POSITIVE AND NEGATIVE POLITENESS STRATEGIES USED BY JUDY HOPPS AND NICK WILDE IN ZOOTOPIA MOVIE

THESIS



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ABSTRACT

Alhamasy, A. I. (2020). Positive and Negative Politeness Strategies Used by Judy Hopps and Nick Wilde in ZootopiaMovie.English Department, Faculty of Arts and Humanities. UIN Sunan Ampel Surabaya. Advisor: Prof. Dr. Hj. Zuliati Rohmah, M.Pd.

Keywords: politeness, politeness strategies, positive politeness strategy, negative politeness strategy, zootopia movie.

This study aims to analyze the positive and negative politeness strategies applied by Judy Hopps and Nick Wilde in the Zootopia movie. There are three problem statements that must be answered in this research: (1) What types of positive politeness strategies are used by Judy Hopps and Nick Wilde in the Zootopia movie. (2) What kind of negative politeness is used by Judy Hopps and Nick Wilde in the Zootopia movie. (3) What factors influence the use of positive and negative strategies by Judy Hopps and Nick Wilde in the Zootopia movie.

The author uses descriptive qualitative methods and theories from Brown and Levinson (1987) to conduct this research. It is descriptive qualitative because the researcher showed the facts in analyzing the utterances of Judy Hopps and Nick Wilde in the Zootopia movie, which contains the negative and positive politeness strategy. The data analysis is then identified and classified to find what strategies are used most often.

For the final result, the writer got 15 kinds of positive politeness strategies produced by Judy Hopps and Nick Wilde. The data found there were 49 times the use of this positive politeness strategy. Judy Hopps used positive strategy 33 times, and Nick Wilde used 16 times. In using positive strategies, "using group identity marker" is the top strategy used in Zootopia Movie. While in the negative strategy, the researcher finds 7 types of 10 types of negative politeness strategies. The data found there were 12 times the use of this negative strategy. Judy Hopps used negative strategies 8 times, and Nick Wilde used 4 times. In using the negative politeness strategy, Strategy 6 "apologize" is the highest strategy used in Zootopia Movie. The researcher also found factors that affect the use of positive and negative politeness strategies. These factors are divided into two; relevant circumstances and payoff. The relevant circumstances factors are divided into three types; social distance, size of imposition, and relative power. In this research, the writer found 33 payoff factors. In relevant circumstances, the researcher only found two types; there are 22 social distance factors and 6 relative power factors. It means payoff is the highest factor that affects positive and negative politeness strategies.

ABSTRAK

Alhamasy, A. I. 2020. *Strategi Kesopanan Positif dan Negatif yang digunakan oleh Judy Hopps dan Nick Wildedalam filmZootopia*. Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing:Prof. Dr. Hj. Zuliati Rohmah, M.Pd.

KataKunci:kesopanan, strategi kesopanan, strategi kesopanan positif, strategi kesopanan negatif, film zootopia.

Penelitian ini memliki tujuan untuk menganalisis strategi kesopanan positif dan negatif yang diproduksi oleh Judy Hopps dan Nick Wilde dalam film Zootopia. Penelitian ini memiliki tiga rumusan masalah untuk dijawab, yaitu: (1) Apa saja jenis strategi kesopanan positif yang digunakan oleh Judy Hopps dan Nick Wilde dalam film Zootopia. (2) Jenis kesopanan negatif macam apa saja yang digunakan oleh Judy Hopps dan Nick Wilde dalam film Zootopia. (3) Faktor apa yang memengaruhi penggunaan strategi positif dan negatif kedua karakter utama dalam film Zootopia.

Dalam menyelesaikan thesis ini, Penulis menggunakan metode deskriptif kualitatif serta teori dari Brown and Levinson (1987). Penelitian ini dapat dikatakan deskriptif kualitatif karena peneliti menunjukkan fakta dalam menganalisis ucapan kedua karakter utama dalam film Zootopia, yang berisi strategi kesopanan positif dan negatif. Analisis data data kemudian diidentifikasi dan diklasifikasikan untuk menemukan strategi apa yang paling sering digunakan.

Dengan penelitian ini, peneliti menemukan 15 jenis (semua jenis) strategi kesopanan positif yang digunakan oleh dua karakter utama.Data menunjukkan ada 49 kali penggunaan strategi kesopanan positif ini.Judy Hopps menggunakan strategi positif 33 kali, dan Nick Wilde menggunakan 16 kali.Dalam menggunakan strategi positif, Strategi 4 "menggunakan penanda identitas kelompok" adalah strategi tertinggi digunakan dalam vang Film Zoootopia.Sedangkan dalam strategi negatif, peneliti menemukan 7 jenis dari 10 jenis strategi kesopanan negatif.Data menemukan ada 12 kali penggunaan strategi negatif ini.Judy Hopps menggunakan strategi negatif 8 kali, dan Nick Wilde menggunakan 4 kali.Dalam menggunakan strategi kesopanan negatif, Strategi 6 "meminta maaf" adalah strategi tertinggi yang digunakan dalam Film Zootopia.Peneliti juga menemukan faktor-faktor yang mempengaruhi penggunaan strategi kesopanan positif dan negatif.Faktor ini dibagi menjadi dua; Imbalan atau hasil dan Keadaan yang relevan.Faktor keadaan yang relevan dibagi menjadi tiga jenis, yakni; kekuatan relatif, jarak sosial, dan ukuran pengenaan.Dalam penelitian ini, peneliti menemukan 33 faktor imbalan atau hasil.Untuk faktor keadaan yamng relevan, peneliti hanya menemukan 2 jenis; yakni 22 faktor jarak sosial dan 6 faktor kekuatan relatif.Ini menunjukkan bahwa imbalan atau hasil merupakan faktor tertinggi yang mempengaruhi strategi kesopanan positif dan negatif.

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CHAPTER I

INTRODUCTION

This section aims to introduce research topics. It consists of the study's background, the study's problems, the significance of the study, scope and limitation of the study, and the key terms' definition.

1.1 Background of the Study

Humans use language as a symbol of the sound system to communicate and develop dynamically through various changes. The language has the primary function that is as a tool or means of conversation for humans. Without a language, people's ideas and thoughts will never be expressed. People use the language every day and everywhere because language is needed by people to interact or socialize with other people in a society. Fiske (1990, p.1) said that communication is one activity carried out by everyone, but not all can interpret it well. Communication is the process of conveying messages between one person to another through the same symbol, sign, or behavior system. That means language and communication cannot separate in society.

Learning about the essence of the speaker's speech received by the listener is called pragmatic (Yule, 1998, p.3). Another meaning of pragmatic is knowledge of the speaker's intent, which depends on the communication situation (Leech, 1983, p.6). Brown and Levinson (1987, p.60) said that pragmatism has two types: politeness and face. Pragmatic also explore the relationship between context, meaning, and interaction. Pragmatic and politeness concepts are related to each other.

Politeness in the communication process can bring good relations in social life. A good relationship between the speaker and the listener can be established because of the choice of polite language in communication. Politeness is a social interaction' form that has been conditioned by particular communities' socio-cultural norms and can be expressed through a communicative act. Moreover, to do this research, the researcher chose theory from Brown and Levinson.Politeness is very useful in public relations because politeness can show and recognize the face-threatening act (FTA), self-image, and listener feelings. And politeness also makes the speaker can be careful and avoid actions or speeches that can threaten the listener's face. According to Holmes (1992), being polite is like being in a formality. Because it is formal, the speaker must know the limits of speaking ability and understand his role in the scope.

Politeness strategy is a study that cares about the "face" of the speaker and the listener. Here "face" does not mean physical appearance, but a public image or self-esteem for someone (Brown and Levinson, 1987, p.25). The principle of politeness in communication is universal, even though every culture and group has a measure of politeness and various expressions of politeness.

There are four types of politeness strategies: positive politeness strategies, negative politeness strategy, bald on record, and bald off record. A positive politeness strategy usually used to show intimacy between the speaker and the listener. They look like a group of friends who know each other well. A negative

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politeness strategy is a form of listener's negative face recognition. The speaker knows if he forces the listener's desires. Bald on record strategy is a direct strategy to say something so that the listener does not misinterpret it. Bald off record strategyused by the speaker when choosing not respond with the aim of avoiding the negative face of the listener. This strategy will make the listener surprised, embarrassed, and uncomfortable.

Moreover, bald off record strategy is an indirect strategy or not describe clear communication intention. The listener sometimes does not understand or sensitive to the speaker's intent. The listener usually interprets by herself to the intended meaning of the speaker's words.

There are some related studies made previously. The previous studies were conducted by Archia (2014), Indriani (2014), and Kusuma (2014). In 2014, Archia did research that focused on the kinds of positive politeness strategies produced in Carnage movie's main characters. In her research, she used descriptive qualitative methods and also used theories from Brown and Levinson. The researcher herself is the main instrument in this study, while the data-sheet is a secondary instrument. In addition to discovering a positive politeness strategy, this research also aims to recognize the types of maxim violations committed by the main character. The final results revealed that the researcher found 67 words that contained positive politeness strategies and 21-word violations. This data showed that not all implementations of positive politeness strategy affect the maxim of cooperation in the object of this study. In 2014, Indriani also did research that focused on knowing the types of positive politeness strategies in Monte Carlo Movie used by Grace and Meg. Indriani chose Brown and Levinson's theory and qualitative research methods in her research. She found 28 utterances from Meg and Grace that contained these strategies in the movie. The final results showed that Grace delivered more positive politeness in her speech than Meg.

The last, in 2014, Kusuma (2014) did research focused on knowing all types of politeness strategies utterance by Obama in the Democratic National Convention 2012 and the function of using these types. The data analysis was carried out through observation by the researcher himself. The findings show that Obama used four different politeness strategies. Obama used positive politeness to fulfill the desire of the audience's positive faces. Obama used negative politeness in situations where he focused primarily on his assumptions about the possibility of imposing and disturbing the listener's face. Bald on record is used every time Obama desired to gratify the listener's face by doing an FTA. Moreover, in bald off record, it is for the audience to interpret what Obama meant.

Based on the previous studies explained by the researcher above, some of them only analyzed the politeness strategies expressed by the characters in movie or talk show. It only makes the reader understand the type of politeness strategy, but not with the reason he uses the strategy. The difference in this study with the previous studies is that the writer focused on analyzing the types of positive and negative strategies that are used by the two main characters and the elements that influence them in applying these two politeness strategies. In previous studies, none had analyzed the factors that influenced politeness strategies. To fill the gap, this study not only identifies the types of positive and negative politeness but also to determine the factors that influence the speaker using both types of strategies.

The researcher chose the animated movie as a research object so that its scope is extensive. The researcher wants to know how many and what kind of sentences will be spoken by the characters in the Zootopia movie because children watch many animated movies. Especially children usually like to imitate what is said and done by the characters in animated movies without thinking about whether it is wrong or polite to the listener.

The researcher chose to analyze negative and positive politeness strategies because the two of strategies are fundamental in the interactions of daily life for society. There are several reasons why this is important. First, if one of the speaker or listener ignores the politeness strategy, communication will fail. The second, politeness strategies can make the speaker more professional, and the listener will feel appreciated in communicating.

The researcher chose the movie as a research object because it has the elements needed in analyzing negative and positive politeness strategies; there are dialogues, characters, and settings in the movie. According to Effendi (1986, p.239), the movie is the result of culture and artistic expression. Besides, a movie is also an act of searching for the moral order of life and the feeling of human nature in various aspects. The researcher is interested in choosing an animated movie as a research object because the writer wants to know what types and functions of negative and positive politeness strategies are contained or conveyed

by an animated movie to audiences in various circles, ranging from children, adolescents to adults. This research also has aims to invite every circle to see well the benefits and moral messages contained in an animated movie.

