

**AN ANALYSIS OF CHARACTER EDUCATION AS SEEN IN A MOVIE
ENTITLED “NANNY MCHPEE” BY EMMA THOMPSON**



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S-1 Degree in English Education

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APROVAL

The thesis entitled "AN ANALYSIS OF CHARACTER EDUCATION AS SEEN IN A MOVIE ENTITLED "NANNY MCHPEE" BY EMMA THOMPSON" has been approved by consultants to be presented, examined, and reviewed by the Board Examiners English Language Education, Teacher Training and Educational Faculty, Slamet Riyadi University.

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ACCEPTANCE

This thesis has been approved and examined by Board of Examiners of Teacher Training and Education Faculty of Slamet Riyadi University as a partizl fulfilment or requirements for obtaining English Language Education Bachelor Degree.

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IN A MOVIE ENTITLED "NANNY MCHPEE" BY EMMA
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ABSTRACT

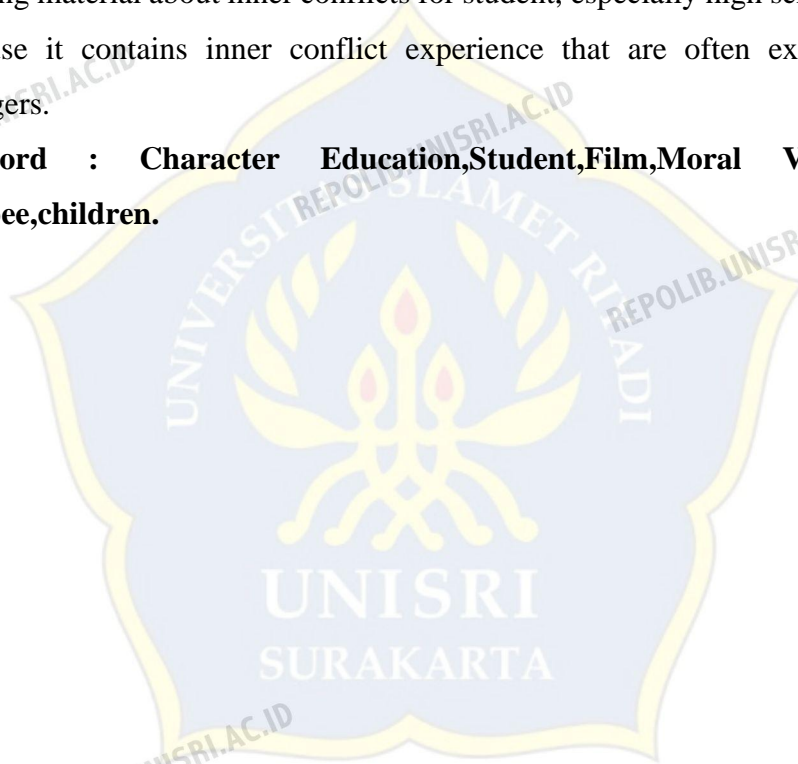
Guittara Adelline, 18520018, **“AN ANALYSIS OF CHARACTER EDUCATION AS SEEN IN A MOVIE ENTITLED “NANNY MCHPEE” BYEMMA THOMPSON”**, A thesis Surakarta: Teacher Trainuing and Education Faculty, English Language Department, Slamet Riyadi University 2025. The objective of this research were : 1) to find out the type of character education as seen as in movie entitle “Nanny Mchpee by Emma Thompson”, 2) to identify the character education that reflected in a movie entitle “Nanny Mchpee by Emma Thompson”.

The researcher used a descriptive qualitative research as the reseach method with the type of the research was a library research. This research was concluded from source of data. The technique of data collection was documentation by breading the script, watching the movie and note-taking. In analyzing data, the researcher used interactive data analysis by Miles and Huberman, which covers data collection, data reduction, data display, and conclusion drawing. To find the validity of the research , it was used triangulation data to check validation for the data. Based on the result of the research , There are four types of Character Education strategies employed by the main characters in *Nanny McPhee* movie when having conversations with the children. They are Moral Knownladge, Positive Character Education, Negative Character Education, and Off-record strategy. Among the four strategies, positive Character Education strategy is the most frequent strategy that occurs 46 times out of 104 total data. It is followed by Moral Knownladge strategy (31 out of 104), Negative Character Education strategy (15 out of 104), and Off record strategy (12 out of 104). The main characters (Cedric Brown and Nanny McPhee) prefer to apply positive Character Education strategy in conveying their utterances to the children since this strategy usually occurs in the groups of people in which they, in social situation, know each other very well. It is also closely related to the relationship among the main characters and the children.. They are also the members of the Browns, so it makes them have a close relationship. Moral Knownladge strategy is

also commonly found in the group of people who know each other very well and are very comfortable in their environment

So it could be concluded that the film Nanny Mchpee can be used as a teaching material about inner conflicts for student, especially high school students. Because it contains inner conflict experience that are often experienced by teenagers.

Keyword : Character Education, Student, Film, Moral Values, Nanny Mchpee, children.



MOTTO

“Tidak ada kata terlambat untuk mula menciptakan kehidupan yang kamu inginkan”

(Dawn Clark)



DEDICATION



From the deepest of my heart,

I would like to dedicate the thesis to:

- 1. My Jesus Christ**
- 2. My beloved father and mother**
- 3. My beloved lecture**
- 4. All my friend**

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In this part , the researcher wants to express her thankful to some influential persons that help and stand her for making this thesis .First of all, praise be to Jesus Christ for the blessing and mercy given to her during her study that she can finally finish the thesis entitled “AN ANALYSIS OF CHARACTER EDUCATION AS SEEN IN A MOVIE ENTITLED “NANNY MCHPEE” BYEMMA THOMPSON”

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Surakarta 19 March 2025

The Researcher

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CHAPTER I

INTRODUCTION

A. Background of Study

Literature is the imaginative work that pictures the human life in society which can be enjoyed, understandable, and used by the society also. The author will write the result of this imagination in a form of literary works. The form of those literary work such as drama, poem, short story and also novel. The literary work has its own definition taken from each different literature expert. According to Edward Burnett Tylor (1924:1) states that art is an element of culture. Literature has a role as a communication medium to convey messages to the public and can be used as a medium of entertainment or a source of inspiration for all who witness it. Townsend (1990: 60) says that literature is the imaginative fiction, and Saxby (1991: 4) adds that literature is the image of life. Based on some experts' opinion about literature, the researcher assumes that literature is a form of expression and someone's experience that use language as the main medium.

People who work in literature usually represent their work in such kind of literary works. Like the term of literature itself, where literature is a term used to describe written or spoken material. Broadly speaking, "literature" is used to describe anything from creative writing to more technical or scientific works, but the term is most commonly used to refer to works of the creative imagination, including works of poetry, drama, fiction, and nonfiction. Literature represents a language or a people: culture and tradition. But, literature is more important than just a historical or cultural artifact (Pradopo, 1994: 26-27).

The form of literary works can be divided into 3 catogories as Aristoteles (in Teuw, 1984:109) said that literary work can be devided into 3 catogories based on the variety of manifestations namely epic, lyric, and drama. An epic is a text that contains an explanation of the story and the

speech of a character, often referred to as prose. Lyrics are texts that contain the author's outpouring of feelings and prioritize expression: they are currently known as poetry or rhyme. Drama is literary work that requires characters to play a role in it. One of the several literary forms that have been mentioned is the movie, which is a part of literature in drama.

Movie is one branch of the art that usually contains someone's life story, fiction, and biography as an entertainment for people. Movie usually describes about love, life, politics, violence. Movies, also known as films, are types of visual communication which uses moving pictures and sound to tell stories or teach people something. People in every part of the world watch movies as a type of entertainment, a way to have fun. For some people, fun movies can mean movies that make them laugh, while for others it can mean movies that make them cry, or feel afraid.

According to Danesi Marcel (2010:136), a film is an arrangement of imaginative texts that are real in everyday life and then presented on the big screen. Films have their own genre according to Richard Barsam & Dave Monahan (2010:59) several types of films circulating in society are divided into 3, they are: narrative, documentary, and experimental.

Films have various functions, one of which is in education. According to Fan Yang (2020:1) along with the times and the rapid development of technology and a more modern lifestyle, films can also be used to promote new ways of film media literacy in education.

Films must contain moral and character education. A Character education is an essential aspect of a child's upbringing. It helps them develop strong moral values and become responsible citizens. According to Dalimunthe (2015) that implement character education is to provide learning effectively, efficiently, and attractively. One way to implement character education is through media, especially movies. Movies have a significant impact on children's lives, and they can learn valuable lessons from them. By incorporating positive role models and emphasizing the

importance of honesty, kindness, and respect in movies, we can help shape the next generation into compassionate individuals who make a positive difference in society. Therefore, it is crucial to prioritize character education in media to promote ethical behavior among children.

“Nanny mcphee” movie e is a very famous film in the past where this film was always shown for family viewing or children's viewing on school holidays because in this film there are various morals that can be obtained. In this movie story 1860s Victorian England. Sadly, the widowed undertaker, Cedric Brown, has a lot on his plate. As the desperate father works his fingers to the bone to provide for his seven unruly children, in the meantime, they have managed to drive out not one but seventeen nannies with their elaborate practical jokes and bad behaviour. Then, on a stormy night, the hideous government nanny extraordinaire, Nanny McPhee, sets foot in Cedric's household, bent on transforming the children's manners and the house. The researcher is interested in analyzing the character education contained in “Nanny mcphee” movie by uses the teory of Lickona (1991:51) its because a character in a movie only has one character generally, but this does not apply to Mcphee and the children character, who has a character change in the “Nanny mcphee”. Mcphee and the children 's main character in the “Nanny mcphee” has the character of an antagonist and protagonist. At the beginning of the story, the children of Mr. Cedric Brown who were very naughty because their father was not watching them were busy and always changing caregivers because of the attitude of the children who were very nosy and then met Mrs. Mcphee who would change the character of each of these children including changes in the appearance of Mrs. Mcphee.

From the explanation above, the researcher was interested in analyzing and interpreting character educational values of “Nanny mcphee” movie under title — **AN ANALYSIS OF CHARACTER EDUCATION AS SEEN IN A MOVIE ENTITLED “NANNY MCHPEE” BY EMMA THOMPSON**

B. Identification of The Problem

The identification of the problem of this research are:

1. The types of character education as seen as in a movie entlited “Nanny Mchpee”
2. The way of character education that reflected in “Nanny Mcphee” Movie .

C. Limitations of the Problem

The limitation of the problem is to analyze the character education as seen in a movie entlited Nanny Mchpee by using Lickona (1991:51) .

D. Formulation of the Study

Based on the explanation in the background of study above , the formulation of the problems in the study are as follows :

1. What types of character education which are found In the movie entlite “Nanny Mchpee”
2. How does the main character implement the character education as seen in the movie entitled Nanny Mchpee.

E. Benefits of the Research

Based on the backgrounds of the study, the purposes of the analysis are as follow :

1. To describe types of character education values are found In represented in “Nanny Mcphee” Movie 2005.
2. To describe how does the main character implement the character education as seen in the movie entitled Nanny Mchpee.

F. Benefit of the Research

There are two benefits of the research , they are

1. Theoretical Benefits

The result of this study are expected to have good benefits for the readers in terms of theoretical and practical aspects.

a. For teacher

The result of this research can provide inputs to the English Teacher in arrange teacher learning process as learning material in educating character educational values for the students.

a. For Students

Hopefully, this research can give contribution about Character Education for all students .
information about something that was relevant to this study.

b. For Researchers

The result of this study can be used by the other researchers as references in a study that uses films as media title.

