" to elicit specific information. The linguistic construction of questions includes straightforward yes/no questions that prompt direct responses, as well as tag questions like "*You're coming, aren't you?*" which serve to seek confirmation while often implying an expected response. Tsui notes that questions also encompass rhetorical forms that, while structured as interrogatives,

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<sup>57</sup> Jiang, X. (2006). Suggestions: What should ESL students know? *System*, 34(1), p. 39.

<sup>58</sup> Searle, J. R. (1969). *Speech acts: An essay in the philosophy of language*. Cambridge University Press, p. 66-67.

function more to prompt reflection or action rather than to gather information.<sup>59</sup> In institutional discourse, Heritage and Clayman demonstrate that questions demonstrate a particularly versatile nature by serving dual functions: they not only fulfill their primary role of information-seeking but also act as implicit directives guiding behavior through their interrogative structure.<sup>60</sup> This dual functionality makes questions especially effective as directive speech acts, as they can simultaneously gather information and prompt action while maintaining a less imposing stance than direct commands.

#### e. Advice

Advice represents a distinct category of directive speech acts that function as utterances recommending specific courses of action to the hearer.<sup>61</sup> In Searle's framework, advice would be classified as directives where the benefit is oriented toward the hearer rather than the speaker.<sup>62</sup> These directives are linguistically marked by several characteristic features, primarily through the use of modal verbs expressing recommendation such as "*should*" and "*ought to*," which serve to convey the advisory nature of the utterance. The linguistic structure of advice frequently incorporates expressions of suggestion or recommendation, as exemplified in phrases like "*I suggest...*" or "*It*

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<sup>59</sup> Tsui, A. B. M. (1994). *English conversation*. Oxford University Press, p. 80-81.

<sup>60</sup> Heritage, J., & Clayman, S. (2010). *Talk in action: Interactions, identities, and institutions*. Wiley-Blackwell, p. 232-235.

<sup>61</sup> Searle, J. R. (1969). *Speech acts: An essay in the philosophy of language*. Cambridge University Press, p. 67.

<sup>62</sup> Searle, J. R. (1976). A classification of illocutionary acts. *Language in Society*, 5(1), p. 11.

*would be advisable to...*" which explicitly frame the utterance as advice-giving. A notable feature of advice is its use of impersonal constructions, such as *"It's best to..."* which helps reduce face threat by distancing both speaker and hearer from the directive force. While advice-giving patterns may demonstrate cultural variation, Hinkel observes that these core linguistic features typically remain consistent across contexts.<sup>63</sup> What particularly distinguishes advice from other directive forms is its integration of explanatory elements and justifications that support the recommended action, providing reasoning for the hearer to consider. This combination of linguistic features allows advice to function as a directive while maintaining a supportive rather than imposing stance, making it particularly effective in contexts where guidance needs to be offered without threatening the hearer's autonomy.

#### **f. Invite**

Invite directive speech acts represent a distinct category of directives that Searle's taxonomy would identify as attempts to get the hearer to engage in shared activities.<sup>64</sup> These directives are focused on encouraging participation and inclusion in various activities and events. Bach and Harnish note that these directives manifest in different pragmatic patterns, with invitations using various forms that

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<sup>63</sup> Hinkel, E. (1997). Appropriateness of advice: DCT and multiple choice data. *Applied Linguistics*, 18(1), p. 10-12.

<sup>64</sup> Searle, J. R. (1979). *Expression and meaning: Studies in the theory of speech acts*. Cambridge University Press, p. 14-15.

balance encouraging participation while respecting the hearer's autonomy.<sup>65</sup> These include direct invitations using modal constructions (e.g., *"Would you like to join us?"*), inclusive markers that emphasize shared participation (e.g., *"Let's go to dinner"*), permission-seeking forms that reduce imposition (e.g., *"Why don't you come along?"*), and social engagement phrases that suggest casual involvement (e.g., *"You should come by"*). The effectiveness of these invitation forms depends on their appropriate use within specific contexts, with direct invitations often employed in formal settings, inclusive markers in collaborative situations, permission-seeking forms in status-sensitive interactions, and social engagement phrases in casual relationships. From a pragmatic perspective, Bella explains that the linguistic structure of invitations involves a careful balance between encouraging participation while maintaining the hearer's autonomy to decline, distinguishing them from more forceful directives like commands or orders.<sup>66</sup> The response patterns to these various invitation forms differ systematically based on the context and relationship between speakers, reflecting the pragmatic principles that govern invitation practices in discourse.

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<sup>65</sup> Bach, K., & Harnish, R. M. (1979). *Linguistic communication and speech acts*. MIT Press, p. 47-49.

<sup>66</sup> Bella, S. (2009). Invitations and politeness in Greek: The age variable. *Journal of Politeness Research*, 5(2), p. 248-250.

## 6. Politeness Strategies

The study of politeness strategies has been significantly shaped by Leech's foundational work which established a comprehensive framework for understanding how linguistic features and patterns contribute to polite communication.<sup>67</sup> Leech proposed the Politeness Principle consisting of six maxims that govern polite interaction across various contexts, which subsequent researchers have further developed and refined.<sup>68</sup>

### a. Tact Maxim

The Tact Maxim operates on the fundamental principle of minimizing cost to others while maximizing their benefit.<sup>69</sup> This maxim manifests through several sophisticated linguistic patterns, particularly in the use of modal auxiliary structures. Speakers often employ conditional modals such as "could," "would," and "might" instead of direct forms, frequently combining these with past tense constructions to enhance politeness. For instance, rather than issuing direct commands, individuals might say "I was wondering if..." to make requests. The maxim is further realized through indirect request formations, where question forms replace imperatives, and speakers utilize embedded clauses and possibility markers. Hedging devices and downtoners play a crucial role in this maxim, with speakers employing tentative verbs, adverbials, and minimizers to reduce the force of their requests. Face-saving strategies complete the linguistic toolkit of the

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<sup>67</sup> Leech, G. N. (1983). *Principles of Pragmatics*. Longman.

<sup>68</sup> Leech, G. (2014). *The Pragmatics of Politeness*. Oxford University Press.

<sup>69</sup> Leech, G. N. (1983). *Principles of Pragmatics*. Longman, p. 107.

Tact Maxim, offering options and acknowledging potential impositions on the hearer.<sup>70</sup>

#### **b. Approbation Maxim**

The Approbation Maxim focuses on minimizing criticism while maximizing praise of others.<sup>71</sup> This maxim is essential for maintaining social harmony by reducing negative evaluations and emphasizing positive attributes. It is linguistically realized through explicit praise structures that employ positive evaluative adjectives and intensifiers. Compliment formations represent another key aspect, utilizing various syntactic patterns to express appreciation and recognition. Speakers often employ what/how constructions with positive adjectives or focus on subject-specific praise. The maxim also manifests through positive reinforcement patterns, where speakers may stack positive attributes or emphasize progressive improvement.<sup>72</sup>

#### **c. Generosity Maxim**

The Generosity Maxim involves the speaker minimizing benefit to self while maximizing cost to self.<sup>73</sup> This maxim is positioned as complementary to the Tact Maxim but focused on the speaker's self-imposition rather than impositions on others. This principle is primarily expressed through offer structures, including direct offers and expressions of willingness or availability. Self-

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<sup>70</sup> Spencer-Oatey, H. (2008). *Culturally Speaking: Culture, Communication and Politeness Theory*. London: Continuum, p. 21-25.

<sup>71</sup> Leech, G. N. (1983). *Principles of Pragmatics*. Longman, p. 132.

<sup>72</sup> Holmes, J. (2013). *An Introduction to Sociolinguistics*. London: Routledge, p. 285-287.

<sup>73</sup> Leech, G. N. (1983). *Principles of Pragmatics*. Longman, p. 133.

sacrifice markers form another significant component, where speakers acknowledge cost while minimizing its significance. The maxim also encompasses various assistance patterns, including proactive offers and expressions of resource or time commitment.<sup>74</sup> The Generosity Maxim is particularly apparent in commissive speech acts such as offers and promises.

#### **d. Modesty Maxim**

In the realm of self-presentation, the Modesty Maxim operates through the minimization of self-praise and the maximization of praise for others.<sup>75</sup> Significant cultural variations exist in how this maxim is applied, particularly between Eastern and Western societies. This maxim is characterized by self-deprecation markers, where speakers downplay their achievements and minimize their abilities. Humility expressions, including uncertainty markers and tentative claims, further exemplify this maxim. Speakers also employ various praise deflection patterns, shifting focus to team efforts or qualifying their contributions.<sup>76</sup> Cultural dimensions of modesty vary considerably, with some cultures placing higher value on self-denigration than others.

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<sup>74</sup> Haugh, M. (2007). The Discursive Challenge to Politeness Research: An Interactional Alternative. *Journal of Politeness Research*, 3(2), 295-317.

<sup>75</sup> Leech, G. N. (1983). *Principles of Pragmatics*. Longman, p. 136.

<sup>76</sup> Chen, R. (2001). Self-politeness: A Proposal. *Journal of Pragmatics*, 33(1), 87-106.

### e. Agreement Maxim

The Agreement Maxim focuses on minimizing disagreement while maximizing agreement between interlocutors.<sup>77</sup> This maxim is crucial for maintaining conversational cooperation. It is realized through direct agreement markers and emphatic agreement expressions. Particularly interesting are the partial agreement strategies, where speakers may acknowledge others' perspectives before presenting alternative viewpoints. The maxim also includes consensus-building patterns that emphasize common ground and shared perspectives.<sup>78</sup> Agreement maximization serves as a foundation for conversational cooperation across cultures.

### f. Sympathy Maxim

The Sympathy Maxim centers on minimizing antipathy and maximizing sympathy between participants.<sup>79</sup> This maxim is essential for maintaining social bonds through expressions of empathy and concern. It is expressed through empathy markers that demonstrate understanding and shared experience. Support structures and concern patterns play vital roles, offering encouragement and expressing care for others' well-being. These linguistic features work together to create a supportive communicative environment that reinforces social bonds

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<sup>77</sup> Leech, G. N. (1983). *Principles of Pragmatics*. Longman, p. 138.

<sup>78</sup> Pomerantz, A. (1984). Agreeing and Disagreeing with Assessments: Some Features of Preferred/Dispreferred Turn Shapes. In J. M. Atkinson & J. Heritage (Eds.), *Structures of Social Action* (pp. 57-101). Cambridge: Cambridge University Press.

<sup>79</sup> Leech, G. N. (1983). *Principles of Pragmatics*. Longman, p. 139.



and mutual understanding.<sup>80</sup> The Sympathy Maxim operates in contexts of condolence, congratulation, and other expressions of emotional alignment. Understanding these politeness maxims and their linguistic realizations is crucial for analyzing interpersonal communication and developing effective politeness strategies. The complex interplay of these maxims demonstrates how speakers navigate social interactions through careful linguistic choices, contributing to successful and harmonious communication across various contexts.

## 7. Talk Show

Talk shows represent a significant television or radio program format characterized by one or more hosts engaging in discussions with guests, who typically include public figures, subject matter experts, or members of the public.<sup>81</sup> These programs cover a diverse range of topics spanning current events, politics, entertainment, sports, and various other areas of interest that appeal to broad audiences.

The versatility of talk shows manifests through multiple formats, including interviews, panel discussions, call-in programs, or combinations of these approaches.<sup>82</sup> This dynamic nature, whether presented live or pre-recorded, creates an environment where language usage demonstrates

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<sup>80</sup> Boxer, D. (1993). Social Distance and Speech Behavior: The Case of Indirect Complaints. *Journal of Pragmatics*, 19(2), 103-125.

<sup>81</sup> Munson, Wayne. (1993). *All Talk: The Talk Show in Media Culture*. Temple University Press. p. 9.

<sup>82</sup> Tolson, Andrew. (2001). *Television Talk Shows: Discourse, Performance, Spectacle*. Lawrence Erlbaum Associates. p. 5.

authentic and spontaneous characteristics. Such naturalistic conversational settings provide researchers with valuable discourse contexts for examining pragmatic elements in action.

Within pragmatic analysis frameworks, talk shows offer particularly rich data sources for investigating how language functions in genuine communicative situations. The interactions between hosts, guests, and occasionally audience members present exceptional opportunities to analyze various linguistic phenomena, including speech acts, conversational implicatures, and politeness strategies in naturalistic settings.<sup>83</sup> These interactions represent language use under the unique pressures of public performance while maintaining conversational authenticity.

Talk shows prove especially valuable for examining directive speech acts, as hosts must skillfully guide conversations, request information or clarification from guests, and manage the overall flow of the program within time constraints and content expectations.<sup>84</sup> Additionally, guests employ directives to emphasize key points, make requests, or engage in conversational negotiation with hosts or other participants. This interactional dynamic creates a rich environment for observing directive speech acts across varying levels of social distance and authority.

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<sup>83</sup> Ilie, Cornelia. (2001). Semi-Institutional Discourse: The Case of Talk Shows. *Journal of Pragmatics*, 33(2), pp. 209-254.

<sup>84</sup> Clayman, Steven E. (1992). Footing in the Achievement of Neutrality: The Case of News-Interview Discourse. In P. Drew & J. Heritage (Eds.), *Talk at Work* (pp. 163-198). Cambridge University Press.

Analyzing directive speech acts and their associated politeness strategies within talk show discourse provides significant insights into how language functions to achieve specific communicative goals while simultaneously maintaining social relationships and adhering to cultural norms in public communicative contexts.<sup>85</sup> The semi-institutional nature of talk shows, balancing formal structure with conversational spontaneity, makes them particularly valuable for pragmatic research focused on directive language usage.

#### **a. Directive Speech Act in Talk Show**

Within talk show environments, directive speech acts serve crucial functions in facilitating interactions between hosts and guests. Both parties frequently deploy various directive forms including questions, requests, suggestions, and invitations to shape conversation trajectories and create engaging dynamics for the audience.<sup>86</sup> These directive elements help establish the conversational structure while maintaining a natural and engaging flow.

The deployment of directive speech acts in talk shows demonstrates how these linguistic features operate in semi-formal public discourse. For example, hosts commonly employ question directives such as: *"Could you share your experience during the filming of your latest movie?"* to elicit specific narrative content from

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<sup>85</sup> Bousfield, Derek. (2008). *Impoliteness in Interaction*. John Benjamins Publishing Company. pp. 72-86.

<sup>86</sup> Culpeper, Jonathan. (2005). "Impoliteness and Entertainment in the Television Quiz Show: The Weakest Link." *Journal of Politeness Research* 1(1), page 37.

guests. Such questions serve dual pragmatic functions both requesting information and directing the conversation toward topics of audience interest. Similarly, hosts may utilize request directives like: *"Perhaps you could offer some advice to newcomers aspiring to enter the entertainment industry,"* which functions to elicit expert guidance while maintaining polite conversational tone.

Guest responses to these directives, such as *"Certainly, I'd be happy to"* or *"Sure, my advice would be..."* demonstrate the cooperative nature of talk show discourse, where directive compliance helps maintain conversational cohesion. This responsive pattern highlights how directive speech acts in talk shows operate within expectations of cooperative discourse while navigating the public performance context.

The analysis of directive speech acts in talk show discourse reveals how these linguistic elements balance directness with politeness, authority with congeniality, and institutional goals with conversational authenticity. This balance makes talk shows particularly valuable for understanding how directive speech operates in public communicative contexts where maintaining audience engagement intersects with effective information elicitation.

#### **b. Politeness Strategies in Talk Shows**

The delivery of directive speech acts within talk show environments involves sophisticated politeness strategies that hosts

and guests employ to create and maintain a cordial atmosphere while achieving their communicative objectives. These strategies include the application of various politeness maxims such as the Tact Maxim, Approbation Maxim, Generosity Maxim, Modesty Maxim, Agreement Maxim, and Sympathy Maxim.<sup>87</sup> The strategic deployment of these maxims helps balance the potentially face-threatening nature of directives with the need to maintain positive social relationships in public discourse.

Talk show hosts demonstrate particular skill in employing the Tact Maxim when formulating directives. For instance, when a host states: *"We're all certainly very interested to hear about your experience working with that famous director. Could you share an interesting story about it with us?"* they effectively minimize the imposition of the request while maximizing the benefit to the audience through strategic linguistic formulation. This approach acknowledges the guest's autonomy while still directing the conversation toward content likely to engage viewers.

Such tactics represent sophisticated directive strategies that help maintain the delicate balance between the institutional goals of the talk show (providing entertaining and informative content) and interpersonal relationship management between hosts and often high-status guests. The deployment of these politeness-infused directives

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<sup>87</sup> Culpeper, Jonathan. (2005). "Impoliteness and Entertainment in the Television Quiz Show: The Weakest Link." *Journal of Politeness Research* 1(1), pages 35-72.

contributes significantly to the conversational dynamics that characterize successful talk show discourse.

The analysis of directive strategies in talk shows reveals the complex interplay between social power dynamics, public performance contexts, and conversational authenticity. By examining how hosts and guests navigate these factors through directive language, researchers gain valuable insights into how politeness principles operate within semi-institutional discourse contexts where entertainment and information goals must be balanced with interpersonal considerations.

