CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter explains circumstances of bald on-record strategies used by characters in Montgomery's novel *Anne of Green Gables* when they communicate one another. It delivered in four parts. In the first part, the researcher focuses on the findings of the circumstances in bald on-record strategies. In the second part, the researcher describes the factors influencing characters in the novel *Anne of Green Gables* in choosing bald on-record strategies. In the third part, the researcher describes the impact revealing in the use bald on-record strategies by the characters in Montgomery's novel *Anne of Green Gables*. In the fourth part, the researcher discusses all the parts above and compares it with the previous studies.

4.1 Findings

The findings of this study are to present the circumstances of bald on record used in Montgomery's novel *Anne of Green Gables*, the factors encouraging the characters choice of bald on record strategies in daily communication and the impacts revealing the use of bald on record strategies by the characters in Montgomery's novel Anne of Green Gables.

The researcher explains how significance the strategy used in daily communication by characters in the novel and in what circumstances bald on record used by characters in the novel. In this study, the researcher found 100 data which contained bald on record out of 392 total pages in the novel. These

data were selected from the whole conversation of which its selection was intended to gain a clear description of the conversational context.

4.1.1 Circumstances of Bald on Record

Based on the data analysis the researcher found ten circumstances where the speaker applied bald on record strategies. The circumstances are frequently used when the speakers belong to certain conditions such as criticizing, getting angry, refusing, etc mostly use maximum efficiency. When the speakers in urgent condition depending on high and low degree of urgency. They will mostly use metaphorical urgency for emphasis and metaphorical urgency for high valuation of H's friendship.

The speakers use task oriented/paradigmatic form of instruction and power difference between S and H (S is higher) when they need something without doing any effort to minimize the hearer's face. Sympathetic advice or warnings is occasionally used in condition where both the speakers and the hearers know each other and both of them care each others. So, they will give an advice or warning for their better. When the speakers grant permission based on H's request, the speakers will mostly use permission that H has requested it. Greetings and farewells, offers, and others are situation that occasionally occur in a communication. Those conditions belong to the speakers who want to safe her/his (positive and negative) face. Below is the chart of percentages the employment of bald on record.

In chart 4.1.1, the researcher shows circumstances when the speakers applied bald on record strategies. The highest percentage is presenting maximum efficiency and lowest percentage is presenting offers. Further discussion of each circumstance of those strategies will be discussed in the following sections.

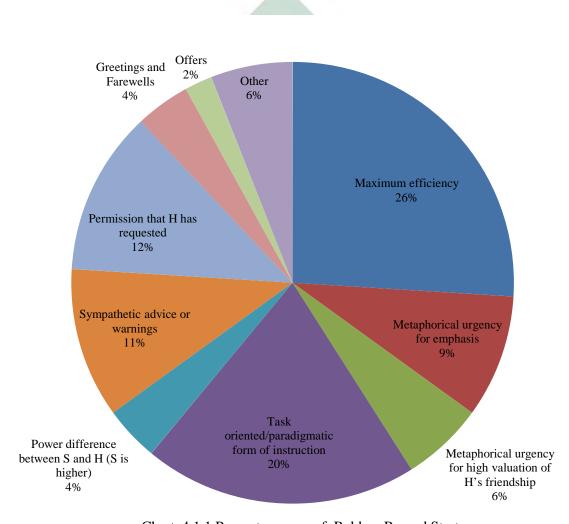


Chart. 4.1.1 Percentages use of Bald on Record Strategy

4.1.1.1 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 know each other, so face redress is not required or not needed. Furthermore, this type of strategy can be shocking for the hearers who do not know the speaker personally. Maximum efficiency effectively used based on relationship between speakers and hearers. If both the speakers and the hearers mutually known and the speakers have great power than hearers, it will be effective to use maximum efficiency to shorten the time and to avoid misunderstanding.

If both speakers and hearers do not really know, it will not work at all to use maximum efficiency. When the speakers and the hearers know one another the impact does not look significant to the hearer and it can minimize speaker's time because both of them can handle it. In contrast, when between speakers and hearers do not know one another the impact looks significant to the hearer and it makes hearer the feels shock, uncomfortable, offended, or offensive. Maximum efficiency often appears in context of command, request, criticize, and declaration. As shown in chart 4.1, maximum efficiency appear 26 times or 26% of the total percentage. The examples of maximum efficiency as follows:

Sample 1 (Datum 31/IX/83/AoGG/I/ME)

Anne 'came there,' but not exactly as Mrs. Rachel expected. With one bound she crossed the kitchen floor and stood before Mrs. Rachel, her face scarlet with anger, her lips quivering, and her whole slender form trembling from head to foot.

Anne: 'I hate you,' she cried in a choked voice, stamping her foot on the floor. 'I hate you—I hate you—I hate you—' a louder stamp with each assertion of hatred. 'How dare you call me skinny and ugly? How dare you say I'm freckled and redheaded? You are a rude, impolite, unfeeling woman!' (Montgomery, p.83)

The first sample above shows Anne's expression on her high emotion of disappointed to her interlocutor that is Mrs. Rachel who has offended hers. Anne is expressing her bad temper by taking out the impolite words without doing any effort to minimize the impact of the FTAs. In this case, Anne uses maximum efficiency in her utterances to Mrs. Rachel. She's stressing; 'I hate you,' she cried in a choked voice, stamping her foot on the floor. 'I hate you—I hate you—I hate you—'..........' in her statement. It is proven that there is no effort from the speaker to minimize the face threat. The speaker makes the H's loose her face of course the hearer feels uncomfortable with this condition.

Sample 2 (Datum 53/XV/141/AoGG/I/ME)

Gilbert reached across the aisle, picked up the end of Anne's long red braid, held it out at arm's length and said in a piercing whisper: Gilbert: 'Carrots! Carrots!'

Then Anne looked at him with a vengeance!

She did more than look. She sprang to her feet, her bright fancies fallen into cureless ruin. She flashed one indignant glance at Gilbert from eyes whose angry sparkle was swiftly quenched in equally angry tears.

Anne: 'You mean, hateful boy!' she exclaimed passionately. 'How dare you!'

And then—thwack! Anne had brought her slate down on Gilbert's head and cracked it—slate not head—clear across. (Montgomery, p. 53)

The second example above shows that Gilbert called Anne as 'Carrot' and did not call Anne's real name. Gilbert said that without doing any effort to safe hearer's face. In this case Gilbert put an FTA to call Anne'. He says it in a high tone in order to get attention of Anne. Gilbert stress the high tone of his statement; ''Carrots! Carrots!''. In this condition, Gilbert's statement belongs to maximum efficiency since Gilbert did not doing any effort to minimize Anne's face threat and to reduce the impact of the FTA's. Hence, he made the hearer's face lost.

Sample 3 (Datum 65/XVIII/184/AoGG/I/ME)

Marilla: 'Yes, yes, run along,' said Marilla indulgently. 'Anne Shirley—are you crazy? Come back this instant and put something on you. I might as well call to the wind. She's gone without a cap or wrap. Look at her tearing through the orchard with her hair streaming. It'll be a mercy if she doesn't catch her death of cold.' (Montgomery, p. 184)

In the third example above Marilla is command to Anne that she must be back in the house to put a jacket by doing maximum efficiency. She's stress her statement; 'Anne Shirley—are you crazy?'. In this case, Marilla did no effort to satisfy Anne's face and to reduce the impact of the FTA's. It is proven that there is no effort from the speaker to minimize the face threat to her interlocutor. The speaker makes the hearer loose her face. Marilla done by this statement in order to safe her time because she has close relationship with Anne.

In this condition, both the samples above second and third samples had done by similar context that use maximum efficiency to safe their time. Thus, they use maximum efficiency. However, the difference context both the samples above are, for the second sample the speakers use maximum efficiency to attract hearer's attention and for the third sample the speaker use maximum efficiency to shorten the time.

4.1.1.2 Metaphorical Urgency for Emphasis

Metaphorical urgency for emphasis is a condition where the 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 occur with the same superficial syntax, namely imperative. Such as; *excuse me, forgive me, pardon me, accept my thanks* (Shigemitsu, 2004). As shown in chart 4.1 metaphorical urgency for emphasis appear 9 times or 9% of the total percentage. For instance:

Sample 1 (Datum 38/X/93/AoGG/I/MU)

Before a word was spoken Anne suddenly went down on her knees before the astonished Mrs. Rachel and held out her hands beseechingly.

Anne: 'Oh, Mrs. Lynde, I am so extremely sorry,' she said with a quiver in her voice. 'I could never express all my sorrow, no, not if I used up a whole dictionary. You must just imagine it. I behaved terribly to you—and I've disgraced the dear

friends, Matthew and Marilla, who have let me stay at Green Gables although I'm not a boy. I'm a dreadfully wicked and ungrateful girl, and I deserve to be punished and cast out by respectable people forever. It was very wicked of me to fly into a temper because you told me the truth. It WAS the truth; every word you said was true. My hair is red and I'm freckled and skinny and ugly. What I said to you was true, too, but I shouldn't have said it. Oh, Mrs. Lynde, please, please, forgive me. If you refuse it will be a lifelong sorrow on a poor little orphan girl would you, even if she had a dreadful temper? Oh, I am sure you wouldn't. Please say you forgive me, Mrs. Lynde.' (Montgomery, p. 93)

Anne clasped her hands together, bowed her head, and waited for the word of judgment.

The first sample above show that Anne is expressed her apologize to Mrs. Lynde. She's regret of her act last time ago. Anne thinks that asked to Mrs. Lynde's apologize is very important thing. So, she's did it, in her utter Anne use metaphorical urgency for emphasis it looks in her words choice; 'Oh, Mrs. Lynde, please, please, forgive me.' Anne uses the superficial syntax, namely imperative 'forgive me,' in her utter to get Mrs. Lynde blessing of her apologizing. It means metaphorical usage had been occurred in Anne's utterance, because there is stressing in Anne's word choices 'forgive me' that show it utterances very important. Anne really want Mrs. Lynde accepts her apologize. In other case Anne also use mitigating device 'please' to soften the request of apologizing.

Sample 2 (Datum 58/XVI/164/AoGG/I/MU)

Mrs. Barry: 'What do you want?' she said stiffly.

Anne clasped her hands.

Anne: 'Oh, Mrs. Barry, please forgive me. I did not mean to—to—intoxicate Diana. How could I? Just imagine if you were a poor little orphan girl that kind people had adopted and you had just one bosom friend in all the world. Do you think you would intoxicate her on purpose? I thought it was only

raspberry cordial. I was firmly convinced it was raspberry cordial. Oh, please don't say that you won't let Diana play with me anymore. If you do you will cover my life with a dark cloud of woe.'

