#### **CHAPTER II**

### REVIEW OF RELATED LITERATURE

This chapter consists of many significance theories concerning to the related object of this study and its related study. It involves, politeness strategy, Brown and Levinson politeness theory, bald on-record strategy, factors influencing choice of bald on-record, impacts revealing in use of bald on-record, Anne of Green Gables by Lucy Maud Montgomery, and its previous study.

### 2.1 Politeness Strategy

First of all, the researcher will discuss some of the variation definitions of politeness. Because, many of scholars have attempted to define it according to their understandings. Before adopting a definition of the term politeness in this study, review of some definition will be given in the following section.

Yule (1996:106) defined politeness is a system of interpersonal relations designed to facilitate interaction by human interaction by minimizing potential conflict and confrontation inherent in all human interchange. In communication, politeness can be defined as the means to show awareness of another person's face. Face means public self-image of person. It refers to that emotional and social sense of self that every person has and expects everyone else to recognize (Yule, 1996:134).

Similar with Yule (1996:106), Leech (1980: 19) defined politeness as "strategic conflict avoidance", which can be measured in terms of the degree

of effort put into the avoidance of a conflict situation" and "the establishment and maintenance of comity. Because it is strategic, the avoidance of the conflict is seen as a conscious effort on the part of the person being polite.

In contrast with Yule and Leech, Fraser (1990) proposes a four-fold classification of politeness: the social-norm view, the conversational-maxim view, the face-saving view and the conversational-contract view. politeness is referred to as *social politeness*, which means according to Kasper (1994: 3206) (cited in Barron & Boubendir 2002) "the proper social conduct and tactful consideration of others". Fraser (1990) views first-order politeness as etiquette and social appropriateness (in his terminology *the social norm view and the conversational-contract view*). On the other hand Ide (1989: 22 in Boubendir, 2012) thinks that politeness is "language associated with smooth communication".

According to Brown and Levinson (1978), politeness strategies are developed in order to save the hearer's face (in Goody, 1996). Face refers to the respect that an individual has for him or herself, and maintaining the 'self-esteem' in public or in private situation.

Based on the definitions above the researcher sum up that politeness strategy is one of communication strategy that emphasizes to the hearer's face. In order to minimize potential conflict and confrontation inherent in all human interchange by use polite words and actions .This research, will focus on politeness which is recommended by Brown and Levinson (1978).

### 2.2 Brown and Levinson's Politeness Theory

Brown and Levinson theory is based on three basic notions: the view of communication as a rational activity, Grice's (1975) Cooperative Principle and maxims of conversation, and Goffman's (1967) notion of face'. Central to Brown and Levinson's theory is the concept of face, as proposed by Goffman (1967) who defined face as:

"... the positive social value of a person effectively claims for himself by line others assume he has taken during a particular contact. Face is an image of self delineated in terms of approved social attributes-albeit an image that others might share, as when a person makes a good showing for his profession or religion by making a good showing for himself." (Goffman 1967:5)

Face is linked to a person's self-esteem or self-image which can be damaged, maintained or enhanced during the interactions with other people. According to House (1998:57), the derivations from the Gricean maxims are motivated by employing strategies to counteract so called face-threatening acts' (FTAs).

Brown and Levinson (1978:66) defined face as something that is emotionally invested and the face can be lost, maintained or enhanced and it must be constantly attended to in interaction. Similarly, in Thomas view (1995:169), 'face' is best understood within politeness theory as every individual's feeling of self-worth or self-image. According to Brown and Levinson (1978:66), face has two aspects: positive and negative.

'face' [is] the public self-image that every member wants to claim for himself [sic], consisting in two related aspects:

(a) negative face: the basic claim to territories, personal preserves, rights to non-distraction - i.e. to freedom of action and freedom from imposition

(b) positive face: the positive consistent self-image or 'personality' (crucially including the desire that this self-image be appreciated and approved of) claimed by interactants

Brown & Levinson, (1987 p.61)

In other words, positive face is reflected in interactant's desire to be liked, approved of, respected and appreciated by other people. A negative face is reflected in the desire not to be impeded or put upon. Cooperation is essentially connected to face in Brown and Levinson's theory. They argue (1978:65) that it is everyone's best interest of two persons to maintain each other's face and people cooperate and assume other's cooperation in doing so. Such cooperation is based on the mutual vulnerability of face (Brown and Levinson, 1978:66).