## **8. The Tonight Show Starring Jimmy Fallon**

"The Tonight Show Starring Jimmy Fallon" represents one of contemporary American television's most significant and culturally influential talk show programs. Broadcasting on NBC, this program continues the storied legacy of "The Tonight Show," a landmark television franchise that has maintained cultural relevance since its inception in 1954. The program's longevity and consistent popularity demonstrate the enduring appeal of the talk show format within American media culture.<sup>88</sup>

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<sup>88</sup> Munson, Wayne. (1993). *All Talk: The Talk Show in Media Culture*. Temple University Press. p. 12.



Jimmy Fallon assumed hosting responsibilities for "The Tonight Show" on February 17, 2014, following Jay Leno's tenure. The transition proved remarkably successful, with Fallon's premiere attracting 11.3 million viewers establishing it as the highest-rated premiere for "The Tonight Show" since 2010.<sup>89</sup> This impressive debut signaled strong audience acceptance of Fallon's distinctive conversational approach and comedic sensibilities.



### The Tonight Show Starring Jimmy Fallon®

@fallontonight · 31.6M subscribers · 10K videos

The Official Home of The Tonight Show Starring Jimmy Fallon, That's My Jam & Password! >

[pck.tv/3Pt2vuT](#) and 7 more links

Subscribe

The program's digital presence has expanded its cultural footprint significantly beyond traditional broadcast audiences. "The Tonight Show

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<sup>89</sup> An article about the premiere ratings of Jimmy Fallon can be found at <https://www.thewrap.com/jimmy-fallon-tonight-show-debut-ratings-soar/>.

"Starring Jimmy Fallon" has accumulated over 32 million subscribers on its YouTube channel, positioning it as one of the most-followed late-night programs on the platform.<sup>90</sup> This substantial digital audience reflects the show's successful adaptation to changing media consumption patterns, with segments regularly achieving viral status across social media platforms, particularly those featuring celebrity guests participating in games and comedy sketches. The program maintains accessibility through its YouTube channel at <https://www.youtube.com/@fallontonight>.

Beyond popularity metrics, "The Tonight Show Starring Jimmy Fallon" has garnered significant critical recognition through prestigious industry awards, including multiple Emmy Awards, Critics' Choice Television Awards, People's Choice Awards, and Webby Awards.<sup>91</sup> These accolades demonstrate the program's impact and recognition within both industry and audience evaluation frameworks.

**a. Awards for "The Tonight Show Starring Jimmy Fallon":**

The excellence of The Tonight Show Starring Jimmy Fallon has been widely recognized through numerous prestigious industry accolades. The program has won two Emmy Awards for Outstanding Variety Talk Series (2015, 2017), four Critics' Choice Television Awards for Best Talk Show (2015, 2016, 2017, 2023), and was

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<sup>90</sup> Data subscriber YouTube the Tonight Show Starring Jimmy Fallon can be found at <https://www.youtube.com/@fallontonight>

<sup>91</sup> A list of awards for The Tonight Show Starring Jimmy Fallon and Jimmy Fallon can be found at <https://www.imdb.com/title/tt3390936/awards/>.



nominated again in 2024.<sup>92</sup> Additionally, it received three People's Choice Awards for Favorite Late Night Talk Show Host (2016, 2017, 2023), and won The Nighttime Talk Show of 2023, followed by a consecutive win in 2024.<sup>93</sup> In the digital media space, the show earned Webby Awards in 2022 and again in 2024, winning in the Viral Video category for “The Jimin Experience” featuring BTS member Jimin, as well as Branded Content for the promotional segment “Jimin Ken’s Guitar” with Ryan Gosling.<sup>94</sup> These accolades signify strong industry recognition across television, digital, and audience-choice platforms.

Complementing the show's acclaim, host Jimmy Fallon has also received significant personal recognition for his contributions to entertainment and comedy. He won an Emmy Award for Outstanding Guest Actor in a Comedy Series in 2014 and received the prestigious Mark Twain Prize for American Humor in 2020.<sup>95</sup> Fallon also won the MTV Movie & TV Award for Best Host in 2022 and a People's Choice Award for The Comedy Act of 2023.<sup>96</sup> Most recently, in 2024, he was named Host of the Year for his work on the musical game show That’s My Jam, reaffirming his status as one of the most influential figures in contemporary entertainment.<sup>97</sup>

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<sup>92</sup> Television Academy. “Emmy Awards Database.” <https://www.televisionacademy.com/>

<sup>93</sup> People’s Choice Awards. “2023 and 2024 Winners.” <https://pca.votenow.nbc.com/>

<sup>94</sup> The Webby Awards. “2022 & 2024 Winners.” <https://www.webbyawards.com/>

<sup>95</sup> The Kennedy Center. “Mark Twain Prize for American Humor: Jimmy Fallon.” <https://www.kennedy-center.org/>

<sup>96</sup> MTV. “2022 MTV Movie & TV Awards Winners.” <https://www.mtv.com/>

<sup>97</sup> NBC Universal. “Jimmy Fallon Named Host of the Year at the 2024 People's Choice Awards.” <https://www.nbc.com/>

Among these recognitions, certain awards hold particular prestige within the television and entertainment industries. The Emmy Awards represent the highest honor in American television, with the program's two wins for Outstanding Variety Talk Series demonstrating exceptional peer recognition. The Critics' Choice Television Awards, bestowed by the Critics' Choice Association (a leading group of television critics), represent significant critical acknowledgment, with the program's four wins indicating sustained excellence. Additionally, Fallon's receipt of the Mark Twain Prize for American Humour in 2020 represents recognition of his substantial contributions to American comedy traditions.<sup>98</sup>

#### **b. Jimmy Fallon's Directive Speech Act**

Jimmy Fallon's interview style demonstrates particularly skillful and nuanced deployment of directive speech acts that contribute significantly to the program's conversational dynamics and audience engagement. His approach to directive language helps create a distinctive atmosphere characterized by warmth, humor, and interactive energy that distinguishes the program within the talk show landscape.<sup>99</sup>

Directive speech acts, which function to request, command, or direct interlocutors to perform certain actions, operate as essential

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<sup>98</sup> Thompson, Robert J. (2007). *Television's Second Golden Age: From Hill Street Blues to ER*. Syracuse University Press. p. 25.

<sup>99</sup> Tolson, Andrew. (2006). *Media Talk: Spoken Discourse on TV and Radio*. Edinburgh University Press. p. 142.

components of Fallon's conversational toolkit. Within "The Tonight Show" context, appropriate deployment of these directives helps establish and maintain a friendly, interactive, and entertaining atmosphere for the audience. Fallon demonstrates versatility across multiple directive categories, including commands, requests, suggestions, questions, and advice, each calibrated to particular conversational contexts and guest relationships.<sup>100</sup>

Examples from Fallon's interactions with guests illustrate this range of directive deployment. His command directives, such as *"Stop giving me that innocent look!"* directed at Taylor Swift, incorporate playful tones that mitigate potential face threats while maintaining conversational momentum. Request directives frequently employ politeness markers, as when Taylor Swift states *"Could you explain the rules one more time, please?"* and Fallon responds accommodatingly. Suggestion directives like *"Why don't we make this round more interesting?"* function to advance entertainment value while inviting guest participation. Question directives such as *"Do you actually believe I'm telling the truth this time?"* serve both information-gathering and conversational management functions. Advice directives, as in *"You should really work on your poker face, Taylor,"* incorporate humor while maintaining conversational engagement.<sup>101</sup>

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<sup>100</sup> Ilie, Cornelia. (2001). Semi-Institutional Discourse: The Case of Talk Shows. *Journal of Pragmatics*, 33(2), pp. 213-216.

<sup>101</sup> Clayman, Steven E., & Heritage, John. (2002). *The News Interview: Journalists and Public Figures on the Air*. Cambridge University Press. p. 95.

Through strategic deployment of these directive speech acts, combined with appropriate politeness strategies, Fallon creates a conversational environment that balances entertainment objectives with guest comfort. His ability to modulate directive tone and select appropriate politeness strategies ensures these speech acts contribute positively to the program's distinctive interactive atmosphere while facilitating engaging conversation for the audience.

## **B. Review of Previous Study**

In developing a strong theoretical foundation for this research, it is essential to situate the current study within the existing body of scholarly work on directive speech acts. This section critically examines seven relevant previous studies that have contributed significantly to our understanding of directive speech acts in various media contexts. By reviewing these studies, we can identify patterns, methodological approaches, and theoretical frameworks that inform the present research while also highlighting the specific research gap that this study aims to address.

The first study, titled *"Directive Speech Acts and Their Linguistic Forms in The Movie Turning Red"* by Ronan, offers a comprehensive examination of directive speech acts in contemporary animated cinema.<sup>102</sup> Through meticulous pragmatic analysis, Ronan explored how various directive speech acts including commands, requests, and suggestions are

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<sup>102</sup> Ronan, Patricia. 2023. *Directives and Politeness in SPICE-Ireland. Journal of Pragmatics*, 207.

linguistically realized through imperative structures, modal auxiliaries, and other syntactic forms. Particularly noteworthy is Ronan's observation that the linguistic form of directives often correlates with character authority and relationship dynamics within the narrative. For instance, characters in positions of power typically employed more direct imperative forms, while characters with less authority tended to use more mitigated forms with modal auxiliaries. The methodological approach demonstrated in Ronan's categorization of directive forms provides an invaluable analytical framework that this current research adapts to the talk show context, allowing for comparison between scripted animated discourse and spontaneous televised interactions.

The second study, *"An Analysis of Directive Speech Acts Used by the Main Character in the Movie Zootopia"* by Fatma et al., presents a nuanced analysis of how directive speech acts function in character development and narrative progression.<sup>103</sup> Employing Searle's taxonomic framework, the researchers meticulously documented different directive types, revealing that commands and requests were frequently used in the protagonist's speech, with suggestions and advice appearing less frequently. Fatma et al. further demonstrated how these directive acts evolved throughout the narrative, reflecting the character's changing status and relationships. This temporal dimension of directive speech act analysis offers a valuable perspective for the current research, which similarly considers how directives function within the

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<sup>103</sup> Fatma, E., Mulya, R., dan Dewi, S. 2019. *Directive Speech Acts in Academic Discourse: Ethnography of Communication from Gender Perspective in Higher Education*. *International Journal of Linguistics, Literature and Culture*, 5(6).

evolving conversational dynamics of a talk show interview. While Fatma's research was conducted in a fictional animated context, it establishes important parameters for understanding how directives operate within entertainment discourse more broadly.

In the third study, *"An Analysis of Directive Speech Act Used in Despicable Me 2 Movie Script"* by Afriani, attention is directed toward the syntactic versatility of directive speech acts.<sup>104</sup> Through detailed textual analysis, Afriani identified that directive intentions in the film were expressed through a diverse range of linguistic structures, including canonical imperative forms, interrogatives, and declaratives with directive force. This research highlights the often complex relationship between grammatical form and pragmatic function, demonstrating that directive intent can be communicated through various syntactic structures depending on contextual factors. Afriani's methodological approach to categorizing directive forms provides a sophisticated framework that the present research adapts and expands upon in analyzing the linguistically diverse environment of talk show discourse, where entertainment goals often necessitate creative directive formulations.

The fourth study, *"An Analysis of Directive Speech Acts in the Movie Script 'Frozen II'"* by Juita, focuses on the classification of directive speech acts within the framework of Searle's speech act theory.<sup>105</sup> Through systematic

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<sup>104</sup> Afriani, Reni. 2018. *Linguistic Politeness in Palembangnese Directives in Indonesia and Its Implications for University Teaching and Learning*. *Indonesian Journal of Applied Linguistics*, 8(3).

<sup>105</sup> Juita, Nirmala. 2021. *The Performance of Language Politeness in Directive and Expressive Speech Acts from West Sumatra's Female DPRD Members on Social Media*.

content analysis, Juita discovered that imperative forms were commonly used in the characters' utterances, particularly in expressing commands and requests. Additionally, the study revealed compelling patterns in how directive speech acts corresponded to character relationships and narrative situations, with more direct forms appearing in high-stakes scenarios and mitigated forms in relationship-building contexts. Juita's findings regarding the situational conditioning of directive forms provide valuable insights for the current research, which similarly examines how contextual factors in a talk show setting including audience presence, entertainment objectives, and public persona maintenance influence the formulation of directive speech acts.

The fifth study, *"Politeness Strategy Used in Directive Speech Acts in 'To All the Boys I've Loved Before' Movie"* by Yalmiadi and Iddris, makes a significant contribution by integrating directive speech act analysis with Brown and Levinson's politeness theory.<sup>106</sup> Through careful examination of character interactions, the researchers identified that positive politeness strategies and bald-on-record directives were frequently employed when characters issued directives, with negative politeness and off-record strategies used more selectively. The study elegantly demonstrates how speakers mitigate the inherently face-threatening nature of directives through various politeness mechanisms, providing crucial theoretical grounding for understanding the interpersonal dimensions of directive speech acts. While

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*Proceedings of the International Conference on Language, Literature and Education (ICLLE)*, 1(1).

<sup>106</sup> Yalmiadi, Rika, dan Iddris, Faisal. 2020. *Politeness Strategy in Directive and Expressive Utterances as Found in Jane Eyre Movie*. *Edukasi: Jurnal Pendidikan dan Pengajaran*, 8(1).

Yalmiadi and Iddris focused on a romantic comedy film, their analytical framework proves particularly pertinent to the current research, which examines how talk show hosts navigate the potentially imposing nature of directives while maintaining a cordial, entertaining atmosphere.

The sixth study, *"The Politeness Strategy in Directive Speech Act on Film Turning Red"* by Parwanti and Duncik, builds upon previous research by applying a refined pragmatic approach to analyze the intersection of directive speech acts and politeness strategies.<sup>107</sup> Their findings revealed that characters often favored positive politeness and off-record strategies when delivering directives, reflecting a prioritization of relationship maintenance alongside directive goals. Particularly insightful was their observation that directive speech acts were frequently embedded within humor and shared cultural references as a means of mitigating their impositive force. This strategic use of cultural context and humor as politeness devices offers valuable comparative dimensions for the present research, which similarly examines how directive speech acts in *The Tonight Show* are often embedded within entertainment frames that serve to mitigate their potential face-threatening aspects.

The seventh study, *"An Analysis of Directive Speech Acts in Charlie and the Chocolate Factory Movie Script"* by Prayitno et al., provides a methodologically robust examination of directive speech acts using a

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<sup>107</sup> Parwanti, Elita, dan Duncik, Duncik. 2024. *The Directive Politeness Level through a Test Approach: Completing the Arab Village Community Discourse*. *Language Literacy: Journal of Linguistics, Literature, and Language Teaching*, 8(1).



combined theoretical framework drawing from both Yule and Searle.<sup>108</sup> Through comprehensive content analysis, the researchers documented the presence of commands and requests along with the specific linguistic markers that signaled directive intent, including imperative verbs, modal auxiliaries, and conditional structures. Of particular relevance to the current research is Prayitno's finding that directive speech acts often functioned as narrative devices that established character relationships and power dynamics. This perspective enriches the current study's analytical approach by highlighting how directives in talk show discourse might similarly function as performative devices that establish the host's authority while simultaneously maintaining an entertaining and ostensibly egalitarian conversational dynamic.

The synthesis of these seven studies provides a robust theoretical foundation for the current research while simultaneously highlighting a significant gap in the literature. While these previous studies have thoroughly examined directive speech acts in scripted film contexts predominantly animated features and fictional narratives the present research makes a distinctive contribution by investigating directive speech acts within the unique discursive environment of American late-night television, specifically "The Tonight Show Starring Jimmy Fallon." Unlike the controlled environments of film scripts, talk show discourse features spontaneous interactions between real individuals (the host and celebrity guests) performed for both studio and home audiences. This creates a complex communicative

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<sup>108</sup> Prayitno, Eko, Dewi, Novita, dan Wijayanti, Titik. 2021. *Politeness of Directive Speech Acts on Social Media Discourse and Its Implications for Strengthening Student Character Education in the Era of Global Education*. *Journal of Social Studies Education Research*, 12(4).

context where directive speech acts must navigate multiple objectives: maintaining conversational flow, generating entertainment value, preserving face for both parties, and adhering to institutional norms of talk show discourse.

Furthermore, where previous studies have typically focused on either the formal properties of directive speech acts or their relationship to politeness strategies, this research integrates both dimensions into a comprehensive analytical framework. By examining how Jimmy Fallon's directive speech acts are linguistically formulated, pragmatically classified, and strategically deployed through various politeness mechanisms, this study provides a holistic understanding of how directives function in contemporary American television discourse. Additionally, the selection of "The Tonight Show" as research material offers insights into how directive speech acts operate within celebrity culture and entertainment discourse domains characterized by distinctive power dynamics, performance expectations, and interpersonal negotiations that have not been extensively explored in previous pragmatic research.

This literature review thus positions the current study as both building upon established methodological and theoretical approaches to directive speech act analysis while also addressing a significant gap in our understanding of how these speech acts function in unscripted, performative television discourse. By extending pragmatic analysis into this novel context, the research contributes to our broader understanding of how directive speech

acts adapt to specific communicative environments and how they negotiate the sometimes competing demands of directness, politeness, and entertainment value in contemporary media discourse.