The researcher has an interest in analyzing two types of politeness strategies (negative and positive) produced by Judy Hopps and Nick Wilde in Zootopia movie because there has been no previous research using this movie. Zootopia movie has a good story and side about achieving dreams. This movie tells how the struggle of a rabbit named Judy Hopps to reach her dreams. She wanted to be a policewoman even though she was bullied because previously there were no rabbits can be a cop. Finally, she agreed to her boss to complete a police task that was heavy enough to show her ability. Furthermore, while carrying out the mission, she meets Nick Wilde (a fox), who eventually becomes her best friend. From the many events and emotions, this story certainly has positive and negative politeness strategies.

1.2 Research Problems

Based on the background of the study, the writer formulates the research problems as follows:

- What kind of positive politeness strategies used by Judy Hopps and Nick Wilde in Zootopia movie?
- 2. What kind of negative politeness strategies used by Judy Hopps and Nick Wilde in Zootopia movie?
- 3. What factors influenced the positive and negative strategies used by Judy Hopps and Nick Wilde in Zootopia movie?

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1.3 Significance of the Study

Through this study, the writer whishes the study results are helpful not only for the writer but also for other persons who need some knowledge about the politeness strategy. The writer also expects thisstudy to comprehend the kinds of negative and positive politeness strategies applied by Judy Hopps and Nick Wilde in Zootopia movie based on theory from Brown and Levinson.

1.4 Scope and Limitation

Studying the application of positive and negative politeness strategies by Judy Hopps and Nick Wilde in the Zootopia movie is the scope of this research. Moreover, the limitation of this study is that the politeness strategies by the theory of Brown and Levinson have four types. However, this research only centered on the analysis of positive and negative politeness strategies.

1.5 Definition of Key terms

a. Politeness

Politeness is a polite attitude when communicating or social relations between speaker and listener.

b. Politeness Strategy

A politeness strategy is a form of caring for the "face" of the speaker and also the speech partner or listener.

c. Positive Politeness Strategy

The ability of the speaker to maintain the listener's positive face,

usually used to show solidarity is called a positive politeness strategy.

d. Negative Politeness Strategy

Negative politeness strategy is the action of speaker to minimize threats to the listener's negative face, usually used to indicate deference. e. Zootopia Movie

e. Zootopia Movie

Zootopia movie is an animated American cartoon directed by Rich Moore and Byron Howard and producedin 2016 by Clark Spencer.



CHAPTER II

REVIEW OF LITERATURE

This section introduces some of the explanations that are relevant to the research subject. It describes politeness, face, politeness strategies, positive politeness strategy, negative politeness strategy, Factors that influenced the positive and negative strategies, and Zootopia movie.

2.1 Politeness

Being polite is the desire of the speaker to reduce the threat of a face to the listener. The speaker avoids the act of threatening certain faces to others (Mills, 2003). According to Yule (1996), politeness occurs because of the awareness by the speaker about the face of others. Politeness shows someone's emotional feelings that can be recognized by others. Politeness is needed to realize social interaction and a good relationship between one person and another. Almost every action or speech of a speaker can be a potential threat to other people or listeners. According to Holmes (1995, p.10), differences in social groups will also cause differences in language used. Even the way to be polite between them is very contrasting on how knowledge can be demonstrated by examining language use.

According to Chaer (2010, p.10), there are three rules that must be obeyed so that an utterance sounds polite to the listener. The three rules are formality, hesitancy, and equality. An utterance can be said to be polite if it doesn't sound pushy or arrogant, the speech gives the listener a choice of actions and can make listeners happy or not intimidated when listening to speaker speech. Chaer (2010, p.56) said that there are several characteristics of politeness in a speech: 1. A longer utterance is considered to be more polite than a short utterance. 2. Indirect speech seems more polite than direct speech. 3. Governing with news sentences or question sentences is considered more polite than command sentences (imperatives).

2.2 Face

Face is a public image or self-esteem for someone (Brown and Levinson, 1987, p.25). Face's concept is divided become two types: positive face and negative face (Brown and Levinson, 1987, p.62). Person's need to be received and recognized in a community is called a positive face. Furthermore, they will be happy because they can share their needs with others. A negative face is a face that shows a person's self-image or a desire to remain valued by not bothering him to act or do something.

2.3 Politeness Strategies

Brown and Levinson (1987) stated that a politeness strategy is the speaker's caring attitude towards the "face" of the speech partner or listener. "Face" in this case is not in the sense of physical appearance, but "face" in the sense of a person's "public image" or "self-esteem" in the eyes of society. The principle of politeness in communication is universal, even though every culture and group has a measure of politeness and various expressions of politeness. The politeness strategy is the action to reduce the FTA (Face Threatening Act) in each speaker's words. Brown and Levinson (1987, p.68-69) stated that there are four types in politeness strategies. These types are negative politeness strategies, positive politeness strategy, bald off record, and bald on record.

2.3.1 Positive Politeness Strategy

The speaker uses this strategy to maintain the listener's positive face by considering them as community or friends. This strategy is usually used to emphasize the intimacy between speaker and listener, who is a group. Positive politeness strategy occur in a group or community whose the participant have same goals and desires. The speaker shows his desire to be more familiar or close to the listener by using this strategy.

Brown and Levinson (1987, p.102) stated that there are fifteen strategies of positive politeness strategies:

2.3.1.1 Attend and notice to the listener's interest, needs, wants, or goods

In communicating, the speaker should always notice and know what the listener needs. According to Brown and Levinson (1987, p.103), the listener will feel happy, satisfied, enthusiastic, and respond well when the speaker can fill their needs when communicating. For instance: "You must be hungry. It's a long time since breakfast. How about some lunch?".

2.3.1.2 Exaggerate (sympathy, approval or interest for the listener)

The speaker gives excessive intonation or pressure in showing concern, sympathy, or approval to the listener (Brown and Levinson, 1987, p.104). For instance: "What a fantastic garden you have!".

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2.3.1.3 Intensify Interest to the listener

The application of this strategy occurs when the speaker needs to say what is coveted to the listener, so the listener has a great interest in listening to the speaker's story (Brown and Levinson, 1987, p.106). For instance: "I come down the stairs, and what do you think I see? — a huge mess all over the place, the phone's off the hook, and clothes are scattered all over …".

2.3.1.4 Use Group Identity Markers

This strategy shows the closeness between the speaker with the listener as a group. The speaker has special or favorite names for the listener to show the intimacy of their relationship or as a group identity (Brown and Levinson, 1987, p.108). For example: "Bring me your dirty clothes to wash, honey."

2.3.1.5 Seek Agreement

This strategy shows the claim of equality with the listener by the speaker. The speaker emphasizes his agreement to the listener to please the listener. Seeking agreement can also be done by the speaker by repeating some or all of the listener's previous sentences (Brown and Levinson, 1987, p.113). For instance:

A: I had a flat tyre on the way home. B: Oh, God, a flat tyre!

2.3.1.6 Avoid Disagreement

This strategy shows the desire of the speaker to always agree with the listener. So the speaker sometimes lies to say "yes" to avoid a disagreement. To please the listener's positive face, the speaker must avoid disagreement with the listener. This strategy is divided into four features. The first is a token agreement. The token agreement is the act of the speaker to agree or pretend to agree to avoid conflict with the listener (Brown and Levinson, 1987, p.113). For instance:

A: What is she, small? B: Yes, yes, she's small, smallish, um, not really small but certainly not very big.

The second type is a pseudo agreement. This type of strategy is used as a marker of conclusions. It shows if the speaker cooperatively draws the reasoning line for the listener (Brown and Levinson, 1987, p.115). For instance: I'll meet you in front of the theatre just before 8.0, then. Where "then" indicate a point of deal that has been determined by the speaker and listener.

The third is a white lie. This strategy is used when the speaker is confronted with a situation that makes him have to lie because it feels better than damaging of positive face the listener (Brown and Levinson, 1987, p.115). For instance:

A: can I borrow your radio?B: I can't. The batteries are dead.

The action of the speaker might not be right, but it can save the listener's face from rejection. Moreover, the last is hedging opinion. The speaker chooses not to clarify his opinion so that the listener does not know if he does not have the same consideration (Brown and Levinson, 1987, p.116). For instance: "I don't know like I think people have a right to their own opinions."

2.3.1.7 Presupposing, Raising, or Asserting Common Ground

This strategy shows the similarity of the speaker's thoughts with the listener. The speaker shows similarity with the listener about his thoughts. Small

talk and creating gossip can sometimes implement the use of strategy. The aim is to create interest in the listener(Brown and Levinson, 1987, p.119). For instance:

A: Oh, this cut hurts awfully, Mum.

B: Yes dear, it hurts terribly, I know

2.3.1.8 Joke

Putting a joke on the utterances can make the listener feel comfortable and entertained (Brown and Levinson, 1987, p.124). For instance: "How about lending me this old heap of junk?".

2.3.1.9 Assert or Presume the Speaker's Knowledge and Concern for the Listener's Needs

This strategy is applied by the speaker when asking for approval from the listener. It shows the collaboration between them and makes the listener have the same opinion as to the speaker (Brown and Levinson, 1987, p.125).For instance: "I know you can't bear parties, but this one will really be good — do come!".

2.3.1.10 Offer, Promise

Although sometimes the offers and promises from the speakers are not valid, they show good intentions in satisfying the listener's positive face. The speaker is like claiming to the listener that whatever they want, they will help get it (Brown and Levinson, 1987, p.125). For instance:"I'll drop by sometime next week."

2.3.1.11 Be Optimistic

The use of this strategy to show the speaker feels if the listener knows and agrees with the speaker's intentions. This strategy used for people who are used to

being together and close (Brown and Levinson, 1987, p.126).For instance: "Wait a minute. You haven't brushed your hair!." The wife wishes her husband to comb his hair before he leaves the room. She argues that her desire is something her husband will do (he only forget). She pressured him to cooperate with her wishes.

2.3.1.12 Include Both Speaker and Listener in the Activity

The speaker applies this strategy when saying something that refers 'you' and 'me' (listener and speaker) to the listener to work together or do something together (Brown and Levinson, 1987, p.127). For instance: "Let's stop for a bite."

2.3.1.13 Give or Ask for the Reasons

The speaker applies this strategy when he wants to express certain intentions or provide criticism to the listener (Brown and Levinson, 1987, p.128). For instance: "Why not lend me your cottage for the weekend?".

2.3.1.14 Assume or Assert Reciprocity

This strategy is applied because the speaker needs to collaborate with the listener. It can provide mutual benefits for the speaker and listener. So they have their respective responsibilities according to the agreement (Brown and Levinson, 1987, p.129). For instance: "I'll do X for you if you do Y for me."

2.3.1.15 Give Hints to the listener (sympathy, goods, understanding, or cooperation)

The application of this strategy is intended to provide a sense of pleasure to the listener. Pleasing the listener not only gives a gift in the form of goods, but caring for the listener can also be a gift. The listener wants to be liked, appreciated, understood, and listened to by the speaker (Brown and Levinson, 1987, p.129). For instance: "I am sorry to hear that."

2.3.2 Negative Politeness Strategy

The negative politeness strategy is the ability of the speaker to minimize the listener negative face. It is usually used to indicate the deference. What is meant by a negative face here is someone's desire not to be forced to choose or do something (Brown and Levinson, 1987). This strategy occurs because the speaker has a different background or social class from the listener. The speaker must not disturb and enter the listener area. This action is the basis of respectful behavior to the listener. This strategy is more specific and more focused than a positive strategy because the speaker has a mission to reduce the listener's particular burden.

Brown and Levinson (1987, p.130) said that there are ten negative politeness strategies:

2.3.2.1 Be Conventionally Indirect

This strategy has the core as an indirect delivery by the speaker to the listener. Even though the wishes are not conveyed directly, the speaker still uses polite sentences to the listener (Brown and Levinson, 1987, p.133). For instance:"Can you please pass the salt?".

2.3.2.2 Hedge

Hedge is used to avoid direct statements or questions that sound impolite. Hedge functions to refine the meaning of the statement. The speaker usually uses the word "might" or "rather" to refine sentences in this strategy. Using hedge in communication can create polite communication and prevent the negative face of the listener.(Brown and Levinson, 1987, p.145). For instance: "I'm pretty sure I've read that book before."

