Utilizing the Tact Maxim as a Host When Interviewing Guests on the Kick Andy Talk show 2019

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Abstract- The role of the host is directly tied to communication. The host needs to be able to get the information they need while still being polite. The purpose of this study is to determine how the tact maxim is applied and formulated as a politeness strategy. Note-taking and non-participant observation techniques were used to gather the data for this study, which can be found on the official Kick Andy YouTube channel and website. This study made application of Leech's (2014) politeness theory, which talks about tact maxims. According to the study's findings, the host of the 2019 Kick Andy talk show applied the tact maxim, one of the neg-politeness maxims, to lessen the amount of pressure placed on the guest. Declarative and interrogative structured utterances, interrogative utterance, subtle imperative, and conditional relationship clause are all used to realize the tact maxim. It can be concluded that the host can obtain sufficient information while remaining polite by implementing the tact maxim, which is a form of politeness. As a result, the interview goes well, and the host's questions don't burden the guest.

Keywords: Politeness, Tact Maxim, Talk Show.

I. INTRODUCTION

The context and the communicative intentions of both the speaker and the hearer are highlighted by pragmatics. For instance, it is evident that understanding the meaning of words in an utterance in communication depends not only on one's own comprehension but also on the meanings of the speaker and the hearer in that context (Yule, 2017: 361).

Politeness is a part of pragmatics study. Leech (2014) stated that politeness is a social phenomenon manifested in the use of language. Therefore, politeness must be studied in terms of the relationship between language use and social behavior. It is possible to argue that politeness is a fixed concept, similar to the idea of etiquette in a culture or polite social behavior. It is also possible to specify a number of general

guidelines for polite behavior in social situations within a given culture. These could include being tactful, generous, humble, and sympathetic for other people. It is typically assumed that those taking part in an interaction are aware of the existence of these standards and values in a larger society (Yule, 1996:60). Yule (2010:292) added that another aspect of being polite is being aware of and considerate of other people's public perception.

Politeness can be applied in various fields, for example, on talk shows. In hosting a talk show, a host must apply politeness in interviewing the guests who are presented. The host uses his own method, which consists of asking questions and providing specific utterances to elicit information from the guests. The host is essentially requesting information and answers from the guests with

these questions and specific utterances.

As a host, preventing the loss of face of the guests can be done by applying the maxims of neg-politeness. Neg-politeness is a type of politeness that has a mitigation function, namely reducing or minimizing the possibility of losing face (Leech, 2014:11). Face and politeness are related. According to Leech (2014:25), the explanation of face is a person's self-esteem or self-image, which reflects how other people see him. Preventing face loss is the aim of negative face. When someone loses face, their self-esteem suffers. A person may lose face if their reputation is perceived unfavorably by others. Neg-politeness is related to the use of neg- politeness maxims; one of the examples is called the tact maxim. According to Leech (2014), the tact maxim places little value on the desires of the S (speaker), for example when submitting requests. In the context of neg-politeness, one way to use polite requests is to lessen the possibility of violations when the request is made directly. Indirectness, one of the markers of polite language use, is typically present in neg-politeness (Leech, 2014:11).

Politeness has been the subject of several previous studies. The host politeness strategies of the Hitam Putih talk show were studied by Selfia & Marlina (2016). This study and Selfia & Musyahda's study both looked at how politeness is used in talk shows. The focus of the research and the theory used in it show how this study differs from Selfia & Marlina's. The politeness techniques suggested by Brown & Levinson (1987) were used in their study to identify the host's politeness tactics on the Hitam Putih talk show. Positive Politenes, Bald on Record, Negative Politeness, and Off Record are the four categories of politeness strategies that the host of the Hitam Putih talk show employed, according to their findings. Their study found that, when compared to other strategies, the positive politeness strategy is the most commonly employed. The host wishes to be friendly, sympathetic, and interested. Meanwhile, by applying one of Leech's (2014) neg-politeness maxims, the tact maxim, this study focused on how hosts conducted interviews with invited guests. The focus of this study was on the host's application of the tact maxim to make sure invited guests did not feel overburdened with the questions being asked.