### **CHAPTER III**

#### **RESEARCH METHODOLOGY**

This chapter discusses the research methodology used in this study. It consists of Research Design, Population and Sample, Techniques of Collecting Data, Research Instruments, and Techniques of Data Analysis. This chapter explains the approach taken to analyze directive speech acts in "The Tonight Show Starring Jimmy Fallon," particularly in conversations between Jimmy Fallon and his guests. The methods employed ensure the validity and reliability of the data collected for this study.

#### **A. Research Design**

Research design refers to the plan or strategy established by the researcher to coherently and logically integrate different components in a study, enabling the researcher to effectively answer the research questions.<sup>109</sup> Research design is crucial as it serves as a comprehensive guide for the researcher to execute the entire research process systematically and structuredly. This design allows the researcher to integrate various components of research such as theoretical framework, data collection methods, and analytical approaches in a coherent and logical manner.

In this study, the researcher uses a descriptive qualitative approach as the research design to obtain research data. Descriptive qualitative research is useful for seeking data in the form of phenomena that are not related to

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<sup>109</sup> Creswell, J.W. (2014). *Research Design: Qualitative, Quantitative and Mixed Methods Approaches* (4th ed.). Thousand Oaks, CA: Sage Publications.

numbers. According to Creswell, descriptive qualitative research is an approach to explore and understand the meaning derived from social or human problems.<sup>110</sup> Therefore, this method is suitable for researcher seeking data on analyzing the forms and the types of directive speech acts, as well as politeness strategies in talk show programs, where the researcher focuses on analyzing transcripts from the talk shows. Descriptive qualitative research allows the researcher to collect in-depth data through observations, interviews, and document analysis, providing a deeper understanding of the phenomena under study and how participants interpret their experiences in a specific context.

## **B. Object of the Research**

In qualitative research, the object of study refers to specific phenomena, events, or individuals under investigation. The object of study is carefully selected to provide comprehensive data that can answer the research questions and achieve the research objectives.<sup>111</sup>

In this study, the object of research consists of directive speech acts found in selected episodes of "The Tonight Show Starring Jimmy Fallon" aired in 2024. The research specifically focuses on three main aspects: the forms of directive speech acts which examine the linguistic structures and grammatical patterns used to express directives, the types of directive speech acts which identify and categorize different kinds of directives based on

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<sup>110</sup> Creswell, J.W. (2007). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* (2nd ed.). Thousand Oaks, CA: Sage Publications.

<sup>111</sup> Creswell, J.W. (2007). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* (2nd ed.). Thousand Oaks, CA: Sage Publications.

Searle's Speech Act Theory, and the politeness strategies which analyze how politeness principles are applied in the use of directive speech acts.

The researcher employs purposive sampling technique to select 10 episodes of "The Tonight Show Starring Jimmy Fallon" as the data source. These episodes are typically 10-15 minutes in length and are selected based on specific criteria: episodes featuring natural interactions between Jimmy Fallon and celebrity guests, segments containing spontaneous conversations with frequent directive usage, and moments where both host and guests engage in various types of directive exchanges.

The selection criteria ensure diversity in terms of guest backgrounds (singers, actors, comedians, television personalities), gender representation, and conversational contexts. This variation provides a comprehensive dataset for analyzing different forms and types of directive speech acts, as well as the politeness strategies employed across various communicative situations and cultural backgrounds.

The directive speech acts identified from these episodes serve as the primary data for analysis. Each directive utterance is examined to determine its linguistic form and grammatical structure, its classification according to Searle's taxonomy of directive speech acts, and the politeness strategies employed based on Leech's Politeness Principles. The talk show setting provides an authentic context where directive speech acts occur naturally in entertainment discourse, and the interactions between Jimmy Fallon and his

guests create ideal conditions for examining how directives are used, formed, and made polite in contemporary American media discourse.

Through systematic analysis using Miles and Huberman's interactive model, this research object enables comprehensive exploration of directive speech acts in their natural communicative environment, providing insights into both their linguistic characteristics and pragmatic functions.

### **C. Source of Data**

The source of data in this study is the YouTube channel "The Tonight Show Starring Jimmy Fallon", which can be accessed at <https://www.youtube.com/@fallontonight>.

### **D. Technique of Data Collecting**

The data collection technique used in this research is document analysis, which serves as the main technique for obtaining the primary data. The following explanation outlines the steps involved in conducting document analysis in this study.

#### **1. Document Analysis**

Document analysis is one of the data collection techniques involving the study and analysis of various documents or written data relevant to the research.<sup>112</sup> Document analysis is defined as a systematic method to review or evaluate documents, whether print or electronic. This technique involves content coding into themes and then translating

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<sup>112</sup> Bowen, G. A. (2009). Document analysis as a qualitative research method. *Qualitative Research Journal*, 9(2), 27-40.

qualitative data through the process of discovering patterns, categories, or case descriptions. These documents can include reports, records, archives, official documents, newspapers, magazines, books, scholarly journals, websites, and more. In this research, documentation techniques are utilized to gather primary data from conversation transcripts and video recordings of "The Tonight Show Starring Jimmy Fallon." The steps to be taken in this document analysis are:

- a. Watching the talk show recordings several times to fully understand the conversations.
- b. Downloading or copying the conversation transcripts available on YouTube videos.
- c. Checking the accuracy of the transcripts by matching them against the video recordings.
- d. Carefully reading the obtained conversation transcripts.
- e. Put a checklist on the words in the dialogue that are suspected of being Directive Speech Act.
- f. Classify and analyze the types, forms of directive speech act and also politeness strategies.

#### **E. Instrument of the Research**

Instrument of the research are tools utilized to gather data in a study. Based on the explanation above, it can be concluded that the researcher not only collects and analyzes the data but also requires a checklist as an additional research tool to ensure the data is comprehensive.



## 1. Document Checklist (✓)

A document checklist is a research tool employed to assist in identifying, categorizing, and analyzing collected document data. According to Wilkinson and Birmingham, a checklist is a list of items or questions designed to document the presence or absence of specific features or behaviors<sup>113</sup>. Similarly, Fraenkel et al. define a checklist as a list of behaviors, skills, or characteristics that should be observed and noted by the researcher<sup>114</sup>. This checklist serves as a structured guide, ensuring that all relevant aspects or variables under study are accounted for during data collection.

In this study, the researcher will utilize a checklist as a tool to identify and analyze directive speech acts within the conversation transcripts. The document checklist consists of a table containing indicators and sub-indicators related to the forms, types, and politeness strategies of directive speech acts. This structured approach ensures a systematic and comprehensive analysis of the collected data.

Steps for Using the Document Checklist:

- a. Create a table containing indicators and sub-indicators related to directive speech acts, such as forms, types, and politeness strategies.
- b. Assign codes or symbols for each indicator and sub-indicator, for example:

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<sup>113</sup> Wilkinson, D., & Birmingham, P. (2003). *Using Research Instruments: A Guide for Researchers*. Routledge, P. 73.

<sup>114</sup> Fraenkel, J. R., Wallen, N. E., & Hyun, H. H. (2012). *How to Design and Evaluate Research in Education (8th ed.)*. McGraw-Hill, p. 120.

- Forms: Imperative (Im), Interrogative (Int), etc.
- Types: Commands (Co), Requests (Re), Suggestions (Su), etc.
- Politeness Strategies: Tact Maxim (TM), Approbation Maxim (ApM), etc.

c. Analyze each utterance in the transcript and match it with the indicators and sub-indicators in the checklist.

By systematically applying the checklist, the researcher ensures that all relevant speech acts are identified and categorized accurately, facilitating a structured analysis of the conversation transcripts.

In this study, the documents under examination are the conversation transcripts from The Tonight Show Starring Jimmy Fallon. The document checklist utilized in this study comprises a table containing indicators and sub-indicators related to forms, types, and politeness strategies. Below is the table utilized by the researcher for data analysis:

**Table. 3.1**  
**Forms of Directive Speech Act**

No.	Forms	Indicators	Sub Indicators
1.	Imperative (Im)	Verb phrases without a subject, used to give orders or instructions	<ol style="list-style-type: none"> <li>1. Bare verb forms (e.g., "Go!", "Take this!")</li> <li>2. Elliptical imperatives (e.g., "Quiet!", "Stop it!")</li> <li>3. Negative imperatives (e.g., "Don't do that!")</li> <li>4. Imperative + modifier (e.g., "Please open the door.")</li> </ol>
2.	Interrogative (Int)	Sentences or clauses that ask a question	<ol style="list-style-type: none"> <li>1. Yes/no question - including those with modal verbs (e.g., "Can/Could/Would you...?", "Do they...?", "Are you...?", "Might you...?")</li> </ol>

			<ol style="list-style-type: none"> <li>Wh-questions (e.g., "Why don't you...?", "How about...?")</li> <li>Tag questions (e.g., "You'll do it, won't you?")</li> </ol>
3.	Declarative Constructions (DC)	Statements or assertions used to give directives	<ol style="list-style-type: none"> <li>Statements with performative verbs (e.g., "I want you to...", "I order you to...")</li> <li>Statements with deontic modals (e.g., "You must...", "You have to...")</li> <li>Need statements (e.g., "You need to...", "It needs to be done.")</li> <li>Statements with directives as object complements (e.g., "I suggest that you...")</li> </ol>
4.	Modal Verbs (MV)	Verbs like "can", "could", "may", "might", "must", "shall", "should", "will", "would" used to express directives	<ol style="list-style-type: none"> <li>Deontic modals (e.g., "must", "should", "have to") expressing obligation</li> <li>Epistemic modals (e.g., "might", "could") expressing possibility or suggestion</li> <li>Dynamic modals (e.g., "can", "will", "would") expressing ability or willingness</li> <li>Negated modals (e.g., "can't", "shouldn't", "won't") expressing prohibition or rejection</li> </ol>
5.	Conditional Clauses (CC)	Clauses that express a condition or hypothesis, used to give directives	<ol style="list-style-type: none"> <li>If-clauses (e.g., "If you do this, then...")</li> <li>Unless-clauses (e.g., "Unless you..., you can't...")</li> <li>Hypothetical conditionals (e.g., "If I were you, I would...")</li> <li>Conditional imperatives (e.g., "Do this if/when...")</li> </ol>

**Table. 3.2**  
**Types of Directive Speech Acts**

No.	Types	Indicators	Sub Indicators
1.	Commands (Co)	Utterances that require the hearer to perform an act	<ol style="list-style-type: none"> <li>1. Imperative forms (e.g., "Go!", "Take this!")</li> <li>2. Words like "must", "should"</li> <li>3. Exclamation marks (!)</li> <li>4. Unmitigated directives without politeness markers</li> <li>5. Straightforward imperatives or elliptical phrases (e.g., "Silence!", "Quiet!")</li> </ol>
2.	Requests (Re)	Utterances that attempt to get the hearer to perform an act	<ol style="list-style-type: none"> <li>1. Modal verbs like "could", "would", "can", questioning (e.g., "Could you...?", "Would you...?")</li> <li>2. Interrogative forms with politeness markers (e.g., "Please...")</li> <li>3. Consultative forms (e.g., "May I...?", "Do you mind...?")</li> <li>4. Mitigated directives with downtoners (e.g., "I was wondering if...")</li> </ol>
3.	Suggestions (Su)	Utterances that propose a possible course of action	<ol style="list-style-type: none"> <li>1. Tentative language (e.g., "maybe", "perhaps", "possibly")</li> <li>2. Conditional forms (e.g., "If you..., then...")</li> <li>3. Hedges (e.g., "kind of", "sort of")</li> <li>4. Impersonal constructions (e.g., "It might be better to...")</li> </ol>
4.	Questions (Qu)	Utterances that seek information or confirmation	<ol style="list-style-type: none"> <li>1. Interrogative forms with wh-words (e.g., what, where, why, how)</li> <li>2. Yes/no questions</li> <li>3. Tag questions (e.g., "You're coming, aren't you?")</li> <li>4. Rhetorical questions</li> </ol>

5.	Advice (Ad)	Utterances that recommend a course of action	<ol style="list-style-type: none"> <li>1. Words like "should", "ought to", conditional forms</li> <li>2. Expressions of suggestion or recommendation (e.g., "I suggest...", "It would be advisable to...")</li> <li>3. Impersonal constructions (e.g., "It's best to...")</li> </ol>
6.	Invite (Inv)	Utterances that encourage participation or inclusion in activities	<ol style="list-style-type: none"> <li>1. Direct invitations (e.g., "Would you like to join us?")</li> <li>2. Inclusive markers (e.g., "Let's...")</li> <li>3. Permission-seeking forms (e.g., "Why don't you come along?")</li> <li>4. Social engagement phrases (e.g., "You should come by")</li> </ol>

**Table. 3.3**  
**Politeness Strategies in Directive Speech Act**

No.	Politeness Strategies	Indicators	Sub Indicators
1.	Tact Maxim (TM)	Minimize cost to others, maximize benefit	<ol style="list-style-type: none"> <li>1. Modal auxiliary structures: "Could you...?", "Would you...?" with conditional modals</li> <li>2. Indirect request formations: "I wonder if you would mind...", "Would it be possible to...?"</li> <li>3. Hedging devices: "perhaps", "possibly", "maybe", "just", "a bit"</li> <li>4. Face-saving strategies: "whenever it's convenient", "if you have a moment"</li> </ol>
2.	Approbation Maxim (ApM)	Maximize praise of others	<ol style="list-style-type: none"> <li>1. Explicit praise structures: "excellent", "wonderful", "brilliant" with intensifiers</li> <li>2. Compliment formations: "What an amazing performance!", "You've</li> </ol>

			<p>done an outstanding job"</p> <p>3. Positive reinforcement: "creative and insightful", "getting better and better"</p>
3.	Generosity Maxim (GM)	Minimize benefit to self, maximize cost to self	<p>1. Offer structures: "Let me help you", "I'd be happy to..."</p> <p>2. Self-sacrifice markers: "It's no trouble at all", "I can easily do that"</p> <p>3. Assistance patterns: "Shall I...?", "Feel free to use my..."</p>
4.	Modesty Maxim (MM)	Minimize praise of self	<p>1. Self-deprecation markers: "I just got lucky", "I'm still learning"</p> <p>2. Humility expressions: "I'm not sure if...", "I might be wrong, but..."</p> <p>3. Praise deflection: "The team deserves the credit", "I played a small part"</p>
5.	Agreement Maxim (AgM)		<p>1. Direct agreement markers: "Yes, absolutely", "That's exactly right"</p> <p>2. Partial agreement: "Yes, but...", "You have a point there..."</p> <p>3. Consensus-building: "We both know that...", "As you mentioned..."</p>
6.	Sympathy Maxim (SM)	Minimize antipathy between self and others	<p>1. Empathy markers: "I know how you feel", "I've been there myself"</p> <p>2. Support structures: "Things will get better", "We're all here for you"</p> <p>3. Concern patterns: "I'm worried about...", "I hope things improve soon"</p>



## **F. Technique for Analyzing the Data**

The data analysis in this study follows Miles and Huberman's interactive model consisting of four interrelated stages:<sup>115</sup>

### **1. Data Collection**

In this stage, the researcher collects data from episodes of The Tonight Show Starring Jimmy Fallon. The data collection process involves selecting specific episodes for analysis, downloading or accessing video recordings of the selected episodes, and ensuring adequate audio-visual quality for analysis. The researcher also makes initial notes regarding the general context of each selected episode, including the broadcast date, featured guests, and main topics discussed.

### **2. Data Reduction**

During the data reduction stage, the researcher systematically processes raw data from The Tonight Show. First, the researcher watches the selected episodes and records the timestamps of every occurrence of directive speech acts. Next, the researcher transcribes conversations containing directive speech acts along with their full context. Each directive speech act is then identified and coded using a checklist table to classify its form (Imperative, Interrogative, Declarative Construction, Modal Verbs, Conditional Clauses), type (Command, Request, Suggestion, Question, Advice, Invite), and politeness strategy (Maxim of Tact, Maxim of Approbation, Maxim of Generosity, and others).

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<sup>115</sup> Miles, M. B., & Huberman, A. M. (1994). *Qualitative Data Analysis: An Expanded Sourcebook*. SAGE



### **3. Data Display**

The data display stage involves organizing the reduced data into a structured format. The researcher creates a frequency distribution table showing the occurrence of each type of directive speech act, the frequency of linguistic forms, and the distribution of politeness strategies. Representative transcripts from the checklist results are compiled, including conversational context, episode timestamps, and assigned codes for types, forms, and strategies. To enhance understanding, the researcher presents visual representations such as diagrams or charts to illustrate the identified patterns.

### **4. Conclusion Drawing/Verification**

In the final stage, the researcher conducts an in-depth analysis and verification of the findings. The researcher explores how directive speech acts are realized in *The Tonight Show Starring Jimmy Fallon*, focusing on the various types and forms used by Jimmy Fallon and his guests across different interactional contexts. Additionally, the analysis includes an examination of how politeness strategies are employed in the delivery of these speech acts. To ensure the trustworthiness of the findings, the researcher rechecks the original video recordings, confirms the interpretations using the established checklist, and relates the results to Searle's theory of directive speech acts and Leech's politeness principles. Finally, conclusions are drawn regarding the characteristics and functions of directive speech acts within the conversational dynamics of the show.