According to Brown and Levinson (1978:65), certain acts can damage or threaten another person's face and these acts are referred to as face threatening acts (FTAs). An FTA has the potential to damage the hearer's positive and negative face or the act may damage the speaker's own positive or negative face Brown and Levinson (1978:65). In order to reduce the possibility of damage to the hearer's to the speaker's, s/he may adopt certain strategies; these strategies Brown and Levinson call politeness strategies (1978:65). Politeness strategies can be divided into four main strategies: bald on record, positive politeness, negative politeness, and off record strategies.

A. Bald on record, is a direct way of saying things, without any minimization to the imposition, in a direct, clear and concise Brown and Levinson (1978:74). Brown and Levinson (1978:95) claim that the prime reason for bald on record usage may be stated simply: in general,

whenever S wants to do the FTA with maximum efficiency more than s/he wants to satisfy H's face, even to any degree, s/he will choose the bald on record.

- B. *Positive politeness*, this strategy attempts to minimize the threat to the hearer's positive face. It is oriented toward the positive face of H, the positive self-image that he claims for himself. For the same reason, positive politeness techniques are usable not only for FTA redress, but in general as a kind of social accelerator, where S, in using them, indicates that he wants to come closer to H. (Brown and Levinson, 1987:103 in Boubendir,2012).
- C. Negative politeness, "is redressive action addressed to the addressee"s negative face: his want to have his freedom of action unhindered and his attention unimpeded." (Brown and Levinson (1987:129) in boubendir, 2012) Negative politeness on the other hand, is oriented mainly toward partially satisfy H's negative face, his basic want to main claims of territory and self determination.
- D. *Off record*, is uses indirect language and removes the speaker from the potential to being imposing. "A communicative act is done off record when is not possible to attribute only one clear communicative intention to the act. (Brown and Levinson, 1987: 211).

Based on the aims of this study, the researcher will focus on the first strategy of 4 (four) politeness strategy from Brown and Levinson's theory of politeness strategy that is *Bald on record*. It is because one of the things that

frequently occurs in daily communication. Besides, bald on record strategy is the strategy which not minimization the hearer's face, the speakers speak direct in their utterances. It will reveals any question about this strategy such what circumstances bald on record are used by speakers, what factors influencing the characters choosing this strategy, and how the impact that reveals in use of this strategy. In this study, the researcher choice of novel by Lucy Maud Montgomery entitled "Anne of Green Gables" to be investigated.

The speaker can choose from these strategies if s/he wants to perform the FTA or s/he can choose not to perform the FTA. The size of the threat varies and so does the redressive action of strategies, thus the speaker can choose a right kind of strategy for a particular FTA (Brown and Levinson 1978:65). Figure 1.1 illustrates the redressiveness of action; the higher the number the more redressive strategy (Brown and Levinson 1978:65). If the act is very threatening speaker generally chooses very redressive strategy. The most redressive strategy is not to do the FTA and at least redressive is to do the FTA baldly.

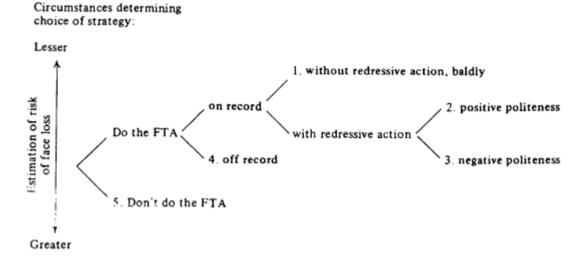


Figure 1.1. Circumstances determining choice of strategy by Brown and Levinson.

Brown and Levinson argue (1978:79) that the assessment of the seriousness of an FTA involves three factors in many cultures. The factors are: the social distance (D) of speaker and hearer, the relative power (P) of speaker and hearer and the absolute ranking (R) of impositions in the particular culture (Brown and Levinson 1978:79).

### 2.3 Bald on Record Strategy

Bald on record is a direct way of saying things, without any minimization to the imposition, in a direct, clear and concise Brown and Levinson (1978:74). Brown and Levinson (1978:95) claim that the prime reason for bald on record usage may be stated simply: in general, whenever S wants to do the FTA with maximum efficiency more than s/he wants to satisfy H's face, even to any degree, s/he will choose the bald on record. However, this type of strategy is commonly found with people who know each other very well, and very comfortable in their environment such as close and family.