This speech which would have softened good Mrs. Lynde's heart in a twinkling, had no effect on Mrs. Barry except to irritate her still more. She was suspicious of Anne's big words and dramatic gestures and imagined that the child was making fun of her. So she said, coldly and cruelly:

Mrs. Barry: 'I don't think you are a ft little girl for Diana to associate with. You'd better go home and behave yourself.' (Montgomery, p. 58)

The second sample above shows that Anne is expressed her apologize to Mrs. Barry. She's feels guilty of her act to Mrs. Barry's daughter that is Diana. Anne thinks that apologize to Mrs. Barry is very important thing. So, she did it, in her utter Anne use metaphorical urgency for emphasis it looks in her words choice; 'Oh, Mrs. Barry, please forgive me'. Anne use the superficial syntax, namely imperative 'forgive me,' and also combines it with mitigating device 'please' to soften the request of apologizing. It means metaphorical usages had been occurred in Anne's utterance because there is pressing in Anne's word choices 'forgive me' that shows her utterance is very important to be expressed. Anne really want Mrs. Barry accepts her apologize.

Sample 3 (Datum 99/XXXVII/372/AoGG/I/MU)

Anne: 'Oh, Marilla,' she said gravely. 'I don't think—we can do anything for him. 'Mrs. Lynde, you don't think—you can't think Matthew is— is—' Anne could not say the dreadful word; she turned sick and pallid.

Mrs. Lynde: 'Child, yes, I'm afraid of it. Look at his face. When you've seen that look as often as I have you'll know what it means.'

Anne looked at the still face and there beheld the seal of the Great Presence. When the doctor came he said that death had been

instantaneous and probably painless, caused in all likelihood by some sudden shock. Te secret of the shock was discovered to be in the paper Matthew had held and which Martin had brought from the office that morning. It contained an account of the failure of the Abbey Bank. (Montgomery, p.99)

The third sample above describes that Mrs. Lynde looks worry about Matthew's condition. Matthew is getting sick and he is in bad condition. Mrs. Lynde use metaphorical urgency for emphasis it looks in her words choice; 'Look at his face.' Mrs. Lynde uses attention getter to attract the attention for Marilla and Anne about Matthew's condition. It is include in metaphorical urgency for emphasis. Mrs. Lynde uses attention getter to get attention for Anne and Marilla to inform them something urgent about Matthew's condition.

In this case, both the first and the second samples above done by similarities in use of superficial syntax imperatives with formulaic entreaties; 'forgive me,' in their utterances to convince the interlocutors.

4.1.1.3 Metaphorical Urgency for High Valuation of H's Friendship

Metaphorical urgency for high valuation is a situation in which S speaks as imploring H to care for S Brown and Levinson (1978, p.97). Care in this condition is the speakers implore the hearer to care and to understand about what the speaker wants and desires. Shortly, this condition concerns on close relation between speaker and hearer. Thereby, stress the efficiency his/her high valuation of H's friendships is required. This situation often appears in situation between speakers and hearers mutually known each other. The use of metaphorical urgency for

high valuation of H's friendship situation appears 6 times or represents 6% of total percentage. For instances:

Sample 1 (Datum 07/III/38/AoGG/I/MHUV)

Marilla: 'Matthew Cuthbert, I believe that child has bewitched you! I can see as plain as plain that you want to keep her.'

Matthew: 'Well now, she's a real interesting little thing,' persisted Matthew. 'You should have heard her talk coming from the station.'

Marilla: 'Oh, she can talk fast enough. I saw that at once. It's nothing in her favour, either. I don't like children who have so much to say. I don't want an orphan girl and if I did she isn't the style I'd pick out. There's something I don't understand about her. No, she's got to be despatched straight-way back to where she came from.'

Matthew: 'I could hire a French boy to help me,' said Matthew, 'and she'd be company for you.' (Montgomery, p.38)

The first sample above is Marilla told to Matthew that actually she disagree with Matthew's decision to keep Anne in their living. She thinks that keeping a girl will not helping their job in the farm. In other side, Marilla did not want become completed to keep and to care a girl that is Anne which is she knows that Anne is typical a girl which have unlimited imagination and it will not easy to handle him. So, Marilla implores Matthew to cancel his planning to keep Anne. In this condition she's stress metaphorical urgency for high valuation of H's friendship in her utterances. 'I don't like children who have so much to say. I don't want an orphan girl and if I did she isn't the style I'd pick out.' It is clear that Marilla as implores to Matthew to be agreed and to care about her desires. In her utterance, Marilla says her implore without minimizing the impact

of the FTA because both speaker and hearer has close relationship and they did not have any intention to offend others. So, Marilla says her desire directly, clearly, and concisely.

Sample 2 (Datum 16/VI/63/AoGG/I/ MUHV)

Matthew: 'There, there, Marilla, you can have your own way,' said Matthew reassuringly. '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.'

Marilla sniffed, to express her contempt for Matthew's opinions concerning anything feminine, and walked off to the dairy with the pails. (Montgomery, p.63)

The second sample above is Matthew's response of Marilla's desire. Marilla request to Matthew that she wants in full time in handling Anne with her own way. In other way, Matthew who cares and loves with Anne, totally know Marilla's character. Because both of them has close relationship as sibling. In Matthew's response he implores to Marilla to handle Anne full of attention and love. In this condition he's stress metaphorical urgency for high valuation of H's friendship in his utter. 'Only be as good and kind to her as you can without spoiling her'. Matthew as speaker is implore the hearer to care for speaker's desire, in this case Matthew implores Marilla to care for Matthew's desire.

Sample 3 (Datum 52/XV/138/AoGG/I/ MUHV)

Diana: I've heard him say he studied the multiplication table by her freckles.'

Anne: 'Oh, don't speak about freckles to me,' implored Anne. 'It isn't delicate when I've got so many. But I do think that writing take-notices up on the wall about the boys and girls is the silliest ever. I should just like to see anybody dare to write

my name up with a boy's. Not, of course,' she hastened to add, 'that anybody would.'

Anne sighed. She didn't want her name written up. But it was a little humiliating to know that there was no danger of it. (Montgomery, p.52)

The third sample above is Anne implores to Diana to do not speaking about freckles on him. In this condition Anne implores to Diana to do not freckles him by use metaphorical urgency for high valuation she's stress the word 'Oh, don't speak about freckles to me,' implored Anne. It is proven, where Anne implores the H to care for S. It shows when Anne implores Diana to care about him. Both of them are mutually has close relationship as friendship.

In this case, both of the first and second samples above done by contradictory thought about Anne. The first, the speaker implores to cancel adopting an orphan girl and the second implores to keep up an orphan girl. Both of those samples use metaphorical urgency for high valuation of H's friendship in their implored. Its due to both of them are mutually known. So, they implore each other to care their desires.

4.1.1.4 Tasks 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. In this situation,

mostly between the speakers and the hearers use tasks oriented/paradigmatic form of instruction depending on how low and high degree of the speaker's power. The use of tasks oriented/paradigmatic form of instruction appears 20 times or 20% of the total percentages.

Sample 1 (Datum 37/IX/91/AoGG/I/TO)

Matthew: 'Well now, Anne, don't you think you'd better do it and have it over with?' he whispered. 'It'll have to be done sooner or later, you know, for Marilla's a dreadful determined woman—dreadful determined, Anne. Do it right off, I say, and have it over.'

Anne : 'Do you mean apologize to Mrs. Lynde?'

Matthew: 'Yes—apologize—that's the very word,' said Matthew eagerly. 'Just smooth it over so to speak. That's what I was trying to get at.'

Anne: 'I suppose I could do it to oblige you,' said Anne thoughtfully. 'It would be true enough to say I am sorry, because I AM sorry now. I wasn't a bit sorry last night. I was mad clear through, and I stayed mad all night. (Montgomery, p. 37)

In the first sample Matthew gives a task to Anne that she has to apologize to Mrs. Rachel. In this condition Matthew use tasks oriented/paradigmatic form of instruction to Anne doing his instruction by give stressing in his uttered 'Anne. <u>Do it right off, I say</u>, and have it over.' Matthew's utterances delivered without minimizing the impact of the FTA because both speaker and hearer are know well each other and they do not have any intention to offend others.

Sample 2 (Datum 77/XXI/221/AoGG/I/TO)

Anne: 'Vanilla,' said Anne, her face scarlet with mortification after tasting the cake. 'Only vanilla. Oh, Marilla, it must have been the baking powder. I had my suspicions of that bak—'

Marilla: 'Baking powder fiddlesticks! Go and bring me the bottle of vanilla you used.'

Anne fled to the pantry and returned with a small bottle partially filled with a brown liquid and labeled yellowly, 'Best Vanilla.' (Montgomery, p.77)

The second sample Marilla is command to Anne to go and to take the bottle of vanilla. Marilla's utterance contains directive sentence in form of imperative, she's use the word 'Go and bring me the bottle of vanilla you used.' It is belong to condition of tasks oriented/paradigmatic form of instruction where the focus of interaction is task-oriented, face redress may be felt to relevant. Because, Marilla's utterance there is no effort to minimize the hearer's face threat. The speaker makes the hearer loose her face with this condition.

Sample 3 (Datum 83/XXIII/235/AoGG/I/TO)

Marilla: 'I might have known you'd go and do something of the sort when I let you go to that party,' said Marilla, sharp and shrewish in her very relief. 'Bring her in here, Mr. Barry, and lay her on the sofa. Mercy me, the child has gone and fainted!' It was quite true.

Overcome by the pain of her injury, Anne had one more of her wishes granted to her. She had fainted dead away. (Montgomery, p. 83)

The third sample Marilla commands to Mr. Barry that she has to lay off Anne's body on the sofa. Anne got an accident when she's got a challenge from Josie to climb up the ridgepole. Marilla's utterance containing directive sentence in form of imperative, she's stress the word 'Bring her in here, Mr. Barry........... It shows that Marilla in situation of panic so she use task oriented/paradigmatic form of instruction where the

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focus of interaction is task-oriented, face redress may be felt to irrelevant.

Because in Marilla's utterance there is no efforts to minimize the hearer's

face threat.

In this case, third of samples above had done by similar

circumstances those are, task oriented/paradigmatic form of instruction

and the way to deliver the utterance which no effort from the speakers to

minimize the hearer's face threat. However, those samples have different

context in each sample. So they, use task oriented/paradigmatic form of

instruction to shorten the time in their command.

4.1.1.5 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 care 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 do 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. As shown in chart 4.1.1 power

difference between S or H 4 times or 4% of the total percentage. Some

examples presented are below:

Sample 1 (Datum 24/VIII/72/AoGG/I/PD)

Marilla: '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.'

Anne promptly departed for the sitting-room across the hall; she failed to return; after waiting ten minutes Marilla laid down her knitting and marched after her with a grim expression. She found Anne standing motionless before a picture hanging on the wall between the two windows, with her eyes a star with dreams. (Montgomery, p.72)

Based on underlying utterances above Marilla notices to Anne that she must obey it, when Marilla tells him to do a thing. Anne must go and do as Marrilla's want. In this condition Marilla as speaker asserts power difference between S and H (S is higher) in her utterance. Marilla gives stressing in sentences 'Here is something for you to notice, Anne' to satisfy H's face is small. In this case, Marilla 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 do not considering about maintaining face. It means, there is power difference between S and H, and S's power is greater than H, S do not have to redress the expression in order to satisfy H's face. In this case Marilla tries to make Anne's face is small by show herself as person who has great power than Anne.