2. Partical Benefits

The results of study are addressed to :

a. For teacher

The teacher can teach the values of character education using films, for example film “Nanny Mcphee “

b. For the student

The student can differentiate between good or bad conduct in their daily life through a film especially Nanny Mcphee.

c. For the other researcher

The other researcher can conduct the next reseach a film using the same film but different method.

CHAPTER II

THEORETICAL REVIEW & PREVIEW RESEARCH

A. Theoretical Review

1. Literature

1.1 Definition of Literature

Literature is a human activity that can produce an aesthetic work in spoken or written form. According to Wellek and Warren (1993:14), literature is an imaginative work of art that uses language as the main medium and has a dominant aesthetic function. Literature refers to written works of imaginative, creative, or intellectual value, typically characterized by using language to communicate ideas, emotions, and experiences. According to Rees (1973), literature in the narrow sense of "writing which expresses and communicates thought, feelings and attitudes towards life". Literature can be created through imaginative ideas that can produce a variety of different character results. According to Holub and Eagleton (1985:1), literature is defined as imagination packaged in a writing, sometimes referred to as fiction, that contains information about culture. Literature is not just a document of facts, it is not just the collection of real events though it may happen in the real life. Literature can create its own world as a product of the unlimited imagination..

From the explanation above, it can be concluded that Literature is the idea of imagination thinking through expressions, ideas, and emotions that can create various kinds of characters.

1.2 Kind of Literary Works

The form of literary works according to Gioia and Kennedy (1955:3) are categorized into 3 kinds namely prose, poetry, and drama:

a. Prose

Prose is a literary work that has a free form of writing and is not found by various rules, such as rhyme, diction, rhythm, and others.

b. Poetry

Poetry is a form of literary work devided from the poet's expressions and feelings in a language that are bound by rhythnm, deimesion, rhyme, composition of lyrics and stanzas, and full of meaning. Poetry devided into three categories, they are:

1. Narrative Poetry

Narrative Poetry is a n art that requires the skill of a fiction writer .In a nutshell, it refers to skills in drawing characters and settings, engaging and managing attention, and setting the plot.

2. Lyric Poetry

Lyric poetry is a short and non-narrative poem. In lyric poetry, there is one speaker presenting an expression of his thoughts or emotional state.

3. Dramatic Poetry

Dramatic Poetry is poetry that objectively describes a person's behavior though actions, dialogues, and monologues so as to present a picture of a particular story.

c. Drama

Drama is a type of literary work that displays a story, character, and human behavior through a rule and dialogue, which is then displayed on stage in several sessions.

From the three types of literary works, the most frequently encountered in everyday life are dramas packaged in the form of films. The film is a part of a very popular drama.

1.3 The function of literary works

There the function of literary works used to in part of knowledge to the members of the society. According to Pradopo (1994) the literary work is the potrait of the world and human life, the main criteria that are put on the literary work is truth, or everything that wants to be a picture by the author. literary works could create characters who are around them related to social life. And also according to According to Bressler (1999:12) calls these two function enteraining and educating, it means that literature,in addition to providing pleasure to its readers.According to Mikics (2007:95), is *dulce et utile*. Dulce comes from Latin, which has the meaning of fun,meaning that literary works serve to provide entertainment or pleasure to attract public interest in literature.

From the explanation above, it can be concluded that literary works are a media used to present creative and imaginative ideas or ideas trough authors into a work that has language and meaning.

2.Film

2.1.Definition of film

A film, also called a movie or a motion picture its also belongs to literary works, is a series of still photographs on film projected onto a screen using light in rapid succession. The optical phenomenon known as persistence of vision gives the illusion of actual, smooth, and continuous movement. According to Danesi Marcel (2010:136), a film is an arrangement of imaginative texts that are real in everyday life and then presented on the big screen. According to Bordwell, Thompson, and Smith (2017:2), film is a medium for disseminating information and ideas and showing new things that may not have been known before. As stated

The conclusion of some of these expert opinion , Film is containing a one to three minute cinematic experience featuring images of the film intact and emphasizing on the quality aspects of the film, in addition to the movie trailer is also described an affective ad because of the visual and emotional side that contains information that may not have been known before.

2.2 Kind of Film

There are various types of films that can be selected according to the interest of audience. According to Barsam (2010:64) films are divided into 3 types, namely narrative, documentary, and experimental.

a. Narrative Film

A narrative film is a film that is made to lead to fictions. This is what distinguishes this type of film from other films. Narrative films are formed to present stories based on true stories.

b. Documentary Film

Documentary films are different from narrative films, especially in term of loyalty. Documentary have been devided into four basic approaches, including factual, instructional, persuasive, and propaganda.

c. Experimental Film

Experimental film is a film that do not present a sory in the conventional sense, incorporate unorthodox imagery, are motivated more by innovation and personal expression than by commerce and entertainment, and help audience to understand .

Based on the types of films that have been described, Nanny Mcpee is a film that is classified as a Narrative Film. In the film Nnny Mcpee present a fiction story.

From three types of films above , in this research, reseachers used narrative films .

2.1 Character Education

a. Definition of Character

Character are the people who act in a movie. An actor or actress usually plays as many character. The character in those movie called characterization. According to Peek and Coyle in Literary Term and Criticism \ (1989:79) stated that “The people in a play/drama/film are refered to as character. According to Gill (1995:127), a character is a someone in a literary work who has a special characteristic, this identity can be seen from how he looks, how he is in conversation, how he acts, his name, and (perhaps)the thoughts that occur in his head. Meanwhile,Potter (1976:1) added that character

are basic element in much imaginative literature, and therefore they merit the considerable attention paid to them.

In conclusion, the researcher concluded that a character is not just a person in story, it's a complex concept that involves a lot more than just a name and a description, that refers to the mental and moral qualities distinctive to and individual in a film.

b. Definition of Education

Education is process of imparting or acquiring general knowledge, developing the powers of reasoning and judgement, and generally of preparing oneself or others intellectually for mature life. According to John Dewey said that education is a process of active engagement between instructors and learners. In 1930, in the essay "Philosophy and Education", Dewey wrote that "the ultimate aim of education is nothing other than the creation of human beings in the fullness of their capacities"(Dewey 1930/1984, p.289).

On other hand, Hariyanto (2012:45) states that education is a conscious, planned, and structures endeavor to create a learning atmosphere and learning process for learners to actively develop his or her potential to precess religious spiritual stregh, self-control, personality, intelligence, Nobel morality, and skills necessary to himself, society, natin and state.

c. Definition Character Education

Character education is the process of teaching individuals about ethical values, virtues, and morals that are essential for leading a successful life. According to Singh (2019) that Character education is a growing discipline in recent times with the intent of

optimizing student's ethical behaviour. It helps individuals to understand the importance of good behavior and how it can impact their lives and the lives of others around them. And according to Lickona (1992) emphasized the importance of the three components of good character (components of good character) that is moral or knowledge of moral knowing, moral feeling or sense of moral action and moral or immoral acts. It is a crucial aspect of education that not only shapes an individual's personality but also contributes to building a better society.

According to Kevin & Karen (2009:5), character education is a deliberate effort to help understand human being, caring, and core for ethical/moral values. It means that involves teaching students about values such as honesty, respect, responsibility, fairness, empathy, and perseverance. It also involves promoting good behavior through modeling and reinforcing positive actions. Character education programs are designed to help students develop social skills, emotional intelligence, and moral reasoning abilities.

According to Lickona (2013:64-65), two basic moral values that must be taught in schools are responsibility and respect. Helpfulness, compassion, honesty, wisdom, fairness, tolerance, cooperation, courage, discipline, democratic are other example of moral values..

From the explanation above, it can be concluded that character education is an essential part of any educational program because it helps students develop into well-rounded individuals who are capable of making positive contributions to society. By teaching core values and promoting positive behaviors through various methods like classroom discussions or community service projects we can help create a better future for our children. In the film "Nanny Mcphee (2005)" every character there is different from young or old,

we can see that each age has its character, in which we can understand which character is good or which character is not good in a social environment.

D. The Types of Character Education

As Lickona (1991:51) revealed there are seven essential character elements and the main things that must be instilled in students which include:

1. Honesty

Honesty is the quality of fact of being truthful, sincere, and fair. Honesty requires several other character traits such as good judgement, responsibility, loyalty, and courage.

2. Compassion

Compassion can be described as having genuine sympathy and concern as well as showing kindness and empathy for other people's sufferings and misfortunes.

3. Courage

Courage is the most important trait to process compared to loyalty and reputation because of its qualities such as overcoming fears, not letting pain set you back, and the ability to help other people.

4. Kindness

Kindness involves having a deep concern for the welfare of others. Empathy, compassion, gratitude and generosity are all the marks of a kind person.

5. Self-Control

Self-control is defined as the ability to control oneself, in particular one's emotion and desires of the expression of them is one's behavior, especially in difficult situations.

6. Cooperation

Cooperation is defines as teamwork, the coomon effort of a group for their mutual benefit, and working together peacefully

7. Diligence

Diligence is an expression or reflection of the effort expended toward balance or holistic development by the student in mnetal, physisical, social and spiritual dimesnsions.

From the explanation above, the researcher would use the types of character education that conveyed by Thomas Lickona to explore moral value in the film “Nanny Mchpee”.

E. The Relationship between Character Education and Literature

Literature learning to shape students' character is a work of art that uses language as a medium, including oral, written and printed literature .According to Confucius in Megawangi (2003) states that "Humans basically have the potential to love policy, but if this potential is not followed by education. Literature has various important roles in educational functions. Literary learning can create imagination in students, develop critical abilities and improve emotional character

The importance of character education lies in its ability to shape the moral compass of students. It teaches them to make ethical decisions and act with integrity. Character education also helps students develop social skills that enable them to interact with others respectfully and empathetically. Santoso et al. (2020) said Character values through education is an important phase in the Indonesian

education revolution, in education character values are required to complement intellectuality developed inside each learner.

Moreover, the educational value is individual and social strengthening obtained through academic achievement and learning Daoud et al. (2020). that character education should focus on developing habits that promote personal growth and self-improvement. In the film “Nanny Mcphee (2005), in this case, whether the character can develop into a character that can change the character of the character itself or from changes in the environment that are made during the process of the film and there are several aspects of creating these changes.

It can be concluded that literature has an important role in life, it can be used as a tool to increase students' sensitivity to life values and wisdom in dealing with the environment, the realities of life, and attitudes towards maturation.

B. Previous Research

A researcher takes several studies that had been carried out by previous researchers with the same material, namely about character educational values of the main character in the film. The first research is a research conducted by Roihani Faiziyah (2021) from IAIN Ponorogo entitled “An Analysis of Character Education Values in The Main Characters of The Lion King's Movie”. The second research conducted by Siti Mukarromah (2019) from IAIN Ponorogo entitled “An Analysis Of Character Educational Values In “Zootopia” Movie Script”. And the third research conducted by Siti Umaiya Al Masuroh (2021) from IAIN Jember entitled “An Analysis Of Character Educational Values In Maleficent Movie 2014”.