These kinds of strategies are used when the speaker wants to do the FTAs with the most efficiency and does not attempt to minimize the threat to the hearer's face Boubendir, et.al (2012). Direct imperatives are a good example of this strategy. E.g. "come home right now!" Bald on record is mainly based on the Grecian Maxims.

Maxim of Quality: Be non-spurious (speak the truth, be sincere)

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Maxim of Quantity: Don't say less than is required

Don't say more than is required.

Maxim of Relevance: Be relevant.

Maxim of Manner: Be perspicuous: Avoid ambiguity and obscurity

Brown and Levinson (1978, p. 95)

These Maxims define for us the basic set of assumptions underlying

every talk exchange. Bald on record may be used whenever a speaker wants

to do the FTA with maximum efficiency more than he/she wants to satisfy

the hearer's. There are different kinds of bald on record usage in different

circumstances, because S can have different motives for his want to do the

FTA with maximum efficiency Brown and Levinson (1978:100).

The motives of bald on record usage fall into two classes. Type 1:

Where face is ignored or is irrelevant so the face threat is not minimized.

Type 2: S minimizes face threats by implication where in doing the FTA

baldly on record.

2.3.1 Type I: Non-Minimization of the Face Threat

Non-minimization of the face threat is type where face is ignored or is

irrelevant so the face threat is not minimized. These are the strategy in "Non-

minimization of the face threat"

a. Maximum Efficiency

Maximum Efficiency is a condition in which the speakers stress the

efficiency of communication more than anything else. It is non-minimization

of the face threat and it is very important when both S and H mutually known, so face redress is not required or not needed.

For examples:

- 1. Give me your bag.'
- 2. 'I'm not expecting a girl,'
- 3. 'I hate you,' 'I hate you—I hate you—I hate you—

(Taken from "Anne of Green Gables")

# b. Metaphorical Urgency for Emphasis.

Metaphorical urgency for emphasis is a condition where speakers speak based on degree of urgency situation. Shortly, this strategy used to get hearer's attention. The phrases that show about degree of urgency or attention getter such as; *Listen, I've got an idea..., Hear me out..., Look, the point is this....*Brown and Levinson (1978, p.96) It explains why orders and entreaties which have inverted assumptions about the relative status of S and H. Moreover, these metaphorical usages seem to occur with the same superficial syntax, namely imperative. Such as; *excuse me, forgive me, pardon me, accept my thanks* (Shigemitsu, 2004). For example:

How dare you call me skinny and ugly? How dare you say I'm freckled and redheaded? You are a rude, impolite, unfeeling woman!'

(Taken from "Anne of Green Gables")

## c. Metaphorical Urgency For High Valuation of H's Friendship

Metaphorical urgency for high valuation is a situation in which S speaks as is imploring H to care for S Brown and Levinson (1978, p.97). Cares in this

condition is told about speakers implores hearer to care and to understand about what speaker's want and desire. Shortly, this condition concerns on close relation between speaker and hearer. Thereby, stressing the efficiency his high valuation of H's friendships is required

For examples:

'Only be as good and kind to her as you can without spoiling her. I

kind of think she's one of the sort you can do anything with if you only

get her to love you.'

(Taken from "Anne of Green Gables")

# d. Task Oriented/Paradigmatic Form of Instruction

Tasks oriented/paradigmatic form of instruction is a situation that concern on a task oriented interaction in which face redressed may be felt to be relevant. The focus of interaction is task-oriented, face redress may be felt to irrelevant Brown and Levinson (1978, p.97). Such task-oriented probably accounts for the paradigmatic instructions. For example:

"Go and bring me the bottle of vanilla you used."

(Taken from "Anne of Green Gables")

# e. Power Difference Between S and H (S is higher)

Power Difference between S and H (S is higher) is a situation in which S's wants to satisfy H's face is small, because S is powerful and no fear retaliation or non-cooperation from H, or S wants to be rude, or does not about maintaining face Brown and Levinson (1978, p.97). It means that there is power difference between S and H, and S's power is greater than H. S does

not have to redress the expression in order to satisfy H's face. Power difference between S and H often appear in context of declaration, statuses, and instruction. For examples:

'Here is something for you to notice, Anne. When I tell you to do a thing

I want you to obey me at once and not stand stock-still and discourse

about it. Just you go and do as I bid you.'