These four stages of analysis are conducted iteratively and interconnectedly to ensure a comprehensive and accurate examination of directive speech acts in *The Tonight Show Starring Jimmy Fallon*.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSION**

This chapter presents the research findings and discussion, which consist of the analysis of directive speech acts in "The Tonight Show Starring Jimmy Fallon." It includes the classification and functions of directive speech acts used by Jimmy Fallon and his guests. Additionally, this chapter discusses the patterns and characteristics of these speech acts in a talk show setting. The findings are based on data analysis, including speech act categorization, frequency distribution, and contextual interpretation. Lastly, this chapter provides an in-depth discussion of the results in relation to relevant theories and previous studies.

#### **A. Research Findings**

This section presents the research findings of directive speech acts as found in The Tonight Show Starring Jimmy Fallon. The analysis focuses on three major aspects: (1) the linguistic forms used to express directive speech acts, such as imperatives, interrogatives, declaratives, modal verbs, and conditional clauses; (2) the types of directive speech acts identified, such as commands, requests, suggestions, questions, advice, and invitations; and (3) the politeness strategies employed in delivering these directives, including the application of Leech's Politeness Principle.

These findings are derived from ten selected episodes of The Tonight Show featuring celebrity guests from diverse backgrounds. The conversations analyzed are primarily spontaneous and informal in tone, yet still reflect the

strategic use of language appropriate to public media discourse. The host, Jimmy Fallon, is observed to use various directive forms to initiate games, shift topics, prompt stories, and create humor while maintaining a positive rapport with his guests. Likewise, the guests respond with different directive types depending on the context of interaction, their relationship with the host, and the setting's formality.

This chapter aims to identify how such directive speech acts are structured and function within the authentic communication patterns of a high-profile American talk show. It further discusses how these patterns correspond with Searle's theory of speech acts and Leech's politeness maxims, as outlined in Chapter II. The findings are categorized and presented using frequency tables and relevant examples to support the analysis.

### **1. Forms of Directive Speech Acts Found in "The Tonight Show Starring Jimmy Fallon"**

The first aspect of analysis focuses on the forms of directive speech acts used by the host and guests during the show. In pragmatics, the form of a directive speech act refers to the grammatical or syntactic structure through which a directive is delivered. Based on the frameworks from Quirk et al., Yule, and Holmes, these forms include imperatives, interrogatives, declarative constructions, modal verbs, and conditional clauses.

Each form plays a distinct role in shaping the force and politeness of the directive. For instance, imperatives are generally used to express

direct commands or invitations in a concise manner. Interrogatives often serve as indirect directives that soften the speaker's intent, especially when politeness is needed. Declarative constructions convey directives more subtly, often using statements like *"I want you to..."* or *"You need to..."*. Modal verbs, such as *"can"*, *"could"*, or *"must"*, help express varying degrees of certainty, necessity, or politeness. Meanwhile, conditional clauses like *"If I were you..."* or *"If you can..."* are employed to suggest or recommend actions in a more tentative, face-saving manner.

The use of these forms is influenced by several factors, including the relationship between host and guest, the context of the conversation, and the desired tone whether humorous, casual, formal, or empathetic. Since *The Tonight Show* blends entertainment and interpersonal dialogue, the forms selected by Jimmy Fallon often reflect a strategic use of language that maintains a balance between guiding the conversation and respecting social boundaries.

Based on the analysis of the selected episodes, five distinct forms of directive speech acts were identified with a total of 115 instances. Interrogatives were found in 86 instances throughout the conversations, serving as Jimmy Fallon's tool for directing conversations and eliciting responses from guests. Imperatives appeared in 15 instances, typically used during game segments, topic transitions, and direct invitations. Declarative constructions were found in 10 instances in various contexts where the host expressed desires or intentions indirectly. Modal verbs

appeared in 2 instances to soften requests and suggestions, while conditional clauses were identified in 2 instances, used for polite recommendations and hypothetical suggestions.

Here are some examples of these forms in English talk show contexts:

**Table. 4.1.**  
**Forms of Directive Speech Act in The Tonight Show**

<b>Forms of Directive Speech Act</b>	<b>Utterances</b>	<b>Context</b>
Interrogative	"Did you forget your shoes?"	Jimmy notices that Angelina is not wearing shoes and politely asks her the reason.
Imperative	"Let's talk Beetlejuice, Beetlejuice."	Jimmy smoothly shifts the conversation to discuss "Beetlejuice, Beetlejuice," showing interest in this new project.
Declarative	"I want to talk about Maria Callas."	Jimmy transitions the conversation to discuss Angelina's role as Maria Callas, complimenting her performance.
Modal Verb	"You can give her a word."	Jimmy offers helpful suggestions about camera angles during their interview segment.
Conditional Clause	"I would go see it in theaters if you can see 'Maria'."	Jimmy warmly encourages Angelina to see "Maria" in theaters, praising the film's sound and visual qualities while expressing his genuine appreciation

		for her performance.
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The data in Table 4.2., illustrates the various forms of directive speech acts found in The Tonight Show Starring Jimmy Fallon. The findings indicate that Jimmy Fallon primarily employs imperatives, interrogatives, and declaratives when delivering directives to his guests. Imperatives are often used in direct requests, invitations, or commands, while interrogatives function as polite requests or indirect suggestions. Meanwhile, declaratives serve as a subtle way to encourage action or imply a directive without explicitly stating it.

The choice of form depends on the interaction's context, the level of formality, and the relationship between Fallon and his guests. The frequent use of interrogatives and indirect declaratives reflects a conversational style that is more engaging, humorous, and socially accommodating, aligning with the entertainment nature of the show.

## **2. Types of Directive Speech Acts Found in "The Tonight Show Starring Jimmy Fallon"**

After analyzing the forms, the next focus is on identifying the types of directive speech acts found in the talk show. The classification is based on John Searle's taxonomy, which categorizes directive speech acts according to the speaker's intention and the level of imposition on the hearer. In this context, the directive types observed include commands, requests, suggestions, questions, advice, and invitations.

Each type carries its own degree of directness and politeness. Commands are the most authoritative, often used when the speaker expects compliance without negotiation. However, in the context of a talk show, commands are rarely delivered in a forceful manner. Instead, they are typically framed playfully, especially during games or interactive segments. Requests are more polite and often appear in interrogative forms, allowing guests the freedom to accept or decline. Suggestions offer alternative courses of action and are commonly presented using hedges or conditional statements to reduce pressure.

Questions, while often classified as information-seeking acts, are included in this category due to their pragmatic function in guiding the conversation or eliciting specific responses from guests. Advice appears less frequently but is sometimes used by the host to offer guidance or reassurance. Invitations, on the other hand, are employed to encourage participation in activities or to promote mutual engagement in a friendly manner.

The identification of these types highlights how Jimmy Fallon skillfully manages the interaction using various directive strategies that maintain a light, engaging atmosphere. His ability to alternate between humorous, respectful, and supportive tones allows the show to remain dynamic and entertaining while still being socially appropriate.

From the analysis of the selected episodes, six types of directive speech acts were identified with a total of 115 instances. Questions were



found in 83 instances, serving as a tool for conversation management and guest engagement throughout all episodes. Commands appeared in 12 instances, particularly during game segments and interactive activities, delivered in a playful, non-authoritative manner. Requests were identified in 8 instances in various contexts where the host sought cooperation or participation from guests. Suggestions were found in 7 instances when offering alternatives or recommendations, often framed diplomatically. Invitations appeared in 4 instances to encourage guest participation in activities or discussions, while advice was identified in 1 instance when the host offered guidance or reassurance to guests.

Here are some examples of these types in English talk show contexts:

**Table. 4.2.**  
**Types of Directive Speech Act in the Tonight Show**

<b>Types of Directive Speech Act</b>	<b>Utterances</b>	<b>Context</b>
Questions	"What were some of the highlights of the tour for you?"	Jimmy asks Olivia to share some of her favorite moments from the tour, giving her freedom to choose which stories to tell.
Commands	"Game start!"	Jimmy and ROSÉ begin playing the Korean drinking game together, creating an engaging moment for the audience.
Requests	"Would you be up for that?"	Jimmy suggests playing a trending TikTok game where

		Jenna would rank different film scores, making sure she's comfortable participating.
Suggestions	"Whatever comfortable." is	ROSÉ comfortably explains her naming conventions to Jimmy, sharing that friends and family call her Rosie and establishing a casual rapport.
Advice	"Don't worry about it. This is -- all be fine."	Jimmy reassures Angelina, who shares her feelings of nervousness and discomfort about appearing on a talk show after a decade-long hiatus.
Invitations	"Uh, cheers. Congrats on your sobriety."	Jimmy suggests celebrating Tom's sobriety and new business venture with a toast.

The data presented in Table 4.4., classifies directive speech acts into different types based on their communicative function. The results reveal that requests, invitations, and suggestions are the most commonly used directive types in Jimmy Fallon's interactions with his guests. These types are employed to maintain a lighthearted and engaging tone while minimizing the imposition on the guest.

Moreover, commands and advice are occasionally observed, especially in segments involving games or challenges where Fallon directs guests' actions. However, such directives are often softened with humor or politeness strategies to avoid sounding too authoritative. The findings

suggest that the talk show setting requires directive speech acts to be adapted in ways that balance entertainment, spontaneity, and social harmony between the host and guests.

### **3. Politeness Strategies in Directive Speech Acts**

The third aspect of analysis in this study is the use of politeness strategies within directive speech acts, as observed in the interactions between Jimmy Fallon and his guests. Since directives inherently carry the potential to threaten the hearer's face, speakers often mitigate this threat by applying various politeness strategies to maintain harmony, especially in public or formal settings like a talk show.

This study adopts Geoffrey Leech's Politeness Principle, which outlines several maxims that guide polite language use: Tact Maxim, Approbation Maxim, Generosity Maxim, Modesty Maxim, Agreement Maxim, and Sympathy Maxim. These maxims are often reflected in how Jimmy Fallon frames his directives whether through softening expressions, compliments, offering choices, or using inclusive and empathetic language.

For example, the Tact Maxim is applied when Fallon uses indirect or softened forms like *"Would you mind...?"* or *"Could you...?"* to make his requests sound more considerate. The Approbation Maxim appears in his praise toward guests' achievements before making a suggestion or request, thus enhancing their willingness to respond positively. In some cases, Fallon uses the Generosity Maxim by offering assistance or

accommodating his guests' preferences. Meanwhile, the Modesty Maxim, Agreement Maxim, and Sympathy Maxim are also used to express humility, alignment, or empathy, depending on the conversational context.

These politeness strategies are essential not only for softening the force of directives but also for maintaining a friendly and respectful rapport between host and guest. Given the performative yet spontaneous nature of the show, the use of such strategies contributes significantly to the show's appeal and the comfort level of its participants.

The analysis revealed that all six maxims of Leech's Politeness Principle were employed in the directive speech acts throughout the selected episodes with a total of 115 instances. Approbation Maxim was found in 52 instances, with Jimmy Fallon praising and complimenting his guests before or while making requests. Tact Maxim appeared in 44 instances, evident in the host's tendency to soften directives through indirect language and considerate phrasing. Agreement Maxim was identified in 7 instances in contexts where the host sought to align with guests' perspectives or experiences. Sympathy Maxim appeared in 5 instances when addressing sensitive topics or showing empathy toward guests' situations. Modesty Maxim was found in 5 instances when the host downplayed his own knowledge or abilities, while Generosity Maxim appeared in 3 instances when offering choices or accommodating guest preferences.

Here are some examples of these politeness strategies in English talk show contexts:

**Table. 4.3.**  
**Politeness Strategies in the Tonight Show**

<b>Politeness Strategies</b>	<b>Utterances</b>	<b>Context</b>
Tact Maxim (TM)	I noticed that you're barefoot. Did you -- did you -- Did you forget your shoes?"	Jimmy notices that Angelina is not wearing shoes and politely asks her the reason.
Approbation Maxim (ApM)	I want to talk about Maria Callas. I want to talk about the great job you did.	Jimmy transitions the conversation to discuss Angelina's role as Maria Callas, complimenting her performance.
Generosity Maxim (GM)	Whatever I comfortable.	ROSE comfortably explains her naming conventions to Jimmy, sharing that friends and family call her Rosie and establishing a casual rapport.
Modesty Maxim (MM)	And also, get ready for this. I don't know if you know this	Jimmy builds anticipation before sharing news with Sabrina Carpenter, asking her to get ready for the announcement.
Agreement Maxim (AgM)	"How do we set up the film?"	Jimmy asks Channing to help explain the premise of "Blink Twice" to the audience.
Sympathy Maxim (SM)	"What did it feel like?"	Jimmy sensitively asks about Olivia's experience falling through a hole in the stage during her Australian

		performance.
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As shown in Table 4.6., Jimmy Fallon employs a variety of politeness strategies to ensure his directives are well received. The analysis indicates that positive politeness strategies are the most frequently used, as Fallon often builds rapport with his guests by using humor, compliments, inclusive language, and informal expressions. This strategy helps create a relaxed and friendly atmosphere, making directives sound less imposing.

Additionally, negative politeness strategies such as hedging, indirectness, and apologetic phrasing are used when addressing sensitive topics or giving directives to high-profile guests. Bald-on-record strategies appear in more playful or comedic contexts, particularly during interactive segments where directness enhances the humor. These findings highlight how politeness plays a crucial role in shaping directive speech acts within a media setting, ensuring that interactions remain engaging and socially appropriate.

## **B. Discussion**

In this research, directive speech acts in *The Tonight Show Starring Jimmy Fallon* were analyzed based on their forms, types, and politeness strategies used by both the host and guests. The results of this study are then compared with previous studies to identify similarities, differences, and unique findings that emerged in this research.

## 1. Forms of Directive Speech Acts

The analysis of directive speech acts in *The Tonight Show Starring Jimmy Fallon* reveals distinctive patterns in the use of various linguistic forms to convey directives. This section examines how these forms function within the talk show context and what they signify about communication strategies in public entertainment discourse.

Interrogative forms emerge as a particularly common choice for expressing directives in this public entertainment setting, appearing with notable frequency throughout the analyzed episodes (specifically, 86 times in the dataset). This pattern aligns with the theoretical framework established by Quirk et al., who note that interrogative constructions often serve as conventional indirect directives that mitigate the imposition on the addressee while still effectively communicating the speaker's intent.<sup>116</sup> The recurrence of interrogative forms in the talk show context reflects a strategic linguistic choice that balances the need to guide conversation while maintaining a respectful and engaging atmosphere. Interrogatives such as *"Did you forget your shoes?"* exemplify how the host can introduce topics or prompt explanations without appearing overly demanding. This allows for a natural conversational flow while still directing the interaction toward topics of interest to the audience.

In contrast, imperative forms appear less regularly in the data (observed 15 times in total), yet still represent a significant category of

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<sup>116</sup> Quirk et al., *A Comprehensive Grammar of the English Language*, 831-832.

directives used in the show. As explained by Yule, imperatives constitute the most direct grammatical realization of directives, often softened through the addition of politeness markers or other modifiers.<sup>2</sup> In the talk show context, the data reveals that imperatives are typically employed in situations where immediacy is required, such as *"Let's talk Beetlejuice, Beetlejuice."* This strategic use of imperatives allows the host to make clear transitions between topics while maintaining the show's momentum. The comparatively limited appearance of imperatives suggests a conscious choice to prioritize politeness and collaboration over directness in this public discourse setting.

The notable difference between the occurrence of interrogative forms (86 instances) and imperative forms (15 instances) is particularly worthy of attention. Interrogatives are frequently employed by the host to create a non-imposing impression and establish a relaxed atmosphere within the talk show setting. This strategic linguistic choice serves to maintain the entertainment value of the show while facilitating natural conversation flow. The preference for interrogative forms over more direct imperative constructions reflects the host's awareness of face-threatening potential in public discourse settings. This pattern supports the theoretical assertion that indirect forms are preferred in contexts where social dynamics and public impression management are crucial considerations.

Additionally, the findings regarding declarative constructions (found 10 times in the analysis) also merit discussion. Holmes observes



that declarative forms often mitigate the force of directives by presenting them as suggestions or recommendations rather than commands.<sup>117</sup> The analysis reveals that Jimmy Fallon strategically uses declarative constructions such as *"I want to talk about Maria Callas"* to shift conversation topics without explicitly commanding his guests to discuss specific subjects. These declarative directives function as subtle conversation guides while maintaining the appearance of a natural, flowing dialogue. Through statements like *"I want to talk about,"* the host signals his conversational intentions while preserving the guest's agency in how they respond. This demonstrates the sophisticated balance between directive force and politeness maintenance.

Modal verbs appear less frequently in the data (specifically, 2 instances), playing specialized roles in the directive speech acts identified. According to Holmes, modal verbs can express varying degrees of obligation while maintaining pragmatic flexibility.<sup>118</sup> The example *"You can give her a word"* demonstrates how modal constructions allow the host to make suggestions without imposing. This limited but strategic use of modal verbs in the talk show context suggests they are reserved for situations requiring particular sensitivity, especially when offering guidance that could otherwise appear controlling or presumptuous.

Similarly, conditional clauses (also observed 2 times in the data) represent another specialized directive form with distinct pragmatic

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<sup>117</sup> Holmes, Janet. *An Introduction to Sociolinguistics*. 5th ed. (London: Routledge, 2017), 275-277.