The first research by Roihani Faiziyah (2021) entitled “An Analysis of Character Education Values in The Main Characters of The Lion King's Movie”. The thesis used the library research which applies descriptive qualitative approach. The result of study that There are values of being and values of giving. The values of being, namely (1) Honesty, (2) brave, (3) peace, (4) confidence and potential, (5) self-dicipline and moderation self, (6) purity. Then values of giving, namely (1) loyalty and trustworthiness, (2) respect, (3) love and affection, (4) sensibility and not selfishness, (5) kind and friendly, (6) fair and humanist.

The Second research by Siti Mukarromah (2019) entitled “An Analysis Of Character Educational Values In “Zootopia” Movie Script”. Te thesis used the theories of KEMENDIKNAS’s category to analyze character building values. The result that There are 10 types of educational value spoken by the characters which the reseacher found by in the script of the movie “Zootopia” by Byron Howard and Rich Moore. They are; are respect, responsibility, justice, tolerance, wisdom, help each other, altruism, cooperation, courage, and confidence. Then, the most dominant Educational values in this movie is helping each other’s.

The third research by Siti Umaiya Al Masuroh (2021) entitled “An Analysis Of Character Educational Values In Maleficent Movie 2014”. The result that The writer integrated those character educational values by using two techniques, explicit and implicit technique. Explicit technique means that, character educational values were cleared stated and spelled out and there was no room for confusion.

So the conclusion after the reseacher read about three reasearchs and compare with the researcher , they have some similarities and differences , the similaries are the three researchers also researched about an analys of character educational values in movie . The writers also identified how the role of the characters in a film can have a good impact on the audience and how they can build good characters in the film. The

differences are the three researchers have different techniques in conducting research,

The first research by Roihani Faiziyah (2021) entitled “An Analysis of Character Education Values in The Main Characters of The Lion King's Movie”. The thesis used the library research which applies descriptive qualitative approach. The Second research by Siti Mukarromah (2019) entitled “An Analysis Of Character Educational Values In “Zootopia” Movie Script”. Te thesis used the theories of KEMENDIKNAS’s category to analyze character building values. The third research by Siti Umaiya Al Masuroh (2021) entitled “An Analysis Of Character Educational Values In Maleficent Movie 2014”. The result that The researcher integrated those character educational values by using two techniques, explicit and implicit technique , This technique was the most dominant technique used. It was appropriate for students because students found it easier to grasp things that were clear in their initial intentions. While implicit technique means that, the writer integrated character education values implied or understood though not plainly or indirectly expressed.

CHAPTER III

RESEARCH METHOD

A. Time and Place of Research

This research was conducted by the researcher from February 2024 to April 2024. And the research location is at the Central Library of Slamet Riyadi University, Jl. Sumpah Pemuda No.18 Joglo, Surakarta.

B. Research Method

This research, the researcher used the library research and the approach of the research is used by the researcher is descriptive qualitative. According to Ritchie (2003) that Qualitative research should deal with a natural, descriptive setting, emphasizing the process rather than the result, inductive, and interpretative. Whereas in a qualitative descriptive research method to describe the character educational value in the film Nanny McPhee (2005) and present it to improve student character. this is also according to Situmorang et, al (2020) that , there was many different types of qualitative research; we consider briefly eight of the most widely used approaches: basic interpretation studies, case studies, document or content analysis, ethnography, grounded theory, historical studies, narrative inquiry, and phenomenological studies. And according to Oakes & Ji (2012) that s that descriptive statistic is about data and studied in a long sentence. Furthermore, Creswell. The descriptive qualitative it enables researchers to capture participants' perspectives directly without imposing preconceived notions or biases. Lastly, this method can generate rich data that can be used for theory development or hypothesis generation.

In conclusion, the descriptive qualitative method is an essential tool for researchers seeking to understand complex social phenomena from an insider's perspective. By collecting rich data through interviews, observations, and document analysis while engaging in iterative data

analysis processes such as constant comparison and thematic analysis; researchers can gain valuable insights into participants' experiences and develop a comprehensive understanding of the phenomenon under investigation.

C. Sources of Data

Data source is subject where data got. Researchers need to consider the sources on which to base and confirm their research and findings. The writer has a choice between primary data and secondary data. In addition, the writer can also use of both, which is termed triangulation, or dual methodology. The data that we use in this study according to their origins can be classified as follows:

1. Primary Data

According to Kothari (1985:11) primary data is original information collected for the first time. On the other hand secondary data is information that has been collected previously and that has been put through the statistical process.

Primary data is data in the research process from the original source by using appropriate data collection (Safi'I, 2005:141)

The primary data used by the researcher were a movie script and the dialog of the film entitled "Nanny Mcphee (Movie)". It was released in 2005 directed by Kirk Jones,

2. Secondary Data

The secondary data are written sources that interpret or record primary data, which tend to be less reliable such as scientific artical in journal, magazines, newspapers, documentaries, advertising, and Internet source.

D. Technique of Collecting Data

The most common sources of data collection in qualitative research are interview, observation, and review of document (Creswell, 2009b; Locke, Silverman, & Spirduso, 2010; Marshall & Rossman, 1999). Creswell (2003) place the data – collecting procedures into four categories: observation, interview, documents, and audiovisual materials. In this research, the method of collect data that applied is documentation.

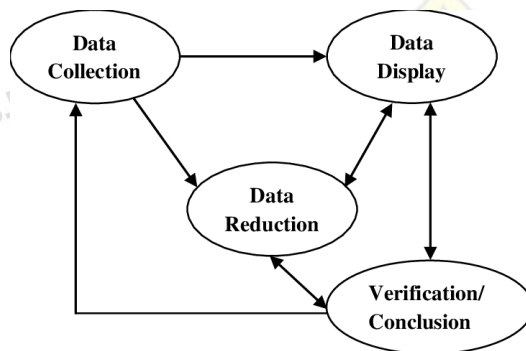
In this research, there are several steps to collect the data. Firstly, the writer watched “Nanny Mcphee” movie until understand and get the meaning of the movie. Secondly, the researchers read some articles or books about “Nanny Mcphee” movie from internet or other sources. Thirdly, the researchers tried to find the moral message from “Nanny Mchpee” movie. The last, the researchers analyzed the data that have been successfully collected and of course make a conclusion from this research.

The researcher investigated main character educational value in Nanny Mcphee script base on Lickona’s Theory. In this research, the writer took the following steps to collect data. These steps will be performed by an influential observing technique writer. To collect data, you must perform the following steps:

1. Collect the movie script.
2. Watch movies several times.
3. Read and observe the script dialogue.
4. Collect data by watching films and try to get a deep understanding and look for all expressions.
5. Classify them according to the educational value categories of the individual according to Lickona.
6. Select each sentence of the film about the educational value of the character.

E. Technique of Analysis Data

According to Milles and Huberman (1992:90). The stages of data analysis are described as



(Picture 1.1 Miles and Huberman figure data analysis)

1. **Data collection** In this case the researcher did research data collection in the form of results interviews, observations and documentation in field objectively.
2. **Data reduction** means summarizing, choose the main things, focus on things that are important, look for themes and pattern (Sugiyono, 2008: 247). Data reduction refers to the process of selecting, centralizing attention to simplification, abstraction and the “rough” data transformations that occur in written field notes. Data reduction takes place continuously for Qualitative project lasts until report arranged (Miles and Hubberman, 1992:16)
3. **Data Display**
The next most important plot of data analysis is the presentation of data. Presentation data is a collection of structured information which gives it a possibility conclusion and conclusion action (Miles and Hubberman, 1992:18).

4. Conclusion drawing

Conclusion drawing or verification as for what is meant by verification data is an attempt to find, test, recheck or understand the meaning of meanings, regularities, patterns, explanations, plots causation.

F. Validity

The research can be said to be valuable when it measures really what is supposed to measure if it can be reliable, transferable, verifiable and reliable. To measure this study well valid or not, the researcher uses triangulation.

According to Cohen et al, (2007) there are several kinds of triangulation as follow:

1. Time triangulation

- a) Cross-sectional triangulation is the data collection implemented in the same time to different group.
- b) Longitudinal triangulation is data collected from the same group at different times.

2. Space triangulation

This type involves the studied conducted in the same country or within the same subculture.

3. Combined levels of triangulation

This type uses more than one level of analysis from the three principal levels used in the social sciences, namely, the individual level, the interactive level (groups) and the level of collectivities (organizational, cultural or societal).

4. Theoretical triangulation

This type involves using more than one theoretical scheme in the interpretation of the phenomenon. Examining the research findings using different theoretical lenses can also aid researchers in overcoming their own personal biases or ideological blinders. Different facets of the research problem can be explored by

examining research results using analytical frameworks related to different theories.

5. Investigator triangulation

Another way that researchers attempt to increase the validity and trustworthiness of their findings is by deploying more than one investigator in the collection and analysis of data. This type involves multiple researchers in an investigation this technique allows for additional insights in the process of making sense of the data as it brings different perspectives and different epistemological assumptions that may inform the research results.

6. Methodological triangulation

This type is using more than one option to gather data, such as interview, observations, questionnaires and document.

The researcher used Theoretical and Data triangulation. The type of this triangulation is often used by the researcher who conducted library research. Triangulation is one of the most important parts of qualitative research. Because qualitative research is susceptible to being influenced by subjective judgments. Researchers can involves using more than one theoretical, Different facets of the research problem can be explored by examining research results using analytical frameworks related to different theories. In addition, researchers can also use different theory and data to check the truth of the information. Through various data and theory it is hoped that results that are close to the truth will be obtained. Therefore, this stage of triangulation is carried out if the data or information obtained from research subjects or informants is doubtful. Thus, if the data is clear, for example in the form of text or scripts/transcripts of films, novels and the like, triangulation is not necessary.

CHAPTER IV

RESEARCH FINDING AND DISCUSSION

In this chapter, the researcher would classify the research results and discuss the research results. Data was obtained from the film *Nanny McPhee*. The result of the result will be discussed based on the formulation of the problem that refers to character education contained in the character using the theory of Lickona. The description was written in the following.

A. Synopsis of *Nanny McPhee*.

The story is set in Victorian England. Cedric Brown (Colin Firth) has seven children: Simon (Thomas Sangster), Tora (Eliza Bennett), Lily (Jennifer Rae Daykin), Eric (Raphaël Coleman), Sebastian (Samuel Honywood), Chrissy (Holly Gibbs), and a baby Aggie (Hebe and Zinnia Barnes), all of whom he loves dearly, but spends little time with. The children had seventeen caretakers, whom they sent away. They also terrorize the cook, Mrs. Blatherwick (Imelda Staunton) but is cared for and loved by Evangeline (Kelly Macdonald), a young kitchen maid.

Cedric tries to hire another nanny from the agency that sent the last seventeen, but the agency rejects him, because the children had sent a nanny before, due to being terrorized. Desperate to find another nanny, Cedric heeds the advice of a mysterious voice from the house, who says, "the person you need is Nanny McPhee." After a series of mysterious events, an unusual and terrifying woman named Nanny McPhee (Emma Thompson) arrives at the Brown home, introducing herself as a "government nanny". He finds the children destroying the kitchen, and when they refuse to go to sleep, he taps his wand, causing the children to destroy the kitchen uncontrollably. When Simon finally says "please Nanny McPhee", she magically clears up the mess and sends them to bed. In a similar way, with

discipline and magic, he changed the family's life. In the process, he gradually became less terrifying.