Sample 2 (Datum 30/IX/83/AoGG/I/PD)

Mrs. Rachel was one of those delightful and popular people who pride themselves on speaking their mind without fear or favor.

Mrs. Rachel: 'She's terrible skinny and homely, Marilla. Come here, child, and let me have a look at you. Lawful heart, did anyone ever see such freckles? And hair as red as carrots! Come here, child, I say.'

Anne 'came there,' but not exactly as Mrs. Rachel expected. With one bound she crossed the kitchen floor and stood before Mrs. Rachel, her face scarlet with anger, her lips quivering, and her whole slender form trembling from head to foot. (Montgomery, p.83)

Based on underlying utterances above Mrs. Rachel is talking and calling to Anne by use sarcastically word. She gives stressing in her utterances 'She's terrible skinny and homely, Marilla. Come here, child, and let me have a look at you. Lawful heart, did anyone ever see such freckles? And hair as red as carrots! Come here, child, I say.' In her utterence, Mrs. Rachel tries to satisfy Anne's face is small without doing any effort to minimize the impact of the FTA. In this case, Mrs. Rachel uses power difference between S and H (S is greater than H). She wants to satisfy H's face is small, because Mrs. Rachel is one of those delightful and popular people. So, she does not considering Anne's face and does not maintaining of H's face. Because Mrs. Rachel has great power than H, it means she does not have to redress the expression in order to satisfy H's face. In this case Mrs. Rachel tries to make Anne's face is small by show herself as person who has great power than Anne.

Sample 3 (Datum 51/XV/136/AoGG/I/PD)

Marilla: Anne Shirley, don't let me hear you talking about your teacher in that way again,' said Marilla sharply. 'You don't go to school to criticize the master. I guess he can teach YOU something, and it's your business to learn. And I want you to understand right of that you are not to come home telling tales about him. That is something I won't encourage. I hope you were a good girl.'

Anne: 'Indeed I was,' said Anne comfortably. 'It wasn't so hard as you might imagine, either. (Montgomery, p.136)

Based on underlying utterances above Marilla is warning to Anne to stop talking about her teacher with high tone. In this case, Marilla uses power difference between S and H (S is greater than H). It shows that Marilla uses great power than Anne, she's stressing a high tone, by gives

stressing in her words choice; 'Anne Shirley, don't let me hear you talking about your teacher in that way again,' said Marilla sharply.' It is proven that Marilla tries to satisfy H's face is small with her great power and make H's face is small without doing any effort to minimize the impact of the FTA. In this condition, Marilla prefers her power than H's face.

In this case, the third samples above had done similar circumstances by using power difference between speaker and hearer (S is greater than H) to show S has great power than H. The speakers from the samples above prefer to shows their great power to the H without doing any effort to minimize the impact of FTA. It is make H's face is small.

4.1.1.6 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 occurs 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 the speakers and the hearers has close relationship. It is normal to be happened because both of participants care each other. The ways how to show their sympathetic advice or warnings is does not matter. It means face redress is not required or not needed. Based on the data the researcher found context of sympathetic advice or warning that frequently used is about sympathize advice and warning. As shown in the chart sympathetic

advice or warning appears 11 times or 11% of the total percentage. The examples of sympathetic advice or warning as follows:

Sample 1 (Datum 29/IX/82/AoGG/I/SAoW)

Marilla said more than she had intended to say when she began, for she read disapproval in Mrs. Rachel's expression.

Mrs. Rachel: <u>'It's a great responsibility you've taken on yourself,'</u>
said that lady gloomily, 'especially when you've never
had any experience with children. You don't know
much about her or her real disposition, I suppose, and
there's no guessing how a child like that will turn out.
But I don't want to discourage you I'm sure, Marilla.'

Marilla : 'I'm not feeling discouraged,' was Marilla's dry response. 'when I make up my mind to do a thing it stays made up. I suppose you'd like to see Anne. I'll call her in.' (Montgomery, p.82)

The first example above presents Mrs. Rachel and Marilla in a conversation. Mrs. Rachel gives an advice for Marilla that adopted an orphan girl. In this way, Mrs. Rachel gives an advice for Marilla. She's stressing her utterances that contain a warning and also an advice to Marilla about the impacts adopting an orphan girl. In this condition, she's use sympathetic advice or warning in her utter to warn Marilla. It is proven in Mrs. Rachel statements contain a warning she's stress her utterance; 'It's a great responsibility you've taken on yourself,' said that lady gloomily, 'especially when you've never had any experience with children. You don't know much about her or her real disposition...........' It shows that Mrs. Rachel care to Marilla, by gives a warning and an advice for Marilla. Mrs. Rachel is care to Marilla because she is her friendship she does not want her friendship getting cheated.

Sample 2 (Datum 81/XXIII/233/AoGG/I/SAoW)

Josie: 'I don't believe it,' said Josie flatly. 'I don't believe anybody could walk a ridgepole. YOU couldn't, anyhow.'

Anne: 'Couldn't I?' cried Anne rashly.

Josie: 'Then I dare you to do it,' said Josie defiantly. 'I dare you to climb up there and walk the ridgepole of Mr. Barry's kitchen roof.'

Anne turned pale, but there was clearly only one thing to be done. She walked toward the house, where a ladder was leaning against the kitchen roof.

All the fifth-class girls said, 'Oh!' partly in excitement, partly in dismay.

Diana: '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.'

Anne: 'I must do it. My honor is at stake,' said Anne solemnly. 'I shall walk that ridgepole, Diana, or perish in the attempt. If I am killed you are to have my pearl bead ring.' (Montgomery, p. 233)

The second sample above shows that Diana gives a warning for Anne to do not walk a ridgepole because it dangerous. Anne will fall and be killed if she still walks up a ridgepole. Diana's utterance is kind of a warning to do not the dangerous action which contain an advice that the impacts of those actions, Anne will fall and be killed. In this case, Diana uses sympathetic advice or warnings in her utterances. She gives stressing in her utterance; 'Don't you do it, Anne,' entreated Diana. 'You'll fall of and be killed.' Diana's utterance proves that she is care to Anne as hearer and don't want Anne getting hurt. Thus, she gives a warning and an advice to Anne.

Sample 3 (Datum 98/XXXVI/367/AoGG/I/SAoW)

Anne leaned across the table and took Marilla's face in her hands.

Anne: 'You are not looking as well yourself as I'd like to see you,
Marilla. You look tired. I'm afraid you've been working too
hard. You must take a rest, now that I'm home. I'm just going
to take this one day of to visit all the dear old spots and hunt
up my old dreams, and then it will be your turn to be lazy
while I do the work.'

Marilla smiled affectionately at her girl.

Marilla: 'It's not the work—it's my head. I've got a pain so often now—behind my eyes. Doctor Spencer's been fussing with glasses, but they don't do me any good. (Montgomery, p.367)

The third sample above describes that Anne gives an advice for Marilla's health. Anne requests to Marilla to take a rest. Anne is looking on Marilla that she looks tired. The act that Anne's did is an expression of care. Moreover, the factor behind Anne is care to Marilla because she has close relationship that encouraged hers to care each other. In this case, Anne shows her caring by use sympathetic advice and warning. It proves that she stressed her utterance 'You must take a rest, now that I'm home. I'm just going to take this one day of to visit all...........'. Anne's utterance shows that Anne cares to Marilla's condition. She don't want Marilla is getting sick and looks tired. Thus, Anne gives a sympathetic advice for Marilla as a representation of her caring.

In this case, those third examples above had done by similar context behind it, which is they already care each other. The factor influencing is close relationship between the speaker and the hearer that triggered them to care each other. Thus, they use sympathetic advice and warning to protect their friendship.

4.1.1.7 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 the speaker will get advantages as the consequence for giving permission for the hearer's requested that is speaker could give a requirements for hearer in her/his permission and it is must be agree with it. As shown in 4.1 Permission that H has requested appears 12 times and 12% total of percentages.

Sample 1(Datum 05/I/33/AoGG/I/PHR)

Anne: When I was young I used to imagine it was Geraldine, but I like Cordelia better now. But if you call me Anne please call me Anne spelled with an E.'

Marilla: 'What difference does it make how it's spelled?' asked Marilla with another rusty smile as she picked up the teapot.

Anne: 'Oh, it makes SUCH a difference. It LOOKS so much nicer. When you hear a name pronounced can't you always see it in your mind, just as if it was printed out? I can; and A-n-n looks dreadful, but A-n-n-e looks so much more distinguished. If you'll only call me Anne spelled with an E I shall try to reconcile myself to not being called Cordelia.'

Marila: 'Very well, then, Anne spelled with an E, can you tell us how this mistake came to be made? We sent word to Mrs.

Spencer to bring us a boy. Were there no boys at the asylum?

(Montgomery, p.33)

Based on underlying utterances above Anne tries to request to Marilla. Anne's request is showed to Marilla. She wants her name spelled an E in the last words of 'Anne'. Marilla's response is confused then, she asks the reason why, and Anne said that it looks so much nicer. After Marilla heard Anne's reason, finally Marilla agree of Anne has requested. Anne said that in the context requesting. Hence, Marilla grants her permission of Anne. Marilla's permission is included in condition where permission that H has requested. Hearer in the conversation above is Anne and Marilla as speaker. The statements that show Marilla grants permission to Anne; 'Very well, then, Anne spelled with an E' In this case, Anne get grants permission from Marilla. Anne gives stressing in her utterance 'A-n-n looks dreadful, but A-n-n-e looks so much more distinguished. If you'll only call me Anne spelled with an E I shall try to reconcile myself to not being called Cordelia.' to convince on Marilla.

Sample 2 (Datum 67/XIX/188/AoGG/I/PHR)

Anne: 'MARILLA, can I go over to see Diana just for a minute?' asked Anne, running breathlessly down from the east gable one February evening.

Marilla: 'Well, you needn't suffer any longer,' said Marilla sarcastically. 'You can go, but you're to be back here in just ten minutes, remember that.'

Anne did remember it and was back in the stipulated time, although probably no mortal will ever know just what it cost her to confine the discussion of Diana's important communication within the limits of ten minutes. But at least she had made good use of them. (Montgomery, p. 188)

Based on underlying utterances above Anne tries to request something to Marilla. Anne's request is showed to Marilla. Anne wants to

go over to see Diana performance in a concert a Catastrophe. Marilla grants permission to Anne's requests. Besides, Marilla also gives to Anne a consequence on her permission. Marilla gives stressing in her uttered 'You can go, but you're to be back here in just ten minutes, remember that.' Marilla's permission included the consequences for Anne must be remind it. Marilla's permission is including in condition where S permission that H has requested. Marilla's utterances contain imperative form that shows the strategies without doing any effort to minimize the impact of the FTA. In her permission, Marilla did no effort to satisfy Anne's face and to reduce the impact of the FTA's.