A study by Satwika et al. (2022) examined various approaches to politeness. Their goal was to clarify how banter, a type of alternative politeness, should be applied. Based on the analysis of their study, it is possible to engage in banter by breaking the politeness maxims. For instance, by requesting that the guest behave and be kind with an imperative utterance, the host violated the tact maxim. In addition to providing a clear directive, this imperative utterance naturally places a heavy burden on the visitor. This meant that the tact maxim had been violated. It is, of course, that direct speech produced by the host with no real desire to humiliate the guest. The guest understood the host's utterance to be a joke. As a result, the guest voluntarily complied with the host's request as he adjusted his sitting posture and smiled. The highlighted research objectives reflect the differences between their research and this study. This study highlights how the host maintains politeness by using the tact maxim of neg-politeness in order to lessen the burden placed on the guest by the questions asked, whereas Satwika et al.'s research seeks to identify ways to liven up the interview environment through banter.

Additionally, Haryanto et al. (2024) studied politeness in talk shows. Their study sought to characterize the host's and guests' use of politeness techniques in political talk shows. They discovered that the most often employed strategy was positive politeness. It was found that the most dominant politeness tactic was positive politeness, demonstrated by applying well-known address terms, seeking agreement, being upbeat, and satisfying the other person by demonstrating understanding. The focus of the study reflects the differences between their study and this one. In order to avoid any disputes, their study concentrated on determining how politeness is applied between the host and guests as well as between guests using Brown and Levinson's politeness theory (1987). In the meantime, this study highlights the host's approach to getting information from the guests by applying the tact maxim of neg-politeness from Leech (2014). so that the guests don't feel overburdened by the inquiries.

Wildan et. al. (2024) studied politeness between hosts and guests to reduce the possibility of verbal violence. The results of this study indicate that in the Political Talk Show Program, six types of maxims are applied, namely the maxim of wisdom, the maxim of generosity, the maxim of appreciation, the maxim of moderation, the maxim of consensus, and the maxim of sympathy. Their research is different from this study because this study only focuses

on one type of maxim, namely the tact maxim, while their study applies six different types of maxims. Their research was conducted to prevent verbal violence, while this study focuses on reducing the burden given by hosts to guests when conducting interviews to obtain information.

Several episodes of the talk show Kick Andy (2019) served as data sources for this study. One of the well-known talk shows in Indonesia is Kick Andy, which features accomplished people with motivational tales. Andy F. Noya, a senior host with extensive experience in his field, hosts this talk show. Thus, it's fascinating to examine the politeness techniques used by Andy F. Noya in his talk show, Kick Andy. This study intends to conduct a more thorough analysis of the form and implementation of politeness strategies, particularly the tact maxim that Andy F. Noya employs when interviewing guests invited to his talk show. In contrast to earlier research that concentrated on a variety of politeness strategies from Brown and Levinson (1987) or politeness maxims, this study offers a more thorough examination of the form of tact maxims and how hosts use them when conducting informational interviews with guests. The theory of politeness-neg, specifically the tact maxim from Leech (2014), is the one employed in this study in accordance with the research objectives.

II. METHODS

This research employs a qualitative method. The qualitative method is employed to gain insight into the meaning of the data that is presented. People's actions and words often do not explain social symptoms. There is often a meaning behind each person's words and actions (Sugiyono, 2020:35). As a qualitative study, the research on tact maxims on the Kick Andy talk show requires qualitative data in the form of oral data. In this study, the host's utterances during the interview serve as the oral data format. In this study, data collection was carried out by applying the non-participant observation method and note-taking technique. This type of observation was carried out without any intervention from the researcher (Flick, 2010:223). The non-participant observation method and note-taking technique were carried out by observing Kick Andy talk show videos during the 2019 period through the official YouTube and metrotvnews.com sites. Kick Andy talk show videos for the 2019 period were chosen as data sources because they were already available in full on these official sites.