<sup>118</sup> Holmes, J. (1992). *An introduction to sociolinguistics*. Longman.

functions. As exemplified by *"I would go see it in theaters if you can see 'Maria',"* conditional constructions present directives as hypothetical scenarios or personal preferences rather than direct commands. This strategy, as noted by Quirk et al., significantly reduces the face-threatening nature of the directive while still communicating the desired action.<sup>119</sup> The occasional appearance of conditional directives in the data suggests they may be employed primarily when the directive concerns matters beyond the immediate interview context, such as recommendations to the audience or suggestions about future actions.

Furthermore, the variety of directive forms across different episodes and with different celebrity guests suggests that contextual factors significantly influence form selection. This observation supports Quirk et al.'s assertion that directive realization is shaped by social variables including power dynamics, social distance, and the degree of imposition involved in the directive act.<sup>120</sup> In the talk show context, Jimmy Fallon's status as host grants him certain directive privileges. However, the public entertainment setting and his relationships with high-profile guests necessitate directive forms that maintain mutual respect and positive rapport.

The results of this study align with Ronan's findings, which indicate that in public contexts such as television broadcasts, less impositive forms such as interrogatives and declaratives are more

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<sup>119</sup> Quirk et al., *A Comprehensive Grammar of the English Language*

<sup>120</sup> Quirk et al., *A Comprehensive Grammar of the English Language*

frequently employed than imperative forms.<sup>121</sup> This pattern stems from interrogatives providing more open response opportunities and preserving the addressee's face, particularly in contexts characterized as "*language of distance*." This pattern is further supported by Prayitno et al., who discovered that in social media communication, the most commonly observed directive forms involve advising, suggesting, and reminding rather than commanding.<sup>122</sup> This indicates a preference for forms that are less face-threatening. The clear pattern of interrogatives (86 instances) compared to other forms provides strong empirical support for these theoretical assertions about directive preferences in public discourse contexts.

Building on these comparisons, when examining directive speech acts in *The Tonight Show* alongside findings from previous research on institutional discourse, significant parallels emerge. Vine's analysis of workplace directives found that indirect forms are common in professional settings where maintaining positive working relationships is essential.<sup>123</sup> Similarly, Jimmy Fallon's preference for interrogative directives reflects the need to balance his institutional role as an interviewer with the interpersonal dimension of entertaining conversations with celebrities.

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<sup>121</sup> Ronan, Patricia. "Directives and Politeness in SPICE-Ireland." *Journal of Pragmatics* 207 (2023): 39–54.

<sup>122</sup> Prayitno, Eko, Novita Dewi, and Titik Wijayanti. "Politeness of Directive Speech Acts on Social Media Discourse and Its Implications for Strengthening Student Character Education in the Era of Global Education." *Journal of Social Studies Education Research* 12, no. 4 (2021): 275–302.

<sup>123</sup> Vine, Bernadette. *Getting Things Done at Work: The Discourse of Power in Workplace Interaction*. Amsterdam: John Benjamins Publishing, 2004.

This suggests that, despite the entertainment context, talk shows share directive patterns with other institutional discourse types. In both settings, relationship management remains a key concern. The relatively sparse use of direct imperatives (15 instances) further reinforces this parallel with other institutional contexts where authority is exercised cautiously.

Moreover, the variety of directive forms also reveals interesting patterns across episodes with different guests. Episodes featuring international celebrities show a slightly higher presence of interrogative directives, suggesting potential cultural accommodation or additional politeness considerations. This observation corresponds with Holmes' assertion that directive forms are sensitive to cross-cultural communication concerns and may be adjusted accordingly.<sup>124</sup> However, the consistent recurrence of interrogative forms across all episodes indicates that the institutional context of the talk show exerts a stronger influence on directive form selection than individual guest characteristics. This suggests that the genre conventions of talk shows may override individual pragmatic variations.

Overall, the strategic distribution of directive forms in *The Tonight Show* illustrates how language functions not only to manage conversation but also to navigate complex social dynamics in public, institutional media discourse. The notable presence of interrogative forms and the careful deployment of other directive structures reveal the sophisticated linguistic

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<sup>124</sup> Holmes, J. (1992). *An introduction to sociolinguistics*. Longman.

strategies employed in maintaining the delicate balance between entertainment and social appropriateness.

## 2. Types of Directive Speech Acts

The analysis of directive speech acts in *The Tonight Show Starring Jimmy Fallon* reveals significant patterns in how different directive types are strategically employed to achieve various communicative goals. This section examines the distribution and functions of these directive types within the talk show context and what they reveal about pragmatic choices in media discourse.

Questions appear with notable regularity in the dataset (specifically, 83 instances out of the total 115 directives observed), suggesting a preference for information-seeking directive strategies in this public entertainment setting. This finding aligns with the theoretical framework established by Searle, who notes that questions function as directives by attempting to elicit specific verbal responses from the hearer.<sup>125</sup> The regular appearance of questions in the talk show context reflects a strategic pragmatic choice that balances the need to guide conversation while maintaining a respectful and engaging atmosphere. Questions such as, "*What were some of the highlights of the tour for you?*" exemplify how the host can introduce topics or prompt explanations without appearing overly demanding. This allows for a natural

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<sup>125</sup> Searle, John. R. *Expression and Meaning: Studies in the Theory of Speech Acts* (Cambridge: Cambridge University Press, 1979), 13-14.

conversational flow while still directing the interaction toward topics of interest to the audience.

In contrast, commands appear less frequently in the data (12 instances), yet still represent a meaningful category of directives used in the show. As explained by Searle, commands constitute the most direct realization of directives, characterized by their strong illocutionary force and the speaker's position of authority.<sup>126</sup> In the talk show context, the data reveals that commands are typically employed in structured segments, such as "*Game start!*" This strategic use of commands allows the host to establish clear parameters for games and activities while maintaining the show's momentum. The comparatively limited presence of commands in relation to questions suggests a conscious choice to prioritize politeness and collaboration over directness in this public discourse setting.

The considerable difference in occurrence between questions (83 instances) and commands (12 instances) is particularly noteworthy. Questions are frequently employed by the host to create a non-imposing impression and establish a relaxed atmosphere within the talk show setting. This strategic linguistic choice serves to maintain the entertainment value of the show while facilitating natural conversation flow. The preference for questions over more direct command constructions reflects the host's awareness of face-threatening potential in public discourse settings. The significant numerical difference between

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<sup>126</sup> Searle, John. R. *Speech Acts: An Essay in the Philosophy of Language* (Cambridge: Cambridge University Press, 1969), 66-67.

these directive types provides insight into how social dynamics and public impression management influence linguistic choices in entertainment contexts.

Additionally, the findings regarding requests (appearing 8 times in the dataset) also merit discussion. Blum-Kulka and Olshtain observe that requests often mitigate the force of directives by acknowledging the hearer's autonomy through conventional politeness structures.<sup>127</sup> The analysis reveals that Jimmy Fallon strategically uses requests such as *"Would you be up for that?"* to invite participation without explicitly commanding his guests to engage. These request directives function as collaborative invitations while maintaining the appearance of guest agency. Through interrogative requests, the host signals his interactive intentions while preserving the guest's freedom to decline. This demonstrates the sophisticated balance between directive force and politeness maintenance.

Suggestions, appearing several times in the data (specifically, 7 instances), play specialized roles in the directive speech acts identified. According to Martinez-Flor, suggestions can express varying degrees of advisory force while maintaining pragmatic flexibility.<sup>128</sup> The example *"Whatever is comfortable"* demonstrates how suggestion constructions

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<sup>127</sup> Blum-Kulka, Shoshana, and Elie Olshtain. "Requests and Apologies: A Cross-Cultural Study of Speech Act Realization Patterns (CCSARP)." *Applied Linguistics* 5, no. 3 (1984): 196–213.

<sup>128</sup> Martinez-Flor, Alicia. "A Theoretical Review of the Speech Act of Suggesting: Towards a Taxonomy for Its Use in FLT." *Revista Alicantina de Estudios Ingleses* 18 (2005): 167–187.

allow the host to offer guidance without imposing. This limited but strategic use of suggestions in the talk show context indicates they are employed for situations requiring particular sensitivity, especially when offering options that could otherwise appear controlling or presumptuous.

Similarly, invitations (observed 4 times) represent another specialized directive type with distinct pragmatic functions. As exemplified by *"Uh, cheers. Congrats on your sobriety,"* invitation constructions present directives as shared activities or celebratory moments rather than commands. This strategy, as noted by Bella, significantly reduces the face-threatening nature of the directive while still communicating the desired action.<sup>129</sup> The relatively infrequent appearance of invitation directives in the data suggests they may be employed primarily for creating moments of solidarity or when acknowledging significant personal achievements of guests.

Furthermore, the singular instance of advice (*"Don't worry about it. This is -- all be fine"*) demonstrates how reassurance functions as a directive that guides emotional rather than physical responses. As Hinkel observes, advice in supportive contexts serves to establish rapport through guidance.<sup>130</sup> This minimal presence of advice suggests its specialized use in the talk show format, reserved for moments requiring emotional support or reassurance of guests experiencing discomfort or uncertainty.

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<sup>129</sup> Bella, Spyridoula. "Invitation and Politeness in Greek: The Age Variable." *Journal of Politeness Research* 5, no. 2 (2009): 243–271.

<sup>130</sup> Hinkel, Eli. "Appropriateness of Advice: DCT and Multiple Choice Data." *Applied Linguistics* 18, no. 1 (1997): 1–26.



The variety of directive types across different episodes and with different celebrity guests suggests that contextual factors significantly influence type selection. This observation supports Searle's assertion that directive realization is shaped by social variables including power dynamics, social distance, and the degree of imposition involved in the directive act.<sup>131</sup> In the talk show context, Jimmy Fallon's status as host grants him certain directive privileges. However, the public entertainment setting and his relationships with high-profile guests necessitate directive types that maintain mutual respect and positive rapport.

The results of this study align with findings in other contexts where the strategic choice of directive types reflects institutional and social considerations. This research categorizes directive speech acts into requesting, asking, suggesting, and commanding, with asking appearing most frequently in a manner consistent with the interactive and equal atmosphere of talk shows. These findings can be compared with Fatma et al., who in academic contexts found variation in directive types between lecturers and students, ranging from requesting to commanding, depending on the social roles of each party.<sup>132</sup> Meanwhile, Juita in her study of female regional representatives on social media, identified directive types

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<sup>131</sup> Searle, John R. "Indirect Speech Acts." In *Syntax and Semantics 3: Speech Acts*, edited by Peter Cole and Jerry L. Morgan, 59–82. New York: Academic Press, 1975.

<sup>132</sup> Fatma, E., R. Mulya, and S. Dewi. "Directive Speech Acts in Academic Discourse: Ethnography of Communication from Gender Perspective in Higher Education." *International Journal of Linguistics, Literature and Culture* 5, no. 6 (2019): 14–24.

such as inviting/suggesting, begging, and reminding.<sup>133</sup> This demonstrates that while types may vary, the choice of directive type is highly dependent on context and communication goals.

Building on these comparisons, when examining directive speech acts in *The Tonight Show* alongside findings from previous research on entertainment discourse, significant parallels emerge. Heritage and Clayman's analysis of institutional questions found that interrogative directives appear regularly in broadcast settings where maintaining audience engagement is essential.<sup>134</sup> Similarly, Jimmy Fallon's preference for question directives reflects the need to balance his institutional role as an interviewer with the interpersonal dimension of entertaining conversations with celebrities. This suggests that, despite the entertainment context, talk shows share directive patterns with other institutional discourse types. In both settings, relationship management remains a key concern. The relatively modest presence of direct commands (found 12 times within the dataset of 115 total directives) further reinforces this parallel with other institutional contexts where authority is exercised cautiously.

Moreover, the variety of directive types also reveals interesting patterns across episodes with different guests. Episodes featuring

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<sup>133</sup> Juita, Nirmala. "The Performance of Language Politeness in Directive and Expressive Speech Acts from West Sumatra's Female DPRD Members on Social Media." *Proceedings of the International Conference on Language, Literature and Education (ICLLE)*, vol. 1, no. 1 (2021): 135–144.

<sup>134</sup> Heritage, John, and Steven Clayman. *Talk in Action: Interactions, Identities, and Institutions*. Oxford: Wiley-Blackwell, 2010.

international celebrities show slightly different distributions of directive types, suggesting potential cultural accommodation or additional politeness considerations. This observation corresponds with Holmes' assertion that directive types are sensitive to cross-cultural communication concerns and may be adjusted accordingly.<sup>135</sup> However, the consistent appearance of questions across all episodes indicates that the institutional context of the talk show exerts a stronger influence on directive type selection than individual guest characteristics. This suggests that the genre conventions of talk shows may override individual pragmatic variations.

These findings support the study's objective of identifying directive strategies used in media discourse and highlight how communicative intentions adapt to the expectations of public entertainment. The varied distribution of directive types demonstrates how Fallon balances the need to direct conversations while maintaining an atmosphere of casual, friendly interaction that characterizes successful talk show formats.

Overall, the strategic distribution of directive speech act types in *The Tonight Show* illustrates how language functions not only to manage conversation but also to navigate complex social dynamics in public, institutional media discourse. The regular appearance of questions and the careful deployment of more imposing directive types reveal the sophisticated linguistic strategies employed in maintaining the delicate balance between entertainment and social appropriateness.

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<sup>135</sup> Holmes, J. (1992). *An introduction to sociolinguistics*. Longman. p. 267–296.

### 3. Politeness Strategies of Directive Speech Acts

The examination of politeness strategies in directive speech acts in The Tonight Show Starring Jimmy Fallon reveals sophisticated patterns of linguistic choices that balance directiveness with social rapport. This section analyzes the distribution and functions of various politeness maxims and their significance within the context of televised entertainment discourse.

The Approbation Maxim appears with particular regularity in the dataset (specifically, 52 instances out of the 115 total directive speech acts analyzed), suggesting a preference for praise-oriented politeness strategies in this public entertainment setting. This finding aligns with the theoretical framework established by Leech, who notes that the Approbation Maxim focuses on minimizing criticism while maximizing praise of others to maintain social harmony.<sup>136</sup> In the talk show context, this manifests through Jimmy Fallon's consistent use of compliments and positive evaluative expressions before or while delivering directives. For example, when Fallon states *"I want to talk about Maria Callas. I want to talk about the great job you did,"* he employs explicit praise structures while directing the conversation toward Angelina Jolie's performance. This strategic linguistic choice allows him to guide the interview while simultaneously enhancing the guest's positive face.

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<sup>136</sup> Leech, Geoffrey N. *Principles of Pragmatics*. London: Longman, 1983.

The Tact Maxim emerges as another frequently observed politeness strategy (found 44 times in the dataset), which supports Leech's principle of minimizing cost to others while maximizing their benefit.<sup>137</sup> As explained previously, this maxim is realized through indirect request formations, conditional modals, and hedging devices. In *The Tonight Show*, this is exemplified when Fallon asks Angelina Jolie, *"I noticed that you're barefoot. Did you -- did you -- Did you forget your shoes?"* Rather than directly questioning or commenting on her lack of footwear, which could potentially be face-threatening, he frames it as a polite inquiry. This demonstrates how the host strategically employs interrogative structures to mitigate the imposition of his directive while still effectively directing the conversation toward topics of interest.

The Generosity Maxim appears less frequently in the data (specifically, 3 instances) compared to the Tact and Approbation Maxims, suggesting that in talk show contexts, expressing self-sacrifice or cost to self is less important than showing consideration for the guest's face needs. This aligns with the institutional nature of the talk show, where the host's primary responsibility is to facilitate engaging conversation rather than offering personal assistance. However, when the Generosity Maxim does appear, as in the interaction with ROSÉ where Fallon states *"Whatever is comfortable,"* it serves to create a more relaxed atmosphere by giving agency to the guest.

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<sup>137</sup> Leech, Geoffrey N. *The Pragmatics of Politeness*. Oxford: Oxford University Press, 2014.

The Modesty Maxim is observed several times in the data (5 instances), reflecting the unique context of American talk shows, where hosts are expected to project confidence and authority while still maintaining politeness. When Fallon employs this maxim, as in *"And also, get ready for this. I don't know if you know this,"* he downplays his knowledge while simultaneously building anticipation. This strategic balance between modesty and conversational control demonstrates the sophisticated pragmatic competence required in media discourse.

The Agreement Maxim (appearing 7 times) and Sympathy Maxim (found in 5 instances) play specialized roles in the directive speech acts identified. According to Leech, the Agreement Maxim focuses on minimizing disagreement while maximizing agreement between interlocutors, which is crucial for maintaining conversational cooperation.<sup>3</sup> This is evident when Fallon asks Channing Tatum, *"How do we set up the film?"* using an inclusive *"we"* to create a sense of shared purpose in explaining the film to the audience. Similarly, the Sympathy Maxim, centered on minimizing antipathy and maximizing sympathy between participants, appears when Fallon sensitively inquires, *"What did it feel like?"* regarding Olivia Rodrigo's experience falling through a stage during a performance. These examples demonstrate how the host navigates potentially sensitive topics while maintaining a supportive communicative environment.