2.3.2.3 Be Pessimistic

The speaker applies this strategy when doubt to askthe listener. The speaker usually asks questions or indirect requests to minimize negative faces by the listener (Brown and Levinson, 1987, p.173). For instance: "Could you do X?".

2.3.2.4 Minimize the Imposition

This strategy is used by the speaker when he expects the listener to be sensitive to what he wants, but he does not want to seem pushy. Even so, he still wants his wishes to be fulfilled(Brown and Levinson, 1987, p.177).For instance: "I just want to ask you if you could lend me a single sheet of paper."

2.3.2.5 Give Deference

This strategy applied a form of honor from the speaker to the listener. The speaker usually respects people who are considered older or respected (Brown and Levinson, 1987, p.181).For instance: "We very much look forward to dining with you.

2.3.2.6 Apologies

The speaker apologizes for feeling threatening to the listener's negative face (Brown and Levinson, 1987, p.188). For instance: "I hope this isn't going to bother you too much."

2.3.2.7 Impersonalize Speaker and Listener

This strategy shows the speaker's unwillingness to force the listener by not using actions or sentences to threaten the listener's face. The speaker seems to be talking about someone else, so the listener does not feel like a doer. Usually, the speaker does not use the pronouns "You" and "I." And what the listener will do impacts the speaker (Brown and Levinson, 1987, p.190). For instance: "I ask you to do this for me."

2.3.2.8 State the FTA as a General Rule

The application of this strategy when the speaker does not seems to force the listener on specific rules. The speaker does not intend to damage the listener's face but is only forced by circumstances to declare FTA as an obligation, general social rule, and regulation (Brown and Levinson, 1987, p. 206). For instance: "You will please refrain from flushing toilets on the train."

2.3.2.9 Nominalize

Nominalization is a type of word formation where adjective and verbs are used as a noun in English grammar. In this strategy, the level of negative politeness is adjusted to the level of formality. When the listener nominalizes the subject, so the sentence becomes more 'formal.'' It used to create distance and increase formality between the speaker and the listener. This strategy aims to avoid direct addresses (Brown and Levinson, 1987, p. 197). For instance: "Your good performance on the examinations impressed us favorably."

2.3.2.10 Go on Record as Inuring a Debt, or as Not an Indebting Listener

The speaker can restore the Face Threatening Act (FTA) by stating or not directly stating the listener. The speaker minimizes the negative face of the listener by promising to return the favor or by letting the listener refuse (Brown and Levinson, 1987, p. 210).For instance: "I'll never be able to repay you if you...".

2.4 Factors that Influenced the Positive and Negative Strategies

Brown and Levinson (1987, p.71) stated a factor that influences politeness strategies has two factors. The factor is payoff and relevant circumstances.

2.4.1 Payoff

Payoff is one factor the speaker uses a politeness strategy, which aims to get rewards from the listener. Payoff is a desire of the speaker to get rewards or advantages from the listener when he decides to use certain politeness strategies to the listener. Usually the payoff obtained is a better relationship between the listener and the speaker. The payoff in question is a pleasant listener's response to what the speaker is talking about (can increasing closeness between them and mutual benefit). The listener's response in accordance with the speaker's wishes is proof that the speaker has successfully used a politeness strategy.

1. Payoff of doing positive politeness strategy

Payoff in positive politeness can be seen from the speaker minimizing threats to the listener's face by ensuring that they are equal. The speaker can include the listener and himself as recipients of requests or offers(for example, with 'we' who are inclusive, as in "Let's have a lunch"). Positive politeness allows the speaker to satisfy the positive face of the listener as if the speaker recognizes the listener's desires. So this factor leads to mutual friendship, solidarity, or equal participation between the listener and the speaker.

2. Payoff of doing negative politeness strategies

While payoff in negative politeness, the speaker tries to minimize the listener's negative face. In addition, the speaker can maintain social distance between the parties involved and also avoid the threat of losing potential. The speaker can give a real 'out' to the listener (for example, with a request or an offer, by making it clear that the speaker doesn't really expect the listener to say 'Yes' unless he wants to, because it can minimizing the mutual face loss if the listener has to say 'No').

2.4.2 Relevant Circumstances

The state of the sociological variable or circumstances can influence the seriousness of FTA. Social distance, relative power, and size of imposition are three things that can determine the level of politeness (Brown and Levinson, 1987, p.74).

2.4.2.1 Relative Power

Relative power is a situation where the speaker tends to apply a higher politeness level to a society that has more strength (Brown and Levinson, 1987, p.77). This application depends on the relationship established by the speaker and listener. Relative power usually occurs in the environment of the military, workplaces, and courts. The strength of the listener influences the choice of strategy used by the speaker. When a speaker who has a higher power is talking to a listener who has a lower power, the level of politeness used by the speaker will be lower. Meanwhile, when the speaker who has lower power speaks to the listener who has higher power, the speaker will apply the high level of politeness with great respect. For instance, when a boss asks employees for permission, he just says "Can I go?". Meanwhile, when an employee wants to ask permission from his boss, he applies a high level of politeness by saying, "Sorry, sir. Would it be alright if I go out for a while?".

According to Brown and Levinson (1987, p.77), there are two sources of power. They are material control (over economic distribution and physical strength) and metaphysical control (over the actions of others). Relative power is not only inherent between individuals but also set-roles, such as employers with employees, teachers with students, and gangsters with victims.

2.4.2.2 Social Distance

Brown and Levinson (1987, p.76) stated that social distance is the level of respect in the speech situation between the speaker and the listener which is determined through several factors such as age, gender, status, etc.A person or speaker will not use words that are too polite when he is talking with close friends or groups who have the same age or status. Instead someone will use a more polite greeting to people who are not known or who have a different age or status. It depends on the relationship established by the speaker and listener. The intimacy between the listener and the speaker influences the choice of strategy. For example, if the speaker and listener are intimate, the speaker will use group membership markers such as *honey*, *boy*, or *man* which is a type of positive politeness strategy. Conversely, when the social distance between the speaker and the listener are getting far, the level of politeness used by the speaker will be higher, which is a type of negative politeness strategy. The more intimate the speaker and listener are, the more speakers will choose strategies that are not too polite.

2.4.2.3 Size of Imposition

The size of imposition is degree of how threatening the FTA to the listener (Brown and Levinson, 1987, p.77). The rank of imposition can be identified by two variables which are the imposition toward the positive face and negative face. For the positive face, the imposition is assessed by the amount of threat given to listener positive face. Then, for the negative face, there are two scales that identify the rank of the imposition, namely the imposition requiring services (the provision of time) and the imposition requiring goods (including information). When the speaker shows greater FTA in his utterances, the imposition of the act is also getting greater. For instance, when someone borrows something at the usual time, he will sense reluctant. However, if he borrows in an urgent situation, he will be

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more natural. That shows that someone will use more polite speech for the first context than the second context.

2.5 Zootopia Movie

Zootopia movieisananimatedAmericancartoondirectedbyRich Moore and ByronHowardandproduced in 2016byClarkSpencer. This animated movietellsthestoryofJudy'sstruggleto become the policeinZootopiacity. Zootopia itself is a large city where prey and predator animals live side by side. The premiere of Zootopia movie at the Brussels Animation Film Festival on February 13, 2016, and released in the United States on March 4, 2016. The movie has 108 minutes. It teaches that fear in someone must be faced with achieving goals. Zootopia's movie received positive reviews from critics. Judging by Rotten Tomatoes, this movie has a 97% rating based on 265 reviews, the movie's average rating is 8/10.

2.5.1 Judy Hopps

Judy Hopps is the main character in the Zootopia movie which was released in 2016 by Disney.Judy Hopps was the first female bunny to join as a member of the police force in the city of Zootopia. She has a character who likes to help and work hard. Previously, she was underestimated by all members of the police officer because she has a small body. However, with determination and enthusiasm, she finally managed to prove that she deserves to be a police officer. To prove that, Judy Hopps revealed 14 predator animals that mysteriously disappeared. In carrying out her mission, Judy was accompanied by Nick (a fox who became Judy's friend).

2.5.2 Nick Wilde

Nick Wilde is one of the other main characters in the Zootopia movie. Previously, he was a cunning fox in the city of Zootopia. One day he tricked Judy Hopps by pretending he wanted to buy ice cream for his son but he didn't bring money. At his second meeting with Judy, he was forced by Judy to help her investigate the case of the disappearance of predators in the city of Zootopia. Nick was forced to follow Judy's wishes if he didn't want to go to jail for having committed many violations of the law. Even though they have different backgrounds, Nick can be a close friend to Judy. Nick began to change for the better and realized all his mistakes. And in the end, Nick was appointed as a police officer for successfully helping Judy solve her case.

CHAPTER III

RESEARCH METHOD

This section consists of a research design, data collection, and data analysis. The collection of data consists of data and sources of data, research instruments, and techniques of data collection.

3.1 Research Design

To investigate the data, the writer utilized a descriptive qualitative as a research method. This research can be said to be descriptive qualitative because the researcher showed the truth in analyzing the utterances of Nick Wilde and Judy Hopps in the Zootopia movie, which contains positive and negative politeness strategy. This method also provides a picture as accurately as possible about certain individuals or groups. Moreover, descriptive research did not manipulate or change the variables under study, but rather describe a condition.

According to Surakhmad (1994, p.139), qualitative research is a research method that collects data, analyzes data, and draws conclusions. Qualitative research emphasizes the depth of data obtained by the researcher. If the researcher can get detailed data, the quality of the research is considered good.

3.2 Data Collection

The collection of data consists of data and sources of data, research instruments, and techniques of data collection.

3.2.1Data and Data Source

Data sources refer to the subject from which the data were obtained (Arikunto, 2002, p.107). According to Subroto (1992, p.7), the data itself can be a word, phrase, clause, or sentence that gets from books, newspapers, script, and others. The data was taken in the form of spoken utterances but written in words, phrases, clauses, or sentences produced by Judy Hopps and Nick Wilde in an animated movie. This study has two data sources. Animated movie titled Zootopia produced by Clark Spencer in 2016 was the main data source, while the secondary data source that movie script. The researcher took a main data source via YouTube, and the second data source was obtained from the internet or Zootopia's movie website. The researcher began taking data as the theory used after watching the entire movie and reading the full script.

3.2.2 Research Instrument

The researcher herself is an instrument in this study. As the primary instrument, the researcher planned research by collecting data, classifying the data, analyzing data, and reporting the results. However, in her research, the researcher herself needed a laptop and data transcript for supporting instruments.

3.2.3 Techniques of Data Collection

The data in this study were taken from the utterances in Zootopia movie, which consist of negative and positive politeness strategies that are produced by the main characters. The technique used by the researcher to collect the data has a several steps: 1. Downloading the movie

The researcher searched and downloaded the movie through the internet. The movie was taken from

https://cinemakerenxxi1.com/zootopia-2016/ on February 11th, 2016.

2. Downloading the transcription

The researcher searched and downloaded the transcription of Zootopia movie from

<u>https://zootopia.fandom.com/wiki/Zootopia/Transcript</u>. After that, the researcher printed out the transcription to facilitate the researcher doing the research.

3. Watching the movie and reading the transcription

The researcher watched the movie of Zootopia movie. Then the researcherlistened carefullyconversation of Nick Wilde and Judy Hopps and looked at the English subtitle. The researcher watched the movie to find out the expressions of the characters when speaking and also their tone of speech to find out whether the utterances are polite or not. This movie and transcript were listened to and read several times by the researcher to get good data.

4. Collecting the data

And the last, the researcher collected data by highlighting or give coding the utterances of Judy Hopps and Nick Wilde, which contain kinds of negative and positive politeness strategies in the data transcript.Code JH and NW marked each utterance by Judy Hopps and Nick Wilde in Zootopia movie. The researcher gave the code "T" for "turn" and Code "S" for the "scene." The researcher also provided the code with "PPS" on Positive Politeness Strategy and code "NPS" for Negative Politeness Strategy.