(Taken from "Anne of Green Gables")

# f. Sympathetic Advice or Warnings

Sympathetic advice or warnings is a condition S conveys that he or she does care about H (and therefore about H's positive face), so that no redress is required. It can occur in sympathetic advice or warning Brown and Levinson (1978, p.98). Sympathetic advice or warnings often appears in condition between speakers and hearers are mutually knows. Even, between speakers and hearers has close relationship. It is normally happened because both of participants are care each other.

For examples:

'Don't you do it, Anne,' entreated Diana. 'You'll fall of and be killed.

Never mind Josie Pye. It isn't fair to dare anybody to do anything so

dangerous.'

(Taken from "Anne of Green Gables")

## g. Permission that H has Requested

Permission that H has requested is a situation in which S grants permission for something that H has requested Brown and Levinson (1978, p.98). This situation is often appears in context of requesting something. This condition is

beneficial for both speakers and hearers. It causes the hearer will get permission from speaker. And speaker will get advantages as the consequence for giving permission for hearer requested that is speaker could give a requirements for hearer in her/his permission and it is must be agree with it. For example:

"Yes, you may wash the dishes. Take plenty of hot water, and be sure you dry them well. (Taken from "Anne of Green Gables")

### 2.3.2. Type II. Cases FTA-Oriented Bald on-Record Usage

Types II cases FTA-oriented bald-on-record usage of bald on record is actually oriented to face. It is utilized when a speaker and hearer have oriented of face. Minimizes face threats by implication where in doing the FTA baldly on record. This nicely illustrates the way in which respect for face involves mutual orientation, so that each participant attempts to foresee what the other participant is attempting to foresee. In these circumstances it is polite, in a board sense, for S to alleviate H's anxieties by pre-emptively inviting H to impinge on S's preserve Shigemitsu (2004). Shortly, it is polite for S reduce H's anxieties by preemptively inviting H to impinge on S's preserve

Three areas where one would expect such pre-emptive invitations to occur in all languages are these:

# A. Greeting (Welcoming) and Farewells

Greeting (Welcoming) and Farewell is a condition where speaker accepts of H's coming by stress the efficiency such as, *come*, *go*, *sit down*, *come in*, to receive the hearer's comes. In this condition speaker insist to hearer that may impose on his negative face Shigemitsu (2004). Farewell is a condition when speaker leaving hearer by stress the efficiency to shorten the time. In this situation speaker insists that H may transgress on his positive face by taking his leave Shigemitsu (2004). And in general event of beginning and terminating encounters, often contain such bald on record commands such as; *come*, *go*, *sit down*, *come in*.

For examples:

'How do you do, Marilla?' she said cordially. 'Come in. And this is the little girl you have adopted, I suppose?'

(Taken from "Anne of Green Gables")

In this case S will not say "come in" to person who are clearly more important than he and are clearly in a hurry. This invitation belongs to bald on record because there is no other face want is affected, the lighter the invitation, the more polite it is.

Farewell is a condition when speaker leaving hearer by stress the efficiency to shorten the time. In this situation speaker insists that H may transgress on his positive face by taking his leave Shigemitsu (2004).

For examples:

• "Well, I'll go in and we'll talk the matter over," she said.

• The night before I went to the asylum I said good-bye to Violetta, and oh, her good-bye came back to me in such sad, sad tones.

(Taken from "Anne of Green Gables")

#### **B.** Offers

Offers is a situation where speakers offering himself to the hearers by stressing the efficiency of communication. The reason is to respect hearer's face. In this situation speaker also insists is the situation where Speaker insists that Hearer may impose on Speaker's negative face in the context of offering (Shigemitsu, 2004). For examples:

'I'm sorry I was late,' he said shyly. 'Come along. The horse is over in the yard. Give me your bag.'