The videos were watched repeatedly, and then the application of tact maxims found in the videos was recorded. After the recording process was complete, the next process was to group the forms of tact maxims based on the speech structure used, such as declarative, interrogative, subtle imperative structures, or other forms of tact maxims. Furthermore, the forms of tact maxims that had been grouped were analyzed by applying the politeness theory of Leech (2014). In this study, the results of the analysis are presented with descriptive sentences to describe the context of the situation when the conversation between the host and guest occurs. The context includes the broadcast time, identity, and background of the guest, as well as the topics discussed.

III. RESULT AND DISCUSSION

Undervaluing the speakers' desires is referred to as the "tact maxim." Requests are often tentative, indirect, and offer the hearer the choice to refuse, in an effort to reduce or soften the speaker's imposition on the hearer (Leech,2014). In this study, Andy applied the tact maxim when interviewing the guests in order to lessen the pressure or burden that he, as the host, places on them. The following examples demonstrate how Andy applied the tact maxim in the form of an interview with the guests.

3.1 Declarative and Interrogative Structure
(1)

Andy	:	*Nah, tentu saja saya ingin juga Mas Hariono berbagi kepada generasi muda kita ya, kasih pesan* untuk membuat mereka… semangat, membuat mereka terinspirasi, membuat mereka juga tanda kutip merasa bahwa…. mewujudkan mimpi dengan situasi apapun, dimungkinkan. Karena, Anda dan Mas Imam Buchori tadi adalah contoh. *Adakah sesuatu yang bisa disampaikan?* (**Well, of course, I also want Mas Hariono to speak to the younger generation and share a message** that

		will…encourage, inspire, and give them optimism that…achieving one's dreams can happen in any circumstance. Considering that Mas Imam Buchori and you are two examples. **Do you have anything to say?)**
Hariono	:	*Terima kasih Mas Andy. Kami menyampaikan kepada …seluruh pemuda-pemuda di wilayah Indonesia, mungkin nasibnya sama dengan saya. Yang pertama, kalian punya nasib dan motivasi harus bahwa yang pertama, harus mempunyai mimpi, mimpi. Bermimpilah setinggi langit…* (Thank you, Mas Andy. We convey to... all the young people in the Indonesian region; maybe their fate is the same as mine. The first, you have a fate, and motivation must be that the first must have a dream, a dream. Dream as high as the sky...)

The conversation excerpt above occurred at the end of segment 4, in the episode *Anak Miskin Jadi Perwira* (Poor Children Become Officers). Lieutenant Colonel Hariono is an Indonesian Armed Forces (TNI) soldier who was born into a poor family. When he was little, Hariono had to sell herbal medicine, become a newspaper deliveryman, and become a public transportation conductor to help the family's economy. Before reaching his current position, Hariono failed several times. Until finally, he was accepted in the navy selection on the fifth try. Finally, he now serves as the commander of KRI Teluk Mandar 514, which is tasked with maintaining the unity of Indonesian waters.

Andy opened the conversation by producing an utterance that was manifested in a declarative sentence, namely, *Nah, tentu saja saya ingin juga Mas Hariono berbagi kepada generasi muda kita ya, kasih pesan.* (Well, of course, I also want Mas Hariono to speak to the younger generation and share a message.) This utterance is an utterance that is manifested by a declarative sentence but has a directive function because Andy wants Hariono to share something with the young generation.

The use of this declarative sentence is then followed by the use of an imperative sentence marked by the verb *kasih*, which means give, in a variety of non-standard conversations (Aziz et al., 2021:754). In the imperative form of speech he uses, Andy clarifies the request or order given to Hariono, namely to give a message to encourage and motivate the younger generation to achieve their dreams. Furthermore, at the end of his turn, Andy utters a speech that has an interrogative form *adakah* (do you have anything to...) marked by the use of the particle *-kah*, which is used to emphasize interrogative sentences (Moeliono et al., 2017:486). This interrogative form of utterance also has a directive function, which is to ask Hariono to convey something to motivate the younger generation in achieving their dreams.

In the conversation excerpt above, it can be seen that Andy produces three types of utterances to make Hariono do something. The three types of utterances are those that are realized through declarative, imperative, and interrogative sentences. Actually, Andy only needs to use imperative utterances. However, this utterance will certainly give a high burden and sound impolite. Therefore, Andy uses the three types of utterances to maintain politeness.