Sample 3 (Datum 75/XXI/217/AoGG/I/PHR)

Anne: 'But oh, Marilla, will you let me make a cake for the occasion? I'd love to do something for Mrs. Allan, and you know I can make a pretty good cake by this time.'

Mailla: <u>'You can make a layer cake,' promised Marilla.</u> Monday and Tuesday great preparations went on at Green Gables.

Having the minister and his wife to tea was a serious and important undertaking, and Marilla was determined not to be eclipsed by any of the Avonlea housekeepers. Anne was wild with excitement and delight. She talked it all over with Diana Tuesday night in the twilight, as they sat on the big red stones by the Dryad's Bubble and made rainbows in the water with little twigs dipped in fir balsam.

Based on underlying utterances above Anne tries to request something to Marilla. The request is presenting to Marilla that she wants make a cake for the ceremony of coronations day a new minister. 'Will you let me make a cake for the occasion?'. Marilla grants permission of Anne's requests. She gives stressing in her utterance; "You can make a

layer cake, ". It means that Marilla gives her permission to Anne. Marilla's permission is including in condition where S grants permission the H has requested. In this case, Marilla tries to satisfy H's face by gives granting of Anne's request. Hearer in the conversation above is Anne and Marilla as speaker.

In this case, third of samples above done by similar context and responses those are the hearer is requesting and the speaker is granting permission. However, the second sample had different response in grant permission. Where, there is consequence in granting permission which made hearer must obey it. There is imperatives form delivered by the speaker without doing any effort to minimize and to reduce the impact of the FTA.

4.1.1.8 Greeting (Welcoming) and Farewells

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

in. The use of Greeting (Welcoming) and Farewells appears 4 times or represents 4% of the total percentage. For instance:

Sample 1 (Datum 44/XII/108/AoGG/II/G)

Mrs. Barry: 'How do you do, Marilla?' she said cordially. 'Come in.

And this is the little girl you have adopted, I suppose?'

Marilla: 'Yes, this is Anne Shirley,' said Marilla. 'Spelled with an E,' gasped Anne, who, tremulous and excited as she was, was determined there should be no misunderstanding on that important point. (Montgomery, p.108)

The first sample above shows that Mrs. Barry accepts Marilla and Anne in her home. In this condition, Mrs. Barry insists the hearer on her positive face, so she use welcoming or post greeting, it looks in use of her word choice "come in". In this case, Mrs. Barry tries to defense her positive face that consistent of self-image. In this condition S said 'come in' to person who know well each other and to defense her from H's may impose on his negative face. It means that, S tries to safe her positive face from H's may impose his negative face such disapproval, disagreement from H's negative face. Mrs. Barry says something that is expression of acceptance in her utterance. For instance:

Sample 2 (Datum 72/XIX/198/AoGG/II/G)

With this encouragement Anne bearded the lion in its den—that is to say, walked resolutely up to the sitting-room door and knocked faintly.

Mrs. Josephine: A sharp 'Come in' followed.

Miss Josephine Barry, thin, prim, and rigid, was knitting fiercely by the fire, her wrath quite unappeased and her eyes snapping through her gold-rimmed glasses. She wheeled around in her chair, expecting to see Diana, and beheld a white-faced girl whose great eyes were brimmed up with a mixture of desperate courage and shrinking terror.

Miss Josephine: 'Who are you?' demanded Miss Josephine Barry, without ceremony.

Anne: 'I'm Anne of Green Gables,' said the small visitor tremulously, clasping her hands with her characteristic gesture, 'and I've come to confess, if you please.' (Montgomery, p.198)

In second sample shows that Mrs. Josephine accepts Anne and Diana in her home. Mrs. Josephine does FTA in her utterance to receive Anne and Diana. In this case, Mrs. Josephine insists the hearer may impose on her positive face, so she's use welcoming or post greeting. It looks in her word choice "come in". In this case, Mrs. Barry tries to defense her positive face that consistent of self-image. It means, that S tries to safe her positive face from H's may impose his negative face.

Sample 3 (Datum 84/XXV/254/AoGG/II/G)

Marilla: 'Well, well, let us have breakfast,' interrupted Marilla. 'I must say, Anne, I don't think you needed the dress; but since Matthew has got it for you, see that you take good care of it. There's a hair ribbon Mrs. Lynde left for you. It's brown, to match the dress. Come now, sit in.'

Anne: 'I don't see how I'm going to eat breakfast,' said Anne rapturously. 'Breakfast seems so commonplace at such an exciting moment. I'd rather feast my eyes on that dress. I'm so glad that puffed sleeves are still fashionable. It did seem to me that I'd never get over it if they went out before I had a dress with them. (Montgomery, p.254)

The third sample above, explains that Marilla invite Anne to join with her in dining room and enjoy their meals. In this condition, Marilla insists the hearer on her positive face, so she's use welcoming or post greeting, it looks in use of her word choice "come in, sit in". It is clear

between the speaker and the hearer known each other. Marilla doing FTA on the H's face to defense herself for the H's may transgress her negative's face. It means, that S tries to safe her positive face from H's may impose his negative face such disapproval, disagreement from H's negative face.

In this case, the third samples above deals with speaker defense to safe their positive face on H's negative face. By doing FTA in their utterances, it belongs to avoid H's negative face. Thus, S insists that H may transgress on his negative face. It means, that speaker's utterance about acceptance and invitation all potential FTAs because of the risk that H may not wish to receive, it made the speaker defense her positive's face (Fatima, 2012).

4.1.1.9 Offers

Offer is a situation where speakers offering himself to the hearers by stress the efficiency of communication. The reason is to respect hearer's face. In this situation, where the speaker insists that hearer may impose on speaker's negative face in the context of offering (Shigemitsu, 2004). The use of offers appears 2 times or represents 2% of total the percentage.

Sample 1 (Datum 03/I/17/AoGG/II/OFF)

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

Anne: 'Oh, I can carry it,' the child responded cheerfully. 'It isn't heavy. I've got all my worldly goods in it, but it isn't heavy. And if it isn't carried in just a certain way the handle pulls

out—so I'd better keep it because I know the exact knack of it. It's an extremely old carpet-bag. (Montgomery, p.17)

The first sample above Matthew offers himself to bring Anne's bag. In this condition, Matthew insists that hearer may impose on her negative face in the context of offering. He's use 'offers' in his utterance, it proves that Matthew gives stressing in his utterance; 'Give me your bag.'

Sample 2 (Datum 96/XXXIII/339/AoGG/II/OFF)

Anne: 'They won't dream of encoring me,' scoffed Anne, who was not without her own secret hopes that they would, and already visioned herself telling Matthew all about it at the next morning's breakfast table.

'There are Billy and Jane now— I hear the wheels.

Billy and Jane : Come on.'

Billy Andrews insisted that Anne should ride on the front seat with him, so she unwillingly climbed up. She would have much preferred to sit back with the girls, where she could have laughed and chattered to her heart's content. There was not much of either laughter or chatter in Billy. He was a big, fat, stolid youth of twenty, with a round, expressionless face, and a painful lack of conversational gifs. But he admired Anne immensely, and was puffed up with pride over the prospect of driving to White Sands with that slim, upright figure beside him. (Montgomery, p.339)

The second examples above Billy and Jane offer to Diana and Anne to join with them for their journey. In this case, Billy insists to Anne should ride his vehicle. He gives stressing on the word 'Come on.' It is clear that Billy's utterance belong to type of 'offers' which is he as speaker insists Anne as hearer may impose on his negative face.

In this case both of examples above had done by similar context.

Those are the speakers use offers to insist on H negative face by doing

offering. Brown & Levinson, 1987, p.61 negative face is the basic claim to territories, personal preserves, rights to non-distraction – i.e. to freedom of action and freedom from imposition.

4.1.1.10 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. The use of others appears 6 times or represents 6% of total the percentage. Some examples are presented as below:

Sample 1 (Datum 35/IX/85/AoGG/II/OT)

Marilla could not help tacking on that last sentence, although she was again surprised at herself for doing it. Mrs. Rachel got up with an air of ofended dignity.

Mrs. Rachel: 'Well, I see that I'll have to be very careful what I say after this, Marilla, since the fine feelings of orphans, brought from goodness knows where, have to be considered before anything else. Oh, no, I'm not vexed—don't worry yourself.

I'm too sorry for you to leave any room for anger in my mind.
You'll have your own troubles with that child. But if you'll take my advice—which I suppose you won't do, although I've brought up ten children and buried two—you'll do that 'talking to' you mention with a fair- sized birch switch. I should think

THAT would be the most effective language for that kind of a child. Her temper matches her hair I guess. Well, good evening, Marilla. I hope you'll come down to see me often as usual. (Montgomery, p.85)

The first example above Mrs. Rachel tries to convince to Marilla that she's alright, however Marilla did not care about Mrs. Rachel's advice. Mrs. Rachel told to Marilla to do not adopt an orphan girl is because it will bring the big troubles to Marilla and Matthew living. In this case, Mrs. Rachel gives stressing in her utterance which proving that she's in good condition; 'don't worry yourself.' It means Mrs. Rachel as speaker tries to transgress Marilla's negative face, by doing communicates something like don't worry about offending him. This condition belongs to Mrs. Rachel to be addressed to H's (Marilla) reluctance to transgress on S's positive face. It means that Mrs. Rachel tries to transgress Marilla's negative face become positive face.

Sample 2 (Datum 82/XXIII/235/AoGG/II/OT)

Marilla: 'Mr. Barry, what has happened to her?' she gasped, more white and shaken than the self-contained, sensible Marilla had been for many years.

Anne herself answered, lifting her head.

Anne: 'Don't be very frightened, Marilla. I was walking the ridgepole and I fell off. I expect I have sprained my ankle. But, Marilla, I might have broken my neck. Let us look on the bright side of things.' (Montgomery, p.235)

The second above shows that Anne tries to calm off Marilla's mentality. Marilla feels worry of Anne's condition who fell down from a ridgepole. In this case, Anne as speaker says something like; *don't worry*

about caring of me to Marilla. Anne's utterance stress the use of others, she's stress the word; 'Don't be very frightened, Marilla.' It is belong to the condition where Anne seems to be addressed to H's reluctance to transgress on S's positive face. It means that Anne tries to transgress Marilla's negative face become positive face.

Sample 3 (Datum 100/XXXVIII/384/AoGG/II/OT)

Anne: 'Nonsense!' Anne laughed merrily. 'There is no sacrifice.

Nothing could be worse than giving up Green Gables—
nothing could hurt me more. We must keep the dear old place.

My mind is quite made up, Marilla. I'm NOT going to
Redmond; and I AM going to stay here and teach. Don't you
worry about me a bit.'