3.3 Data Analysis

The researcher took several actions to analyze the data after completing the data collection. The following methods are applied by the researcher to analyze data:

1. Identifying

In this part, the researcher identified the utterances of Judy Hopps and Nick Wilde in Zootopia movie by underlying sentences in the script film that contain a type of positive and negative politeness strategy. The researcher used the theory of Brown and Levinson (1987) to determine whether the sentence contains positive and negative politeness strategies or not. To simplify the analysis process, the researcher previously gave a mark (color) on each turn of Judy Hopps and Nick Wilde. In addition, the researcher also used various codes in each utterance or sentence included in the positive and negative politeness strategies.

Nick Wilde: <u>*I'm not gonna leave you behind*</u>; *that's not happening*. Positive 10 (Offer, Promise)

Figure 3.1: The Example of Identifying Data

• Developing Coding

The coding of positive and negative politeness strategies category is in the following table:

Table 3.1 Codes for Positive Politeness Strategy Category of PPS	Code
Notice and Attend to the Listener (interest, wants, needs, goods)	P1
Exaggerate (approval, interest, or sympathy with the listener)	P2
Strengthen Interest to the Listener	P3
Use Identity Markers	P4
Seek Agreement	P5
Avoid Disagreement	P6
Presupposing, Raising, or Asserting Common Ground	P7
Joke	P8
Assert or Presume Speaker's Knowledge and Concern for the Listener	's P9
Needs Offer, Promise	P10
Be Optimistic	P11
Include Both Speaker and Listener in the Activity	P12
Give or Ask For The Activity	P13
Assume or Assert Reciprocity	P14
Give Hints to The Listener (Sympathy, Goods, Understanding, or Cooperation)	P15

Be Conventionally Indirect	N1
Question, Hedge	N2
Be Pessimistic	N3
Minimize The Imposition	N4
Give Difference	N5
Apologizing	N6
Impersonalize Speaker and Hearer	N7
State the FTA as General Rule	N8
Nominalizing	N9
Go on Record as Incurring a Debt	N10

Table 3.2Codes for Negative Politeness Strategy

Table 3.3 Codes for the Factors

Category of Factors and the Codings

Payoff (PO)				
Relevant circumstances	Relative Power	(P)		
(RC)	Social Distance	(D)	Age Gender Status	(D1) (D2) (D3)
	Size of Imposition/Ran	king (R)		. ,

• Applying the Coding Into Data

After developing the code, the researcher applied the predetermined code to start analyzing the data.

S.37/T.827/NW Nick Wilde: <u>*I'm not gonna leave you behind*; that's not happening.</u> P10/NW

Figure 3.2: The Example of Applying the Coding into Data

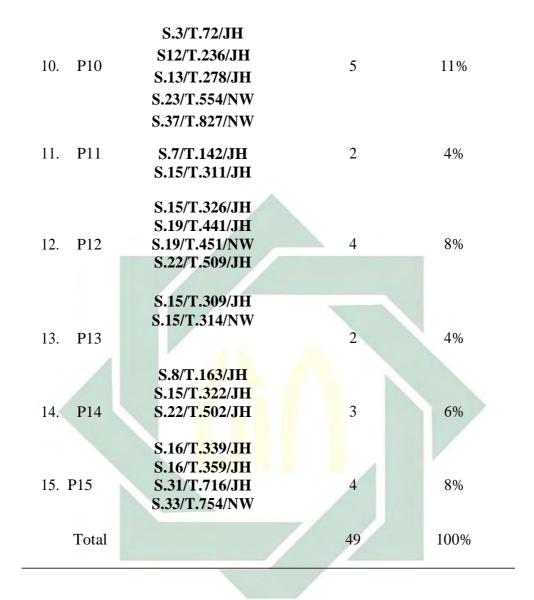
2. Classifying

The researcher classified the conversations that have been marked or code for grouped according to the category through this process. The writer grouped the kinds of politeness strategies applied by Judy Hopps and Nick Wilde to answer the study's first and second questions by creating tables. Because each negative and positive politeness strategy has several types, the researcher must also group them based on the type of the two strategies. At this point, the researcher determined how many types of negative and positive politeness strategies are found in the Zootopia movie by calculating the number of frequencies and the percentage of each strategy that appears in the utterances of the two main characters. The researcher calculated the percentage amount in the following way:

Formulation of table: <u>Frequency x 100%</u> = Percentages Total frequency

No	PPS	Data	Frequency	Percentage
		S.8/T.170/JH		
	DI	S.12/T.249/JH	2	<i>co (</i>
1.	P1	S.20/T.483/JH	3	6%
		S.8/T.169/NW		
2.	P2	S.20/T.456/JH	2	4%
		S.8/T.170/JH		
2	D2	S.16/T.357/JH		0.04
3.	P3	S.24/T.599/NW	4	8%
		S.33/T.752/JH		
		S.8/T.151/ <mark>NW</mark>		
		S.98/T <mark>.1</mark> 67/NW		
		S.15/ <mark>T.3</mark> 22/JH		
	DI	S.18/T.371/NW	_	1000
4.	P4	S.18/T.373/NW S.22/T.523/NW	6	13%
		5.22/ 1 .525/ 1 W		
		S.8/T.175/NW		
5.	P5	S.13/T.289/JH	4	8%
5.	15	S.17/T.364/JH		070
		S.19/T.439/JH		
		S.11/T.207/JH		
		S.11/T.210/JH		
6.	P6	S.18/T.410/JH	4	8%
		S.23/T.528/JH		
		S.18/T.369/JH		
		S.22/T.501/NW		
7.	P7	S.32.T.733/JH	3	6%
8.	P8	S.18/T.404/NW	1	2%
9.	P9	S.16/T.343/NW	2	4%
7.	17	S.10/1.545/NW S.33/T.752/JH	2	470

Table 3.4 Percentage of Determining the Positive Politeness Strategy



No	NPS	Data	Frequency	Percentage
1.	N1	S.18/T.410/JH	2	15%
		S.33/T.750/JH		
2.	N2	S.15/T.313/JH	2	15%
2		S.23/T.551/NW		0.07
3.	N3	S.36/T.791/NW	1	8%
4.	N4	S.7/T.124/JH	1	8%
5.	N5	S.2/T.464/NW	2	15%
		S.31/T.713/JH		
6.	N6	S.8/T.163/JH	3	31%
		S.8/T.167/NW S.13/T.257/JH		
		5.13/ 1.23 // 511		
7.	N7		-	-
8.	N8	S. <mark>40/T.874/JH</mark>	1	8%
9.	N9			-
10.	N10		-	-
	Total		12	100%

Table 3.5 Percentage of Determining the Negative Politeness Strategy

	I Unitenes	s Strategies		
No	Factors	Data	Frequency	Percentage
1.	РО	S.8/T.170/JH/P1 S.7/T.124/JH/N4	33	54%
2.	RC P	S.2/T.464/NW/N5	6	
			22 D1: 5	- 46%
	D		D2: 6	
	R		D3: 11	-
	Total		61	100%

 Table 3.6 Percentage of the Factor Influence Positive and Negative

 Politeness Strategies

3. Interpreting the Data

Through this study, the researcher interpreted Judy Hopps and Nick Wilde's speech data, which contains a kind of positive and negative politeness strategy. The cause is to saw the impact expressed or factors that affect the utilization of negative and positive politeness strategy expressed by Judy Hopps and Nick Wilde in Zootopia Movie. It represents to answer the research problem number 3. The researcher analyzed factors that affect the negative and positive politeness strategies in Judy Hopps and Nick Wilde's utterances by applying the theories from Brown and Levinson. The way to analyzed aspects that influence can be seen by knowing where the speakers and listeners come from. Every country or place has different norms and cultures, which can affect the speaker's politeness. In addition, the closeness and social distance between the speaker and listener can also be factors that influence, although this movie is an animated movie. In the movie, there are various cultures in which there are characters who come from various cities and villages. Therefore, the researcher must understand all of this movie, so the researcher can analyze the factors that influenced well.

4. Drawing the Conclusion

For the last, the researcher concluded the findings kinds and factors that affect the positive and negative strategies from Judy Hopps and Nick Wilde's utterance in Zootopia movie. The researcher was drawing conclusions from the study according to the results of the analysis obtained.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This section provides the results and discussion of the negative and positive politeness strategies adopted by Judy Hoops and Nick Wilde in the film Zootopia using theories from Brown and Levinson (1987).

4.1 Findings

The research results are discussed according to the research problem. In this study, findings based on research problems are grouped into three sections. The first section finds the kinds of positive politeness strategy produced by Judy Hopps and Nick Wilde in the Zootopia movie. The second section discusses the negative politeness strategy produced by Judy Hopps and Nick Wilde in the Zootopia movie. Moreover, in the last section, the researcher discusses both characters' factors using positive and negative politeness strategies in their utterance. According to data analysis, it stated that 49 data are containing positive politeness strategies and 12 data that contain negative politeness strategies. In a positive strategies from 15 types of strategies by Brown and Levinson (1987). Furthermore, in the negative strategies. The writer also found 25 payoff factors, 31 social distance factors, and 6 relative power factors in implementing positive and negative strategies for these factors.

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4.1.1 Kinds of Positive Politeness Strategies

The figure shows that a positive politeness strategy data is divided into 15 types, and the writer managed to get all kinds of these strategies. It shows the percentage of the emergence of each strategy from the total data.

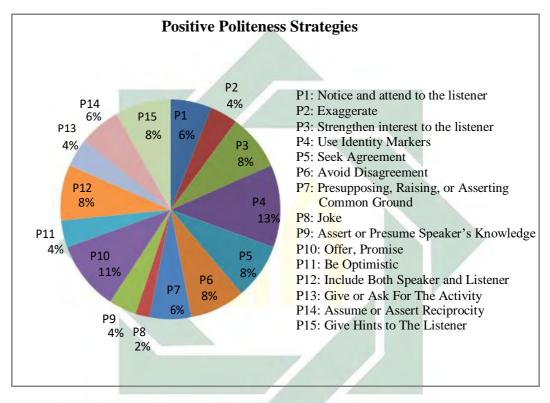


Figure 4.1: Positive Politeness Strategy Applied by Judy Hopps and Nick Wilde

The pie chart above shows that P4 (using group identity markers) is the highest frequency of positive politeness strategies expressed by Judy Hopps and Nick Wilde, 13% or six data out of 49 data. The second is P10 (offering, promising), which contains 5 data or 11% from 49 data. For the third-highest position, there are five kinds of strategies, P3 (intensifying interest to the listener), P5 (seeking agreement), P6 (avoiding disagreement), P12 (including the speaker and listener in the activity), and P15 (giving gifts to the listener). Each strategy consists of 4 data or 8% from 49 data. Then for the fourth-highest position, there are three kinds of strategies, P1 (noticing and attending to the listener), P7 (presupposing, rising, or asserting common ground), and P14 (assuming or asserting reciprocity). Each strategy consists of 3 data or 6% from 49 data. Next on the fifth highest position, there are four kinds of strategies, P2 (exaggerating), P9 (presuming or asserting the speaker's knowledge and concern to the listener's needs), P11 (being optimistic), P13 (asking or giving the reasons). Each strategy consists of 2 data or 4% from 49 data. Furthermore, in the last position, there is a P8 (joking) strategy with only one or (2%) data out of 49 data.

4.1.1.1 Noticing and attending to the listener (her/his interest, wants, needs, goods)

In communicating, the speaker must know and pay attention to what the listener needs. This kind of strategy is used by the speaker to strengthen the relationship with the listener. The researcher found three utterances that contain this strategy. The researcher found one utterance about *attending the listener's want* and two utterances about *attending the listener's goods*.

4.1.1.1.1 Attending to the Listener's Wants

• Data 1 (S.8/T.170/JH)

Nick Wilde: Officer, I cannot thank you enough. So kind, really. Can I pay you back?