3.2 Interrogative

(1)

Andy	:	*Dan hari ini **saya mohon maukah dibuka** dan kita dengarkan apa isi eee… surat wasiat itu ya? **Boleh ya**?* (**And today I beg you to open it** and let us hear what is in the will, uh...? **Is that okay?)**
Neneng	:	*Boleh (tersenyum)* Yes (smiled)

The above conversation excerpt occurred at the end of segment or part 5 of the episode *Berbagi Hati, Jalani Hidup,* "Sharing Hearts, Living Life". Neneng is a kidney donor who donated one of her kidneys to Dewi, her sister. Neneng's only child was afraid about her mother's decision to become a donor. However, she managed to convince her child that what she did would not endanger her life. Neneng wrote a

will before undergoing surgery. On the outside or envelope of the letter, Neneng wrote that the letter should only be opened if she did not return home. Because the surgery was successful, Neneng was able to return home, and the letter was not opened.

In the example above, it can be seen that Andy utters an interrogative sentence and is marked by the words **maukah** and **ya**. The suffix **-kah** in maukah is a bound form used to confirm questions (Aziz et al., 2021:720); and **mau** means like, willing (Moeliono et al., 2017:1061). So, **Maukah** is used to find out Neneng's willingness to open the will she wrote. Then, **ya** indicate that the question wants a yes or no answer; may or may not.

The interrogative form used by Andy also contains the word **mohon**, which is to ask respectfully, hoping to get something (Moeliono et al., 2017:1105). In the conversation excerpt above, the word **mohon** is used because the interrogative form of speech produced by Andy functions to ask Neneng to open the will she wrote.

A will is a letter containing a message, a statement from someone to be carried out after he or she dies (Moeliono et al., 2017:1623). From this explanation, it can be seen that opening a will is a sensitive matter so that it has a high level of coercion. To reduce the coercion given, Andy uses the word mohon (beg) in his speech. The interrogative form shown in the example above is an indirect speech act because this interrogative form has a directive function. Furthermore, Andy's question was responded to by Neneng by saying boleh (yes) while smiling. Neneng's response shows that communication is running smoothly and does not cause offense. The utterance that Andy produced could have been shortened by saying, **Buka surat wasiat itu!** (Open the will!). However, this utterance sounds impolite because it relates to a sensitive topic.

(2)

| Andy | : | *Nah, **boleh sepenggal aja**…? apa ini karangan sendiri ketika istri… meninggal ya, Anda menulis lagu Jangan Meninggal Dulu Istriku?* |
| | | (Well, **can you just share a piece**... ? Is this your own composition when your wife... died, you wrote the song |

		Jangan Meninggal Dulu Istriku?)
Sodiq	:	*Waktu… waktu itu belum…. Belum… belum meninggal. Masih… masih hidup*
		(At that time... at that time... not yet... not yet. Still... still alive…)

The above conversation excerpt is taken from the **Balada Dangdut Koplo** (Dangdut Koplo Ballad) episode part 2. In the Pantura region, Sodiq is a well-known Dangdut Koplo vocalist. A problem that Sodiq faced during the height of his career was that his wife had a stroke for 14 years. He had to work two jobs to meet this condition. Once he was home from singing, he took over the household duties, cooking, cleaning, watching the kids, and tending to his ailing wife. Ultimately, though, Sodiq's wife died.

The interrogative utterance produced by Andy, **boleh sepenggal aja?** has a directive function, namely asking or ordering Sodiq to sing. In this interrogative utterance, there is the word **boleh**, which indicates that Andy is asking permission for Sodiq to be willing to sing the song. The word **boleh** reduces the element of coercion in Andy's speech. In this interrogative utterance, there is also the word **sepenggal**, which comes from the word **penggal**. **Penggal** is a partitive, namely a word that states the quantity of an object. Words that state containers or measurements can generally be used as partitives, one of which is **penggal** (Moeliono et al., 2017:315). **Penggal** is used to indicate the quantity of an object that is cut, such as a fragment of a sentence or a fragment of a story (Moeliono et al., 2017:316). Aziz et al. (2021:1248) added that **sepenggal** means a piece. From this explanation, it can be understood that Andy is trying to reduce the burden given to Sodiq by asking for his willingness to sing just a fragment of the song. Andy did not ask Sodiq to sing the entire song in its entirety.