Marilla: 'But your ambitions—and—'

Anne: 'I'm just as ambitious as ever. Only, I've changed the object of my ambitions. I'm going to be a good teacher—and I'm going to save your eyesight. Besides, I mean to study at home here and take a little college course all by myself. Oh, I've dozens of plans, Marilla. I've been thinking them out for a week. I shall give life here my best, and I believe it will give its best to me in return. When I left Queen's my future seemed to stretch out before me like a straight road. (Montgomery, p.384)

The third sample above, Anne tries to calm off Marilla's worry. Marilla feels worry against Anne decision. She's prefer to stay in Green Gables and teach in Avonlea school than go to take up her scholarship in Redmond. Anne decides to stay in Green Gables and live with Marilla. In this case, Anne gives stress in her utterance 'Don't you worry about me a bit.' to convince Marilla's worry. This condition Anne says something like; don't worry about my wishing and future events. It is belong to the condition where Anne seems to be addressed to H's reluctance to

transgress on S's positive face. It means that Anne tries to transgress Marilla's negative face become positive face.

In this case, both samples second and third done by similar meaning behind their utterances. Both speaker tries to calm off the hearer by gives stressing in their utter 'don't worry'. It means that the S's seem to be addressed to H's reluctant to transgress on S's positive face. Brown & Levinson (1987), states the positive consistent self-image or 'personality' (crucially including the desire that this self-image be appreciated and approved of) claimed by interactants (p.61)

4.1.2 Factors Influencing the Use of Bald on Record Strategy

4.1.2.1 Payoff: A Priori Considerations

A priori consideration is a prominent factor which triggered the speakers to choose bald on record strategies in order to get any advantages. By doing bald on record, the speakers can potentially get any of the following advantages: the speakers can enlist public pressure against the addressee or in support himself, the speakers can get credit from honesty for indicating that s/he trusts the addressee; the speakers can get credit for outspokenness, avoiding the danger of being seen to be manipulator, the speakers can avoid the danger of being misunderstood; and the speakers can have the opportunity to pay back in face whatever s/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 trigger the speakers 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). For instance:

Sample 1 (Datum 06/III/34/AoGG/I/ME)

Anne: If I was very beautiful and had nut-brown hair would you keep me?'

Marilla: 'No. We want a boy to help Matthew on the farm. A girl would be of no use to us. Take of your hat. I'll lay it and your bag on the hall table.'

Anne took of her hat meekly. Matthew came back presently and they sat down to supper. But Anne could not eat. (Montgomery, p.34)

The condition in the first sample is Marilla conveys maximum efficiency because it influenced some factors. That is bald on record (non-redressed) payoffs Brown and Levinson (1978 p. 72) efficiency (S can claim that other things are more important than face, or that the act is not an FTA at all). In this case, Marilla wants to avoid the danger of being misunderstood. It is proven in her utterance 'No. We want a boy to help Matthew on the farm. A girl would be of no use to us. Take of your hat. I'll lay it and your bag on the hall table.' Marilla assures to Anne that she did

not need a girl. In this condition, Marilla tries to avoid Anne's misunderstanding by say it directly. Thus, Marilla gives warning to Anne without doing any effort to minimize the threat of Anne's face. Thus, face redressed is not required in order to avoid misunderstand and to give clarity to Anne. By employing bald on record strategy both speaker and hearer can get clarity about the meaning of an utterance. Furthermore, the speakers avoid the danger of being misunderstood.

Sample 2 (Datum 03/I/17/AoGG/II/OFF)

Matthew: 'I'm sorry I was late,' he said shyly. 'Come along. The

horse is over in the yard. Give me your bag.'

Anne : 'Oh, I can carry it,' the child responded cheerfully. 'It

isn't heavy. I've got all my worldly goods in it, but it isn't heavy. And if it isn't carried in just a certain way the handle pulls out—so I'd better keep it because I know the

exact knack of it. It's an extremely old carpet-bag.

(Montgomery, p.17)

The condition in the second sample is Matthew implores an offering by doing maximum efficiency. It influenced some factor that is possible payoffs Brown and Levinson (1978 p. 72) that S can avoid or minimize the debt implications of FTAs such as request and offers. In this case, Matthew offers to Anne to come with him. It is proven in his utterance 'Come along. The horse is over in the yard. Give me your bag.' Matthew is offering to Anne that she ought to come along with him and letting Matthew brought her bag. In this condition Matthew could minimize the face-threatening aspects of an act by assure the addressee that S considers himself to be 'of the same kind', that he likes hers (Anne) and wants his

wants. In order to get any credit for his outspokenness and tries to safe his positive face.

4.1.2.2 The Circumstances: Sociological Variables

There are three factors based on sociological variables point of view that can influence the choice of strategies Brown and Levinson (1978, p.74). The speaker must take into consideration three sociological factors when choosing the appropriate politeness strategies in the real life circumstances. The three of aspects sociological variables are social distance (S), relative power (P), and absolute ranking (R).

A. Social Distance (D)

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).

Sample 1 (Datum 09/IV/43/AoGG/I/TO)

Marilla: 'You'd better get dressed and come down-stairs and never mind your imaginings,' said Marilla as soon as she could get a word in edgewise. 'Breakfast is waiting. Wash your face and comb your hair. Leave the window up and turn your bedclothes back over the foot of the bed. Be as smart as you can.'

(Montgomery, p.43)

The factor that contributes Marilla choosing bald on record is social distance. Social distance refers to the relationship between the interlocutors. Based on sample 1 above, the beginning of the story between Marilla and Anne were two strangers who don't know each other before. Marilla an adopter and Anne is an orphan girl who adopted by Matthew and Marilla. It would typically have a high degree of social distance both Marilla and Anne. It triggers Marilla to speak formally of Anne by use task oriented/paradigmatic form of instruction; 'You'd better get dressed and come down-stairs and never mind your imaginings,' said Marilla as soon as she could get a word in edgewise. 'Breakfast is waiting. Wash your face and comb your hair. Leave the window up and turn your bedclothes back over the foot of the bed. Be as smart as you can.' In this condition Marilla have a high degree of social distance with Anne, so she tries to safe her positive face by doing bald on record strategies, Marilla wants to

emphasize avoidance of face threatening act imposition to Anne, she wants to avoid the potential face loss. For instance:

Sample 2 (Datum 65/XVIII/184/AoGG/I/ME)

Marilla: 'Yes, yes, run along,' said Marilla indulgently.

'Anne Shirley—are you crazy? Come back this instant and put something on you. I might as well call to the wind. She's gone without a cap or wrap. Look at her tearing through the orchard with her hair streaming. It'll be a mercy if she doesn't catch her death of cold.' (Montgomery, p.198)

The only factor Marilla use maximum efficiency in her utterance is social distance. Along the times, relationship between Marilla and Anne getting closer. It means that there is no distance anymore between Marilla and Anne. It shows in Marilla's utterance of Anne, she's express her thought; 'Anne Shirley—are you crazy? Come back this instant and put something on you'. Those utterances prove that relationship both Marilla and Anne closer than before. So, Marilla do not doing any effort to say those words without minimizing and reducing Anne's face, it is influenced of close relationship If two people are very close, they would have a low degree of social distance. Low degree of social distance means there is no limitation relationship between the speaker and the hearer. So, it makes both speaker and hearer freely express their thought without considering the impacts of FTA.

Sample 3 (Datum 74/XX/209/AoGG/I/ME)

Marilla: 'Anne Shirley,' interrupted Marilla firmly, 'I never want to hear you talking in this fashion again. I've

had my doubts about that imagination of yours right along, and if this is going to be the outcome of it, I won't countenance any such doings. You'll go right over to Barry's, and you'll go through that spruce grove, just for a lesson and a warning to you. And never let me hear a word out of your head about haunted woods again.'

Anne might plead and cry as she liked—and did, for her terror was very real. Her imagination had run away with her and she held the spruce grove in mortal dread after nightfall. But Marilla was inexorable. She marched the shrinking ghostseer down to the spring and ordered her to proceed straightaway over the bridge and into the dusky retreats of wailing ladies and headless specters beyond.

Anne: 'Oh, Marilla, how can you be so cruel?' sobbed
Anne. 'What would you feel like if a white thing did
snatch me up and carry me of?'

Marilla: 'I'll risk it,' said Marilla unfeelingly. 'You know I always mean what I say. I'll cure you of imagining ghosts into places. March, now.' (Montgomery, p.209)

The factor which contributes Anne to choose bald on record is to criticize Marilla by doing maximum efficiency is social distance. Social distance refers to the relationship between the interlocutors. If two people are very close, they would have a low degree of social distance. Low degree of social distance means there is no limitation relationship between the speaker and the hearer (Bounbendir, 2012). So, it made both speaker and hearer freely express their thought without considering the impacts of FTA. Both Anne and Marilla have been living together for a long time, so both of them had known each their characteristic. Hence, when Anne criticizes to Marilla, she do not need to minimize the threat since she has

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social distance with low degree social distance relationship with Marilla.

In this case, Anne gives stressing in her utterances; 'Oh, Marilla, how can

you be so cruel?' sobbed Anne. It is proven that Anne doesn't need to

minimize Marilla's face threat.

B. Power Relations between Parties (P)

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)

Sample 1 (Datum 02/I/11/AoGG/I/SAoW)

Mrs. Rachel: 'Well, I hope it will turn out all right,' said Mrs. Rachel in a tone that plainly indicated her painful

doubts. 'Only don't say I didn't warn you if he

burns Green Gables down or puts strychnine in the well—I heard of a case over in New Brunswick where an orphan asylum child did that and the whole family died in fearful agonies. Only, it was a girl in that instance.'

Marilla: 'Well, we're not getting a girl,' said Marilla, as if poisoning wells were a purely feminine accomplishment and not to be dreaded in the case of a boy. 'I'd never dream of taking a girl to bring up. I wonder at Mrs. Alexander Spencer for doing it. But there, SHE wouldn't shrink from adopting a whole orphan asylum if she took it into her head.'

(Montgomery, p.11)

The factor which contributes Mrs. Rachel choosing bald on record based on first sample above is power relationships. In this case, both Marilla and Mrs. Rachel has equal power she is talking to (e.g., a friend or colleague) or called as legitimate power. They equal as partner in a minister and both of them has close relationship as friendship. Mrs. Rachel delivers her thought use bald on record in condition gives a warning and an advice to Marilla about Marilla's plan adopt an orphan asylum. 'Only don't say I didn't warn you if he burns Green Gables down or puts strychnine in the well—I heard of a case over in New Brunswick where an orphan asylum child did that and the whole family died in fearful agonies. Only, it was a girl in that instance.' Mrs. Rachel feels worry about Marilla's decision to adopt an orphan from asylum. In her utterance prove that there is power relation as friend both Marilla and Mrs. Rachel. Mrs. Rachel care about Marilla. It means that there is power equality between Mrs. Rachel and Marilla. It shows that Mrs. Rachel loyal to Marilla.