The politeness strategies found in this research include positive politeness, negative politeness, bald on record, and off record. Positive politeness appears most frequently, as the host strives to build a friendly and pleasant relationship with celebrity guests. These results reinforce the findings of Yalmiadi & Iddris in the film *Jane Eyre*, which showed that positive and negative politeness are most commonly observed, while bald on record only appears in highly emotional situations.<sup>138</sup> Parwanti & Duncik also found that Arab Village communities tend to use strategies such as indirect speech and words of respect to maintain politeness in sensitive social situations.<sup>139</sup> Additionally, Afraini's study shows that in the context of Palembangnese directives, bald on record forms are more frequently used in interactions between lecturers and students due to power hierarchy, which differs from the more equal context in talk shows.<sup>140</sup>

Furthermore, the variety of politeness strategies across different episodes and with different celebrity guests suggests that contextual factors significantly influence strategy selection. This observation supports Leech's assertion that politeness realization is shaped by social variables including power dynamics, social distance, and the degree of imposition

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<sup>138</sup> Yalmiadi, Rika, and Faisal Iddris. "Politeness Strategy in Directive and Expressive Utterances as Found in *Jane Eyre* Movie." *Edukasi: Jurnal Pendidikan dan Pengajaran* 8, no. 1 (2020): 8–18.

<sup>139</sup> Parwanti, Elita, and Duncik Duncik. "The Directive Politeness Level through a Test Approach: Completing the Arab Village Community Discourse." *Language Literacy: Journal of Linguistics, Literature, and Language Teaching* 8, no. 1 (2024): 39–47.

<sup>140</sup> Afriani, Reni. "Linguistic Politeness in Palembangnese Directives in Indonesia and Its Implications for University Teaching and Learning." *Indonesian Journal of Applied Linguistics* 8, no. 3 (2018): 631–639.

involved in the directive act.<sup>141</sup> In the talk show context, Jimmy Fallon's status as host grants him certain directive privileges. However, the public entertainment setting and his relationships with high-profile guests necessitate politeness strategies that maintain mutual respect and positive rapport.

The results of this study align with Holmes' findings, which indicate that in public contexts such as television broadcasts, positive politeness strategies that enhance the addressee's face are more frequently employed than negative politeness strategies that merely avoid face-threatening acts.<sup>142</sup> This preference stems from the need to create an entertaining and engaging atmosphere while preserving the guests' public image. This pattern is further supported by Spencer-Oatey, who discovered that in media communication, the most prevalent politeness strategies involve those that establish common ground and demonstrate interest in the hearer, rather than those that merely minimize imposition.<sup>143</sup>

When examining politeness strategies in *The Tonight Show* alongside findings from previous research on institutional discourse, significant parallels emerge. Boxer's analysis of social distance and speech behavior found that politeness strategies vary depending on the

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<sup>141</sup> Leech, Geoffrey N. "Politeness: Is There an East-West Divide?" *Journal of Politeness Research* 3, no. 2 (2007): 167–206.

<sup>142</sup> Holmes, Janet. *Women, Men and Politeness*. London: Longman, 1995.

<sup>143</sup> Spencer-Oatey, Helen. "Rapport Management: A Framework for Analysis." In *Culturally Speaking: Managing Rapport Through Talk Across Cultures*, edited by Helen Spencer-Oatey, 11–46. London: Continuum, 2000.



institutional context and the relationship between participants.<sup>144</sup> Similarly, Jimmy Fallon's preference for Approbation and Tact Maxims reflects the need to balance his institutional role as an interviewer with the interpersonal dimension of entertaining conversations with celebrities. This suggests that, despite the entertainment context, talk shows share politeness patterns with other institutional discourse types. In both settings, relationship management remains a key concern.

Moreover, the variety of different politeness strategies also reveals interesting patterns across episodes with different guests. Episodes featuring international celebrities show a slightly higher proportion of Tact Maxim usage, suggesting potential cultural accommodation or additional politeness considerations. This observation corresponds with Chen's assertion that politeness strategies are sensitive to cross-cultural communication concerns and may be adjusted accordingly.<sup>145</sup> However, the consistent appearance of the Approbation Maxim across all episodes indicates that the institutional context of the talk show exerts a stronger influence on politeness strategy selection than individual guest characteristics.

Overall, the strategic distribution of politeness strategies in *The Tonight Show* illustrates how language functions not only to manage conversation but also to navigate complex social dynamics in public,

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<sup>144</sup> Boxer, Diana. *Applying Sociolinguistics: Domains and Face-to-Face Interaction*. Amsterdam: John Benjamins Publishing, 2002.

<sup>145</sup> Chen, Rong. "Self-Politeness: A Proposal." *Journal of Pragmatics* 33, no. 1 (2001): 87–106.

institutional media discourse. The regular appearance of the Approbation Maxim (found 52 times), followed closely by the Tact Maxim (observed in 44 instances), demonstrates how talk show hosts like Jimmy Fallon effectively balance the need to direct conversation while maintaining a positive and respectful relationship with guests, ultimately contributing to the show's success and appeal to audiences.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

#### **A. Conclusion**

This study analyzed the use of directive speech acts in The Tonight Show Starring Jimmy Fallon, focusing on their forms, types, and politeness strategies. The findings show that Jimmy Fallon often uses indirect and polite forms when interacting with his guests. This aligns with the show's casual yet professional tone, where building a friendly atmosphere is crucial. Directive speech acts are essential for guiding the flow of the talk show, engaging the audience, and prompting responses from guests. The study confirms that such speech acts play a central role in maintaining a smooth and entertaining conversation.

In terms of forms, the study identified various structures used by Jimmy Fallon in his directive speech acts. Interrogative structures were observed as a common approach, alongside imperatives and declarative constructions. The use of interrogatives indicates that questions serve as a polite and less imposing way to direct others. Modal verbs and conditional clauses were also found to be employed strategically based on context. Fallon's choice of form helps create balance between asserting control and maintaining guest comfort. These findings suggest that form selection is closely tied to conversational goals and social harmony.

Regarding the types of directive speech acts, the study revealed several categories present in the show. Questions emerged as a significant type, while

commands, requests, suggestions, invitations, and advice were also identified throughout the interactions. This variety shows that directive speech in talk shows encompasses different approaches to encourage and elicit participation rather than demanding it. The host often frames directives in a friendly, humorous manner, which helps reduce face threats. This approach reflects both pragmatic awareness and the importance of entertainment value in such media contexts.

As for politeness strategies, the study discovered multiple maxims being applied in the show. The Approbation Maxim was identified, where the host gives praise and positive reinforcement. The Tact Maxim was also observed, involving the minimization of imposition and maximization of benefit for the guest. Other maxims such as Generosity, Modesty, Agreement, and Sympathy were found in specific contexts, particularly when discussing sensitive topics. The presence of these strategies demonstrates how politeness supports effective communication in public discourse, allowing directive acts to be delivered without damaging interpersonal relationships.

Overall, this study concludes that directive speech acts in talk shows like *The Tonight Show* are not just functional but also stylistically adapted. The strategic use of various forms, types, and politeness strategies reflects the host's ability to control the conversation while entertaining viewers and respecting the social dynamics of the interaction. These findings can enrich the understanding of pragmatics in real-life communication and serve as valuable input for language educators and learners.

## **B. Suggestion**

### **1. For Lecturers**

Lecturers, especially those teaching pragmatics and discourse analysis, are encouraged to use authentic materials such as talk shows in their classroom. The Tonight Show provides rich, real-world examples of directive speech acts that can help students better understand abstract theories. These examples can also stimulate engaging discussions on how language functions in social interactions, making lessons more relevant and enjoyable.

### **2. For Students**

Students, particularly those in English Education or Linguistics, should explore directive speech acts in various media to deepen their pragmatic awareness. Analyzing real-life conversations, such as those in talk shows, helps students bridge theory with practice. It enhances their critical thinking, listening comprehension, and their ability to use language appropriately in different contexts, especially when creating teaching materials or interacting in English-speaking environments.

### **3. For Further Researchers**

Future researchers are recommended to expand the scope of study by analyzing directive speech acts in other genres such as political debates, reality shows, or podcasts. Comparative studies across cultures or languages would also be valuable to understand cross-cultural pragmatics. Moreover, future research could involve audience reception analysis to

examine how directive speech acts are perceived by viewers and how they affect the overall effectiveness of communication.

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# **A P P E N D I C E S**

**APPENDIX 1**  
**VALIDATION DATA FROM RATERS**

**DOCUMENT CHECKLIST OF DIRECTIVE SPEECH ACTS AND  
POLITENESS STRATEGIES**

**(VALIDATED)**

**TALKSHOW 1**

*“Angelina Jolie Makes "Barefoot" Return to Late Night After Decade Away to  
Talk Maria, The Outsiders”*

No.	Time frame	Context	Utterances	Forms of Directive Speech Act				
				Im	In	DC	M V	CC
1.	0:08 - 0:13	Jimmy notices that Angelina is not wearing shoes and politely asks her the reason.	I noticed that you're barefoot. Did you -- did you -- Did you forget your shoes?"		✓			
2.	0:24 - 0:26	Jimmy responds to Angelina's explanation about her broken toe with understanding and offers support to help her stay comfortable.	No, you don't have to wear shoes.			✓		
3.	0:30 - 0:35	Jimmy transitions the conversation to discuss Angelina's role as Maria Callas, complimenting her performance.	I want to talk about Maria Callas. I want to talk about the great job you did.			✓		
4.	0:49 - 0:54	Jimmy asks Angelina about her interest in producing the film The Outsiders and commends her on its success in	What made you want to produce 'The Outsiders'?		✓			

		winning a Tony Award.						
5.	1:11 - 1:13	Jimmy reassures Angelina, who shares her feelings of nervousness and discomfort about appearing on a talk show after a decade-long hiatus.	Don't worry about it. This is -- all be fine.	✓				
6.	1:36 - 1:37	Jimmy asks Angelina about her personal experience of feeling like an outsider during her school years, showing genuine interest in her past.	Were you an outsider in -- growing up in school?	✓				
7.	2:18 - 2:23	Jimmy sensitively asks about whether any of Angelina's children are interested in pursuing careers in the entertainment industry, either in front of or behind the camera.	Does any of your kids want to be, uh, on camera or behind the camera?"	✓				
8.	3:09 - 3:14	Jimmy politely asks for permission to discuss various career-related rumors about Angelina's past, showing respect by seeking her consent first.	I was wondering if I could ask you if these rumors are true of other careers that you might have had?	✓				

9.	4:06	Jimmy shows interest in learning about Angelina's past aspirations to become a pilot, asking in a polite and indirect way to confirm if the rumor is true.	Uh, is it true that you consider becoming a pilot?		✓			
10.	4:22 - 4:25	Jimmy shows interest and amazement after learning about Maddox's piloting abilities, asking for clarification about what type of helicopters he flies.	Really? Of planes or helicopters Or they both count the same??		✓			
11.	4:33 - 4:34	Jimmy playfully suggests taking a spontaneous trip to the Bahamas together, referencing Angelina's piloting abilities in a lighthearted way.	If we had to just get out of here together?					✓
12.	4:33 - 4:35	Jimmy expresses surprise and admiration upon learning that Angelina herself is a licensed pilot	You could fly a plane right now?		✓			
13.	4:35 - 4:37	Jimmy continues the playful banter by enthusiastically	Me you can go -- Let's go to the Bahamas and do it up. Yeah.			✓		



		suggesting they should take advantage of Angelina's flying skills for an impromptu Bahamas trip.						
14.	4:40 - 4:42	Jimmy carefully asks Angelina to confirm whether rumors about her interest in pursuing stand-up comedy were true.	Uh, finally, is it true that you love stand-up comedy? At one point, you considered trying stand-up?		✓			
15.	5:09 - 5:12	Jimmy warmly encourages Angelina to see "Maria" in theaters, praising the film's sound and visual qualities while expressing his genuine appreciation for her performance.	I would go see it in theaters if you can see, "Maria", because the sound is gorgeous.					✓
16.	5:24 - 5:31	Jimmy inquires about how Angelina approaches making decisions about which scripts to take on and how she evaluates potential roles	When you get that script, do you go, uh, yeah, I can do this?		✓			
17.	6:01 - 6:04	Jimmy asks Angelina whether she experiences nervousness when performing, particularly	Do you get nervous singing?		✓			

		regarding singing in her role as Maria Callas.						
18.	7:37 - 7:44	Jimmy asks how they should properly introduce and explain the film's premise to the audience	How do we set up, uh, this film?		✓			

No.	Time frame	Context	Utterances	Types of Directive Speech Act					
				Co	Re	Su	Qu	Ad	In
1.	0:08 - 0:13	Jimmy notices that Angelina is not wearing shoes and politely asks her the reason.	I noticed that you're barefoot. Did you -- did you -- Did you forget your shoes?"				✓		
2.	0:24 - 0:26	Jimmy responds to Angelina's explanation about her broken toe with understanding and offers support to help her stay comfortable.	No, you don't have to wear shoes.			✓			
3.	0:30 - 0:35	Jimmy transitions the conversation to discuss Angelina's role as Maria Callas, complimenting her performance.	I want to talk about Maria Callas. I want to talk about the great job you did.		✓				
4.	0:49 - 0:54	Jimmy asks Angelina about her interest in producing the film The Outsiders and	What made you want to produce 'The Outsiders'?				✓		

		commends her on its success in winning a Tony Award.							
5.	1:11 - 1:13	Jimmy reassures Angelina, who shares her feelings of nervousness and discomfort about appearing on a talk show after a decade-long hiatus.	Don't worry about it. This is -- all be fine.					✓	
6.	1:36 - 1:37	Jimmy asks Angelina about her personal experience of feeling like an outsider during her school years, showing genuine interest in her past.	Were you an outsider in -- growing up in school?				✓		
7.	2:18 - 2:23	Jimmy sensitively asks about whether any of Angelina's children are interested in pursuing careers in	Does any of your kids want to be, uh, on camera or behind the camera?"				✓		

		the entertainment industry, either in front of or behind the camera.							
8.	3:09 - 3:14	Jimmy politely asks for permission to discuss various career-related rumors about Angelina's past, showing respect by seeking her consent first.	I was wondering if I could ask you if these rumors are true of other careers that you might have had?				✓		
9.	4:06	Jimmy shows interest in learning about Angelina's past aspirations to become a pilot, asking in a polite and indirect way to confirm if the rumor is true.	Uh, is it true that you consider becoming a pilot?				✓		
10.	4:22 - 4:25	Jimmy shows interest and amazement after learning	Really? Of planes or helicopters Or they both count the same??				✓		

		about Maddox's piloting abilities, asking for clarification about what type of helicopters he flies.							
11.	4:33 - 4:34	Jimmy playfully suggests taking a spontaneous trip to the Bahamas together, referencing Angelina's piloting abilities in a lighthearted way.	If we had to just get out of here together?			✓			
12.	4:33 - 4:35	Jimmy expresses surprise and admiration upon learning that Angelina herself is a licensed pilot	You could fly a plane right now?				✓		
13.	4:35 - 4:37	Jimmy continues the playful banter by enthusiastically suggesting they should take advantage of	Me you can go -- Let's go to the Bahamas and do it up. Yeah.						✓

		Angelina's flying skills for an impromptu Bahamas trip.							
14.	4:40 - 4:42	Jimmy carefully asks Angelina to confirm whether rumors about her interest in pursuing stand-up comedy were true.	Uh, finally, is it true that you love stand-up comedy? At one point, you considered trying stand-up?				✓		
15.	5:09 - 5:12	Jimmy warmly encourages Angelina to see "Maria" in theaters, praising the film's sound and visual qualities while expressing his genuine appreciation for her performance.	I would go see it in theaters if you can see, "Maria", because the sound is gorgeous.						✓
16.	5:24 - 5:31	Jimmy inquires about how Angelina approaches making decisions about which scripts to take on and	When you get that script, do you go, uh, yeah, I can do this?				✓		

		how she evaluates potential roles							
17.	6:01 - 6:04	Jimmy asks Angelina whether she experiences nervousness when performing, particularly regarding singing in her role as Maria Callas.	Do you get nervous singing?				✓		
18.	7:37 - 7:44	Jimmy asks how they should properly introduce and explain the film's premise to the audience	How do we set up, uh, this film?				✓		