(3)

| Andy | | *Nah, sekarang apa yang mungkin Hana mau sampaikan kepada mereka, keluarga mereka,masyarakat, tentang pentingnya membantu agar saudara-saudara kita yang juga mengalami problematika* |

		seperti Hana, bisa… diselamatkan tanda kutip? (**So, what message would Hana maybe like to share** with them, their families, and the community regarding the significance of lending a hand in order to save our brothers and sisters who are facing similar challenges to Hana's?)
Hana	:	*Aku harus lihat kesini (mengarahkan tangan ke Andy) atau kesana (mengarahkan tangan ke kamera)?....* Should I look here (pointing hand at Andy) or there (pointing hand at camera)? ....

The above example is taken from the episode **Kreasi Dari Hati Bagian 6** (Creations from the Heart Part 6). Hana is one of the source people of this episode. Hana was diagnosed with bipolar disorder. This mental disorder is in the form of extreme mood swings, from very deep depression to the opposite excessive joy, for no apparent reason. When she experienced deep depression, she often experienced delusions and hallucinations in the form of sounds and visuals, which she could not control. Finally, Hana managed to channel her emotions through doodle painting, producing various kinds of commercial works, and even being invited to national and international exhibitions. Hana was also invited to speak about her mental disorder. However, according to Hana, there are still many survivors of mental disorders who are viewed negatively by society.

In the example above, it can be seen that Andy uttered an interrogative form: **Nah, sekarang apa yang mungkin Hana mau sampaikan...** (So, what message would Hana maybe like to share?). This utterance has a directive function, namely to tell Hana to convey a message to survivors of mental disorders, their families, and the community. Andy conveyed this order indirectly to reduce the burden placed on Hana. In addition, in the interrogative form of the utterance, there is the word **mungkin**. **Mungkin** is an adverb that means not necessarily, perhaps (Aziz et al., 2021: 1121). So, the word **mungkin** is used to reduce the element of coercion.

(4)

Andy	:	*Baik, bagaimana kalau kita dengarkan satu lagu lagi dari Cak Sodiq? (menghadap ke arah penonton)* **Okay, how about if we listen to** one more song from Cak Sodiq? (facing the audience)
Penonton (Audience)	:	*Setuju…* (Totally agree…)
Andy	:	*Baik, kita sambut, Sodiq New Monata dengan lagu Bojo Galak* (**Okay, let's welcome** Sodiq New Monata with the song Bojo Galak)
Sodiq	:	*(Menyanyikan lagu Bojo Galak)* (Sodiq sings the Bojo Galak song)

The example above is from part 3 of the **Balada Dangdut Koplo** episode (Dangdut Koplo Ballad). The source person presented in the conversation excerpt above is Sodiq, a famous dangdut singer in the Pantura area. In the conversation excerpt above, it can be seen that Andy opened the conversation by producing an interrogative form of utterance. In his interrogative form of speech, Andy used the pronoun **bagaimana** (how). The pronoun **bagaimana** (how) is a question word to ask for an opinion from the listener, followed by the word *kalau* (if) (Aziz et al., 2021:144). In the example above, Andy is the speaker, and the audience is the listener.

At first glance, the interrogative utterance produced by Andy is directed at the audience. However, if observed, this interrogative utterance has a directive function to ask Sodiq to sing the song "Bojo Galak." Andy could have used the imperative utterance ***Nyanyikan lagu Bojo Galak!*** (Sing the Bojo Galak song!) and said it directly to Sodiq without involving the audience's opinion. However, the imperative utterance ***Nyanyikan lagu Bojo Galak*** (Sing the Bojo Galak song!)" has a high level of directness and can give a high impression of coercion to Sodiq. Moreover, Sodiq had previously sung one song.

Therefore, in order to maintain politeness, Andy chose to use an interrogative utterance and involve the audience's opinion so that the impression of coercion given to Sodiq would be reduced.