The children have an elderly great-aunt, Lady Adelaide Stitch (Angela Lansbury). Although she believes that she is acting for the welfare of her family, Aunt Adelaide is a source of great conflict in the lives of the Brown family. In connection with her support for the family, Adelaide is demanding custody of one of the children to ensure their continued education and proper upbringing. Evangeline volunteers to replace one of the children and Adelaide agrees, assuming that she is one of Cedric's daughters. Cedric decides to propose to a woman named Selma Quickly (Celia Imrie). Based on the depiction of stepmothers in fairy tales, children assume that stepmothers are all cruel, and try to sabotage Mrs. Quickly. Mr. Brown's attempts to protect Mrs. The quickness of his children's pranks resulted in him throwing himself on top of Mrs. Quickly, pulled him to the floor and buried his face in her cleavage. Even so, Mrs. Quick - who knows nothing about children's pranks - is happy with all this as long as he gets a proposal. However, when his proposal is ruined by more pranks, she leaves and refuses to see him again. The children were very happy because Mrs. Quickly is gone. However, Cedric reveals that his salary as an undertaker is not enough to support his children financially and reveals that Aunt Adelaide has supported the Brown family financially for years with a monthly allowance, and that she will cut the allowance if he does not remarry. end of month. If that happened, then Cedric would be thrown into debtor's prison and his children would be sent to the workhouse or adopted, as they were thrown out due to not being able to pay the rent. Realizing their only option, they confess to Mrs. Quickly that they are to blame for interrupting his visit, and lure him with promises of Aunt Adelaide's riches.

On the wedding day, the children find out that Mrs. Quickly is just as cunning and cruel as they fear when he breaks Aggie's toy - a memento of their late mother. Evangeline also returns, apparently transformed into a stoic and demure woman by Aunt Adelaide. When everyone gathers for the

wedding, Simon despairs because there is nothing more they can do to stop this wedding. Nanny McPhee advises Simon that the best thing is to do "exactly as you're told." Aggie begins repeating the word "beehive" (imitating Mrs. Quickly, as earlier she sternly told them to "behave") to Simon, who realizes that his baby is telling him what to do. He and the other kids disrupt the ceremony by pretending a swarm of bees are attracted to Quickly's flower hat. Cedric realized that he and his children really didn't like his future wife, and disrupted the ceremony. Mrs. Quickly asks Cedric point-blank if he can really see bees, and he says yes, he can, then smacks an imaginary bee out of his hat with so much force that he falls to the ground. Things soon descend into a chaotic food fight, and Evangeline joins in. Angry, Mrs. Quickly ends the marriage and leaves.

When Adelaide's marriage deadline appears to have passed without success, Simon realizes that his father could still marry Evangeline, who has expressed interest, and vice versa. Although Cedric and Evangeline try to deny it, as such a marriage would violate inevitable class boundaries, they ultimately confess their love for each other. Nanny McPhee taps her magic wand one last time, and provides the perfect backdrop for Cedric's wedding to Evangeline by creating a snowfall, covering up the chaos of the previous ceremony. She also changes Evangeline's dress into a wedding dress and Aggie's toys are magically restored.

Now that the kids have learned all of Nanny McPhee's lessons, she has transformed into a beautiful woman. As the wedding ceremony begins, Nanny McPhee is seen leaving in the final frame, with the voiceover repeating her previous statement that "When you need me, but don't want me, then I must stay. When you want me, but no longer need me, then I must go."

B. Characters and Characterization

According to W.B. Saunders (1977: 126), character is the original and different nature of each individual. Likewise with the characters, especially in the film. According to Barsam Monahan (2015:135), characters are divided into two categories, namely the main character and supporting character. The main characters consist of the protagonist and antagonist, while the supporting characters are mainly the characters whose existence does not dominate the film. The following are the characters in the Nanny McPhee film who play an important role .

1. Protagonist

The Protagonist is the main character in the film who is visualized as someone who is kind , positive , and if the protagonist dominates a film , then the film is usually related to that character.

a. Emma Thompson

She was the first female member of the Newnham College Footlights sketch comedy group and later became the group's vice president, co-directing the group's first all-female musical show, Women's Hour, She was married to Much Ado About Nothing co-star Kenneth Branagh from 1989 to 1995, then married Greg Wise in 2003. She has a son named Tindyebe and a daughter named Gaia. She has an important and positive role in this film as Nanny McPhee, namely his strict and disciplined nature and aims to change children who have bad attitudes into disciplined children.



(Picture 2.1 Emma Thompson as Nanny McPhee)

b. Colin Firth

English actor who rose to fame for his roles in *Pride & Prejudice* and *Shakespeare in Love*. He received his first Academy nomination for *A Single Man*, and the following year he won an Academy Award for his role in *The King's Speech*. He also played important roles in the films *Kingsman: The Secret Service*, *Love Actually*, *Mamma Mia!* and *Mary Poppins Returns*. In the film *Nanny McPhee*, as Cedric Brown he plays the role of the father of seven children who are cared for by Nanny McPhee. He plays the role of a father who is patient and always provides the best care for his children.



(Picture 2.2 Colin Firth as Cedric Brown)

c. Kelly McDonald

Scottish actress well known for her appearances in films like Nanny McPhee, Gosford Park, and Harry Potter and the Deathly Hallows: Part II. She has also had prominent roles in No Country for Old Men and TV miniseries State of Play. She married musician Dougie Payne in 2003. The couple have two children together. In the film Nanny McPhee she plays the role of Evangeline, who is one of the nannies for Cedric Brown's 7 children, especially focusing on the last child who is still a toddler. She has a beautiful face and a kind and patient heart. In the end, Evangeline marries Mr. Cedric.



(Picture2.3 Kelly McDonald as Evangeline)

2. Antagonist

Antagonist is a character who has a character opposite to the main character, namely a character who has a difference with the main character, has a bad character and is annoying.

a. Thomas Brodie

Played the role of Jojen Reed on the drama Game of Thrones and can be heard as the voice of Ferb in Phineas and Ferb. He also stars as Newt in The Maze Runner films. He has a sister named Ava. He is the

second cousin once removed of fellow actor Hugh Grant. He began a relationship with Isabella Melling in 2014; but they then broke up in 2017. He has been in an affair with Talulah Riley since 2022. The two got engaged in July 2023. He played in the film *Nanny McPhee* as Simon, the son of Cedric Brown, who was very naughty and difficult to control and really liked playing pranks on the nannies his father employed. He also taught his younger siblings to be naughty and undisciplined children.



(Picture 2.4 Thomas Brodie as Simon)

b. Angela Lansbury

Golden Globe-winning actress who played Jessica Fletcher in *Murder, She Wrote*, and also gained recognition for her role in *Mame*. She also voices Mrs. Potts in the 1991 animated film *Beauty and the Beast*. She married her second husband Peter Shaw in 1949, and gave birth to Anthony in 1952 and Deidre in 1953. She plays Great Aunt Adelaide, who is demanding custody of one of the children. He first wanted Cedric's daughter Christie, but Evangeline disguised herself to go and Adelaide agreed, assuming she was one of Cedric's daughters. He also threatened to increase the family's poverty unless Cedric remarried within a month, which would mean Cedric's family would lose their home.



(Picture 2.4 Angela Lansbury as great aunt Adelaide)

3. Tritagonist

The tritagonist is a character who is neutral or acts as a mediator whose presence is not so important in the film .

a. Imelda Staunton

She plays as a cook in Cedric Brown's house who likes to be teased by the children, she play as Blatherwick



(Picture 2.5 Imelda Staunton as Blatherwick)

b. Elizza Bennet

she is the second daughter of Cedric Brown who is also difficult to control. She plays as Torra Brown .



(Picture 2.6 Elizza Bennet as Torra Brown)

c. Jennifer Rae Daykin

she is the third daughter of Cedric Brown who is also difficult to control, play as Lily Brown .



(Picture 2.7 Jennifer Rae Daykin as Lily Brown)

d. Raphael Coleman

He is the fourth son of Cedric Brown who is also difficult to control, he plays as Eric Brown .



(Picture 2.8 Raphael Coleman as Eric Brown)

e. Samuel Honywood

He is the fifth son of Cedric Brown who is also difficult to control, he plays as Sebastian Brown .



(Picture 2.9 Samuel Honywood as Sebastian Brown)

f. Holly Gibbs

She is the sixth child of Cedric Brown who is also difficult to manage, she play as Christianna Brown.



(Picture 2.10 Holly Gibbs as Christianna Brown)

g. Hebe and Zinnia Bares

She is the seventh daughter of Cedric Brown who is also difficult Manage, She plays as Agatha Brown .



(Picture 2.11 Hebe and Zinnia Bares)

C. Research Finding

This chapter presents the results of the research. As mentioned in Chapter I, the goals of this research are explaining the types of Character Education strategies and the way those strategies are realized in the utterances employed by the main characters in *Nanny McPhee* movie. The data analysis was carried out based on the method described in Chapter III.

Moreover, this chapter describes thoroughly the results of this study through the two main sections. They are findings and discussions. In findings section, the data gained through this research are presented. Then, in the discussion section, the findings are discussed.

a. Findings

Character Education is one of the central concepts in pragmatics. Character Education strategy includes someone's basic knowledge about norms and beliefs he/she learns from his/her culture. Different cultures have different ways of expressing consideration for other. Thus, every culture has its own ways or

strategies of showing Character Education to others.

In this research, the researcher also applies her own perspective and basic knowledge to judge the Character Education strategies employed by the main characters when having conversation with the children and the way those strategies are realized in *Nanny McPhee* movie. This research attempts to describe those strategies and in the findings section, the researcher shows the results of the data analysis. Then the frequency of occurrence of those strategies is described in Table 4.1.

Table 6. Character Education Strategies and its Realization Employed by the Main Characters in *Nanny McPhee* Movie

No.	Character Education Strategy	The Realization
1.	Moral Knowledge.	Moral Awareness,
		Knowing Moral Values,
		Perspective Taking,
		Moral Understanding,
		Decision Making,
		Self Knowledge.
		Sub-total 1
2.	Moral Feeling.	Conscience,
		Self Esteem,
		Empathy,
		Loving Kindness,
		Self Control,
		Not Arrogance.
		Sub-total 2
3.	Moral Action	a. Being Indirect
		b. Not Presuming/Assuming
		c. Not Coercing H
		d. Communicating S's want to not Impinge on H
		e. Redressing other wants of H's
		Sub-total 3

Table 4.1 presents the occurrences of Character Education strategies and the way those strategies are realized by *Nanny McPhee*'s main characters, Cedric Brown and Nanny McPhee. From the table, there are 104 occurrences of Character Education in the 72 dialogues among the main characters and the children. Among the three strategies, positive Character Education strategy has the most occurrences. It shows that the main characters prefer employing positive Character Education strategy to other strategies in their utterances. As it is seen, positive Character Education is applied in as many as 46 times by the main characters. It is followed by moral feeling strategy which is applied in as many as 31 times and negative Character Education strategy which is applied in as many as 15 times out of 104. On the other hand, Off-record strategy is the least strategy applied by the main characters. It occurs 12 times out of 104.

b. Discussion

In the findings section, the researcher presents the results of the research briefly, while in this section, she gives deep explanations of these results. This section is divided into two parts. The first part presents the discussion of the types of Character Education strategies employed by the main characters in *Nanny McPhee* movie, and the second one presents the discussion of the realizations of Character Education strategies in the utterances employed by the main characters in *Nanny McPhee* movie. Then, to support the discussion, some excerpts of the movie script are presented.