No.	Time frame	Context	Utterances	Politeness Strategies					
				T M	Ap M	G M	M M	Ag M	S M
1.	0:08 - 0:13	Jimmy notices that Angelina is not wearing shoes and politely asks her the reason.	I noticed that you're barefoot. Did you -- did you -- Did you forget your shoes?"	✓					
2.	0:24 - 0:26	Jimmy responds to Angelina's explanation about her broken toe with understanding and offers support to help her stay comfortable.	No, you don't have to wear shoes.			✓			
3.	0:30 - 0:35	Jimmy transitions the conversation to discuss Angelina's role as Maria Callas, complimenting her performance.	I want to talk about Maria Callas. I want to talk about the great job you did.		✓				
4.	0:49 - 0:54	Jimmy asks Angelina about her interest in producing the film The Outsiders	What made you want to produce 'The Outsiders'?	✓					

		and commends her on its success in winning a Tony Award.							
5.	1:11 - 1:13	Jimmy reassures Angelina, who shares her feelings of nervousness and discomfort about appearing on a talk show after a decade-long hiatus.	Don't worry about it. This is -- all be fine.						✓
6.	1:36 - 1:37	Jimmy asks Angelina about her personal experience of feeling like an outsider during her school years, showing genuine interest in her past.	Were you an outsider in -- growing up in school?	✓					
7.	2:18 - 2:23	Jimmy sensitively asks about whether any of Angelina's children are interested in pursuing	Does any of your kids want to be, uh, on camera or behind the camera?"		✓				

		careers in the entertainment industry, either in front of or behind the camera.							
8.	3:09 - 3:14	Jimmy politely asks for permission to discuss various career-related rumors about Angelina's past, showing respect by seeking her consent first.	I was wondering if I could ask you if these rumors are true of other careers that you might have had?	✓					
9.	4:06	Jimmy shows interest in learning about Angelina's past aspirations to become a pilot, asking in a polite and indirect way to confirm if the rumor is true.	Uh, is it true that you consider becoming a pilot?	✓					
10.	4:22 - 4:25	Jimmy shows interest and amazement after	Really? Of planes or helicopters Or they both count the		✓				

		learning about Maddox's piloting abilities, asking for clarification about what type of helicopters he flies.	same??						
11.	4:33 - 4:34	Jimmy playfully suggests taking a spontaneous trip to the Bahamas together, referencing Angelina's piloting abilities in a lighthearted way.	If we had to just get out of here together?	✓					
12.	4:33 - 4:35	Jimmy expresses surprise and admiration upon learning that Angelina herself is a licensed pilot	You could fly a plane right now?		✓				
13.	4:35 - 4:37	Jimmy continues the playful banter by enthusiastically suggesting they should take advantage	Me you can go -- Let's go to the Bahamas and do it up. Yeah.		✓				

		of Angelina's flying skills for an impromptu Bahamas trip.							
14.	4:40 - 4:42	Jimmy carefully asks Angelina to confirm whether rumors about her interest in pursuing stand-up comedy were true.	Uh, finally, is it true that you love stand-up comedy? At one point, you considered trying stand-up?	✓					
15.	5:09 - 5:12	Jimmy warmly encourages Angelina to see "Maria" in theaters, praising the film's sound and visual qualities while expressing his genuine appreciation for her performance.	I would go see it in theaters if you can see, "Maria", because the sound is gorgeous.	✓					
16.	5:24 - 5:31	Jimmy inquires about how Angelina approaches making decisions about which scripts to	When you get that script, do you go, uh, yeah, I can do this?	✓					

		take on and how she evaluates potential roles							
17.	6:01 - 6:04	Jimmy asks Angelina whether she experiences nervousness when performing, particularly regarding singing in her role as Maria Callas.	Do you get nervous singing?						✓
18.	7:37 - 7:44	Jimmy asks how they should properly introduce and explain the film's premise to the audience	How do we set up, uh, this film?					✓	

**TALKSHOW 2**  
***Tom Holland Confirms Spider-Man 4, Talks Hiding Tobey Maguire and Andrew Garfield Cameos and BERO***

No.	Time frame	Context	Utterances	Forms of Directive Speech Act				
				Im	In	DC	M V	CC
1.	0:30 - 0:33	Jimmy addresses the time when Tom Holland previously lied about Tobey Maguire and Andrew Garfield's involvement in Spider-Man: No Way Home during their last interview.	I asked you if the rumors were true that Tobey Maguire and Andrew Garfield would be in that movie.			✓		
2.	2:00 - 2:03	Jimmy asks Tom about his emotional reaction to working with previous Spider-Man actors, showing interest in the behind-the-scenes experience.	Did you freak out?		✓			
3.	2:03 - 2:07	Jimmy inquires about how Tom managed to keep the involvement of the other Spider-Man actors secret during filming, showing curiosity about the process.	How did you keep this from everybody?		✓			
4.	3:17 -	Jimmy asks Tom about his	What's it like when you see		✓			

	3:20	experiences interacting with young fans dressed as Spider-Man during Halloween, encouraging him to share personal stories.	kids dressed as Spider-Man?					
5.	3:20 - 3:22	Jimmy continues the Halloween discussion by asking about how children react when they see the real Spider-Man actor.	Do they freak out when they see you?		✓			
6.	5:14 - 5:15	Jimmy creates an open-ended moment for Tom to share whatever information he feels comfortable revealing about the film.	What do you want to know?		✓			
7.	5:21 - 5:23	Jimmy seeks Tom's permission to officially announce news about Spider-Man 4, building anticipation with the audience.	Can we confirm this tonight?		✓			
8.	6:25	Jimmy transitions the conversation by proposing they watch a video clip together.	Let's take a look at this.	✓				
9.	6:49	Jimmy	Do you agree,		✓			



	- 6:53	references a compliment from Timothée Chalamet about Tom being the "ultimate rizz master" and asks for his reaction.	'Is Tom Holland the ultimate rizz master?					
10.	7:45 - 7:47	Jimmy shows empathy and understanding when Tom discusses challenging aspects of his sobriety journey.	It did?		✓			
11.	7:54 - 7:58	Jimmy sensitively brings up Tom's sobriety journey, allowing him to share his experience if comfortable.	You started with a full year sober?		✓			
12.	8:37 - 8:40	Jimmy asks Tom to explain the development process of his non-alcoholic beer brand.	So, how does one do this?		✓			
13.	8:48 - 8:51	Jimmy shows interest in learning about the technical process of how Tom developed his non-alcoholic beer.	How does one go about making their own non-alcoholic beer?		✓			
14.	9:34 - 9:36	Jimmy asks Tom about the creative process and inspiration behind specific song lyrics from	There's two different types here?		✓			

		his work.						
15.	10:04	Jimmy suggests celebrating Tom's sobriety and new business venture with a toast.	Uh, cheers. Congrats on your sobriety.	✓				

No.	Time frame	Context	Utterances	Types of Directive Speech Act					
				Co	Re	Su	Qu	Ad	In
1.	0:30 - 0:33	Jimmy addresses the time when Tom Holland previously lied about Tobey Maguire and Andrew Garfield's involvement in Spider-Man: No Way Home during their last interview.	I asked you if the rumors were true that Tobey Maguire and Andrew Garfield would be in that movie.				✓		
2.	2:00 - 2:03	Jimmy asks Tom about his emotional reaction to working with previous Spider-Man actors, showing interest in the behind-the-scenes experience.	Did you freak out?				✓		
3.	2:03 - 2:07	Jimmy inquires about how Tom managed to keep the involvement of the other Spider-Man actors secret during	How did you keep this from everybody?				✓		

		filming, showing curiosity about the process.							
4.	3:17 - 3:20	Jimmy asks Tom about his experiences interacting with young fans dressed as Spider-Man during Halloween, encouraging him to share personal stories.	What's it like when you see kids dressed as Spider-Man?				✓		
5.	3:20 - 3:22	Jimmy continues the Halloween discussion by asking about how children react when they see the real Spider-Man actor.	Do they freak out when they see you?				✓		
6.	5:14 - 5:15	Jimmy creates an open-ended moment for Tom to share whatever information he feels comfortable revealing about the film.	What do you want to know?				✓		
7.	5:21 -	Jimmy seeks Tom's	Can we confirm this		✓				

	5:23	permission to officially announce news about Spider-Man 4, building anticipation with the audience.	tonight?						
8.	6:25	Jimmy transitions the conversation by proposing they watch a video clip together.	Let's take a look at this.			✓			
9.	6:49 - 6:53	Jimmy references a compliment from Timothée Chalamet about Tom being the "ultimate rizz master" and asks for his reaction.	Do you agree, 'Is Tom Holland the ultimate rizz master?				✓		
10.	7:45 - 7:47	Jimmy shows empathy and understanding when Tom discusses challenging aspects of his sobriety journey.	It did?				✓		
11.	7:54 - 7:58	Jimmy sensitively brings up Tom's	You started with a full year sober?				✓		

		sobriety journey, allowing him to share his experience if comfortable .							
12.	8:37 - 8:40	Jimmy asks Tom to explain the development process of his non-alcoholic beer brand.	So, how does one do this?				✓		
13.	8:48 - 8:51	Jimmy shows interest in learning about the technical process of how Tom developed his non-alcoholic beer.	How does one go about making their own non-alcoholic beer?				✓		
14.	9:34 - 9:36	Jimmy asks Tom about the creative process and inspiration behind specific song lyrics from his work.	There's two different types here?				✓		
15.	10:04	Jimmy suggests celebrating Tom's sobriety and new business	Uh, cheers. Congrats on your sobriety.						✓

		venture with a toast.							
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No.	Time frame	Context	Utterances	Politeness Strategies					
				T M	Ap M	G M	M M	Ag M	S M
1.	0:30 - 0:33	Jimmy addresses the time when Tom Holland previously lied about Tobey Maguire and Andrew Garfield's involvement in Spider-Man: No Way Home during their last interview.	I asked you if the rumors were true that Tobey Maguire and Andrew Garfield would be in that movie.	✓					
2.	2:00 - 2:03	Jimmy asks Tom about his emotional reaction to working with previous Spider-Man actors, showing interest in the behind-the-scenes experience.	Did you freak out?		✓				
3.	2:03 - 2:07	Jimmy inquires about how Tom managed to keep the involvement of the other Spider-Man actors secret	How did you keep this from everybody?		✓				



		during filming, showing curiosity about the process.							
4.	3:17 - 3:20	Jimmy asks Tom about his experiences interacting with young fans dressed as Spider-Man during Halloween, encouraging him to share personal stories.	What's it like when you see kids dressed as Spider-Man?		✓				
5.	3:20 - 3:22	Jimmy continues the Halloween discussion by asking about how children react when they see the real Spider-Man actor.	Do they freak out when they see you?		✓				
6.	5:14 - 5:15	Jimmy creates an open-ended moment for Tom to share whatever information he feels comfortable revealing about the film.	What do you want to know?				✓		
7.	5:21	Jimmy	Can we					✓	

	- 5:23	seeks Tom's permission to officially announce news about Spider-Man 4, building anticipation with the audience.	confirm this tonight?						
8.	6:25	Jimmy transitions the conversation by proposing they watch a video clip together.	Let's take a look at this.	✓					
9.	6:49 - 6:53	Jimmy references a compliment from Timothée Chalamet about Tom being the "ultimate rizz master" and asks for his reaction.	Do you agree, 'Is Tom Holland the ultimate rizz master?					✓	
10.	7:45 - 7:47	Jimmy shows empathy and understanding when Tom discusses challenging aspects of his sobriety journey.	It did?						✓
11.	7:54 - 7:58	Jimmy sensitively brings up	You started with a full year sober?						✓

		Tom's sobriety journey, allowing him to share his experience if comfortable .							
12.	8:37 - 8:40	Jimmy asks Tom to explain the development process of his non-alcoholic beer brand.	So, how does one do this?		✓				
13.	8:48 - 8:51	Jimmy shows interest in learning about the technical process of how Tom developed his non-alcoholic beer.	How does one go about making their own non-alcoholic beer?		✓				
14.	9:34 - 9:36	Jimmy asks Tom about the creative process and inspiration behind specific song lyrics from his work.	There's two different types here?		✓				
15.	10:04	Jimmy suggests celebrating Tom's sobriety and new	Uh, cheers. Congrats on your sobriety.		✓				

		business venture with a toast.							
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**DOCUMENT ANALYSIS CHEKLIST OF DIRECTIVE SPEECH ACTS  
AND POLITENESS STRATEGIES**

**(VALIDATED)**

**TALKSHOW 1**

***“Angelina Jolie Makes "Barefoot" Return to Late Night After Decade Away to  
Talk Maria, The Outsiders”***

No.	TF	Context	Utterances	Directive Speech Act		Politeness Strategy
				Form	Type	
1.	0:08 - 0:13	Jimmy notices that Angelina is not wearing shoes and politely asks her the reason.	I noticed that you're barefoot. Did you -- did you -- Did you forget your shoes?"	Interrogative (In) - Yes/no question	Questions (Qu)	Tact Maxim (TM) - Uses question form instead of direct statement about missing shoes, minimizing imposition and showing concern
2.	0:24 - 0:26	Jimmy responds to Angelina's explanation about her broken toe with understanding and offers support to help her stay comfortable.	No, you don't have to wear shoes.	DC - Statement with deontic modal	Suggestions (Su)	Generosity Maxim (GM) - Shows understanding and removes pressure from guest by prioritizing their comfort
3.	0:30 - 0:35	Jimmy transitions the conversation to discuss Angelina's role as Maria Callas, complimenting her performance.	I want to talk about Maria Callas. I want to talk about the great job you did.	Declarative Construction (DC) - Statement with deontic modal	Requests (Re)	Approbation Maxim (ApM) - Shows appreciation for guest's performance while indirectly inviting discussion

						about the role
4.	0:49 - 0:54	Jimmy asks Angelina about her interest in producing the film The Outsiders and commends her on its success in winning a Tony Award.	What made you want to produce 'The Outsiders?	Interrogative (In) - Wh-question	Questions (Qu)	Tact Maxim (TM) - Open question allowing guest freedom to explain their motivation
5.	1:11 - 1:13	Jimmy reassures Angelina, who shares her feelings of nervousness and discomfort about appearing on a talk show after a decade-long hiatus.	Don't worry about it. This is -- all be fine.	Imperative (Im) - Negative imperative	Advice (Ad)	Sympathy Maxim (SM) - Shows empathy and provides reassurance to reduce anxiety
6.	1:36 - 1:37	Jimmy asks Angelina about her personal experience of feeling like an outsider during her school years, showing genuine interest in her past.	Were you an outsider in -- growing up in school?	Interrogative (In) - Yes/no question	Questions (Qu)	Tact Maxim (TM) - Uses hesitation to approach personal topic carefully
7.	2:18 - 2:23	Jimmy sensitively asks about whether any of Angelina's children are interested in pursuing careers in the entertainment industry, either in front of or	Does any of your kids want to be, uh, on camera or behind the camera?"	Interrogative (In) - Yes/no question with modal	Questions (Qu)	Approbation Maxim (ApM) - Shows enthusiasm and genuine interest in discussing the career paths of Angelina's children

		behind the camera.				
8.	3:09 - 3:14	Jimmy politely asks for permission to discuss various career-related rumors about Angelina's past, showing respect by seeking her consent first.	I was wondering if I could ask you if these rumors are true of other careers that you might have had?	Interrogative (In) - Mitigated directive with modal	Questions (Qu)	Tact Maxim (TM) - Uses multiple hedging devices to approach potentially sensitive topic
9.	4:06	Jimmy shows interest in learning about Angelina's past aspirations to become a pilot, asking in a polite and indirect way to confirm if the rumor is true.	Uh, is it true that you consider becoming a pilot?	Interrogative (In) - Wh-question	Questions (Qu)	Tact Maxim (TM) - Uses indirect confirmation request to minimize face-threatening potential when discussing past aspirations
10.	4:22 - 4:25	Jimmy shows interest and amazement after learning about Maddox's piloting abilities, asking for clarification about what type of helicopters he flies.	Really? Of planes or helicopters Or they both count the same??	Interrogative (In) - Wh-question	Questions (Qu)	Approbation Maxim (ApM) - Shows interest and appreciation through follow-up questions about Maddox's piloting abilities
11.	4:33 - 4:34	Jimmy playfully suggests taking a spontaneous trip to the Bahamas	If we had to just get out of here together?	Conditional Clauses (CC) - If-clauses	Suggestion (Su)	Tact Maxim (TM) - Uses downtoner just to soften the request and reduce

		together, referencing Angelina's piloting abilities in a lighthearted way.				imposition
12.	4:33 - 4:35	Jimmy expresses surprise and admiration upon learning that Angelina herself is a licensed pilot	You could fly a plane right now?	Interrogative (In) - Yes/no question	Questions (Qu)	Approbation Maxim (ApM) - Shows admiration through surprised question
13.	4:35 - 4:37	Jimmy continues the playful banter by enthusiastically suggesting they should take advantage of Angelina's flying skills for an impromptu Bahamas trip.	Me you can go -- Let's go to the Bahamas and do it up. Yeah.	Declarative Constructions (DC) - "Me you can go"	Invite (In)	Approbation Maxim (ApM) - Creates rapport through playful invitation and shared experience suggestion
14.	4:40 - 4:42	Jimmy carefully asks Angelina to confirm whether rumors about her interest in pursuing stand-up comedy were true.	Uh, finally, is it true that you love stand-up comedy? At one point, you considered trying stand-up?	Interrogative (In) - Yes/no question	Questions (Qu)	Tact Maxim (TM) - Uses indirect question form is it true to minimize imposition when inquiring about personal interests
15.	5:09 - 5:12	Jimmy warmly encourages Angelina to see "Maria" in theaters, praising the film's sound	I would go see it in theaters if you can see, "Maria", because the sound is	Conditional Clauses (CC) - If-clauses	Invite (In)	Tact Maxim (TM) - Uses conditional clause if you can see to reduce imposition



		and visual qualities while expressing his genuine appreciation for her performance.	gorgeous.			and give optionality to the hearer
16.	5:24 - 5:31	Jimmy inquires about how Angelina approaches making decisions about which scripts to take on and how she evaluates potential roles	When you get that script, do you go, uh, yeah, I can do this?	Interrogative (In) - Yes/no question	Questions (Qu)	Tact Maxim (TM) - Uses casual style to discuss decision process
17.	6:01 - 6:04	Jimmy asks Angelina whether she experiences nervousness when performing, particularly regarding singing in her role as Maria Callas.	Do you get nervous singing?	Interrogative (In) - Yes/no question	Questions (Qu)	Sympathy Maxim (SM) - Shows understanding of performance anxiety
18.	7:37 - 7:44	Jimmy asks how they should properly introduce and explain the film's premise to the audience	How do we set up, uh, this film?	Interrogative (In) - Wh-question	Questions (Qu)	Agreement Maxim (AgM) - Uses inclusive we and casual approach