Sample 2 (Datum 54/XV/142/AoGG/I/TO)

Gilbert: 'It was my fault Mr. Phillips. I teased her.' Mr. Phillips paid no heed to Gilbert.

Mr. Phillips: 'I am sorry to see a pupil of mine displaying such a temper and such a vindictive spirit,' he said in a solemn tone, as if the mere fact of being a pupil of his ought to root out all evil passions from the hearts of small imperfect mortals. 'Anne, go and stand on the platform in front of the blackboard for the rest of the afternoon.'

Anne would have infinitely preferred a whipping to this punishment under which her sensitive spirit quivered as from a whiplash. With a white, set face she obeyed. Mr. Phillips took a chalk crayon and wrote on the blackboard above her head. (Montgomery, p.142)

The factor which influences Mr. Philip to choose bald on record in condition gives a punishment to Anne by use tasks oriented/paradigmatic form of instruction is power relation. In this case, S is Mr. Philip would either have more power as teacher than the person he was talking to, that is Anne as student. It is proven on Mr. Philip' word choice in his utterance 'Anne, go and stand on the platform in front of the blackboard for the rest of the afternoon.' It shows there is relative power between Mr. Philip and Anne. Thus, face redress is not required or not needed to Mr. Philip who talking with Anne. In his utterance, Mr. Philip did no effort to satisfy Anne's face and to reduce the impact of the FTA'.

Sample 3 (Datum 77/XXI/221/AoGG/I/TO)

Anne: 'Vanilla,' said Anne, her face scarlet with mortification after tasting the cake. 'Only vanilla.

Oh, Marilla, it must have been the baking powder. I had my suspicions of that bak—'

Marilla: 'Baking powder fiddlesticks! Go and bring me the bottle of vanilla you used.'

Anne fled to the pantry and returned with a small bottle partially filled with a brown liquid and labeled yellowly, 'Best Vanilla.' (Montgomery, p.221)

The factor which contributes Marilla choosing bald on record in condition of commanding is relative power. In this case, Marilla commands to Anne by use imperative form that is tasks oriented/paradigmatic form of instruction. It is proven in her utterance 'Go and bring me the bottle of vanilla you used.' those utterances shows that there is power relation. S would either have less power than the person she's talking to. Less power it pointed on relationship between Marilla is an adopter and Anne is an adopted. So, Marilla did no doing any effort to safe Anne's face without considers the impact of FTA. It influences Marilla to choose bald on record because of her relative power.

C. The Absolute Ranking of the Threat of FTAs (R)

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 is asking for a big favor, where 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 Boubendir (2012). When learning pragmatically appropriate, it is important to learn which social factors are most applicable and important to the context in which you are interacting.

Sample 1 (Datum 83/XXI/221/AoGG/I/TO)

Marilla: 'I might have known you'd go and do something of the sort when I let you go to that party,' said Marilla, sharp and shrewish in her very relief.

'Bring her in here, Mr. Barry, and lay her on the sofa. Mercy me, the child has gone and fainted!' It was quite true.

Overcome by the pain of her injury, Anne had one more of her wishes granted to her. She had fainted dead away. (Montgomery, p.221)

The sample above, refers to the rank of imposition, whilst shows the importance or degree of difficulty in urgent situation. In this case, Marilla is panic about Anne's condition. Anne fell down from a ridgepole. It makes Marilla became panic. Thus, Marilla doing FTA in her utterance based on urgent condition. The point that show the rank of imposition; 'Bring her in here, Mr. Barry, and lay her on the sofa. Mercy me, the child has gone and fainted!' It was quite true. Marilla's utterance includes in a large rank of imposition. Where, it would occur if the speaker was asking for a big favor. The possibilities of H's face loss occurs it triggered of Marilla doing FTA in her utterances.

4.1.3 The Impacts Revealing in Use of Bald on Record Strategy

In the finding of impacts revealing in use of bald on record by characters in novel *Anne on Gables*, the researcher is presenting each type of impacts. It can be seen from four aspects, those are: shock, uncomfortable, offended and offense. The impacts do not written directly in the text, however it looks on the change of characters' acts and gesture. The changing of acts mutation look significant after the speaker used bald on record and it triggered to hearer shows their impacts. The unexpectedly events such the speaker says something use bald on record it triggers to the hearer will change their acts and gesture further. The mutation of acts and gestures spontaneity by the hearer is the impacts of bald on record. Representation impacts of bald on record strategy those are, shock, uncomfortable, offended or offense. In this study, the researcher takes the data from the character's utterances which contain of bald on record.

4.1.3.1 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 happens to the 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. For instance:

Sample 1 (Datum 03/I/17/AoGG/II/OFF)

Matthew: 'I'm sorry I was late,' he said shyly. 'Come along.

The horse is over in the yard. Give me your bag.'

Anne : 'Oh, I can carry it,' the child responded cheerfully.

'It isn't heavy. I've got all my worldly goods in it, but it isn't heavy. And if it isn't carried in just a certain way the handle pulls out—so I'd better keep it because I know the exact knack of it. It's an extremely old carpet-bag. (Montgomery, p.17)

The first impact shows from Anne. In this condition, Anne shocked of Matthew's utterance which is Matthew offers to Anne that he will bring her bag. By doing maximum efficiency in imperative form, Matthew shows the strategy without doing any effort to minimize the impact of the FTA. In his utterance Matthew stresses his word choice 'Give me your bag.' Instantly Anne shocked of Matthew's utterances and spontaneity says 'Oh,'. It is shows that Anne felt shocked of Matthew's act. Matthew's offers could say that he doing offers to Anne by use maximum efficiency.

Sample 2 (Datum 04/III/31/AoGG/I/ME)

Marilla : 'Matthew Cuthbert, who's that?' she ejaculated.

'Where is the boy?' 'There wasn't any boy,' said

Matthew wretchedly.

Matthew :'There was only HER.' He nodded at the child,

remembering that he had never even asked her

name.

Marilla : 'No boy! But there MUST have been a boy,'

insisted Marilla. 'We sent word to Mrs. Spencer to

bring a boy.'

Matthew :'Well, she didn't. She brought HER. I asked the

station-master. And I had to bring her home. She couldn't be left there, no matter where the mistake

had come in.'

Matthew: 'Well, this is a pretty piece of business!' ejaculated

Marilla. (Montgomery, p.31)

The second impact shows the expression of Marilla feels shock to Matthew. Matthew told to Marilla that he brings an orphan girl not a boy. In this case, Matthew brings an orphan girl without any agreement from Marilla. It is totally different with their decision before, that Matthew and Marilla only will adopt a boy to help Matthew in a farm not a girl. In this condition, Matthew told to Marilla directly without doing any minimization the impact of FTA. It makes Marilla shocked, in her utterance she's stress in her word choice; 'No boy! But there MUST have been a boy,' insisted Marilla. 'We sent word to Mrs. Spencer to bring a boy.' It is proven the impact reveals after Matthew choosing bald on record strategies, and make Marilla get the impact. The representation of the impacts that Marilla had got is shock and surprise.

Sample 3 (Datum 32/IX/83/AoGG/I/MU)

Anne: 'I hate you,' she cried in a choked voice, stamping her foot on the floor. 'I hate you—I hate you—' a louder stamp with each assertion of hatred. 'How dare you call me skinny and ugly?

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

Marilla: 'Anne!' exclaimed Marilla in consternation.

But Anne continued to face Mrs. Rachel undauntedly, head up, eyes blazing, hands clenched, passionate indignation exhaling from her like an atmosphere.

Anne: 'How dare you say such things about me?' she repeated vehemently. (Montgomery, p.83)

The third impact tend to Marilla feels shock to Anne. Anne done used her maximum efficiency to express her angy with Mrs. Rachel. Anne

did no doing any effort to satisfy Mrs. Rachel's face and to reduce the impact of the FTA's. 'I hate you,' she cried in a choked voice, stamping her foot on the floor. 'I hate you—I hate you—ou—' a....... In this condition Marilla who a hearer shocked of Anne's utterances, unfortunately she's express her shocking or surprising by stress her utterance 'Anne!' exclaimed Marilla in consternation. It is proven that Marilla shocks of Anne's utterances. In this case, the impact reveals after Anne choosing bald on record strategies in condition anger and makes Marilla get the impact of Anne's utterances.

4.1.3.2 Uncomfortable

Uncomfortable is causing or feeling unease or awkwardness. It means, not feeling comfortable, unpleasant and not confidence or not making you feels comfortable and pleasant. It is a crucial thing that usually occurs in daily communication especially for people who those never meet each other before. This case is possible occurs in every communication if the speaker use bald on record strategy in his/her communicate with hearer who don't know the speaker closely.

Sample 1 (Datum 24/VIII/72/AoGG/I/PD)

Marilla : '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.'

Anne promptly departed for the sitting-room across the hall; she failed to return; after waiting ten minutes Marilla laid

down her knitting and marched after her with a grim expression. She found Anne standing motionless before a picture hanging on the wall between the two windows, with her eyes a star with dreams. (Montgomery, p.72)

The first sample of impact reveals that showed by Marilla as speaker use bald on record in her utterances to Anne as the hearer. Marilla notices to Anne that she must be obey him, while she tells him to do a thing. Anne must go and do as Marrilla's command. In this case, the act mutation of Anne occurs in sentence 'Anne promptly departed for the sitting-room across the hall'. The act mutation above shows that Anne gets the impact of Marilla's utterance. The acts mutation of Anne refers to the feel uncomfortable. Moreover, the impact of Marilla's utterance reveals from Anne's gesture changing that express Anne feels uncomfortable of Marilla's utterances. Feeling uncomfortable means, not feeling comfortable, pleasant and confidence or not making you feel comfortable and pleasant. Those sentences represents that Anne feels uncomfortable to Marilla's act in her utterances, it encourages Anne prefer to leave the sitting room from Marrila to avoid more misunderstanding between both of them.

Sample 2 (Datum 67/XIX/188/AoGG/I/PHR)

Marilla: 'Well, you needn't suffer any longer,' said Marilla sarcastically. 'You can go, but you're to be back here in just ten minutes, remember that.'

Anne did remember it and was back in the stipulated time, although probably no mortal will ever know just what it cost her to confine the discussion of Diana's important

communication within the limits of ten minutes. But at least she had made good use of them. (Montgomery, p.188)

The second sample above shows that Marilla grants permission of Anne's request. Anne request is about her desires that she wants to see Diana performance in a concert to give support for Diana. However, in the Marilla permission she gives an important note to Anne that is Anne must back in ten minutes. In this case, Marilla uses maximum efficiency in her utterances. She did not doing any effort to satisfy Anne's face and to reduce the impact of the FTA's. The impact looks significant on Anne's gesture mutation. It is proven of Anne's feel uncomfortable, 'Anne did remember it and was back in the stipulated time, although probably no mortal will ever know just what it cost her to confine the discussion.....'.