1. Types Of Character Education Which Are Found In The Movie Entlite “Nanny McPhee”

a. Moral Knowledge

Moral Knowledge strategy is commonly found in people who know each other very well and very comfortable in their environment, such as between close friends and families. Since *Nanny McPhee* movie is a family movie, this type of strategy emerges in a large number in the second position. The main characters, who are the father (Cedric Brown) and the nanny (Nanny McPhee) of the Browns’ family, know the children very well because they often have interactions with them.

b. Moral Feeling

Moral Feeling, positive Character Education is also usually seen in the groups of people in which they, in social situation, know each other fairly well. It tends to show solidarity between the speaker and the hearer. Positive Character Education is the most frequent type among all strategies. It means that Mr. Brown and Nanny McPhee prefer to apply positive Character Education when having communication with the children.

The preference in applying this strategy is closely related to the relationship among the main characters and the children. As it is seen in *Nanny McPhee* movie which happens in the context of family discourse, the main characters and the children have close and friendly relationship. Here are some excerpts of the movie script which content positive Character Education strategy.

c. Moral Action

A moral action is one that can be carried out in real life. Included in moral action are three important things that need to be considered, including competence, will, habit.

In the result of this study, the researcher limited the values of character education, which consisted of self-control, humility, loving good, empathy, and self-esteem. The following is an analysis of the educational values reflected in Nanny McPhee movie,

2. Implementation Of Character Education For The Main Character As Seen In The Film Nanny McPhee.

Character Education strategies which are proposed by Brown and Levinson can be applied through many sub-strategies. It is used to show the way those Character Education strategies are realized in the dialogue among the main characters and the children. The realizations or sub-strategies of each Character Education strategy and their occurrences are mentioned in Table 6 in the finding section before. Then, in this following discussion, the researcher presents the clear explanation of them.

a. Moral Knowledge

Moral Knowledge means that the speaker conveys his/her message in direct and clear way. It can be applied by five sub-strategies. They are showing disagreement, giving suggestion/advice, requesting, warning/threatening, and using imperative form.

1) Moral Awareness

In showing his/her disagreement, the speaker states an utterance which

is contrary with the hearer's. Here the examples of the way the main characters show their disagreement.

Extract 13

Simon : "Actually, I'm not sure it is measles."

Nanny McPhee : **"How can it be anything other? The chalky-white faces, the livid spots, the temperatures of degrees.** I've seen it time and again. Measles. Definitely."

This case takes place in the children's bedroom when they are in the bed because of measles. Nanny McPhee comes to the room to give them measles medicine and Simon gets the first turn to take it. Simon says that he is not sure that he gets measles. Nanny McPhee does not attempt to admit Simon's opinion. She disagrees with him that he is not sure he gets measles by saying *"How can it be anything other?"* To make sure that it is really measles, she convinces him by showing some measles' indicators, such as chalky-white faces, the livid spots, and the temperatures. She also claims that she has often seen such a kind of disease.

The next example is also applied by Nanny McPhee in another dialogue. The situation in extract 14 ensues when the children get ready to go to bed. They are very grateful to her for saving them from the Great-Aunt, especially Chrissie who was almost taken by the Aunt. They say thank to her one by one. When the nanny comes to Chrissie's bed, Chrissie states that his father was going to let the Aunt takes her.

Extract 14

Chrissie : “Papa was going to let her take me.”

Nanny McPhee : **“No, Christianna. Your father
would never have allowed it.”**

She shows such a kind of assumption because when the Aunt tells her father that she will take a girl of the Browns to be adopted in order to relieve the Browns’ burden, Chrissie finds that her father does not say anything as if he approves the Aunt’s intention. However, Nanny McPhee disagrees with her assumption. She directly explains to Chrissie that that is not true; her father would never allow that.

Another example of showing disagreement is also performed by Mr. Brown when having talk with Sebastian and Chrissie. It takes place in the vestibule of the Browns’ house. The children, particularly Sebastian and Chrissie, are amazed by the first appearance of Evangeline after she becomes Aunt Adelaide’s adopted daughter. They still do not believe that she is Evangeline, their ex-scully maid, because she does not look like her before.

Extract 15

Sebastian : “Are you sure it's Evangeline?”

Chrissie : “It doesn't look anything
like her.”

Cedric Brown : **“Nonsense. She's always looked
like that.”**

This dialogue shows that Mr. Brown disagrees with Chrissie's opinion. He delivers his disagreement directly by saying "*nonsense.*" He also gives an honest expression —*she's always looked like that*— to underline his denial of Chrissie's opinion.

2) **Knowing Moral Values**

This sub-strategy is done by applying direct and clear suggestion/advice to the hearer. From the collected data, the researcher finds that most of this sub-strategy are applied by Nanny McPhee in her dialogue with Simon. It appears 3 times out of 4 data which are found. The one remained datum is applied by Cedric Brown with Simon. The first example is discussed in the extract 16 below.

Extract 16

Simon : "I'm not taking that. "

Nanny McPhee : "Then you will not get any better.

Believe me."

Nanny McPhee gives the measles medicine to the children and Simon gets the first turn. Discovering that the medicine seems disgusting with black, gloopy, and bubbling liquid, he tells the Nanny that he does not want take that. She warns him that, if he does not take that; he will not get better. Then she also clearly suggests Simon to believe in her warning. She does not do anything to soften the FTA to him.

Extract 17 gives another fact of advising. The children and Nanny McPhee are in the children's room after the children successfully get rid of Mrs. Quickly. Then their father comes and describes the factual condition of the family and its relevance with Mrs. Quickly. Realizing their fault, they ask Nanny McPhee to help them. The children think that she is the only person who can help them since she has magical power.

Extract 17

Simon : "What shall we do? Help us. Tell us what to do."

Nanny McPhee : **"You must undo it for yourselves."**

In this dialogue, Simon asks her to help and tell them what to do to fix their mistake. However, Nanny McPhee just suggests them to undo the guilty by themselves. She conveys her suggestion directly and clearly in order that the children can easily understand about what she suggests without attempting to interpret the meaning.

A similar situation also occurs in extract 18. This is the day of the wedding. Mrs. Quickly begins to show her cruelty by breaking baby Aggie's rattle from their beloved mother. No matter what will happen, the children try to break the marriage. Simon asks for help from Nanny McPhee and says that there has to be another way to save the family. Finding that there is some noise of Simon, Mrs. Quickly reminds him to behave.

Nanny McPhee advices Simon to do what Mrs. Quickly tells him. She

chooses to ask him directly and clearly without attempting to minimize the threat because now, they are in the wedding ceremony. It is so sacred, so the invitee must be quiet without making noise anymore in order to listen to the priest's opening sermon.

Extract 18

Simon : "What can we do? There has to be another way."

Mrs. Quickly : "Behave."

Aggy : "Beehive."

Nanny McPhee : "**You must do as you're told.**"

[Simon does not reply, but think]

Mrs. Quickly : "Behave."

3) Decision Making

It is another sub-strategy of Moral Knowledge. This type of sub-strategy is employed by giving or making request to hearer to deliver the speaker's intention. In this research, requesting also occurs only four times from the whole data. The following extracts are some dialogues which contain the illustration of this sub- strategy.

Extract 19

Cedric Brown : "**Look at you.** You're all cabbagey.

Oh...and you're all gravy-y."

[Aggy gurgles]

The dialogue in extract 19 happens in the children's playroom. Mr. Brown comes there to ask his children where Aggy is but the children just keep silent and keep eating. Then, he hears Aggy's rattle jingles. He finds Aggy in the dish pot with cabbagey and gravy body. He takes her out of the pot. *Look at you* is the FTA stated by Mr. Brown. He requests Aggy to look at herself who is full of cabbage and gravy. He performs it clearly and unambiguous. However, Aggy is a baby around a year. She does not reply her father request and just gurgles while keep playing her rattle.

The other examples of requesting are also performed by Nanny McPhee. The first example is illustrated in extract 20. It occurs in the first time she meets the Browns when the children commit chaos in the kitchen. Then Nanny McPhee bangs her magic cane to fix all the chaos. The kitchen is in tidiness again. After the chaos is fixed, Nanny McPhee asks the children to go up to bed. She conveys her request using standard requesting which puts *please* after the FTA. It is performed in direct and clear way since that time is too late and the children have to go to bed soon. Yet, they do not say anything to reply her request. They just comply to go upstairs to bed because they are still amazed with what the Nanny done in the kitchen.

Extract 20

Nanny McPhee : “Up to bed, please.”

[Children go upstairs]

The next example of requesting which is performed by the Nanny is described in the next excerpt. It takes place in the vestibule of the house before the wedding ceremony is held. The children are ready with their customs and get prepared to welcome their new mother, the Great-Aunt, and other invitees. Nanny McPhee checks their preparation while they wait for their father. She finds that Sebastian and Lily still have little problems.

Extract 21

Nanny McPhee : “Sebastian, your top button is undone.
Lily, you have a little hair caught in
your crook. **Eric, help her, please.**
Your father will be down in a
moment.”

[Children do as she told]

She applies direct request in asking him to help Lily to put her hair to right. She asks him in direct request because she knows their father will be down in a moment later. Its direct request is stated clearly, so it can make Eric directly understands what the nanny’s command is then he does the command soon. The Nanny also uses customary request by adding the word *please* after the direct FTA *help her*.

As it is seen in the previous example of requesting in extract 20, Eric does not say anything to reply the Nanny’s request. He keeps in silence but it does not mean that he refuse her request. He obeys that request then directly does what is requested by the Nanny to him.

4) Moral Understanding

The next sub-strategy is Warning/Threatening. It is the most frequent type among the five sub-strategies of Moral Knowledge. It has as many as 11 occurrences out of 31 total occurrences of Moral Knowledge. And most of them are demonstrated by the main characters when they are mad with the children. Extract 22, 23, and 24 give the examples of this type of sub-strategy.

The situation in extract 22 happens in the children's playroom. The children are having lunch when Mr. Brown comes into the room. Because of what they have done to Aggy, as they have planned, Nanny Whetstone has resigned from her job. She is the seventeenth nanny whom Mr. Brown hires.

Extract 22

Cedric Brown : "As was your intention, Nanny Whetstone has resigned from her post. I shall go to the agency this afternoon and hire a new nanny. **You will not drive her away as you have done with her predecessors.**"

[children keeps silent but smile]

Aggy : [gurgles joyfully] Papa!

In this dialogue, Mr. Brown seems to be mad with the children since they get rid of the nannies for umpteenth. Then many times and again, he has

to hire a new nanny. By being direct, Mr. Brown sates his FTA clearly and unambiguously. He warns his children not to drive her away as they have done with her predecessors. Children keep silent but smile. In this situation, it does not mean that they comply with their father's warning. However, it is because they are successfully able to make Nanny Wheatstone resigns from her job; perhaps they will do the same to the next nanny.

Extract 23 is the next example of Threatening which is committed by Nanny McPhee. It is in the kitchen when the children destroy it since their father asks them to go to bed immediately without supper. As the new nanny, she orders them to stop the ruin then go upstairs to bed. They ignore it; even they decide to play at the kitchen all night long. Using her magic cane, Nanny McPhee makes the children cannot stop what they are doing till they almost blow up the cook and boil Aggy. Recognizing what will happen then, they ask the Nanny to stop her magic at them. She tells them to ask it politely using *please*.

Extract 23

Simon : "I never say "please"." Nanny

McPhee : "Very well."

Simon declines to say *please*. He claims that he never says it. Being baldly, Nanny McPhee does not attempt to recognize Simon's face want. She seems to give pressure to him. She threatens Simon that if he does not want to say *please*, the magic to the children will not be stopped, then Aggy will

be boiled and the cook will be blown up.