**TALKSHOW 2**  
***“Tom Holland Confirms Spider-Man 4, Talks Hiding Tobey Maguire and Andrew Garfield Cameos and BERO”***

No.	TF	Context	Utterances	Directive Speech Act		Politeness Strategy
				Form	Type	
1.	0:30 - 0:33	Jimmy addresses the time when Tom Holland previously lied about Tobey Maguire and Andrew Garfield's involvement in Spider-Man: No Way Home during their last interview.	I asked you if the rumors were true that Tobey Maguire and Andrew Garfield would be in that movie.	Declarative Constructions (DC)	Questions (Qu)	TM - Using indirect questioning and hedging <i>if</i> to minimize imposition when discussing sensitive topic about potential lies
2.	2:00 - 2:03	Jimmy asks Tom about his emotional reaction to working with previous Spider-Man actors, showing interest in the behind-the-scenes experience.	Did you freak out?	Interrogative (In) - Yes/no question	Questions (Qu)	ApM - Shows interest and enthusiasm by asking about emotional reactions to a special moment, indirectly expressing appreciation for guest's experience
3.	2:03 - 2:07	Jimmy inquires about how Tom managed to keep the involvement of the other Spider-Man actors secret during filming,	How did you keep this from everybody?	Interrogative (In) - Wh-question	Questions (Qu)	ApM - Implies admiration for ability to maintain secrecy while managing difficult situation

		showing curiosity about the process.				
4.	3:17 - 3:20	Jimmy asks Tom about his experiences interacting with young fans dressed as Spider-Man during Halloween, encouraging him to share personal stories.	What's it like when you see kids dressed as Spider-Man?	Interrogative (In) - Wh-question	Questions (Qu)	ApM - Shows interest and appreciation by asking about heartwarming fan interactions, implying admiration for guest's impact on young fans
5.	3:20 - 3:22	Jimmy continues the Halloween discussion by asking about how children react when they see the real Spider-Man actor.	Do they freak out when they see you?	Interrogative (In) - Yes/no question	Questions (Qu)	ApM - Continues showing interest in fan interactions, maintaining appreciation for guest's relationship with young audiences
6.	5:14 - 5:15	Jimmy creates an open-ended moment for Tom to share whatever information he feels comfortable revealing about the film.	What do you want to know?	Interrogative (In) - Wh-question	Questions (Qu)	MM - Offers choice to guest about information sharing
7.	5:21 - 5:23	Jimmy seeks Tom's permission to officially announce news about Spider-Man 4, building	Can we confirm this tonight?	Interrogative (In) - Yes/no question	Requests (Re)	AgM - Seeks agreement and permission from guest regarding announcement, showing

		anticipation with the audience.				respect for their authority on the matter
8.	6:25	Jimmy transitions the conversation by proposing they watch a video clip together.	Let's take a look at this.	Imperative (Im)	Suggestions (Su)	TM - Including guest in shared activity
9.	6:49 - 6:53	Jimmy references a compliment from Timothée Chalamet about Tom being the "ultimate rizz master" and asks for his reaction.	Do you agree, 'Is Tom Holland the ultimate rizz master?	Interrogative (In) - Yes/no question	Questions (Qu)	AgM - Seeks agreement on a complimentary statement, aiming to establish shared perspective on guest's characteristics
10.	7:45 - 7:47	Jimmy shows empathy and understanding when Tom discusses challenging aspects of his sobriety journey.	It did?	Interrogative (In) - Yes/no question	Questions (Qu)	SM - Shows empathy and understanding
11.	7:54 - 7:58	Jimmy sensitively brings up Tom's sobriety journey, allowing him to share his experience if comfortable.	You started with a full year sober?	Interrogative (In) - Yes/no question	Questions (Qu)	SM - Shows empathy and understanding about personal challenge
12.	8:37 - 8:40	Jimmy asks Tom to explain the development process of his	So, how does one do this?	Interrogative (In) - Wh-question	Questions (Qu)	ApM - Demonstrates interest and curiosity in guest's

		non-alcoholic beer brand.		n		business venture, showing appreciation for their entrepreneurial efforts
13.	8:48 - 8:51	Jimmy shows interest in learning about the technical process of how Tom developed his non-alcoholic beer.	How does one go about making their own non-alcoholic beer?	Interrogative (In) - Wh-question	Questions (Qu)	ApM - Shows interest in guest's achievement and process
14.	9:34 - 9:36	Jimmy asks Tom about the creative process and inspiration behind specific song lyrics from his work.	There's two different types here?	Interrogative (In) - Yes/no question	Questions (Qu)	ApM - Shows enthusiasm and curiosity about creative process, expressing interest in guest's artistic choices
15.	10:04	Jimmy suggests celebrating Tom's sobriety and new business venture with a toast.	Uh, cheers. Congrats on your sobriety.	Imperative (Im)	Invite (In)	ApM - Celebrates guest's achievement

### **Correction Feedback from Both Raters:**

#### **1. Consistency in Classifying Directive Speech Acts**

Some utterances require further review to ensure they genuinely fall under the directive speech act category. Several utterances were mistakenly classified as directive speech acts when they were actually assertive or expressive. Ensure that each utterance clearly functions as a request, suggestion, invitation, or command.

**Suggestion: Revalidate each data entry and refine the classification to prevent mislabeling.**

#### **2. Accuracy in Applying Politeness Strategies**

There are inconsistencies in the application of politeness maxims across different utterances. Some utterances were initially categorized under the wrong politeness strategy, such as Tact Maxim, when they better fit Approbation Maxim or Agreement Maxim.

**Suggestion: Reassess the classification of politeness strategies, ensuring alignment with the intent and structure of the utterance.**

#### **3. Data Validation and Consistency**

Some utterances labeled as directive speech acts were not actually directives but rather assertive, expressive, or commissive speech acts. Additionally, some utterances lacked sufficient justification for their classification under specific speech act types.

**Suggestion: Cross-check data with theoretical frameworks and provide clear justification for each categorization.**

#### **4. Use of Hedges and Downtoners**

The identification of hedges and downtoners is noted, but their influence on politeness needs further analysis. Certain utterances used modals, hedging expressions, or inclusive pronouns to reduce the force of a directive, but these elements were not consistently analyzed.

**Suggestion: Expand on how hedges and downtoners contribute to politeness strategies and re-evaluate their function within specific utterances.**

### **General Conclusion and Recommendations:**

- ✓ Ensure directive speech acts are classified correctly based on their function.
- ✓ Improve the accuracy of politeness maxim application to avoid misclassification.
- ✓ Revalidate the data to enhance consistency and accuracy in speech act categorization.
- ✓ Deepen the discussion on hedges and downtoners to explore their impact on politeness strategies.

The raw data has been reviewed and corrected by two raters to ensure accuracy and consistency in classification. The feedback provided highlights the need for refinements in the classification of directive speech acts, the application of politeness strategies, and the validation of data consistency. Several utterances were found to be misclassified, requiring re-evaluation to differentiate between directive, assertive, expressive, and commissive speech acts. Additionally, inconsistencies in the application of politeness maxims were noted, necessitating further justification for their classification. While the data has undergone initial validation, it remains in its original form and has not yet been revised. Further modifications are necessary to incorporate the suggested corrections and align the analysis with the research objectives.

**Validator 1**



**Rizki Indra Guci, M.Pd**

**Validator 2**



**Abd. Rahman Zain, M. Li**

## VALIDATION LETTER 1

After verifying the documents' analysis that will be used in the research entitled "**The Analysis of Directive Speech Act in the Tonight Show Starring Jimmy Fallon** " arranged by :

Name : Nosita Rahma Dania  
NIM : 21551030  
Study Program : English Study Program (TBI)  
Faculty : Tarbiyah

With my undersigned :

Name : Rizki Indra Guci, M.Pd  
Position : Lecturer at IAIN Curup

Confirmed that the rubric was correctly applied to analyze the data regarding the forms and types of directive speech acts, as well as the politeness strategies employed in The Tonight Show Starring Jimmy Fallon. The assessment results are considered valid and reliable.

**Validator**



**Rizki Indra Guci, M.Pd.**



## **BIODATA VALIDATOR 1**

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Jurusan : Pendidikan Bahasa Inggris

**Validator**



**Rizki Indra Guci, M.Pd**

## VALIDATION LETTER 2

After verifying the documents' analysis that will be used in the research entitled "**The Analysis of Directive Speech Act in the Tonight Show Starring Jimmy Fallon** " arranged by :

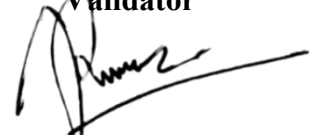
Name : Nosita Rahma Dania  
NIM : 21551030  
Study Program : English Study Program (TBI)  
Faculty : Tarbiyah

With my undersigned :

Name : Abd. Rahman Zain, M. Li.  
Position : Researcher in Linguistics and Translation

Confirmed that the rubric was correctly applied to analyze the data regarding the forms and types of directive speech acts, as well as the politeness strategies employed in The Tonight Show Starring Jimmy Fallon. The assessment results are considered valid and reliable.

**Validator**



**Abd. Rahman Zain, M. Li.**

## **BIODATA VALIDATOR 2**


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Universitas : Universitas Sebelas Maret Surakarta  
Tahun Lulus : 2021  
Jurusan : Ilmu Linguistik dan Penerjemahan

**Validator**



**Abd. Rahman Zain, M. Li.**

**APPENDIX 2**

**DOCUMENTATION OF SCREENSHOTS FROM YOUTUBE**

## TALKSHOW 1

*“Angelina Jolie Makes “Barefoot” Return to Late Night After Decade Away to Talk Maria, The Outsiders”*

1.



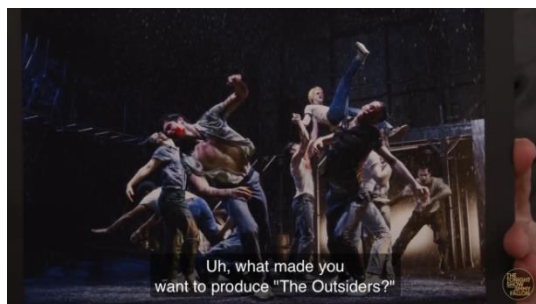
2.



3.



4.



5.



6.



7.



8.



9.



10.



11.



12.



13.





14.



15.



16.



17.



18.





**TALKSHOW 2**  
***“Tom Holland Confirms Spider-Man 4, Talks Hiding Tobey Maguire and Andrew Garfield Cameos and BERO”***

1.



2.



3.





9.



10.



11.



12.



13.



14.



15.



**APPENDIX 3**

**BIOGRAPHICAL INFORMATION OF TALK SHOW GUESTS AND**

**HOST**



## BIOGRAPHICAL INFORMATION OF TALK SHOW GUESTS AND HOST

**Jimmy Fallon**



Jimmy Fallon is an American comedian, television host, and actor. Born on September 19, 1974, he gained fame as a cast member on Saturday Night Live (1998-2004) before becoming the host of The Tonight Show Starring Jimmy Fallon in 2014. Known for his comedic sketches, musical parodies, and celebrity games, Fallon has become a prominent figure in late-night television.

**Angelina Jolie**



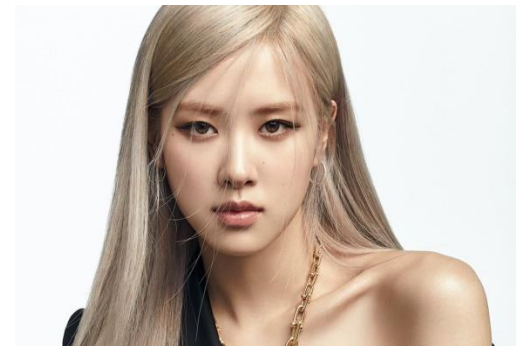
Angelina Jolie is an American actress, director, and humanitarian. Born on June 4, 1975, she is known for films such as *Girl, Interrupted* (1999), *Lara Croft: Tomb Raider* (2001), and *Maleficent* (2014). She is also a United Nations Special Envoy for Refugees.

**Tom Holland**



Tom Holland is a British actor best known for portraying Spider-Man in the Marvel Cinematic Universe. Born

**Rosé (Roseanne Park)**



Rosé is a South Korean-New Zealand singer and a member of BLACKPINK. Born on February 11, 1997, she is

on June 1, 1996, he gained recognition through *Spider-Man: Homecoming* (2017) and has starred in multiple MCU films. He has also acted in *The Impossible* (2012) and *Uncharted* (2022).

**Jenna Ortega**



Jenna Ortega is an American actress known for her role as Wednesday Addams in Netflix's *Wednesday* (2022). Born on September 27, 2002, she has also starred in *Scream* (2022) and *You* (2019).

**Sabrina Carpenter**



Sabrina Carpenter is an American singer and actress who rose to fame through Disney Channel's *Girl Meets*

recognized for her powerful vocals and solo music, including her debut album *R* (2021).

**Olivia Rodrigo**



Olivia Rodrigo is an American singer-songwriter and actress who gained fame with her debut album *SOUR* (2021), featuring hits like *drivers license* and *good 4 u*. Born on February 20, 2003, she started her career in Disney Channel series before transitioning to music.

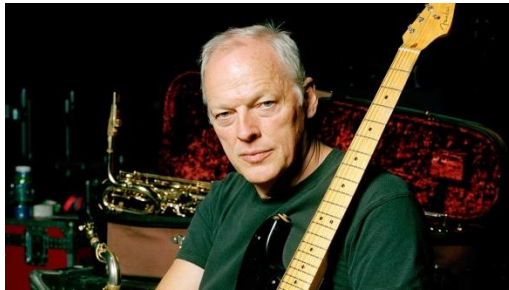
**Conan O'Brien**



Conan O'Brien is an American comedian, writer, and television host, best known for *Late Night with Conan*

World (2014-2017). Born on May 11, 1999, she has released multiple albums, including emails i can't send (2022).

### **David Gilmour**



David Gilmour is an English musician, singer, and guitarist best known as a member of Pink Floyd. Born on March 6, 1946, he played a major role in the band's success with albums like The Dark Side of the Moon and Wish You Were Here.

### **Emma Stone**



Emma Stone is an American actress known for her roles in La La Land (2016), The Help (2011), and Easy A (2010). Born on November 6, 1988, she won an Academy Award for Best Actress for La La Land.

O'Brien and Conan. Born on April 18, 1963, he is recognized for his wit and unique comedic style.

### **Channing Tatum**



Channing Tatum is an American actor and producer known for films like Step Up (2006), Magic Mike (2012), and 21 Jump Street (2012). Born on April 26, 1980, he is recognized for his dance skills and action-comedy roles.



## **AUTOBIOGRAPHY**



Nosita Rahma Dania was born in 2003 in Desa Cugung Lalang, Kecamatan Ujan Mas, Kabupaten Kepahiang. She is the daughter of Amratul Aini and Burdan. From an early age, she showed a keen interest in learning and a strong sense of responsibility in every academic pursuit. She completed her primary education at SDN 11 Ujan Mas in 2015, continued her studies at SMPN 01 Merigi and graduated in 2018, and then pursued her secondary education at MAN Rejang Lebong, where she completed her studies in 2021.

With a deep commitment to education, she enrolled in the Tadris Bahasa Inggris (English Education) program at Institut Agama Islam Negeri (IAIN) Curup. Throughout her academic journey, she actively engaged in various student organizations, particularly in the English Student Association (E-Station 8.0 & 9.0), where she dedicated herself from August 2022 until early semester 6. Even after stepping down from her official position, she remained involved in organizational activities as a demissioner.

While her academic background is in English education, Nosita discovered her true passion in the field of technology and data management. She possesses exceptional skills in operating Microsoft Word and Excel, often assisting peers and lecturers with document formatting, structuring research papers, and preparing accreditation reports. Her expertise led her to contribute significantly to

the accreditation preparation for both her study program and the Faculty of Tarbiyah at IAIN Curup.

With strong determination, perseverance, and continuous self-improvement, coupled with high motivation and confidence, she successfully completed her thesis, entitled "*The Analysis of Directive Speech Act in The Tonight Show Starring Jimmy Fallon*," and earned her bachelor's degree. She hopes that her final project will contribute meaningfully to the field of education, particularly in linguistic studies.

Finally, she expresses her deepest gratitude for the completion of this thesis. Looking ahead, she aspires to build a professional career in a reputable institution, whether in a BUMN company, as a CPNS government employee, or in a private company. She envisions herself working in an office environment, utilizing her technical expertise in computer operations to support efficiency and innovation.