Those sentences represents that the impact reveals after Marilla's say those notices and Anne feels uncomfortable of Marilla's utterance.

Samples 3 (Datum 100/XXXVIII/384/AoGG/II/OT)

Anne: 'Nonsense!' Anne laughed merrily. 'There is no sacrifice. Nothing could be worse than giving up Green Gables—nothing could hurt me more. We must keep the dear old place. My mind is quite made up, Marilla. I'm NOT going to Redmond; and I AM going to stay here and teach. Don't you worry about me a bit.'

Marilla: 'But your ambitions—and—'

Anne: 'I'm just as ambitious as ever. Only, I've changed the object of my ambitions. I'm going to be a good teacher— and I'm going to save your eyesight.

Besides, I mean to study at home here and take a little college course all by myself. Oh, I've dozens of plans, Marilla. I've been thinking them out for a

week. I shall give life here my best, and I believe it will give its best to me in return. When I left Queen's my future seemed to stretch out before me like a straight road. (Montgomery, p.384)

The third sample above shows that Anne tries to calm down of Marilla's worry. In this case, Anne do not take her scholarship, she prefers to stay with Marilla and teach in Avonlea schools. In this condition Anne said that 'Don't you worry about me a bit.' It shows that Anne won't Marilla get worry about hers. In other case Marilla feels uncomfortable about Anne's utterance. She's express her uncomfortable by pressured her utterance 'But your ambitions—and—'. Those words prove that Marilla feels uncomfortable, in her utterance Marilla gives stressing and filler in the word and—'.... It shows that Marilla feels uncomfortable of Anne's utterance. Where, Anne doing bald on-record strategies in her utterances in condition Anne's tries to persuade Marilla to trust with her.

4.1.3.3 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 the speakers use bald on record strategies 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 feels offended. Bald on record strategy is speaking in direct, clear, and unambiguous way.

Sample 1 (Datum 31/IX/83/AoGG/I/ME)

Mrs. Rachel: She's terrible skinny and homely, Marilla. Come here, child, and let me have a look at you. Lawful heart, did anyone ever see such freckles? And hair as red as carrots! Come here, child, I say.'

Anne 'came there,' but not exactly as Mrs. Rachel expected. With one bound she crossed the kitchen floor and stood before Mrs. Rachel, her face scarlet with anger, her lips quivering, and her whole slender form trembling from head to foot.

Anne: 'I hate you,' she cried in a choked voice, stamping her foot on the floor. 'I hate you—I hate you—I hate you—' a louder stamp with each assertion of hatred. 'How dare you call me skinny and ugly? How dare you say I'm freckled and redheaded? You are a rude, impolite, unfeeling woman!' (Montgomery, p.198)

The first impact of 'offended', concern to Anne's expression which is she gets angry to the Mrs. Rachel's comment about Anne's look. Anne feels offended of Mrs. Rachel's opinion about him. It is make Anne express her feeling directly. In this condition, Anne use maximum efficiency in her utterances, she's stressing her words choice 'I hate you,' she cried in a choked voice, stamping her foot on the floor. 'I hate you—I hate you—I hate you—' a louder stamp with each assertion of hatred. 'How dare you call me skinny and ugly? In this case, Anne did no doing any effort to satisfy Mrs. Rachel face and to reduce the impact of the FTA's. Anne gets angry and feels offend with Mrs. Rachel' utterances. The impact of Mrs. Rachel's comment of Anne looks significant on the word choice of Anne was expressed which is full of the rude words.

Sample 2 (Datum 53/XV/141/AoGG/I/ME)

Gilbert reached across the aisle, picked up the end of Anne's long red braid, held it out at arm's length and said in a piercing whisper:

Gilbert : 'Carrots! Carrots!'

Then Anne looked at him with a vengeance!

She did more than look. She sprang to her feet, her bright fancies fallen into cureless ruin. She flashed one indignant glance at Gilbert from eyes whose angry sparkle was swiftly quenched in equally angry tears.

Anne: 'You mean, hateful boy!' she exclaimed passionately. 'How dare you!'

And then—thwack! Anne had brought her slate down on Gilbert's head and cracked it—slate not head—clear across. (Montgomery, p.141)

The second impact above show that Anne feels offend of Gilbert's utterance. Gilbert called Anne's name as like; "Carrots! Carrots!". Gilbert says those words without doing any effort to consider the hearer face. It belongs to bald on record which include in maximum efficiency condition. Instantly the impact looks on act mutation from Anne's gesture. Anne is looking at Gilbert with a vengeance. Then, she's express her offending by use the rude words in her utterances to represent her anger to Gilbert, 'You mean, hateful boy!' she exclaimed passionately. 'How dare you!'. It is proven that Gilbert's utterances who use maximum efficiency revealing the impact to the hearer, it is caused the hearer feels offended and loose her face.

Samples 3 (Datum 89/XXVIII/285/AoGG/I/ME)

Anne : 'No,' she said coldly, 'I shall never be friends with you, Gilbert Blythe; and I don't want to be!'

Gilbert: 'All right!' Gilbert sprang into his skiff with an angry color in his cheeks. 'I'll never ask you to be friends again, Anne Shirley. And I don't care either!'

He pulled away with swift defiant strokes, and Anne went up the steep, ferny little path under the maples. She held her head very high, but she was conscious of an odd feeling of regret. She almost wished she had answered Gilbert differently. Of course, he had insulted her terribly, but still—! Altogether, Anne rather thought it would be a relief to sit down and have a good cry. She was really quite unstrung, for the reaction from her fright and cramped clinging was making itself felt. (Montgomery, p.285)

The third sample above tends to Gilbert who offended of Anne's answer. Gilbert asked to Anne that he wants to be Anne's good friend, however directly Anne refuse it without any considering of Gilbert request. By doing maximum efficiency in her refusal Anne did not doing any effort to minimize Gilbert's face and she prefers to safe her positive face. "No," she said coldly, "I shall never be friends with you, Gilbert Blythe; and I don't want to be!". In this case, Gilbert feels disappointment and offended of Anne's utterances. It shows on his utterance, he pressures the high tone to express his offending and anger, "All right!" Gilbert sprang into his skiff with an angry color in his cheeks. "I'll never ask you to be friends again, Anne Shirley. And I don't care either!" Anne's utterances who use

maximum efficiency revealing the impact to the hearer, it is caused the hearer feels offended and loose his face.

In third samples above had done by similar aspects. Those samples are show most of hearer will feels offended to the speaker who use direct communication without doing any effort to minimize and to reduce hearer's face. Thus, they will feel offended of it.

4.1.3.4 Offensive

Offense is the feeling sad and pain, getting hurt, 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 the case of communication being offense frequently occurs 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.

Sample 1 (Datum 33/IX/84/AoGG/I/TO)

Marilla : 'Anne go to your room and stay there until I come up,' said Marilla, recovering her

powers of speech with difficulty.

Anne, bursting into tears, rushed to the hall door, slammed it until the tins on the porch wall outside rattled in sympathy, and fed through the hall and up the stairs like a whirlwind. A subdued slam above told that the door of the east gable had been shut with equal vehemence. (Montgomery, p.84)

The first sample above Marilla's utterances makes Anne feeling sad. It is due to Marilla command to Anne by use imperative sentence to go in her room. In this condition Marilla use maximum efficiency in her utterance. The impacts of Marilla's utterance looks significant on the Anne's gesture mutation. Anne does not express her feeling by using words. She's change her gesture to show that Anne get impact of Marilla's utterance. Anne, bursting into tears, rushed to the hall door, slammed it until the tins on the porch wall outside rattled in sympathy, and fed through the hall and up the stairs like a whirlwind. It is proven that Anne expresses her sadness of Marilla's utterances. In this case, Anne feels offensive of Marilla's utterances. Where, offense is the feeling sad and pain, getting hurt, act of causing anger, resentment, displeasure, or affront.

Sample 2 (Datum 06/III/34/AoGG/I/ME)

Anne : If I was very beautiful and had nut-brown

hair would you keep me?'

Marilla : 'No. We want a boy to help Matthew on

the farm. A girl would be of no use to us. Take of your hat. I'll lay it and your bag

on the hall table.'

Anne took of her hat meekly. Matthew came back presently and they sat down to supper. But Anne could not eat. (Montgomery, p.34)

The second sample above shows that Marilla directly refuse of Anne's question about adopts an orphan girl. In this case, Marilla use maximum efficiency in her utterance and pressure her high tone to make hearer's face is small. 'No. We want a boy to help Matthew

on the farm'. There is no effort to minimize the impact of FTA. It makes Anne get the impact of Marilla's utterances, Anne feels offensive, and it shows in her gestures. There is act mutation of Anne after hearing Marilla's utterances. 'Anne took off her hat meekly'. It is proven that Anne feels offensive of Marilla's utterance which makes Anne feeling sad and pain, getting hurt. Thus, Anne expressed her feeling by doing that action.

Sample 3 (Datum 69/XIX/189/AoGG/I/ME)

Marilla: 'You heard what I said, Anne, didn't you? Take of

your boots now and go to bed. It's past eight.'

Anne: 'There's just one more thing, Marilla,' said Anne, with the air of producing the last shot in her locker.

'Mrs. Parry told Diana that we might sleep in the

'Mrs. Barry told Diana that we might sleep in the spare-room bed. Think of the honor of your little

Anne being put in the spare room bed.'

Marilla: 'It's an honor you'll have to get along without. Go to bed, Anne, and don't let me hear another word

out of you.'

When Anne, with tears rolling over her cheeks, had gone sorrowfully upstairs, Matthew, who had been apparently sound asleep on the lounge during the whole dialogue, opened his eyes and said decidedly:

Matthew: 'Well now, Marilla, I think you ought to let Anne go.' (Montgomery, p.189)

The third sample above shows that Anne feels offensive of Marilla's utterances. Marilla does not understand of Anne's desire, she just ignores Anne and ask him to go to her bed. Anne gets the impacts of Marilla's utterance, the way she delivers her utterances by doing maximum efficiency in context of command which not considering of Anne's face. In her utterance, Marilla did not doing any effort to minimize the impact of FTA.

'Go to bed, Anne, and don't let me hear another word out of you.' The impact of Marilla's utterances looked on Anne's gesture changing that show she's offensive 'When Anne, with tears rolling over her cheeks, had gone sorrowfully upstairs'. In this case Anne does not use her utterance to express her offense. However, it looks on the act mutation on her gestures which shows that she is getting offense.

4.2 Discussions

In the case of communication, maintaining hearers' face is needed in order to make the communication runs well and smoothly. The way to maintain hearers' face is by applying politeness strategy. Politeness strategy is a communication strategy that people use to maintain and develop relationships (related goal) and a technical term in language usage to signify the strategies we use to achieve our goals without doing FTA (Face Act Threatening) and the self-esteem of others. There are four politeness strategies those are bald on-record, positive politeness, negative politeness, and off record.