Then, Warning strategy is also shown by Cedric Brown again in extract 24. It is the dialogue between Simon and him in the funeral parlor. Simon gives him a lot of questions about Mrs. Quickly. It makes Mr. Brown being irritated with Simon's act. He assumes that Simon gets much hand in his business but Simon thinks that he does not do that.

Extract 24

Cedric Brown : “Don't contradict me!”

Simon : “I'm not!”

Perceiving that Simon denies his statement before, Mr. Brown warns Simon not to contradict him. However, Simon thinks that he does not contradict him. He conveys his warning in direct FTA with no effort to soften it. He also does not acknowledge Simon's want in clarifying who Mrs. Quickly is. His direct FTA makes Simon being reluctant to question again.

5) Decision Making

Imperative form is usually used to make a command. It consists of the base form of the verb alone. Although the subject of imperative may not be visible, its subject is always *you* since the speaker who makes the command always ask the second person or *you* to do something. In Moral Knowledge strategy, it is stated in direct and concise way without redressive action. Here are the illustrations of this sub- strategy.

Extract 25

Nanny McPhee : “**Open.**”

Simon : “I’m not taking that. “

Nanny McPhee comes into the children’s bedroom asking them to drink measles medicine. It is to be administered once per hour. They do not want to drink the medicine since the medicine seems disgusting. Simon has to take the medicine for the first turn. She uses imperative form *open* without any redress in asking Simon to open his mouth to drink the measles medicine but Simon does not want to take that.

The other example of using imperative form is also applied by Cedric Brown. It happens in the day the Great-Aunt comes to the Browns’ house. She intends to adopt one of the daughters of the Browns to ease their financial burden. After a little walk behind the house, Mr. Brown and the Aunt move to the front of the house. In sudden, she finds Chrissie and chooses her to be the one who will stay with her in Stitch Manor.

Extract 26

Cedric Brown : “**Run!**”

[Chrissie running]

To save Chrissie, Eric asks a help from Nanny McPhee. Then she does magic to the donkey. She makes it as if it is a girl who is dancing attractively. Being outwitted by a dancing donkey, Mr. Brown asks Chrissie to run away from the Aunt’s view as soon as possible. He has no time to

attempt minimal threat to her. He conveys his command in direct way using imperative *Run!*

The different illustration occurs in extract 27. In this dialogue, Nanny McPhee employs three utterances in which two of them are delivered by using imperative form and repeating the first one in the last utterances. It ensues in the children's room after their father explains the factual condition of their family.

Extract 27

Simon : "How? How?"

Nanny McPhee : "**Think.** You are very clever, children.

Think."

The children realize their chaotic actions ruin their father plan to save the family. Simon asks Nanny McPhee about how to undo the ruin they have done. However, she orders them to think what they will do to help their father. She knows that all of them are very clever children.

6) Self Knowledge

Inviting conversational implicature can be performed by utilizing Grice's concept of maxims. There are three maxims which belong to this sub-strategy. They are maxim of relation, maxim of quantity, and maxim of quality. Utilizing Grice's maxim of relation can be done through giving hints, giving association rules, and presupposing. And the excerpt in extract 50 is

provided to describe the application of maxim of relation dealing with giving hints strategy.

Extract 50

Nanny McPhee : “Children, your father has asked me to tell you there's a Mrs. Quickly coming for tea tomorrow.”

[Children keep silent]

Nanny McPhee and the children are having fun at the beach. She supposes that it is the right time to deliver their father's message to them. She is being indirect in conveying it. She just gives hint to them that there is a woman named Mrs. Quickly who will come for tea the day after. She leaves her utterance to be interpreted by the children. They are just silent. It seems that they can infer the message that their father will introduce a woman who will be their new mother or stepmother.

The other maxims which are employed in this sub-strategy are maxim of quantity and maxim of quality. Maxim of quantity can be achieved by understating, overstating, and using tautologies. While in applying maxim of quality, the speaker may express his/her utterances by means of using contradictions, being ironic, using metaphors, and using rhetorical questions. Here the illustration of inviting conversational implicature by utilizing Grice's maxim of quality which is committed by Cedric Brown.

Extract 51

Sebastian : [whispers] “Who's that?”

Lily : “It's a princess.”

Chrissie : “A fairy princess.” Cedric Brown
: **“It’s Evangeline.”**

This situation takes place in the vestibule. The Great-Aunt Adelaide comes to Mr. Brown marriage. As she comes there, Evangeline does so. The Great-Aunt introduces her as her adopted daughter named Evangeline Stitch. When the first time Evangeline comes into the house, the children is amazed with her appearance which is totally different than before she goes with the Great-Aunt. The children suppose that she is a fairy princess. Mr. Brown indirectly tells them that she is Evangeline. He uses metaphor in telling them that the fairy princess is Evangeline. Metaphor is a type of figurative speech that compares two or more things without using comparative word such *like* or *as*. He compares *it* which refers to a fairy princess with Evangeline.

The next example is also dealing with the utilizing of maxim of quality. It ensues in the wedding place when the people attend Mr. Brown’s and Mrs. Quickly’s marriage. However, the children successfully upset the wedding by creating chaotic cake riot. Being annoyed by the chaos and the naughtiness of the children, Mrs. Quickly ends her relationship with Mr. Brown and cancels the marriage. In other hands, he still has to be married to save the Browns. Then the children claims that he will still get married today; the bride is Evangeline. They know that both their father and Evangeline are truly in love.

Extract 52

Lily : “Papa, do you love Evangeline?”

Cedric Brown : **“What? That would be totally improper. A thing like that could...could never happen. I mean, obviously...Yes.”**

In this dialogue, Lily asks her father whether he loves Evangeline. Mr. Brown chooses to be indirect when he answers Lily's question because he is still ashamed to admit that he also loves Evangeline. He finds time to hide his feeling, but he cannot leave that obviously he loves her. He is confused when arrange the words to answer the question. Then, he states contradiction in conveying his answer. He says that loving Evangeline is improper and will never happen, but he also says *yes* that he loves her.

b. Moral Feeling

Moral Feeling has the highest frequency among the four strategies. Its two sub-strategies also place the highest levels among all sub-strategies. Those two sub-strategies are Claiming common ground and Conveying that S and H are cooperators. Besides those sub-strategies, positive Character Education still has a sub-strategy remained. It is Fulfilling H's wants for some X. And the clear explanation of those sub-strategies will be described in following points.

1) Conscience

The speaker claim 'common ground' with the hearer by indicating that both of them belong to the same set of persons, who share specific wants, including goals and values. He/she can apply this sub-strategy through several ways, such as noticing/attending to H, exaggerating, intensifying interest to H, using in-group identity markers, seeking agreement, avoiding disagreement, presupposing common ground, and joking. The dialogue between Nanny McPhee and Simon in extract 28 shows some evidences of those ways claiming common ground.

The situation in extract 28 happens after the children run riot in the kitchen which nearly blow up the cook and boil Aggy. Yet, Nanny McPhee fixes the chaos. Now, they prepare to go to sleep. They admit that there is a new nanny, the extra- ordinary nanny, named Nanny McPhee. They still want to get rid of this one too since they successfully did it to seventeen nannies before. Their first trick appears here. None of the nannies know their names, so they introduce their names with foolish names.

Extract 28

Nanny McPhee : **“Goodnight, Agatha. Goodnight, Sebastian. Goodnight, Tora. Goodnight, Christianna, Goodnight, Lily. Goodnight, Eric. Goodnight, Simon. There is something you should understand about the way I work. When you need me but do not want me, then I must stay. When you want me but no longer need me, then I have to go. It's rather sad, really, but there it is.”**

Simon : **“We will never want you.”**

Nanny McPhee is being pushed around by the children joke on introducing their foolish names. They suppose that she does not know their real names. However then, she greets them by calling their real names one by one. She also says *“There is something you should understand about the*

way *I work*” to broach a topic she wants to explain. Those strategies (greet the children and says prelude to broach a topic) are applied to intensify interest to the children. she wants to get their respect of her face. Next, she describes the way she works in this family. Further, to end her description, she applies hedging opinion by saying “***It's rather sad, really, but there it is.***” This hedge is used to avoid children disagreement about her statement.

Another way to avoid a disagreement is by applying pseudo-agreement. Its application is exemplified in the illustration in extract 29. It takes place in the children's room. The children realize their mistake in getting rid of Mrs. Quickly. That mistake fails their father's plan in saving the family. They ask Nanny McPhee to help them fixing it up to make it better.

Extract 29

Eric : “Change what happened. Bang
your stick. Make it undo itself. “

Nanny McPhee : “**I cannot.** These were your actions.
Simon promised that you would
accept the consequences.”

Then, because Nanny McPhee has magical power, Eric asks her to use her magic cane to undo what was happened. However, she says that she cannot do that. Nanny McPhee wishes that her refusal of Eric's request is regarded by him. She says “*I cannot*” to avoid disagreement from the children. She says it through pseudo- agreement. It shows that truly, she can easily change and undo what happened before by banging her stick. However, she states that she cannot do it because there is an agreement before that Simon promised he would accept any consequences.

Making a joke can also be the alternative to utilize claiming common ground strategy. Joking is employed to show the speaker's friendly expression in his/her effort to minimize the distance between the hearer and

him/her. The excerpt in extract 30 gives the example of joking. This illustration appears in the wedding ceremony of Mr. Brown and Mrs. Quickly. The children start to realize their idea of ruining the wedding. They pretend that there are bees' attack in the wedding place because of Mrs. Quickly's flowered dress. Mr. Brown approves their naughty idea since he actually does not want to marry Mrs. Quickly. Then, chaotic cake riot really ruins the wedding.

Extract 30

Cedric Brown : **"Simon, bowling practice."**

[Simon smiles then throw the cake to his father]

This excerpt demonstrates that Mr. Brown wants to lessen the distance between Simon and him. He knows that the children enjoy the chaos at the wedding. So, he expresses a friendly statement by making a joke with Simon that the chaotic cake riot can be used to practice bowling. Simon understands what he means by *bowling practice*. He smiles then throws the cake to his father as if he throws a bowling ball to him. By using violin as a bowling stick, Mr. Brown strikes the 'ball' and it exactly hits Evangeline.

2) Self Esterm

This category derives from the want to convey that S and H are cooperatively involved in the relevant activity. This type of sub-strategy can be applied by using several ways as well. There are six ways of it. The first two ways of this sub-strategy are offering/promising and giving (or asking for) reasons. In offering/promising, the speaker shows his/her good intentions in satisfying the hearer's wants. While in giving (or asking for) reasons, the speaker includes the hearer in his/her practical reasoning. Giving (or asking for) reasons can also be used for describing the reasons why the speaker does or does not do something. The example of those two ways is illustrated in extract 31 below.

Extract 31

Chrissie : “Read to us.”

Cedric Brown : **“I, erm... I have my letter-writing to do. I...I'll read to you tomorrow. Goodnight, my dears.”**

It happens in the children's bedroom. It is the day when they have been in the bed all day long because of getting measles. However, they are better now. After working, Mr. Brown visits them to ensure that they are alright. Knowing her father's arrival, Chrissie asks him to read them a story or fairy tale but their father refuses her request because he has to write a letter and promises that he will read to them tomorrow. Before he leaves, he says *goodnight* to his children.

In this dialogue, Mr. Brown wants to minimize the threat and distance between his children and him. So when he refuses their request, he expresses his deep interest of their wants by including them in his practical reasoning. He gives the reason why he cannot read a story to them. Then he also makes a promise to them that he will read that tomorrow. It also shows his good intention in satisfying their wants. Although he cannot read the story now, perhaps someday later he can do that.