Judy Hopps: Oh no, my treat. It just – you know, it burns me up to see folks with such backward attitudes toward foxes. I just want to say that **you are a great dad** and just a real articulate fella. (page 16)

Nick Wilde wanted to get Judy's attention and be recognized as a good

father. He pretends to be Finnick's father who forgets not to bring a wallet. When

he know that Judy has paid jumbo-pop for his son, Nick feels very grateful and wants to return it. However, Judy does not want Nick to pay her back. She wants to treat Nick and his son. Judy feels more excited because she finally knows that foxes have different characteristics, usually considered foxes as predators that should shun. Judy finally, without hesitation, said, *"you are a great father"* to Nick because Judy considers Nick a great father for his son, and she respects him. It is indicated that Judy Hopps employs a strategy 1 of noticing to the listener's wants.

4.1.1.1 Attending to the Listener's Goods

• Data 2 (S.12/T.249/JH)

Judy Hopps: **I love your hair.** Fru-Fru: Aw. Thank you! (page 23)

In this conversation, Judy Hopps is seen attending Fru-Fru's goods (Fru-Fru's hair). While saving Fru Fru from a giant donut, Judy Hopps still pays attention to Fru-Fru's hair that looked neat and nice. Fru-Fru just finished shopping with her friends when Judy chase a thief and make a giant donut almost fall on her. Fru-Fru looks very stylish with her hairstyle and the clothes she wears. The sentence *"I love your hair"* above shows that Judy Hopps employed a positive politeness strategy of Attending to the listener's goods.

• Data 3 (S.20/T.483/JH)

Judy Hopps: Hi. **I love your dress!** Fru: Aw. Thank you! (page 43) In this conversation, Judy Hopps is seen attending Fru-Fru's goods (Fru-Fru's dress). When Mr. Big is interrogating Judy Hopps, Fru-Fru comes wearing a beautiful dress because she wanted to inform Mr. Big (her father) that the dance party will start soon. Fru-Fru also tells her father that Judy Hoops has saved her from a giant donut. The sentence *"Hi. I love your dress,"* showing that Judy Hopps employs a positive politeness strategy of attending to the listener's goods.

4.1.1.2 Exaggerating (approval, interest, or sympathy with the listener)

The emphasis on intonation during a speech or other prosodic aspects such as "really" indicates that the speaker has interest, approval, and sympathy for the listener. The researcher found two utterances that contained this strategy. The researcher found two utterances about *exaggerating interest to the listener*.

4.1.1.2.1 Exaggerating Interest to the listener

• Data 4 (S.8/T.169/NW)

Judy Hopps: Keep the change. Nick Wilde: Officer, I cannot thank you enough. **So kind, really.**Can I pay you back? (page 16)

In this conversation, Nick Wilde is very grateful to Judy Hopps because she has pay for Nick's jumbo pop. Nick Wilde buy jumbo pop for his son at Jerry Jumbeaux's shop, but he does not bring a wallet not to pay it. Before that, Judy also helps Nick by negotiating with Jerry Jumbeaux, who initially does not allow the fox to buy ice cream in his shop. Because Officer Judy Hopps has helped him so much, Nick returned Judy's kindness by saying, *"Officer, I cannot thank you enough. So kind, really. Can I pay you back?"*. In the sentence above, the word *"so kind, really"* produced by Nick Wilde shows he **exaggerates his interest to the listeners** (Judy Hopps). The sentence shows if Nick Wilde is interested when Judy said he does not have to pay her back. Furthermore, Nick considers Judy to have a kind heart.

• Data 5 (S.20/T.456/JH)

Nick Wilde: I may have sold him a very expensive wool rug that was made from the fur of a skunk's butt. Judy Hopps: **Oh, sweet cheese and crackers.** (page 40)

Judy Hopps and Nick Wilde manage to find the car carrying Mr. Otterton in Tundratown. However, when checking the car's contents, Nick finds a rat pack music, polar bear fur, and fancy cup, which indicate that the car belongs to Mr. Big, the most feared crime boss in Tundratown. Nick invites Judy to get out of the car and run away because he knows if Mr. Big does not like it. However, when they open the car, it turns out there are Raymond and Kevin (Mr. Big's bodyguards) waiting for them outside. They finally bring Nick and Judy to meet their boss. On the way, Judy asks Nick why Mr. Big does not like him. Nick finally screams if he ever sells an expensive wall carpet made from skunk's buttocks to Mr. Big. Judy is shocked and over-responded to Nick's words. Judy Hopps's utterance "Oh, sweet cheese and crackers" show that she **exaggerated her interest to the listener** (Nick). Judy Hopps was surprised by Nick because he dared to deceive the crime boss.

4.1.1.3 Intensifying interest to the listener in the speaker's contribution

The application of this strategy occurs when the speaker needs to tell the listener's coveted thing. The use of this strategy makes the listener have an interest in listening to the speaker's story. The researcher found four utterances that contained this strategy.

• Data 6 (S.8/T.170/JH)

Nick Wilde: Officer, I cannot thank you enough. So kind, really. Can I pay you back?

Judy Hopps: Oh no, my treat. It just - **you know, it burns me up to see folks with such backward attitudes toward foxes.** I just want to say that you are a great dad and just a real articulate fella. (page 16)

Judy and Nick are having a conversation because Judy has just pay Jumbo pop for Nick's son (because Nick does not bring a wallet). Nick feels very grateful and wants to pay back to Judy. Judy wants to treat Nick and his son for a reason. She tells Nick that she thinks more energize because she finally learns that a fox is usually considered a predatory animal that shall be shunned if a fox has different characteristics. However, Judy finally finds Nick, the fox, who is a great father. In the conversation above, Judy intensifies the listener's interest in discussing the topic by saying, "*You know*." Judy has gratified Nick's positive face by engaging the listener in the conversation.

• Data 7 (S.16/T.357/JH)

Yax: Yeah, and we both walked him out, and he got into this big old white car with silver trim. Needed a tune-up, the third cylinder was not firing. Remember that, Nangi? Nangi: Nope. Judy Hopps: Um, uh, you did not happen to catch the license plate number, **did you**? Yax: Oh, for sure. It was 2-9-T-H-D-0-3. (page 32)

Judy Hopps, the only bunny who works at the police station, is given 48 hours to look for Emmitt Otterton. It is Judy's eligibility test as a police officer. If Judy cannot find it, she has to get out of the police. To carry out the mission to find Emmit, Judy Hopps asks for help from Nick Wilde, a criminal who needs Judy's pen because it contains a recording of his crime. Judy intends to find info about the car license plate number that carries Emmit. Initially, Judy comes to Yax (a member of the naturalist club) who knows Emmit to ask about Emit's whereabouts, but Yax said he does not see Emmit. Yax leads Judy to visit yoga instructor Emmit (Nangi) to ask him about Emmit. However, when Yax asks him, Nangi said he did not see Emmit, and he does not even know if Emmit is an Otter (actually Nangi is a forgetful elephant).

Because Yax feels that Nangi shall have seen Emmit, he explains the characteristics of Emmit, who has visited their place a few days ago in a white car. Judy feels something is wrong with Yax. He sees Emmit, but if he is asked about the truth, the answer always distorts. Judy finally asks, "*Um, uh, you did not happen to catch the license plate number ... did you?*" to Yax. Judy thinks that if she asks something wrong, Yax will answer it with the truth. Moreover, when Judy asks it, Yax answers if he knows the car plate carrying Emmit correctly, which is 2-9-T-H-D-0-3.

In the conversation above, Judy increased the listener's interest in the topic being discussed by saying, *"did you?"*. Judy's words aim to strengthen the

listener's interest to contribute to her communication. It shows that Judy used a positive politeness strategy to increase the listener's interest.

• Data 8 (S.24/T.599/NW)

Judy Hopps: All we have to do is find out where they went. Wait, where did they go? Nick Wilde: **You know**, if I wanted to avoid surveillance because I was

doing something illegal, which I never have, I would use the maintenance tunnel 6B, which would put them out right there. (page 53)

Nick Wilde and Judy Hopps are looking at the traffic camera footage to find out where Manchas goes. They are surprised to find that two wolves have come to capture Manchas using a net. The wolves take Manchas away by car through the 6B maintenance tunnel. Judy looks confused and asks Nick why the wolf chooses to pass through the tunnel. Nick answers Judy's question by intensifying the listener's interest in the topic being discussed by saying, *"you know,"* which means he involves the listener in his speech. After that, he explains that if he becomes the wolf, he will also do the same thing. Because it involves the listener in the discussion, Nick has satisfied the listener's positive face (Judy Hopps).

• Data 9 (S.33/T.752/JH)

Nick Wilde: Wow. Isn't that interesting?

Judy Hopps: Wait, Wait, **listen**. I-I know you will never forgive me, and I do not blame you - I would not forgive me either. I was ignorant and irresponsible, and small-minded. But predators should not suffer because of my mistakes. I have to fix this. But I cannot do it without you. Moreover, after we are done, you can hate me, and that will be fine, because I was a horrible friend, and I hurt you, and you, and you can walk away knowing that you were right all along - I really am just a dumb bunny. (page 67)

The conversation above shows that Judy Hopps uses a strategy of intensifying the listener's interest in the speaker's contribution. She attracts the listener's concern by pronouncing *"Listen."* Then, she informed Nick if she wants to apologize for making Nick disappointed. She should not have told reporters that predators have gone wild because of their biological factors, which has made the city of Zootopia divided, where prey are afraid and do not want to be close to predators anymore. Therefore, the speaker tries to intensify the listener's attention (Nick Wilde) to listen to her apologies.

4.1.1.4 Using group identity markers

It shows the closeness between people with other people or in a group. They have unique or favorite names for these people to show the intimacy of their relationship or as a group identity, like a buddy, pal, boy, darling, sweetheart, and others. The researcher found six utterances that use this strategy.

• Data 10 (S.8/T.151/NW)

Jerry Jumbeaux, Jr.: Listen, I do not know what you are doing skulking around during daylight hours, but I do not want any trouble in here, so hit the road!

Nick Wilde: I am not looking for any trouble either, sir. I simply want to buy a Jumbo-pop for my little boy. Do you want the red or the blue, **pal**? (page 14)

The conversation above shows that Nick Wilde uses positive politics by using

an identity marker strategy. Nick call the little boy he introduced to Jerry as his son

by the nickname "pal." Jerry asks Nick to leave his shop because he thinks Nick, a

predator (fox), will create chaos. However, Nick denied Jerry's statement.

Nick says he only needs to buy the ice cream for his son (Finnick) at Jery's shop instead of making a mess. When Nick asks his son *"You want the red or the blue, pal?"*, It states that Nick is close to his son and wants to buy him ice cream as he wants. Furthermore, after that, the little fox touch the red jumbo pop picture.

• Data 11 (S.98/T.167/NW)

Nick Wilde: Thank you so much. [to Judy] Thank you. Oh no, are you kidding me? I do not have my wallet! I would lose my head if it were not attached to my neck. That is the truth. Oh **boy**, [to Finnick] I'm sorry, **pal**. Gotta be about the worst birthday ever. Please don't be mad at me. Thanks anyway. (page 15)

Nick is very pleased and thanked Judy Hopps. Because of Judy's help, he is finally able to buy Jumbo-pop for his son Finnick. However, when he wants to pay for the ice cream, Nick realizes that his wallet is not there. He feels unfortunate and guilty of Finnick. He feels that this year's Finnick's birthday is the worst. The utterance *"That is the truth. Oh boy, I'm sorry, pal"* there is an application of strategy 4, which is the speaker using an identity marker to show intimacy, closeness. The words "Boy" and "Pal" indicate the closeness between Nick and Finnick. Nick calls Finnick, his son, "boy" and "pal," which are not his real names.