Next, Andy emphasized his indirect command by saying, **"Baik, kita sambut, Sodiq New Monata dengan lagu Bojo Galak"** ("Okay, let's welcome Sodiq New Monata with the song Bojo Galak"). Andy emphasized this indirect command after getting approval from the audience to listen to one more song from Sodiq. Sodiq understood the indirect command and Andy's affirmation. Sodiq sang the song "Bojo Galak" as requested by Andy.

(5)

Andy	:	*Bisa Anda jelaskan secara sederhana ya? (mengarahkan tangan ke layar yang masih mati)* **Can you explain it in a simple way?** (points to the still-off screen)
Josaphat	:	*Oke, ya ya (mengambil posisi siap-siap untuk berdiri dari kursi)* Okay, yeah, yeah (takes a position, ready to stand up from the chair).

Anak Kolong Menggapai Dunia part 2 is the episode from which the dialogue excerpt above is taken. In common parlance, children raised in army barracks or the children of soldiers are referred to as **anak kolong**. The children of those soldiers who achieved success both nationally and internationally were invited to this episode, and Joshaphat is one of them. The research of radar scientist Josaphat Tetuko is already well-known throughout the world. He holds numerous accomplishments and hundreds of patents and is a professor at Chiba University in Japan. Josh also invented unmanned aircraft and synthetic aperture radar (SAR). Joshapat frequently collaborates with eminent research institutions to develop radar technology.

Andy produced an interrogative utterance to start the conversation in the example that was shown above. This interrogative utterance began with the verb **bisa** and ends with **ya** and was spoken with a rising intonation at the end of his utterance. The verb **bisa**, which means to be able or have the power to do something, is also present in this interrogative utterance (Aziz et al., 2021: 242). Although Andy's utterance is interrogative

in nature, it also serves a directive purpose. Furthermore, this interrogative statement which makes use of the verb **bisa** is not meant to test Josaphat's ability to explain his findings. Andy's statement serves as an order, instructing Josaphat to provide an explanation of his findings. When Andy pointed his hand at the screen to produce the interrogative utterance, the screen was still off. As demonstrated by the example above, Josaphat has recognized that Andy's interrogative utterance is an indirect speech act with a directive meaning that is, to ask him to give a presentation rather than merely asking for a yes or no response. Josaphat was therefore prepared to get out of his chair.

Andy could have asked Josaphat to do the presentation by saying, **Jelaskan temuan Anda secara sederhana!** (explain your findings in a simple way!). However, Andy tried to maintain politeness by applying interrogative speech as well as Josaphat's willingness to explain his findings by doing the presentation.

3.3 Subtle Imperative

(1)

Andy	:	*Nah, Putri, **tolong jelaskan kepada kami**, yang… atau saya pribadi yang kurang paham ya dengan profesi yang dipilih seperti ini. Kalau jadi …host acara TV kan enak nih…* (I don't really understand this chosen profession, so Putri, **please explain to us** who... You know, it's kind of nice to become a TV host like I am)
Putri	:	(Tertawa kecil) Chuckling

This passage of dialogue is taken from the episode **Kartini Pemberani** (The Courageous Heroine) part 4 . Putri is the only female diver who is a member of the National Search and Rescue Agency, or Basarnas. When the Lion Air JT610 plane crash occurred in 2018, Putri was involved in the evacuation of victims. She even had to dive to a depth of 32 meters. At that time, Putri was a member of the Basarnas special group, an elite Basarnas team, because she had diving skills. Putri took on the task of searching for victims who remained in the sea. This skilled Basarnas Bandar Lampung rescuer has carried out many rescues, including the evacuation of

capsized boats, missing people on the mountains, fugitives who dared to jump into the sea, and rescues during the earthquake and tsunami caused by the child of Mount Krakatoa. This made Andy, the host, curious why Putri chose to work as a member of Basarnas.