Then, conveying that S and H are cooperators can also be applied through asserting/presupposing S's knowledge & concerning for H's wants and being optimistic. This technique is done by asserting the speaker's knowledge of the hearer's wants and wishes. So, the speaker appropriately can express his solid interest in the hearer's needs.

Extract 32

Nanny McPhee : **“Hm. Then I will, as you put it, let you do whatever you have to do.”**

Simon : “Thank you.”

This dialogue occurs when Simon comes to Nanny's room. He asks for her help in getting rid of Mrs. Quickly but Nanny McPhee declines to help him. Hence, Simon, representing the children, will do whatever they have to do to get rid of the woman by their selves. Simon asks her permission to do it. Nanny McPhee concerns for Simon's want to get rid of Mrs. Quickly. She knows that Simon and the other children do not want to have a new mother or in other word, a stepmother. They consider that a stepmother is a horrible evil breed. *As you put it* represents that Nanny McPhee asserts she knows well about Simon's want. Then she lets him to do anything he has to do in getting rid of that woman.

The last two ways to perform this sub-strategy are Including both S and H in the activity and Assuming/asserting reciprocity. By including both S and H in the activity, the speaker uses an inclusive *we* form which refers to both of them (*you* and *me*). The speaker may in some ways pleading cooperative assumption from the hearer, thus it can redress the FTA. Extract 33 shows the application of this way. This situation happens in the children's room.

To get respect and appreciation of his face, Mr. Brown includes the children in his conversation. He calls upon the cooperative assumption from them. He uses pronoun *we* in his utterance "*At least this way, we'll all be together.*" It refers to all of them— Mr. Brown and the children.

Extract 33

Cedric Brown : "**At least this way, we'll all be together.**

That's what matters most, isn't it? Hm?

I promise I'll never hide anything that affects us from you again. I see you're more than capable of understanding it."

[Children keep is silence and listen to him]

Besides, promising is also applied by Mr. Brown in this dialogue. He says “*I promise I'll never hide anything that affects us from you again*” to demonstrate that he also recognizes the children’s positive face. He shows his solid interest in attempting to satisfy their wants.

3) Empathy

Empathy is the last type of sub-strategy of positive Character Education. It also the least frequent type among the three sub-strategies. The speaker decides to redress the hearer’s face directly by fulfilling some of the hearer’s wants, thereby indicates that the speaker wants the hearer’s wants for the hearer his/herself, in some particular aspects. When applying this sub-strategy, the speaker demonstrates that he/she gives gifts to the hearer. He/she can satisfy the hearer’s positive-face want by actually satisfying some of the hearer’s wants. He/she may not only give a tangible gift like goods, but also human relation gifts such as, sympathy, understanding, and cooperation. Here is the example of applying this sub-strategy.

Extract 34

Children : “Can we get up, please?” Cedric

Brown : “Of course you can.”

The children have just been getting over measles. It happens in the children’s bedroom. They ask her father to allow them to get up since they are all in the bed all day long but better now. They use *please* in the end of their utterance. That is the first time they say *please* to ask for what they want. It makes Mr. Brown surprised. He acknowledges that the children are fitted for getting his appreciation as that is the first time they say *please* to ask for what they want. To show his appreciation, Mr. Brown gives sympathy and understanding to their wants. He emphasizes his permission by saying “*of course you can.*”

The other example is illustrated in the following extract. Extract 35

also happens in the children's bedroom when they have just been getting better after they got measles. Chrissie calls her father. She wants to ask her father for something.

Extract 35

Chrissie : "Papa?"

Cedric Brown : **"Yes, Chrissie?"**

In his dialogue with Chrissie, Mr. Brown tries to express his solid attention to her need of calling his name. She wants to ask him for something. And he knows that she wants her call is responded. So, to show his deep attention to her, he gives her good understanding by replying her call. He replies "*Yes, Chrissie?*" in interrogative form. It can be interpreted that he does not only satisfy her call, but it can also be interpreted more that he implies to say "*Yes, Chrissie. What's going on?*"

The same situation also appears in the dialogue in extract 36. This dialogue is committed by Mr. Brown and Sebastian. It ensues in the children's room as well. After the children's fault to Mrs. Quickly is fixed up, Mr. Brown comes there. He realizes that his children can understand the position he faces. They have a deep conversation with their father. They start to be close again like before. This dialogue also shows that Mr. Brown gives solid sympathy and cares a lot in Sebastian's need when calling his name. By replying "*Yes, my boy?*," he has good intention not only to satisfy Sebastian's call but also to offer his own self in Sebastian's needs.

Extract 36

Sebastian : "Papa?"

Cedric Brown : **"Yes, my boy?"**

c. Moral Action

In the purpose of focusing on minimizing imposition to the hearer, negative Character Education has five sub-strategies to realize it. They are Being Indirect, Not presuming/assuming, Not coerce H, Communicating S's want to not impinge on H, and Redressing other wants of H's. The followings provide the discussion of each sub-strategy.

1) Being Indirect

It is the first sub-strategy of negative Character Education. It has the lowest frequency among all sub-strategies of negative Character Education and among all sub-strategies of Character Education strategies as well. It only appears 2 times out of the whole occurrences. In applying negative Character Education, being indirect means that the speaker faced the clash between the need to go on-record and the need to give the hearer redress. The first illustration is shown in extract 37. In this excerpt, the Browns and Nanny McPhee are in the dining room when Mr. Brown delivers an announcement of the Great-Aunt's visit.

Extract 37

Chrissie : "She scares me."

Cedric Brown : "She's only coming for tea. **You'll all put your best clothes on** and Nanny McPhee will keep you in order."

The announcement shocks both Mr. Brown and the children. Mr. Brown is very pleased of her visit but his children are not. He is pleased since the Aunt says that she has good intention in easing his financial burden. In other hands, the children feel anxious because they consider the Aunt as frightening and horrible woman. So, it scares them, as well as little Chrissie.

Hence, Mr. Brown makes a play for his children's fear about the Great-Aunt's visit. He tells that she is only coming for a tea so there is

nothing to be scared. Then he asks his children to put their best clothes to welcome the Great-Aunt's visit under Nanny McPhee's order. Being pleased with the Aunt's visit, Mr. Brown softens the FTA at the children. He attempts to minimize the imposition when asks them. In his utterance "*You'll all put your best clothes on,*" he states it by being conventionally indirect. He includes modal auxiliary *will* in this utterance.

The second illustration is pointed up in the next extract. It still takes place in the dining room since it is also the next dialogue of the collected data. Mr. Brown asks Nanny McPhee to keep the children in order when welcoming the Aunt. However, considering that it is Sunday, the Nanny is off duty in the afternoon. Mr. Brown says that she cannot be off duty because he needs her to keep the children in order. However, she still has to be off duty and will leave at noon. Then, she convinces Mr. Brown that the children will do exactly as they are told before.

Extract 38

Cedric Brown : "You're off duty when...? You can't be off duty. I need you. They need you."

Nanny McPhee : "I shall be leaving at noon. Thereafter, I'm sure the children will do exactly as they're told. **Won't you, children?**"

[children smiling]

Then to ask the children in order, she says "*Won't you, children?*" as the last utterance. She is being conventionally polite using formulaic request in the form of tag question "*Won't you, children?*" after stating the declarative "*Thereafter, I'm sure the children will do exactly as they're told.*" In stating the declarative, Nanny McPhee pretends that she address the FTA to Mr. Brown. Only then, her next utterance "*Won't you, children?*"

emphasizes that the FTA is addressed to the children. However, she attempts to soften the FTA to minimize the imposition to them.

2) Not Presuming/Assuming

The next sub-strategy of negative Character Education is Not presuming/ assuming. It derives from the speaker's want not to presume the hearer. It can be employed through questioning and using hedges. The dialogue in extract 39 gives an illustration which deals with Not presuming/assuming strategy. This dialogue is committed by Nanny McPhee and Simon at the night the children create a chaos in the kitchen. It is also the first time she comes to the Browns' house.

Extract 39

Nanny McPhee : "Then listen carefully and try to hear this. Stop what you are doing, put the kitchen to rights and go upstairs to bed. **Did you hear what I said?"**

Simon : "I've just had an idea. Why don't we play here in the kitchen all night long?"

As the new nanny, she asks them to stop the chaos but they pretend that they do not see Nanny's appearance and just hear her voice. They decided to play in the kitchen all night long. Then she shows negative face by demonstrating distance among them. In asking them to stop what they are doing, clean up the kitchen, and go upstairs to bed, she tries to minimize the imposition to them. She chooses to use interrogative utterance "*Did you hear what I said?*" after conveys her request. The interrogative shows that she questions whether they will do what she asks them to do. She does not assume

their willingness to comply her order.

The other example of questioning is also performed by Mr. Brown when having conversation with his children in the next extract. It occurs in children's bedroom. After the deep conversation, both, the children and Mr. Brown, realize that by understanding and listening to each others, they can fix the relationship among them. In the end of this conversation, Mr. Brown asks Chrissie to choose them a story. He wants to read it to them as he has ever promised before.

Extract 40

Cedric Brown : **“Now, Chrissie, why don't you choose us a story?”**

[Children smile]

The utterance in extract 40 illustrates that by attempting to soften the imposition to Chrissie, Mr. Brown conveys his request not to presume whether she will do it or not. Mr. Brown asks her to choose a story to be read by giving a question “*why don't you choose us a story?*” She directly knows what his father means by the question.

Hedges can also be used to employ not presuming/assuming sub-strategy. Hedge can be defined as caution notes expressed about how an utterance is to be taken. The illustration of using hedges can be seen in the following excerpt. This excerpt takes place in Nanny McPhee's room. After having talk with his father, Simon runs home to meet the Nanny. He wants to ask for her help.

Simon asks Nanny McPhee for helping them to get rid of Mrs. Quickly, the woman to whom their father is married. As she explained before that she cannot stop their father plan even if she wants to do it. She cannot agree with Simon. She presents her disagreement to threat Simon's negative face. However, she tries to redress her threat by using cautious phrase *It will not*

surprise you to hear before stating her disagreement *I cannot agree to that, Simon*. It also means that she uses minimal imposition in her utterance which, in the next dialogue, makes Simon look for another way in getting rid of Mrs. Quickly since Nanny McPhee does not help him.

Extract 41

Simon : “I...we... need you to help us get
rid of this woman, Mrs. Quickly.”

Nanny McPhee : “**It will not surprise you to hear
that I cannot agree to that,
Simon.**”

3) Not Coercing H

This sub-strategy emerges as the largest among all sub-strategies of negative Character Education together with Communicating S’s want to not impinge on H. When applying Not coercing H, the speaker is in some way to not force the hearer to do something. This kind of sub-strategy can be utilized by minimizing the imposition, being pessimistic and giving deference. Extract 42 presents the example of minimizing the imposition between Nanny McPhee and the children.

Extract 42

Nanny McPhee : “**Hm. I shall give you half an hour
to be up, washed, dressed, teeth
cleaned, beds made and out into the
garden for healthful fresh air
before breakfast.** Lessons start at
nine...sharp.”

Simon : “I don’t know about you lot, but I want to stay in bed.”

It occurs in the children’s bedroom in the first morning she works to the Browns. She asks the children to get up and prepare all things before breakfast in half an hour as they will join some lessons at nine. Yet, Simon, who represents all children, does not comply with her command and says that he wants to stay in bed.