• Data 12 (S.15/T.322/JH)

Nick Wilde: Well, it is my word against yours. Nick Wilde's voice: [Through carrot pen] ...two hundred bucks a day, Fluff. Three hundred and sixty-five days a year since I was twelve. Judy Hopps: Actually, it is your word against yours. And if you want this pen, you are going to help me find this poor missing otter or the only place you'll be selling popsicles in the prison cafeteria. It is called a hustle, **sweetheart.** (page 29) The conversation above shows that Judy Hopps uses positive politics by using an identity marker strategy. Judy Hopps calls Nick Wilde "*sweetheart*," it indicates that they are already close. Judy feels that she is close and knows Nick because before they get to know each other, she helps Nick even though the introduction is due to Nick having lied to her. In this situation, Judy calls Nick "sweetheart" to make an offer, so Nick will help her find Mr. Otterton. Furthermore, in exchange, Judy will give a pen containing Nick's voice record when he said he had embezzled tax. That way, Nick will not be sentenced to prison.

• Data 13 (S.18/T.371/NW)

Nick Wilde: What, are you saying that because he is a sloth, he cannot be fast? I thought in Zootopia; anyone could be anything. Flash, Flash, hundred-yard dash! **Buddy**, it is nice to see you. Flash Slothmore: Nice to see you too. (page 33)

The speaker uses positive politeness by using an identity marker strategy in the group. The identity marker is "*Buddy*" as a nickname between friends. The speaker uses this word to minimize threats when he asks the listener to help him. Nick and Judy need Flash's help to track the car's license plate carrying Mr. Otterton leaves. In this situation, Nick Wilde calls Flash "*Buddy*" because he has not seen him long and wants to ask for help, which he knows well before.

• Data 14 (S.18/T.373/NW)

Nick Wilde: Hey, Flash, I would love you to meet my friend. Uh, **darling**, I have forgotten your name. Judy Hopps: Hmmm. Officer Judy Hopps, ZPD. How are you? (page 34) The conversation states that Nick Wilde uses positive politeness by using an identity marker strategy. Nick Wilde calls Judy Hopps "*darling*," it indicates that they are already familiar. Judy was also no problem with the nickname. In this situation, Nick is introducing Judy to Flash, his friend. Flash will help Judy track the car plates that carry otter. When introducing to Flash, Nick says that he forgets Judy's name, so Judy herself tells Flash her name and invite him to get acquainted.

• Data 15 (S.22/T.523/NW)

Nick Wilde: I said, don't. Rabbit!**Carrots,** you saved my life! Judy Hopps: Well, that's what we do here at the ZPD- (page 46)

Judy Hopps and Nick Wilde receive information from Mr. Big if Mr. Otterton is picked up by the driver in his car to meet him. However, Mr. Otterton never comes to Mr. Big's place. Finally, Nick and Judy decide to meet Mr. Big's driver, Manchas, the Jaguar. Manchas tells if Mr. Otterton has attacked him and keep yelling about the night howlers. Judy finally offers Manchas if she wants to tell him everything she knows if Manchas want to tell them about it. Manchas agree with Judy's offer and let them into his house. When Judy and Nick begin to enter Manchas' house, Manchas suddenly becomes savage and chases them. They keep running scared over the suspension bridge and finally fell into the forest. Manchas continued to pursue them into the woods. When Manchas is about to pounce on Nick, Judy manages to chain Manchas' legs. Nick finally managed to run toward Judy and felt very grateful because Judy has saved his life. When Nick says, "*Carrots, you saved my life!*" to Judy, it shows their closeness. The utterance above shows that Nick Wilde uses positive politeness by using an identity marker strategy. Nick Wilde calls Judy Hopps "Carrot" as a nickname for Judy, and it indicates that the two of them are already close because Nick has a unique nickname for Judy.

4.1.1.5 Seeking agreement

This strategy shows the claim of equality with the listener by the speaker. Seek agreement can also be done by the speaker by repeating some or all of the listener's previous sentences. A safe topic and repetition are the features of this strategy. The researcher found four utterances in this strategy. Those are two strategies of *a safe topic* and two strategies of *repetition*.

• Data 16 (S.8/T.175/NW)

Judy Hopps: And you, little guy, you want to be an elephant when you grow up? You can be an elephant. Because this is Zootopia, anyone can be anything. Nick Wilde: **Oh, boy, I tell him that all the time**. All right, here you go. Two paws, yeah. Oh, look at that smile, that is a happy birthday smile! All right. Give her a little bye-bye toot-toot! (page 16)

Judy Hopps feels Finnick's desire to become an elephant when he grows up

is something he has to pursue, even though he is a fox. Judy thinks everyone can be

anything in Zootopia city. Responding to Judy Hopps's statement, Nick (Finnick's

father) says, "Ah, boy, I tell him that all the time," which means he agrees with

Judy's statement. In that conversation, Nick saves Judy's positive face by seeking

agreement on a safe topic. The statement that indicates "safe topic" is

the same view regarding Zootopia city. By applying this strategy, Nick can reinforce that he and Judy have the same view on Zootopia city.

• Data 17 (S.13/T.289/JH)

Dawn Bellwether: And sent it. And it is done. So I did do that. All right, well, I would say the case is in good hands. Us little guys really need to stick together, right? Judy Hopps: **Like glue.** (26)

Chief Bogo, who is the Zootopia police chief, is upset with Judy Hopps. Judy Hopps consider having defied because she wants to take the case of the search for Emmit Otterton. Previously Chief Bogo only gave Judy's police assignment as a meter maid, because Judy Hopps was only a bunny and was deemed unable to resolve the case. Chief Bogo wants Judy Hopps to tell Mrs. Otterton if she will not take the case to find her husband. Judy receives the threat of being fired if she does not say it. However, when Chief Bogo opens the door to his room and tells Judy to see Mrs. Otterton, Assistant Mayor comes to Chief Bogo's room with Mrs. Otterton. She said if she feels happy because Judy takes the case, she has even talked to the mayor about the case, making Chief Bogo speechless. Dawn Bellwether shakes Judy's hand happily and says if the case is in the right hands. Not only that, but Dawn Bellwether also says that they must always stay together. The answer "like glue" from Judy Hopps state that she agrees with what the mayor's assistant is talking about. During the conversation, Judy saves the listener's positive face by using a strategy to seek agreement on a "safe topic." As such, Judy has shown solidarity with the assistant mayor.

• Data 18 (S.17/T.364/JH)

Nick Wilde: Well, I had a ball. You are welcome for the clue, and seeing as how any moron can run a plate. I will take that pen and bid you adieu. Judy Hopps: The plate. I cannot run a plate. Ooh. I am not in the system yet.

Nick Wilde: Give mee the pen, please.

Judy Hopps: What was it you said? "Any moron can run a plate?" Gosh, if only there were a moron around who were up to the task. (page 33)

In this conversation, it known to contain a positive strategy seeking an agreement that is "repetition," which means there is emphasis by repeating part or all of the words that have been spoken by the previous speaker. Judy Hopps repeats some of Nick's words, *"Any moron can run a plate?"* to agree with what Nick said before. Judy and Nick are completing a mission to find the lost otter. Nick helps Judy carry out her work as a police officer because she brings a pen containing a recording of Nick's crime. They already get the car license plate information that brings the otter, but Judy does not know how to find a car that has brought the otter. When Nick says their collaboration is over because he thinks any moron can run a plate, Judy realizes that she needs someone to track them. By repeating the word *"Any moron can run a plate?"* Judy thinks and finally agrees with Nick's words. Judy hopes that someone will track the license plate to help her find the missing otter.

• Data 19 (S.19/T.439/JH)

Nick Wilde: It does, 100%. Now, since you're sans warrant, **I guess** we are done? Judy Hopps: **Fine. We are done.** Here's your pen. (page 39) Seeking agreement can be emphasized by repeating the previous speaker's words in communication, either all or part of the sentence. In this situation, Judy Hopps repeats some of Nick Wilde's words to show an agreement. Judy reply, "*Fine. We are done*," which shows the agreement on Nick Wilde's previous question, "*I guess we are... done?*". She uses a positive politeness strategy called seeking agreement in the "repetition" strategy. That strategy happens because Nick Wilde does not want to interfere again in Judy Hopps's investigation to find the missing otter. He believes that Judy Hopp's investigation will not succeed and end in vain. Judy Hopps agrees that she will not involve Nick Wilde in her investigation again and give a pen containing Nick's crime record to Nick.

4.1.1.6 Avoiding Disagreement

This strategy shows the desire of the speaker to always agree with the listener. So the speaker sometimes lies to say "yes" to avoid a disagreement. This strategy is divided into four features, *Token Agreement*, *White Lies, Pseudo-Agreement*, and *Hedging Opinion*. The researcher found four utterances that include kinds of avoiding disagreement. There are three utterances about *white lies* and one utterance about *the token agreement*.

• Data 20 (S.11/T.207/JH)

Bonnie Hopps: Yeah? Everything you ever hoped? Judy Hopps: **Mm-hmm, absolutely and more!** Everyone is nice, and I feel like I'm really making a difference. (page 19)

Judy Hopps gets a calling from her parents. Judy is pleased because she misses her parents. Judy leaves her parents to become a cop in Zootopia city.

Initially, Judy's parents do not agree with Judy's decision, but they finally let Judy go to achieve her dream. In the conversation above, Judy says, "*Mm-hmm, absolutely and more!*" to answer her mother's question, who thinks Judy has gotten anything she wants. However, in reality, Judy does not get what she wants at Zootopia city. Judy Hopp does get a degree as the police with the best educational value, but that does not guarantee anything. Because she is just a bunny, the police chief only assigns her as a meter maid, and she does not dare to tell her parents. The Judy's utterance above is a form of strategy 6 Avoiding Disagreement "white lies" where the speaker lies to avoid disputes and does not damage the listener's positive face.

• Data 21 (S.11/T.210/JH)

Bonnie Hopps: Oh, my sweet heaven! Judy, are you a meter maid? Judy Hopps: Oh, this - No! Oh, no. **No, this is just a temporary thing!** (page 20)

Judy Hopps is doing a video call with her parents. Judy leaves her parents to become a police officer in Zootopia city. Judy's parents want to know their daughter's condition and how the first day of work in the police. Judy's parents seemed very worried and afraid that if anything happens to Judy. They also want to ensure that Judy has achieved her dream, which is to become the police.

In the conversation above, Judy says, "No, this is just a temporary thing!" when answering her mother's question whether she in Zootopia becomes a meter maid, not a police officer, because Judy wore a uniform like a meter maid. Even though, in reality, Judy only assigned to guard parking on the first day, she served as a police officer. Because she is only a bunny, the police chief does not trust Judy and only assigns her to be a maid meter. Judy does not dare to tell her parents and choose to say if it only is temporary. Judy's utterance above is a form of strategy 6 Avoid Disagreement "white lies" in which the speaker lies to avoid disputes and does not damage the listener's positive face.

• Data 22 (S.18/T.410/JH)

Nick Wilde: Pregnant! Flash Slothmore: Ha Ha Heh. Judy Hopps: **Haha! Yes, very funny, very funny.** Can we please just focus on the task? (page 36)

When Nick gives a joke guess to Flash, Judy is actually very annoyed because it will make their time longer at DMV, even though she does not have much time to find Emmitt Otterton. However, in honor of the listener's face, Judy pretends that Nick's joke is hilarious and makes her laugh. In the conversation above, Judy says, "*Haha! Yes, very funny, very funny*," even though she does not feel that it was a funny joke. It shows that Judy Hoops uses the strategy 6 Avoid disagreement, "white lies," where the speaker avoids disputes and does not damage the listener's positive face.

• Data 23 (S.23/T.528/JH)

Chief Bogo:Savage? This is not the stone age, Hopps. Animals do not "go savage." Judy Hopps: **I thought so too**... **'Till I saw this.** What? He was right here! (page 47)

Judy Hopps and Nick Wilde survive the pursuit of Manchas, the Jaguar who suddenly go savage. Officer Hopps finally call the other police officers to came and bring Manchas. Chief Bogo, who is at the scene, is not convinced by Judy's statement that animals are going savage. Judy uses the Avoiding Disagreement strategy to respond to Chief Bogo's statement. Judy's words, *"I thought so too ... 'Till I saw this"* shows that she defines this strategy as a "Token Agreement," where she wants to appear to agree or pretend to coincide with the listener's statement. Judy says if she initially has the same opinion with Chief Bogo before seeing for herself if the animals can go savage.