The researcher used 'bald on-record strategy' by Brown and Levinson (1978 p. 94) in classifying and analyzing of the applied characters' utterances in Lucy Maud Montgomery' novel "Anne of Green Gables". It is divided into two (2) types. Type 1 cases of non-minimization of the face threat which consists of maximum efficiency, metaphorical urgency for emphasis, metaphorical urgency for high valuation of H's friendship, task oriented/paradigmatic form of instruction, power difference between S and

H (S is higher), sympathetic advice or warnings, and permission that h has requested. Type 2 cases of FTA-oriented bald-on-record usage which consists of greetings and farewells, offers, and others. Those variation circumstances of bald on record had found in characters' utterances in the novel "Anne of Green Gables". The characters in the novel "Anne of Green Gables" often use bald on record strategy in certain circumstances with any different context. Commonly they uses bald on record strategy more than once.

The result of the study shows, that there are ten circumstances of bald on record used by characters in novel "Anne of Green Gables". They are maximum efficiency, metaphorical urgency for emphasis, metaphorical urgency for high valuation of H's friendship, task oriented/paradigmatic form of instruction, power difference between S and H (S is higher), sympathetic advice or warnings, and permission that H has requested, greetings and farewells, offers, and others. Those circumstance of bald on record used by characters in various factor. Such as, pay off consideration and sociological variables which contain social distance, power relations between parties, the absolute ranking of the threat of FTAs. By doing bald on record strategy, the speakers directly revealing the impact for the H to the S. The impacts is relatively reveal in reflect condition, based on the context and circumstances of S is belong. The types of those impacts are shock, uncomfortable, offended, and offensive. Commonly, the characters choose

bald on record in their communication based on certain context and degree of urgency. It makes to avoid misunderstanding and to save the time.

The specification of each research problem done answered. By the result shows that most of the character used maximum efficiency in various contexts such as, criticizing, refusing/rejecting, getting angry, and commanding. The total of percentage shows 26% frequency of characters use bald on record strategy. Some studies have similar results about bald on record usages (Anjarsari, et.al, 2011; Hastari, et.al, 2013; Murliati, et.al 2013). Those previous studies have similar results that bald on record is dominantly strategy and used by the characters in each research. Therefore, those studies only covered general area of bald on record. They more focused on politeness strategy usage (Anjarsari, et.al, 2011; Hastari, et.al, 2013; Murliati, et.al 2013).

Mr. Collins: I must conclude that you simply seek to increase my love by suspense, according to the usual practice of elegant females.

Lizzie: Sir! I am not the sort of female to torment a respectable man. *Please understand me - I cannot accept you!*

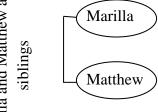
Lizzie said an utterance as a request to Mr. Collins so that he stopped saying his proposal to Lizzie. In her request, Lizzie did no effort to satisfy Mr. Collins's face and to reduce the impact of the FTA's. Lizzie was angry with Mr. Collins's action so that she used bald on record strategy to maximize the efficiency of her request. (Hastari, et.al, 2013)

The above examples taken from previous study, the researcher found bald on record strategies used in Lizzie's utterance to refuse Mr. Collins. In her utterances did no effort to satisfy Mr. Collins's face and to reduce the impact of the FTA's.

It is supported by factors that influenced the speakers in choosing bald on record. Commonly, factors influencing the characters to choose bald on record in condition where there is no-minimization of the face threat or called as maximum efficiency. Which is due to factors of sociological variable is concern in social distance. It is 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). So, it is very important when both S and H mutually known, so face redress is not required or not needed (Brown and Levinson, 1978).

The consequence of doing those strategies is revealing the impacts to H. Most of the impacts that revealed by H's after S use maximum efficiency are shock, offended, and offensive. In this study, the usage of maximum efficiency can looks significant on stressing of word choice and high tone in each utterance.

Marilla and Matthew are



: 'Matthew Cuthbert, who's that?' she ejaculated. 'Where is the boy?' 'There wasn't any boy,' said Matthew wretchedly.

:'There was only HER.' He nodded at the child, remembering that he had never even asked her name.

Marilla :'No boy! But there MUST have been a boy.'

insisted Marilla. 'We sent word to Mrs. Spencer to

bring a boy.'

Matthew : 'Well, she didn't. She brought HER. I asked the

station-master. And I had to bring her home. She couldn't be left there, no matter where the mistake

had come in.'

Matthew : 'Well, this is a pretty piece of business!' ejaculated

Marilla.

In the examples above, the researcher identify that in Marilla's word choice there is stressing and high tone frequency on her utterances "Matthew Cuthbert, who's that?" and 'No boy! But there MUST have been a boy,' insisted Marilla.' In order to give clarity on H without doing any effort to minimize the impacts of H's face. Both of them has close relationship as siblings it is encouraged him to do maximum efficiency. On the other hand, the speaker uses maximum efficiency to shorten his time and to avoid misunderstanding.

The lowest circumstance of bald on record which the characters rarely use is offers. In this case, offers have limited area of its context because it circumstances only use for offering to someone. In this situation where the speaker's insists that the hearer may impose on speaker's negative face in the context of offering (Shigemitsu, 2004). The total of percentage shows 2% frequency of characters using offers in their daily communication. It is triggered by some factors that influence speaker to choose bald on record that is payoff consideration. Payoff: a priori consideration and sociological variables. Payoff or advantages is a condition

when speaker decides to choose bald on record. The circumstances: sociological variable is most cultural aspect involvement Brown and Levinson, (1978 p. 74-77). Hence, speakers s/he will use bald on record strategy Anjarsari, et.al (2011). The consequence of doing this strategy is revealing the impacts to the H. Commonly, the impact that reveals to H's after S use offers is shock.

Datum 03/I/17/AoGG/II/OFF

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

Anne: 'Oh, I can carry it,' the child responded cheerfully. 'It isn't heavy. I've got all my worldly goods in it, but it isn't heavy. And if it isn't carried in just a certain way the handle pulls out—so I'd better keep it because I know the exact knack of it. It's an extremely old carpet-bag.

In the examples above, the researcher identify that Matthew tries to safe his positive face, by use offers to implore Anne come along with him. It identifies that he can avoid the danger of being misunderstood; and he can have the opportunity to pay back in face whatever he potentially takes away by the FTA Brown and Levinson (p. 71, 1978,). Matthew employs bald on record strategy in order get clarity about the meaning of an utterance. It is the factors of payoff a priori consideration that encouraged Matthew use bald on record. There are various factors which influencing the characters to choose bald on record strategy.

On the other hand, other circumstances of bald on record which in the middle percentage. They are; metaphorical urgency for emphasis, metaphorical urgency for high valuation of H's friendship, task oriented/paradigmatic form of instruction, power difference between S and H (S is higher), sympathetic advice or warnings, and permission that H has requested, greetings and farewells, and others. Those total percentages are 72% of all circumstances which in middle percentages. The classification by each circumstances as follows, metaphorical urgency for emphasis is 9%, metaphorical urgency for high valuation of H's friendship is 6%, task oriented/paradigmatic form of instruction is 20%, power difference between S and H (S is higher) is 4%, sympathetic advice or warnings is 11%, and permission that H has requested is 12%, greetings and farewells is 4%, and others is 6%. It shows that the usage of bald on record considered on the context of the speakers is going to say it. It also depends on condition and situation on speaker face it. Mostly, the context that encourages the characters use kinds of bald on record are commanding, warning or noticing, greeting, apologizing, reminder, and granting. It is also supported by some factors those are sociological variables concern in social distance and power relations. The consequence of doing those strategies is revealing the impacts to H. Most of the impacts that reveals by H's after S use maximum efficiency are shock, offended, or offensive. Especially, for power difference between the speaker and the hearer (S is greater) used to make H's face lost and small. There is such imperative stressing in the utterance. Imperative gives very strong impression of power difference to the hearer, it is usually didn't need face redressed Shigemitsu, et al (2004).

Datum 24/VIII/72/AoGG/I/PD

Marilla: '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.'

Anne promptly departed for the sitting-room across the hall; she failed to return; after waiting ten minutes Marilla laid down her knitting and marched after her with a grim expression. She found Anne standing motionless before a picture hanging on the wall between the two windows, with her eyes a star with dreams.

In the example of power difference above, the researcher identifies that Marilla which has great power of Anne use imperatives in her utterance. Furthermore, it is proven that Marilla gives strong impression of Anne by asserting her utterances.

In order to know the usage of bald on record indirectly which representing of daily communication in the literary works, the researcher choose novel as literary works as the popular works by Lucy Maud Montgomery 'Anne of Green Gables' to be observed. The characters in the novel speak as real as like daily communication, they express their emotions following every situation and condition happened in that time. It is representing how actually human speaks in real life.

Another study conducted by Shigemitsu, et.al (2004) in the contrast area observation, it was to show a different perspective on 'bald on record' strategy between English speakers and Japanese speakers. 'Bald on record' strategy is one of the politeness strategies by Brown and Levinson (1987). Shigemitsu, et.al (2004) is acceptable to use the bald on record strategy in Japanese when the follows these rules 1 and rule 2 are applied. Rule 1: Gricean Maxim efficiency is very important and this is mutually known to

both S and H. Rule2: power difference between S and H is great. Sub-Rule 1: do not use the bald-on-record strategy to the situation unless they are in the same rank as you. Sub-rule 2: don't use bald-on record strategies when you feel superior to your close friend. Sub-rule 3: don't use the bald-on-record strategies when S and H clearly have different opinions. Sub-rule 4: don't use the bald-on-record when you mention the Hearer's defect. Sub-rule 5: even saying in hinting, if it violates those sub rules above.

The study above shows that bald on record used in certain condition. It is acceptable to use the bald on record strategy in Japanese if both speaker and hearer mutually known. Power difference between the speaker and the hearer is great. Bald on record is forbidden to the situation unless they are in the same rank as you. Language usage in Japanese very considers. The studies of bald on-record have different views and characteristic. It is differentiate against other strategies. Bald on-record concerns on direct way of saying things, without any minimization to the imposition, in a direct, clear and concise (Brown and Levinson 1978:74). It shows that bald on-record contrast with others strategy of politeness.

The uniqueness of bald on-record from others strategies more attractive to be observe. It is caused that bald on-record used for certain condition and for those people who are mutually know and have great power. Bald on-record not to be easy accepted for those people who are don't know each other, even Shigemitsu, et.al (2004) in Japanese the usage of bald on-record strategy is acceptable to use when the follows some rules.

On the other hand, the uniqueness of bald on-record can be found and developed in real situation and condition such how actually people communicate each other by doing politeness strategy especially in certain conditions such as bald on-record. Bald on-record can be observed more deeply in real situation by analyzing differences bald on-record usage between male and female in daily communication. It will give new nuance against the observation by using research approach about ethnography, gender and others in order to know the usage of bald on-record by all people of various backgrounds, cultures, and groups. The study in this area will be timely and worthwhile make others researcher find new looking out about politeness strategy as a language used.