Andy began the conversation by using the verb *jelaskan* (explain) to produce an imperative utterance, based on the conversation excerpt above. The adjective *jelas,* which means bright, real, and clear, is the source of the verb *jelaskan*, which means to explain (Aziz et al., 2021:698). *Jelaskan* is the result of adding the suffix -*kan* to *jelas*. A causative verb that can have the basic form of an adjective is one that has the suffix -*kan*. When the basic form of the verb is an adjective, the object is expected to possess the quality or attributes that the basic form describes (Sneddon, 1996: 70). In order to make clear why Putri chose to become a member of Basarnas, the verb *jelaskan* (explain) has been used.

Andy's imperative utterance may cause Putri to feel burdened. By placing the verb *tolong* (please) before the verb *jelaskan* (explain), Andy softens the imperative form of his statement and lessens the burden. Moeliono et al. (22017) stated that to ask for help, use the verb *tolong* (please). By using the word t*olong* (please), Andy's request is given a lower priority, which makes the resulting utterance more polite. There are several words in Indonesian that are used to soften the meaning of imperative sentences. For that reason, *tolong* (please) is frequently employed (Moeliono et al., 2017:483).

(2)

| Andy | : | ***Baik untuk itu Bu Lily dan Bu Lanny secara simbolik memberikan apresiasi** (Bu Lily dan Bu Lanny sudah berada di atas panggung) untuk Candra dan teman-teman, serta siapapun yang berlatih sepak bola dengan kondisi fisik yang tidak sempurna. **Silakan diberikan***

Okay, that's why Ms. Lily and Ms. Lanny (who are already on stage) **will give Candra and his friends**, as well as everyone who plays soccer despite physical limitations, a symbolic |

| | | appreciation. **Kindly give it to them.** |
| Lily & Lanny | : | *(Bu Lily dan Bu Lanny memberikan hadiah)*

Gifts are given by Ms. Lily and Ms. Lanny |

The above conversation excerpt is taken from the episode of **Warisan Keteladanan** (Legacy of Exemplary Behavior) Part 4. One of the speakers presented in the episode is Candra. Candra is a young man who had to have one leg amputated because he had bone cancer. With this condition, Candra did not give up; now he is a member of Indonesia Amputee Football and has achieved many achievements, one of which is winning the amputee football competition in Malaysia in 2018. In addition, Chandra also has a school to train children to play football.

At first glance, the declarative form of speech produced by Andy in the example above: ***"Baik untuk itu Bu Lily dan Bu Lanny secara simbolik memberikan apresiasi..."*** (Okay, that's why Ms. Lily and Ms. Lanny will give Candra and his friends, as well as everyone who plays soccer despite physical limitations, a symbolic appreciation) only serves to provide information to Candra about the names of the parties who gave him and his friends appreciation. However, if observed, the declarative form of speech has a directive function, namely, ordering Ms. Lily and Lanny to symbolically give appreciation to Candra and his friends.

The directive function in Andy's speech is emphasized by the utterance in the form of a soft passive imperative *silakan diberikan* (kindly give it to them). This soft passive imperative is marked by the verb *silakan*, which means to invite someone to do something, a soft command word (Aziz et al., 2021: 1553). Furthermore, the passive form in Indonesian can be shown by the verb prefixed *di-* (Moeliono et al., 2017: 469). The use of the passive form in imperative sentences is very common in Indonesian. The passive form with the prefix *di-* will feel more polite and refined because the person being asked to do something does not feel like they are being ordered to do something (Moeliono et al., 2017:482). In the example above, the passive form is shown by the verb *diberikan*, which comes from the verb *beri* (give) namely hand over or share something with someone else (Aziz et al., 2021: 219). In addition, the verb *beri* also contains the suffix *-kan*. According to Aziz et al. (2021: 735), the suffix *-kan* is a verb-forming

suffix that highlights the fact that something is given to or for someone else.