When conveys her command of asking the children to get up and to be ready in half an hour, Nanny McPhee minimizes the imposition by attempting to soften it. She says “*I shall give you half an hour*” before she states the command and uses passive voice command as well. Giving the children half an hour than directly asking them to be ready soon illustrates that she gives them relax time to do what she asks with the intention of forcing them in minimal imposition.

Being pessimistic is another way that can be used to employ not coercing H strategy. By being pessimistic, the speaker explicitly express his/her doubt of the condition he/she faces. The evidences of this application can be seen in the following two extracts.

Extract 43

Sebastian : “Can you stop Papa from marrying a horrible stepmother?”

Nanny McPhee : **“I’m afraid not.”**

Excerpt in extract 43 ensues in the beach. The children and Nanny McPhee is having time over there. Then she tells them that there is a woman named Mrs. Quickly who will come to tea to their house the day after. They seem to understand what she means by a woman’s arrival. While playing

kite, 7Sebastian asks her if she can stop his father to marry the horrible stepmother. She says “*I’m afraid not.*” Her utterance “*I’m afraid not*” expresses her doubt that she is not sure she can stop the marriage.

The next example of being pessimistic is provided in extract 44. This situation happens in the children’s room. Mr. Brown begins to tell the children about the factual condition of their family. He broaches this topic by claiming that now they are in total ruin. Sebastian does not understand the point of what he means by the ruin, so he asks his father about what the ruin he means.

Extract 44

Sebastian : “What's ruin?”

Cedric Brown : “There's no time to mince words. **I can't**

support my own family. I never

have been able to. There are so many

of you. But you're all so delicious.

When Aggy came along and your

mother was so ill, I said, "We may

have to stop now, dear," and she

said...she said, "I know." The fact of

the matter is, your Great-Aunt

Adelaide has been supporting us for

years with a monthly allowance. A

little while ago, she told me that I had

to remarry or the allowance would

stop. This woman today was my last

chance. Our last chance.”

Mr. Brown tells them the fact that their Great-Aunt is the one who has been supporting them for years with a monthly allowance since there are many children in this family and he cannot support the family. He shows his pessimism by expressing his doubt in supporting the Browns' living. He clearly states "*I can't support my own family. I never have been able to.*"

4) Communicating S's want to not impinge on H

Besides Not coercing H, Communicating S's want to not impinge on H also has the highest frequency among the sub-strategies of negative Character Education, though it only occurs 4 times out of 104 total occurrences. By communicating S's want to not impinge on H, the speaker may convey his/her intention without making imposition or impingement on the hearer. It can be employed through some ways, such as apologizing, impersonalizing S and H, stating the FTA as general rule, and nominalizing. The dialogue in extract 45 contains the application of this sub-strategy which is presented by Mr. Brown in apologizing.

Extract 45

Simon : "Ours?"

Cedric Brown : "When the money stops, the house will be taken. Some of you will perhaps be put into the workhouse. Some will be put into the care...into the care of others. I don't know how many of you will be allowed to stay together. **I'm sorry to have failed you, children.** You deserve so much better."

In the previous dialogue, Mr. Brown claims “*This woman today was my last chance. Our last chance.*” Simon asks his father since he does not get the point by the means of *our last chance*. Then Mr. Brown explains it by describing what will happen to them if the money or allowance from the Aunt stops. For the possibilities that will happen, he asks for apology to his children. He asks for their forgiveness because he has failed them.

The same situation also appears in the next excerpt. The children fix up what they have done to Mrs. Quickly. They come to her house and ask for forgiveness from her. They attract Mrs. Quickly with their Great-Aunt Adelaide's position and wealth in order that she wants to get marry with their father. Then, she accepts that. For that reason, Mr. Brown realizes that his children can understand the situation he faces. He conveys his apologizing to his children by asking for forgiveness. He feels sorry that he does not tell them about the fact before. Simon, who represents all of the children, argues that everything that happens is their fault because they do not know that their father has good reason for getting married.

Extract 46

Cedric Brown : “**I’m sorry. I should have told you.**

I can see that now. If I'd discussed it with you before, we wouldn't be in this mess.

Simon : “No, it was our fault. We should have known you had a good reason for getting married.”

Nominalizing can be another way to perform this sub-strategy. It can be used by delivering the speaker's intention only in its name or initial. The example of this way can be seen in extract 47 which is performed by Nanny McPhee in the day of Mr. Brown's wedding.

Extract 47

Mrs. Quickly : “Behave.”

Aggy : “Beehive.”

Nanny McPhee : “**Lesson number five, Simon. You must do exactly as you're told.**”

[violins crescendo]

Aggy : “Beehive.”

Simon : “Beehive?”

This excerpt shows that Aggy repeats Mrs. Quickly’s command but in different pronunciation: *behave* becomes *beehive*. Then, Nanny McPhee reminds Simon about lesson number five. In her utterances, she nominalizes her advice to Simon. *Lesson number five* indicates the representation of her advice. However, in the next utterance, she clarifies and emphasizes that lesson number five is her advice: “*You must do exactly as you're told.*”

5) Redressing other wants of H’s

Redressing other wants of H’s is the last sub-strategy of negative Character Education. It is the least frequent category— besides being indirect— among the other sub- strategies. It has only 2 occurrences of all collected data. This sub-strategy can be performed by explicitly claiming the speaker’s indebtedness to the hearer, or by disclaiming any indebtedness of the hearer. In other words, the speaker may go on record when delivers his/her intention on that claiming/disclaiming. Those 2 occurrences are applied by Nanny McPhee and will be described below.

Extract 48

Simon : “Nanny McPhee? Nanny McPhee?”

Nanny McPhee : “Hello, Simon. **Can I help you?**”

The first occurrence is presented in extract 48. It is performed in Nanny McPhee's room. Simon comes to that room but he finds that the room is totally empty. He tries to call her name, but there is no reply. There is only a magic cane in the corner of the room. He bangs it then, suddenly, Nanny McPhee appears in that room. She says "*hello*" and asks him whether she can help him. In her utterance "*can I help you?*," Nanny McPhee admits Simon's want to come to her room. She clearly conveys her help without indebting him.

The next example in extract 49 also happens in Nanny McPhee's room since it is the next occurrence of the collected data as well. It also provides the same illustration as the description in extract 48.

Extract 49

Simon : "I did knock."

Nanny McPhee : "I know. I heard you. **May I be of assistance?**"

Simon is surprised by the Nanny's apparition. He drops the cane down and says that he did knock— which means he really did knock the cane. Surely, the nanny knows he knocked the cane and hears him. Once again, she asks him if there is anything that she can help. In her utterance "*May I be of assistance?*," Nanny McPhee just repeats her offer of help to Simon. She also conveys it by explicitly disclaiming any indebtedness of him.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

In this chapter, there are two main sections. They are conclusions and suggestions. The conclusions section contains the summary of the findings and discussion which are related to the formulation and the objectives of the research. The suggestions section contains the suggestions that are addressed to academic society, other researchers, and readers.

A. Conclusions

Based on the findings and discussion, the results of the research can be concluded as follows.

1. There are four types of Character Education strategies employed by the main characters in *Nanny McPhee* movie when having conversations with the children. They are Moral Knowledge, Positive Character Education, Negative Character Education, and Off-record strategy. Among the four strategies, positive Character Education strategy is the most frequent strategy that occurs 46 times out of 104 total data. It is followed by Moral Knowledge strategy (31 out of 104), Negative Character Education strategy (15 out of 104), and Off record strategy (12 out of 104). The main characters (Cedric Brown and Nanny McPhee) prefer to apply positive Character Education strategy in conveying their utterances to the children since this strategy usually occurs in the groups of people in which they, in social situation, know each other very well. It is also closely related to the relationship among the main characters and the children. As it is seen in *Nanny McPhee* movie which happens in the context of family discourse, the main characters and the children know each other very well since they often interact in their daily life. They are also the members of the

Browns, so it makes them have a close relationship. Moral Knowledge strategy is also commonly found in the group of people who know each other very well and are very comfortable in their environment. Hence, it emerges in a large number as well. The main characters and the children are very comfortable with their surroundings as they almost spend all day long over there.

2. In realizing those Character Education strategies, the main characters in *Nanny McPhee* movie utilize their own sub-strategies. Moral Knowledge has five sub-strategies: showing disagreement (5 out of 104), giving suggestion/advice (4 out of 104), requesting (4 out of 104), warning/threatening (11 out of 104), and using imperative form (7 out of 104). Positive Character Education can be applied through claiming common ground (25 out of 104), conveying that S and H are cooperators (17 out of 104), and fulfilling H's wants for some X (4 out of 104). Meanwhile, by being indirect (2 out of 104), not presuming/assuming (3 out of 104), not coercing H (4 out of 104), communicating S's want to not impinge on H (4 out of 104), and redressing other wants of H's (2 out of 104), someone can perform his/her negative Character Education. Then, in Off-record, there are two sub-strategies that can be used: inviting conversational implicature (8 out of 104) and being vague or ambiguous (4 out of 104).

Since the speaker claims 'common ground' with the hearer by indicating that both of them belong to the same set of persons, who share specific wants including goals and values, claiming common ground has the highest frequency among the fifteen sub-strategies. It means that *Nanny McPhee*'s main characters have preferences in the need of sharing common ground. They indicate that both of them and the children belong to the same group in the Browns. They also have a common goal to keep the family together.

B. Suggestions

1. To linguistics students

This study can be a reference of Character Education strategies in the interaction among the adults and the children. However, the adults must be having some factors which influence them in choosing the preferred strategies. Those factors lead to the much deeper analysis concerned with the functions of applying the preferred strategies. Thus, the researcher suggests the students of linguistics to figure out these factors and functions in order to achieve much better understanding in the realizations of those Character Education strategies.

2. To other researchers

This research still has many weaknesses. It is still limited on the Character Education strategies employed by the main characters, who are adults, when having interactions with the children. On the other hand, there are other kinds of interactions of different participants which can be analyzed as well, such as the interaction among adults and that which focuses on the children's utterances to the adults.

Further, family discourse is the context of this research. Different gender and position in the family make someone applies different Character Education strategies. A mother and father may use certain Character Education strategies in their interaction and also in the interaction with their children. The children do so. They also have different strategies in applying Character Education in their interaction among the children, with their elders, and with their parents. Besides, gender differences exist for children as well. Therefore, the researcher expects that other researchers will conduct a further study focusing on Character Education strategies which are applied by different participants, genders and positions in the family.

3. To the readers

This study shows a preview of Character Education strategies in the context of family discourse. The readers can understand more about the way to show their Character Education to others through its strategies. Additionally, to parents, this

study also gives a supplementary suggestion when they have interaction with the children. Speaking to them is not as difficult as speaking to adults but not that easy as well. This research can also be used as an additional reference in teaching and applying Character Education in their family, especially to familiarize their children to be polite as early as possible since performing Character Education is not only applying a matter of saying *please*, *sorry*, *excuse*, and *thank you*. For those reasons, understanding the strategies is very important so that the parents can teach and apply Character Education in an appropriate way.

To the readers in general, after they understand about the strategies, the researcher hopes that they can apply those strategies in an appropriate way and appropriate context when having interaction with others. However, this study only presents a little part of applying Character Education in human's daily life reflected in the movie. Thus, the researcher also recommends the readers to find out some more important values of Character Education in the other resources.

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APPENDIXE 1

“The Script of Nanny Machpee Film”