(Taken from "Anne of Green Gables")

### C. Others (Miscellaneous)

Other cases is a condition of bald-on-record imperatives seem to be addressed to H's reluctance to transgress on S's positive face (as contrasted with the above, those are aimed at forestalling H's reluctance to impinge on S's negative face Shigemitsu, 2004.) This condition concerns to the speaker tries to transgress on S's positive face, by doing minimization of H's face threat to reduce the impacts of FTA. Such as; *don't worry about me, don't mind the mess*. Here, S communicates essentially don't worry about offending me. In 'don't mind the mess' S communicates something like, don't worry that I will mind you seeing me in such a mess: I won't. For example:

Oh, no, I'm not vexed--don't worry yourself.

(Taken from "Anne of Green Gables")

These three functional categories are all potential FTAs: there is a risk that H may not wish to receive such invitations. Where the risk is great, we would expect some other strategy than bald on record to be utilized.

## 2.4 The Factors Influencing the choice of Bald on Record

According to Brown and Levinson (1997: 95), the prime reason that bald on record strategies are used is when the speaker wants to do the FTA with maximum efficiency more than s/he wants to satisfy the hearer's face. The motives for wanting to do the FTA with maximum efficiency, however, can be varied due to different contexts. Then, they were specified the reason speaker use bald on record strategy become two major factors.

The employment of bald on record strategy is influenced by several factors. According to Brown and Levinson (1987:71) there are two factors that influence the speaker to employ politeness strategy. The factors are payoff and circumstances.

# A. Payoff: A Priori Considerations

A priori consideration is a prominent factor which trigger by speakers to choose bald on record strategies in order to get any advantages. By doing Bald on record, a speaker can potentially get any of the following advantages: speakers can enlist public pressure against the addressee or in support himself, speakers can get credit from honesty for indicating that s/he trusts the addressee; speakers can get credit for outspokenness, avoiding the danger of being seen to be manipulator, speakers can avoid the danger of being

misunderstood; and speakers can have the opportunity to pay back in face whatever he potentially takes away by the FTA (Brown and Levinson, p.71). Applying bald on record strategies between speaker and hearer can get clarity and agreement about the meaning of an utterance. Furthermore, speakers avoid the danger of being misunderstood.

The guidelines of payoff: a priori considerations can be simplified to the following summary;

- a. Clarity, perspicuousness
- b. Demonstrable non-manipulativeness

Bald- on record (non-redressed) payoff:

Efficiency is triggered by speaker can claim that other things are more important than face, or that the act is not an FTA at all (Brown and Levinson 1978:72).

# **B.** Relevant Circumstances: Sociological Variables

The seriousness of FTA is influenced by the circumstances, sociological variables, and thus to a determination of the level of politeness. Brown and Levinson (1987 pp.74-77) stated that the circumstances is most culture involve. There are three dimensions to determine the level of politeness. Among them are social distance (D), relative power (P), and size of imposition (R).

#### 1. Social Distance

Social distance (D) is symmetric social dimension of similarity/difference between S and H. it can be seen as the composite of psychologically real factors (status, age, sex, degree of intimacy, etc) which together determine the overall degree of respectfulness within a given speech situation Brown and Levinson (1978, p.77) . It based on the symmetric relation between the speaker and the hearer. It is based on the frequency of interaction and the kinds of face that S and H exchanged. Social distance refers to the relationship between the interlocutors. If two people are very close, they would have a low degree of social distance. Two strangers would typically have a high degree of social distance. In most varieties of English, higher degrees of social distance result in the use of more formal language (Boubendir, 2012).

# 2. Relative Power

Power (P) is an asymmetric social dimension of relative power. In general point there are two sources of P those are; authorized or unauthorized and material control (over economic distribution and physical force) or metaphysical control Brown and Levinson (1978,p.77). It means that we tend to use a greater degree of politeness with people who have some power or authority over us than to those who do not. It is based on the asymmetric relation between the speaker and the hearer. Shortly, Power refers to the power relationship between two interlocutors. S will typically find himself in three types of power relationships. In the first, he would have equal power with the person he is talking to (e.g., a friend or

colleague). In the other two, S would either have more power (e.g., as a boss, instructor) or less power (e.g., employee, student) than the person he was talking to. In English, more formal and indirect language is typically used in situations where the other person has more power than the speaker does Boubendir (2012). Thomas (1995 p.127; in Hastari) also states that there are three kinds of power, those are:

- Legitimate power: one person has the right to prescribe or requests certain things by virtue of role, age or status
- ii. Referent power: one person has power over another because the other admires and wants to be like him/her in some respect.
- iii. Expert power: in this case, one person has some special knowledge or expertise which the other person needs.