3.4 Conditional Relationship Clause

(1)

Andy	:	*Baik, dulu dibayar 15 ribu naik panggung, 20 ribu, kemudian sekarang... Anda kebanjiran job ya. Bahkan saya denger dalam satu bulan bisa sampai 47 kali naik panggung (tepuk tangan dan sorai- sorai dari penonton). Cuma saya gak tahu berapa besar bayarannya sekarang ya. Nanti cerita, kalo boleh* (You used to be paid fifteen thousand or twenty thousand dollars to perform on stage, but now... You must have a ton of jobs, huh? I've even heard that you can perform on stage as many as 47 times in a month (applause and cheers from the audience). I just simply don't know what your pay is at the moment. **Let us know later if you are okay with it**
Sodiq	:	Boleh, boleh (That's fine with me. Later, I will tell you)

Sodiq is the figure behind the music group New Monata. He is nicknamed the King of Dangdut Koplo by fans of this dangdut music genre. Sodiq's success was not achieved easily. When he was young, Sodiq started his career as a busker. He even had to work as a construction worker and sell fried rice to support his family. Now Sodiq's hard work has paid off. The music group he leads is increasingly well-known by the public and has thousands of fans.

The conversation excerpt can be found in the episode ***Balada Dangdut Koplo*** (Dangdut Koplo Ballad)*,* at the conclusion of segment 2. As seen in the example above, Andy started off the conversation by recapping the important points during the interview that took place at the start of segment 2, specifically the honorarium that Sodiq had received in the past when he wasn't as well-known as he is now. Subsequently, Andy mentioned that he had heard that Sodiq had received over 47 requests to sing in a single month following his rise to fame. This sparked Andy's interest in learning more about the honorarium Sodiq was given following his rise to fame. Andy thus came up with the following utterance ***Nanti cerita, kalo boleh*** (Let us know later if you are okay with it).

"Nanti cerita, kalo boleh" is uttered in an imperative form with a directive function. This statement is meant to elicit sensitive information, specifically financial information or other personal matters, which may make Sodiq uncomfortable. Furthermore, Sodiq can bear a heavy burden as a result of the question. In addition to telling ***Nanti cerita*** (Let us know later) , Andy also includes ***Kalo boleh*** (if you are okay with it) in order to lessen the burden effect of the imperative utterance.

There is a conditional relationship in the imperative form ***Nanti cerita, kalo boleh*** Sentences with subordinate clauses defining how something mentioned in the main clause must be done are deemed to have a conditional relationship, according to Moeliono et al. (2017:538). The subordinate clause, ***Kalo Boleh*** (if you are okay with it), is necessary for the main clause, ***Nanti Cerita*** (Let us know later*),* to be implemented. Andy is attempting to minimize the element of coercion towards Sodiq with this imperative form of utterance that has a conditional relationship.

The communication proceeded smoothly because, despite Andy's sensitive question, Sodiq answered politely and disclosed the honorarium that he had received when he was famous, which is now the case. It's evident from the conversational excerpt above that Sodiq was fine with the subject matter being discussed.

IV. CONCLUSION

Based on the results and discussion, tact maxim as a politeness strategy is applied by Andy as the host of the Kick Andy talk show in interviewing guests. The realization of the tact maxim used by Andy is manifested by utterances that have declarative, interrogative, and subtle imperative forms. In addition, the conditional relationship clause is also applied to realize the tact maxim. On one occasion, Andy applied declarative and interrogative utterances at the same time. Declarative utterances are applied by Andy when telling the guest that he wants the guest to convey a motivational message to young

people. Furthermore, Andy uses interrogative utterances to ask the guest whether or not there is a motivational message that can be conveyed to the younger generation. Declarative and interrogative structured utterances function to indirectly order the guest to convey a motivational message to the younger generation. Andy only applied interrogative structured utterances in a few other instances to get information or give instructions to the guests. These interrogative utterances are typified by the host's use of bagaimana to suggest that the guest sing another song, boleh to request permission to sing a brief song, bisa to subtly request that the guest give a presentation, and maukah and ya to request that the guest open the will. Additionally, the adverb mungkin can be used in interrogative statements to determine whether the guest wishes to communicate a message to the audience. In addition to declarative and interrogative utterances, subtle imperative utterances are also applied by the host. Subtle imperatives are marked by the use of tolong and silakan. Furthermore, a conditional relationship in the imperative form nanti cerita, kalo boleh, is used when Andy would ask the guest to talk about his financial condition if the guest is willing to do so.

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