4.1.1.7 Presupposing, raising, or asserting common ground

This strategy shows the similarity of the speaker's thoughts with the listener. Small talk and creating gossip can sometimes implement the use of strategy. The researcher found three utterances that contained this strategy.

• Data 24 (S.18/T.369/JH)

Nick Wilde: Flash is the fastest guy in there. You need something done. He is on it. Judy Hopps: I hope so. We are really fighting the clock, and every minute counts. Wait, they are all sloths? (page 33)

Nick Wilde is helping Judy Hopps carry out her police duties. To carry out this task, Judy needs someone who can track the license plate because it can help her find the missing otter. Nick just remember if he has a friend in the DMV who can help Judy track the plates and also help whatever Judy needed. Judy hopes Nick's friend can help her. She throws a sentence to Nick, *"I hope so. We are really fighting the clock and every minute counts"*. Judy Hopps applies the pronoun "we" to insert the listener in the discussion. It looks like the listener has the same opinion as the speaker that they currently chased by time, and every minute they pass is precious.

• Data 25 (S.22/T.501/NW)

Renato Manchas: There was no warning. He just kept yelling about the Night Howlers. Over and over, the Night Howlers! Nick Wilde: Oh, so, you know about the Night Howlers too? Good, good, good. **Because the Night Howlers are exactly what we are here to talk about, right?**

Judy Hopps: Yep. So, uh, you just open the door and tell us what you know, and we will tell you what we know. Okay? (page 44)

Nick Wilde and Judy Hopps finally meet Manchas (Mr. Big's driver) at his home. When they ask about what happens to Mr. Otterton, he says they shall ask about his situation, not Mr. Otterton. Manchas tell them if Mr. Otterton suddenly goes savage on the way to Mr. Big's place. He also sys if Mr. Otterton keeps yelling about Night Howlers when he goes savage. Nick was very enthusiastic when Manches says the night howlers and tell him if they are also discussing the night howlers. Nick's sentence *"Because the Night Howlers are exactly what we are here to talk about, right?"* shows if he uses presupposing, raising, and asserting common ground strategy. Nick applies the pronoun "we" to insert the listener in the discussion. It looks like the listener has the same opinion as the speaker if they are talking about the night howlers.

• Data 26 (S.32.T.733/JH)

Gideon Grey: Hey, Judy. I would just like to say. I am sorry for the way I behaved in my youth. I-I-I had a lot of self-doubts, and it manifested itself in the form of unchecked rage and aggression. I was a major jerk. Judy Hopps: **Well, I know a thing or two about being a jerk.** (page 65)

The conversation situation above is when Judy Hopps reunites with Gideon Grey, the fox who claw Judy when they are children. Gideon says if he feels like a jerk because he has hurt Judy Hopps. He also says if he just carries away with emotions. However, Judy answers Gideon's statement with the sentences "*Well, I know a thing or two about being a jerk,*" which shows that Judy Hopps uses a positive politeness strategy from Asserting Common Ground. Judy Hopps said that she shared the same views and thoughts about "being a jerk" with Gideon Gray.

4.1.1.8 Joking

This strategy is to reduce the wrong situation with the listener, such as feeling challenging to answer. Therefore, this strategy also makes the listener enjoy the conversation. Only one utterance got by the writer in this strategy.

• Data 27 (S.18/T.404/NW)

Nick Wilde: Hey, Flash, wanna hear a joke? Judy Hopps: No! Flash Slothmore: Sure. Nick Wilde: Okay. **What do you call a three-humped camel?** Flash Slothmore: I don't know. What do you call a... Judy Hopps: Three-humped camel. Flash Slothmore: Three-humped camel? Nick Wilde: Pregnant! Flash Slothmore: Ha Ha Hah. (page 36)

The conversation above contains Strategy 8, which is a joke made by Nick Wilde. Nick is accompanying Judy to meet Flash. Flash will help Judy track the license plate of the car carrying Emmitt. Nick knows Judy is very impatient with Flash because he is very slow. Knowing this, Nick gives a Flash joke guess. Nick asked Flash, "*What do you call a three-humped camel?*". Flash cannot guess Nick's joke, so he asks to answer his guess. He repeats Nick's joke question very slowly, and it makes Judy upset. Finally, Nick tells him if his joke guess is "*pregnant*," and Flash laughs when he hears Nick's response.

4.1.1.9 Asserting or presuming the speaker's knowledge and concern for the listener's needs

This strategy is applied by the speaker when asking for approval from the listener. This strategy has the potential to make the listener will have the same opinion as to the speaker. The researcher found two utterances that contained this strategy.

• Data 28 (S.16/T.343/NW)

Nick Wilde: Oh, boy. **Does this make you uncomfortable? Because if so, there is no shame in calling it quits.** Judy Hopps: Yes, there is. (page 31)

In this case, Nick uses the strategy to confirm his knowledge and the listener's desires. The sentence, "Does this make you uncomfortable? Because if so, there is no shame in calling it quits" shows Nick as if he understands and knows what Judy Hopps feels. When they go on a mission to find the missing otter, they interrogate one of the naturalist club members, where the mammal club is not wearing clothes or naked. Judy Hopps seems surprised because she has just realized that the mammal is naked. Nick, who knows Judy is uncomfortable, tell her not to be embarrassed if she wants to stop continuing her interview with the mammal. Moreover, Judy finally justifies Nick's words if she feels uncomfortable.

• Data 29 (S.33/T.752/JH)

Nick Wilde: Wow. Isn't that interesting?

Judy Hopps: Wait, Wait, listen. **I-I know you will never forgive me, and I don't blame you** - I would not forgive me either. I was ignorant and irresponsible, and small-minded. But predators should not suffer because of my mistakes. I have to fix this. But I can't do it without you. And after we are done, you can hate me, and that will be fine because I was a horrible friend, and I hurt you, and you can walk away knowing that you were right all along - I really am just a dumb bunny. (page 67)

In this case, Judy uses the strategy to confirm her knowledge and the listener's desires. Judy Hopps feels guilty about Nick Wilde for her words to reporters. With nervous feelings, she has said it might be that predators go savage because of their biological factors, where Nick is also a predator. Judy, who has just learned that the night howlers is a flower, tries to look for Nick and intend to apologize. She begins to cry and regret her actions when she meets Nick again. Because of Judy's words, Zootopia becomes divided. The prey becomes afraid and does not want to be close to predators. Judy tells Nick if someone deliberately targets predators and make them go savage. Nick still looks very disappointed in Judy. He chose to leave Judy with a cold answer, but Judy still chasing Nick. Judy knows that if Nick even cannot forgive her, he might never forgive her. Judy's sentence, *"I-I know you will never forgive me, and I do not blame you,"* shows that she understands how Nick feels.

4.1.1.10 Offering, promising

The speaker in this strategy has the intention to offer and make an appointment to the listener to improve the positive face of the listener. The writer found five utterances that contained this strategy. That is *promising*.

• Data 30 (S.3/T.72/JH)

Dawn Bellwether: Congratulations, Officer Hopps Judy Hop**ps: I will not let you down.** This has been my dream since I was a kid. (page 7)

Judy Hopps finally succeed in achieving her dream, which is to become a police officer. The sentence *"I will not let you down"* pronounced Judy after getting congratulations from Dawn Bellwether can show if Judy used offering, a promising strategy of positive politeness. The utterance is Judy's promise to Dawn Bellwether that she will never disappoint her as long as she is a police officer because it is her dream since childhood.

• Data 31 (S12/T.236/JH)

Frantic Pig: What are you talking about? My shop! It was just robbed! Look, he is getting away! Well, are you a cop or not? Judy Hopps: Oh! Yes. Yes! **Don't worry, sir, I got this!** Stop! Stop in the name of the law! (page 22)

After a day before being only assigned as a maid meter, on the second day, Judy is still only given the task of being a maid meter. That makes Judy feel very sad and unfair. Even though other police officers were asked to find missing mammals, she is only a meter maid. Being a maid meter makes Judy feel bored and finally rest in her car. When Judy start closing her eyes, Frantic Pig approaches her. He looks very panic and asks whether she is a police officer or not. Judy initially seems uninterested in what Frantic Pig will talk about. She tells him to submit to court if he has a complaint. However, when Frantic Pig tells Judy that there is a thief who robs his shop, Judy immediately open her eyes wide and says, "Do not worry, sir, I got *this!*". After that, Judy quickly runs to chase the robber. She thinks it will be her first police task. Judy's utterances, "*Do not worry*, *sir, I got this!*" shows she use positive politeness strategy 5, which Judy promises to Frantic Pig will catch the thief who robs his shop.

• Data 32 (S.13/T.278/JH)

Mrs. Otterton: Please! There is gotta be somebody to find my Emmitt. Chief Bogo: Mrs. Otterton...

Judy Hopps: I will find him.

Mrs. Otterton: Oh, thank you! Bless you, bless your little bunny! Take this, find my Emmitt. Bring him home to my babies and me, please. (page 25)

Mrs. Otterton goes to the police station and reports that her husband, Emmitt Otterton, had been missing ten days ago. She asks the police to find her husband. However, Chief Bogo (police chief) says the detectives are busy, which means he can not help Mrs. Otterton. However, suddenly, Judy Hopps comes and says, "*I will find him*" to Mrs. Otterton. In her utterance, Judy Hopps uses offering, promising a strategy of positive politeness. The sentence "*I will find him*" is Judy Hopps's promise to Mrs. Otterton if she will find her husband. Knowing Judy will help her, Mrs. Otterton feels very happy and grateful.

• Data 33 (S.23/T.554/NW)

Woodchuck Bully: Okay. Now raise your right paw and deliver the oath. Young Nick Wilde: **I, Nicholas Wilde, promise to be brave, loyal, helpful, and trustworthy!** (page 49)

Nick tells the story of his childhood to Judy Hopps. When he follows Junior Ranger Scouts, he feels like Judy Hopps now, which treated unbalance by people around him. At that time, Nick was the only predator (fox) who followed the Junior Ranger Scouts. When attending the member acceptance ceremony, Nick felt very proud. He raised his right hand and said the oath of the member. The sentence *"I, Nicholas Wilde, promise to be brave, loyal, helpful, and trustworthy!"* is Nick's promise as a member of Junior Ranger Scouts. He promised that as long as he was a Junior Ranger Scouts member, he would be brave, loyal, helpful, and trustworthy.

• Data 34 (S.37/T.827/NW)

Judy Hopps: Take the case. Get it to Bogo. Nick Wilde: I'm not gonna leave you behind; that is not happening. Judy Hopps: I cannot walk! (page 73)

The conversation above occurs when Judy Hopps tells Nick Wilde to bring a suitcase containing evidence of the mayor's crime (Dawn Bellwether) to the police station (ZPD). Judy feels she can not run from the mayor and her bodyguards. However, Nick does not want to leave Judy alone and try to think of another way. Nick, of course, does not want Judy to caught by the mayor alone. Nick's sentence, *"I am not gonna leave you behind,"* indicates strategy 10, Promising, which Nick says will never leave Judy Hopps alone no matter what. Moreover, the sentence is in saving the listener's positive face.

4.1.1.11 Being optimistic

The use of this strategy to show the speaker feels if the listener knows and agrees with the speaker's intentions. This strategy used for people who are used to being together and close. The writer in this strategy obtains two utterances.

• Data 35 (S.7/T.142/JH)

Judy Hopps: Parking duty? Chief? Chief Bogo? Sir, you said there were fourteen missing mammal cases.

Chief Bogo: So?

Judy Hopps: **So I can handle one.** You probably forgot, but I was top of my class at the academy. (page 13)

The conversation above occurs when Chief Bogo gives the task to the police. Each police officer has given the task to catch one missing mammal, in which there are 14 cases of missing mammals. However, not with Judy Hopps, she is given a different job by Chief Bogo himself, to become a meter maid. Officer Hopps is confused and asks why only she not given the task of finding the missing mammal when she is at the top of her class at the academy, and she can indeed find at least one case. Officer Hopps's sentence, *"So, I can handle one,"* indicates that she is using strategy 11, being optimistic, which she thinks if he can handle a case of a missing mammal and can get approval from Chief Bogo.