# 3. The absolute ranking (R) of imposition

R is defined as the ranking of impositions by the degree to which FTA entails. Size of imposition (R) can be seen from the relative status between one speech acts to another in a context. Boubendir, 2012 stated that rank of imposition refers to the importance or degree of difficulty in the situation. For example, in requests, a large rank of imposition would occur if the speaker was asking for a big favor, whereas a small rank of imposition would exist when the request is small.

In English, high ranks of imposition tend to require more formal and complex language structures. Each one of these factors interacts and relates differently to the politeness of a communicative act. They even carry different weights in different languages and cultures. When learning to be pragmatically appropriate, it is important to learn which social factors are most applicable and important to the context in which you are interacting. There are two which contribute to do FTA; the ranking impositions of services and goods (like information and other face payment) For example, borrowing a car in the ordinary time will make us feel reluctant, but in urgent situations it will natural. Thus, in the first context we will employ polite utterance. Meanwhile, in the second context it is not necessary to employ polite utterance because the situation is urgent.

# 2.5 The Impacts Revealing in Use of Bald on Record Strategy

The impacts does not written directly in the text, however it looked on the change of characters' acts and gestures. The acts mutation changing significantly looked after speaker used bald on record and it make hearer shows their impacts. The unexpectedly event such speaker say something uses bald on record it encourage hearer will change their acts and gesture further. The mutation of acts and gestures spontaneity by hearer is the impacts of bald on record. Representation impacts of bald on record strategy those are: shock, uncomfortable, offense and offended.

The speakers who used bald on record strategy usually make shock the hearers, embarrass them, or make them feel a bit of uncomfortable. This strategy usually applied in direct imperatives sentences.

#### 2.5.1 Shock

Shock is an emotional or physical reaction to a sudden, unexpected, and unusual or unpleasant event. An unpleasant feeling that you experience when something new or usual happens. It occurs when we communicate by doing bald on record strategy. It is surely happened to hearers who don't know the speakers closely. The hearers think it was a rude communication because the speaker does not considering about speaking etiquette or ignoring about politeness strategy.

### 2.5.2 Uncomfortable

Uncomfortable is causing or feeling unease or awkwardness. Means, not feeling comfortable, pleasant and confidence or not making you feel comfortable and pleasant. It is a crucial thing that usually occurring in daily communication especially for people who those never meet each other before. This case had possibilities occur in communication if the speaker using bald on record strategy in his/her communicate with hearer who don't know the speaker closely.

#### 2.5.3 Offended

Offend is causing (a person or group) to feel hurt, angry, or upset something said or done. This point is the most prominent because if speaker using bad on record strategy in his/her way to communicate with people who don't know closely by the reason to avoid unambiguous to the hearer it will not work at all . However, it will make the hearer feel offended. Bald on record strategy is speaking in direct, clear, and unambiguous way.

#### **2.5.4 Offense**

Offense is the act of causing anger, resentment, displeasure, or affront. The state of being offended. Something that is wrong or improper, that causes a person to be hurt, angry, and upset. In case of communication being offense frequently occurred in certain person. Especially for those people who don't know each other properly. However for those people who knowing well sometimes being offense for people which use communication direct strategy or bald on record in their communication. Being offense triggered somebody become offended.

After seeing the explanation above bald on record strategy will not work for speaker and hearer who never meet each other before or for them who don't have closely relationship such as relation of family, friendship and other or have high position such as the relation between director and his employee. Type of this strategy commonly used with people who know each other very well such as close friend and family or with people which have highest position (power) such as, director to employee.

### 2.6 Anne of Green Gables by Lucy Maud Montgomery

Lucy Maud Montgomery (L.M. Montgomery) the author of the novel *Anne of Green Gables*, was born in Clifton, Prince Edward Island at November, 30<sup>th</sup> 1874 AD. Lucy Maud Montgomery was a Canadian author published 20 novels and one of the most popular works was *Anne of Green Gables*. In her lifetime, there are nine sequels of Anne, each of which depicted. *Anne of Green Gables* was an immediate success. The central

character, Anne, an orphaned girl, made Montgomery. The character of Anne an orphaned girl was represented of Montgomery's childhood.

Character of Anne Shirley is an orphan who is adopted by Matthew and Marilla cuthbert and grows up on their farm, Green Gables. Anne is stubborn, passionate, loyal and intelligent. She has unlimited imagination and occasionally she had bad temper. While, When Montgomery was a baby, her mother died of tuberculosis. Her father (Hugh John Montgomery) left her with her maternal grandparents, the Macneils on a farm in Cavendish, Prince Edward Island. Montgomery herself was not so lucky. She was a sensitive girl her life was full of loneliness, suffering, and disappointment. It made him felt like an orphan. So, she created character of Anne as like as her life.

Montgomery got idea for Anne from an old journal. One day, Montgomery was leafing through a journal and found an entry written a decade before. It said, "Elderly couple apply to orphan asylum for a boy." By mistake a girl is sent them. Montgomery started writing a story about red headed orphan, intending to submit it as a seven chapter serial for a newspaper. But Anne's character took a life of her own. Below is a synopsis of Anne of Green Gables as follows:

Siblings Marilla and Matthew Cuthbert intend to adopt a boy to assist Matthew in the farm work at Green Gables, but a misunderstanding occurs and they are instead presented with a red-headed girl named Anne Shirley. Despite Anne's temperamental personality and a propensity for getting into trouble with her over-active imagination, the Cuthberts quickly become

attached to Anne and decide to keep her. Anne quickly becomes best friends with Diana Barry, and develops an animosity with Gilbert Blythe, whom she competes against in school. Anne grows up, matures, and becomes an excellent student. When she goes away to further her education, she gets accepted into University and is awarded a scholarship. She decides to forego University, however, when she realizes that she is needed on Green Gables. She comes home to Green Gables and agrees to teach at the Avonlea school.

### 2.7 Related Study

There is similar study about politeness strategy focus on bald on record as language use. However, this study has different object research. The study focused on different perspective on 'bald on record' strategy between Japanese and English speakers. The research was conducted by Shigemitsu et.al (2004) entitled "Perspective Difference In 'Bald on-Record' Between Japanese and English Speakers". Shigemitsu et.al (2004) was conducted his research in bald on-record perspective. The purpose of his research is to show a different perspective on 'bald on record' strategy between English speakers and Japanese speakers. Shigemitsu (2004) found a problem that Japanese people have difficulty in catching the correct concept of 'baldness' in communication when I introduced it to the students in three different colleges.

The researcher collected the data from students at three different colleges, the place where the researcher was taught pragmatics. The data and subject of the research has taken from Japanese expressions presented in this paper were obtained from class activities at three different colleges. Students

wrote Japanese expression after preview the Brown and Levinson's politeness strategies. Their task is to give one expression for each five strategies and gave context suitable for expression. Then, students found that some expressions were prohibited at some contexts or would have some risk if he or she really uttered them. So, the data can be called some side-products of the task in the classroom with native Japanese speakers' intuition. In the result, Shigemitsu (2004) confirmed that bald on record is seldom used in Japanese and its usages are restricted to the situation according to the power relation (S, H) and distance (S, H). Moreover, even some expressions categorized in Brown and Levinson's off-record strategies, Japanese people perceive them as a bald-on-record strategy and 'being said straight out'. As the rules given shows, Japanese face threatening act is redressed in such culturally based biases. It is concluded that to use the bald on record strategy in Japanese is acceptable when the following rule 1 and rule 2 are applied. Rule 1: Gricean Maxim efficiency is very important and this is mutually known to both Speaker and Hearer. Rule2: power difference between Speaker and Hearer is great.

The researcher indicated that the students in Japan employing bald on record strategy in certain circumstances based on several factors such as, close relationship and relative power (S is greater than H). Even, they were supposed to follow the rules. The difference of this study with the researcher's study is the used of bald –on record strategy, data. Shigemitsu (2004) used bald on-record to show different perspective in bald on-record between

Japanese and English speaker, the data collected from Japanese students expression at three different colleges. Beside, this study used bald on-record to show the use of bald on-record in Montgomery's novel 'Anne of Green Gables', the data collected from character's utterances which contain of bald on record strategy. The similarity, both of this study used Brown and Levinson theory 'Politeness; Some universals in Language Usage' (1978).