• Data 36 (S.15/T.311/JH)

Nick Wilde: What happened, meter maid? Did someone steal a traffic cone? It was not me. Hey, Carrots, you are gonna wake the baby. I gotta get to work. Judy Hopps: This is important, sir. I think your ten dollars worth of popsicles can wait. (page 28)

Judy Hopps is solving a missing Emmitt Otterton case. Emmitt is an otter where Judy sees in the last case file Emmitt Otterton is buying a popsicle at Nick's place. Knowing that Judy comes to Nick and asks about Emmitt because she thinks maybe Nick knows him. However, when Judy asks about Emmit, Nick even insults Judy because she likes a meter maid, and he walks through Judy while pushing the baby stroller. Because she thinks this case is crucial and should not waste too much time, Judy thinks Nick will want to give her info if she buys a popsicle for 10 dollars. As the speaker, Judy Hopps thinks Nick has the same desire as her. She thinks Nick wants to work with her because it will be mutually beneficial. The sentence *"I think your ten dollars worth of popsicles can wait"* uttered by Judy Hopps has shown the implementation of strategy 11 being optimistic.

4.1.1.12 Including both speaker and listener in the activity

The speaker applies this strategy when saying something that refers 'you' and 'me' (listener and speaker) to the listener to work together or do something together. The researcher found four utterances that contained this strategy.

• Data 37 (S.15/T.326/JH)

Nick Wilde: I don't know where he is. I only saw where he went. Judy Hopps: Great! Let's go! (page 29)

The data above occurs when Judy Hopps asks Nick to be honest about whether he sees an otter. He asks Nick to help her find otter to fulfill the duties of the police. However, Nick does not know otter is. He only has time to see otter leave. Furthermore, after getting information from Nick, Judy invites Nick to look for otter. The word "*Let's go*" shows that Judy includes Nick in the same action. The utterance produced by Juddy shows that she has invited Nick to look for otter together.

• Data 38 (S.19/T.441/JH)

Judy Hopps: You don't need a warrant if you have probable cause, and I'm sure I saw a shifty lowlife climbing the fence. So you are helping plenty! **Come on!** 2-9-T-H-D-0-3. This is it! Polar bear fur. (page 39)

Judy Hopps and Nick Wilde have obtained information from Flash if the car carrying Mr. Emmitt Otterton is at Tundratown limo service. However, Officer Hopps does not have a warrant to enter there, so she and Nick had to climb the fence to get there. When they are in the Tundratown limo service, Judy invited Nick to continue his mission to look for cars with 2-9-T-H-D-0-3 plates. By saying, *"Come on!"*, it is indicated thatJudy includes Nick in the same action.

• Data 39 (S.19/T.451/NW)

Judy Hopps: Why? Whose car is it? Nick Wilde: The most feared crime boss in Tundratown. They call him Mr. Big, and he does not like me, **so we gotta go!** (page 40)

Judy Hopps and Nick Wilde manage to find the car carrying Mr. Otterton at the Tundratown limo service. They enter and find Otterton's wallet. That means Mr. Otterton has indeed been in the car. When Judy Hopps is looking at the contents of Mr.'s wallet Otterton, Nick discovers rat pack music, a fancy cup, and a polar bear fur. With these three items, Nick knows who the owner of the car was. Nick tells Judy that the car belongs to Mr. Big, the most feared crime boss in Tundratown. Nick is scared because he knows that Mr. Big does not like him. Knowing that it will endanger him, Nick invites Judy to leave the car by saying, *"so we gotta go!"*. The word "we" shows that Nick also asks Judy to do the same activity with him. Nick's words above indicate that he includes Judy in the same action.

• Data 40 (S.22/T.509/JH)

Judy Hopps: I don't know! Jump! **Come on!** Head down! [talks on her radio] Officer Hopps to Dispatch! (page 45)

Judy Hopps and Nick Wilde receive information from Mr. Big if Mr. Otterton is picked up by the driver in his car to meet him. However, Mr. Otterton never makes it to Mr. Big's place. According to the driver, he runs off in the middle of the road because he suddenly becomes savage. Finally, Nick and Judy decide to meet Mr. Big's driver, Manchas, the Jaguar. Manchas tells if Mr. Otterton attacks him and keep yelling about the night howlers. Nick is very interested when Manchas says the night howlers and wants to know more about it. Judy finally offers Manchas if she tells him everything she knows if Manchas wants to tell them also. Manchas agree with Judy's offer and let them into his house. When Judy and Nick begin to enter Manchas' house, Manchas suddenly become savage and start chasing them. They keep running scared over the suspension bridge and finally fell into the forest. Judy pulled Nick to run faster by saying, "Come on!" when she sees Manchas continuing to chase them into the woods. Judy's words indicate that she includes Nick in the same action.

4.1.1.13 Giving or asking for the reasons

The speaker applies this strategy when he wants to express certain intentions or provide criticism to the listener. The researcher found two utterances that contained this strategy.

• Data 41 (S.15/T.309/JH)

Judy Hopps: Hi! Hello! It's me again. Nick Wilde: Hey, it's Officer Toot-toot! Judy Hopps: Hahaha. No. Actually, it's Officer Hopps, and **I'm here to ask you some questions about a case.** (page 28) Officer Hopps is assigned to look for Mr. Otterton, who has disappeared. When she sees the latest data Otterton, that shows if he bought a popsicle at Nick. Judy then goes looking for Nick to ask if he knows Mr. Otterton or not. Nick seems surprised at Judy Hopps' sudden presence in driving her car, but Nick still greets by call her Officer-toot. Finally, Judy Hopps gets out of the car and tells Nick about the purpose of her arrival. Judy Hopps's sentence, *"I am here to ask you some questions about a case,"* shows if she uses the 13 Giving for the reason strategy. Officer Hopps told Nick why she has come looking for him to ask questions about Mr. Otterton's case.

• Data 42 (S.15/T.314/NW)

Nick Wilde: I know everybody. And I also know that somewhere, there is a toy store missing its stuffed animal. So why don't you get back to your box? (page 28)

Judy Hopps is assigned to look for Mr. Otterton, who has disappeared. When she sees the latest data Otterton, that shows if he bought a popsicle at Nick. Judy then goes looking for Nick to ask if he knows Mr. Otterton or not. After answering if he knows all the animals in Zootopia, Nick continues on his path and intend to leave Judy. When he finds out that Judy still follows him, he said: *"So why don't you get back to your box?"* which means "you shall go back to your box" because Nick does not want to be bothered by Officer Hopps. Nick's question is proof he uses strategy 13, where he is asking for the reason to Judy Hopps why she still follows him and does not back to her box.

4.1.1.14 Assuming or asserting reciprocity

This strategy is used to demonstrate the need for the speaker to collaborate with the listener. That means the speaker will do something for the listener if the listener also wants to do something for the speaker. The researcher found three utterances that included this type of strategy. It is *asserting reciprocity*.

• Data 43 (S.8/T.163/JH)

Jerry Jumbeaux, Jr.: What are you talking about? Judy Hopps: Well, I do not want to cause you any trouble, but, I believe scooping ice cream with an ungloved trunk is a class-three health code violation. Which is kind of a big deal? **Of course, I can let you off with a warning if you glove those trunks and, I do not know, finish selling this nice dad and his son a... What was it?** Nick Wilde: A jumbo pop. Please. (page 15)

Judy Hopps sees a fox enter the ice cream shop, where the fox is a predator that can prey. Judy secretly follows the fox for fear that he may cause chaos in the ice cream shop. However, when she enters the ice cream shop, Judy sees the fox entering the ice cream shop only to want to buy his son jumbo pop (ice cream for elephants). Judy Hopps feels sorry for Nick (a fox) and his son when Jerry, the ice cream shop owner, kick them out. Nick tells if his son wants to be like an elephant when he grows up. Judy sees the little fox crying while wearing an elephant costume when Jerry kicks his out, feels very sorry, and finally approaches Jerry and tells him if she is a cop. Judy tells Jerry that the way she scooped ice cream using a trunk is a mistake that can punish him for violating class-three health. If Jerry does not want to get into trouble, he has to be willing to serve Nick and her child, which was to make them jumbo-pop. The application of this strategy is to express a reciprocal relationship with the speaker and listener. The sentence from Judy Hopps, *"I can let you off with a warning if you glove those trunks and, I do not know, finish selling this nice dad and his son a ... What was it?"* showed that she is asserting reciprocity with Jerry. Judy will release Jerry from punishment if he agrees to make ice cream for Nick and Finnick.

• Data 44 (S.15/T.322/JH)

Judy Hopps: Actually, it is your word against yours. And if you want this pen, you are going to help me find this poor missing otter or the only place you'll be selling popsicles in the prison cafeteria. It is called a hustle, sweetheart. (page 29)

Judy Hopps is on a mission to find the lost otter. She found out from the last case file, Mr. Emmitt Otterton bought popsicles at Nick's. Therefore, Judy is looking for Nick and intends to ask the whereabouts of Mr. Otterton. Judy makes an offer to buy a popsicle Nick for 10 dollars if he wants to talk about Mr.

Otterton to her, but Nick is not interested. He says that he can get two hundred dollars a day, and unconsciously, Nick admits if he can embezzle taxes. Judy is not a stupid cop. She records the words of Nick through a pen that she carried everywhere. By relying on the recording, Judy wants to make a reciprocal offer to Nick. She will give Nick the tape if he wants to help him find Mr. Otterton.

This strategy has done by expressing a reciprocal relationship between speaker and listener. The sentence from Judy Hopps, "If you want this pen, you are going to help me find this poor missing otter or the only place you will be *selling popsicles is the prison cafeteria"* is proof that she declared reciprocity to Nick.

• Data 45 (S.22/T.502/JH)

Judy Hopps: Yep. So, uh, you just open the door and tell us what you know, and we will tell you what we know. Okay? Renato Manchas: Okay. (page 44)

Nick Wilde and Judy Hopps receive information from Mr. Big if Mr. Otterton is picked up by the driver in his car to meet him. However, Mr. Otterton never makes it to M. Big's place. According to the driver, he runs off in the middle of the road because he suddenly becomes savage. Finally, Nick and Judy decide to meet Mr. Big's driver, Manchas, the Jaguar. Manchas tells if Mr. Otterto attacks him and keep yelling about the night howlers. Nick is very interested when Manchas says the night howlers and wants to know more about it. Because Judy is in dire need of information from Manchas, she tells Manchas that she will tell whatever she knows if Manchas also tell them. Manchas finally agree and let them into his house. Judy Hopps's sentence, *"Yep. So, uh, you just open the door and tell us what you know, and we will tell you what we know. Okay?"* is proof that she declares reciprocity to Manchas. This strategy is carried out by expressing a reciprocal relationship with the speaker and listener. Judy Hopps will tell everything she knows if Manchas tells her about the night howlers.

4.1.1.15 Giving gifts to the listener (goods, sympathy, understanding, cooperation)

The application of this strategy is intended to provide a sense of pleasure to the listener. Pleasing the listener not only gives a gift in the form of goods, but caring for the listener can also be a gift. The listener wants to be liked, appreciated, understood and listened to by the speaker. The researcher found four utterances that contain this strategy. The researcher found one utterance about *giving sympathy to the listener* and three utterances about *giving the listener cooperation*.

4.1.1.15.1 Giving cooperation to the listener

• Data 46 (S.16/T.339/JH)

Judy Hopps: Uh, no. I'm Officer Hopps, ZPD. I'm looking for a missing mammal, Emmitt Otterton, right here, who may have frequented this establishment?

Yax: Yeah, old Emmitt! I have not seen him in a couple of weeks. But hey, you should talk to his yoga instructor. I would be happy to take you back.

Judy Hopps: **Oh, thank you so much. I would appreciate that more than you can imagine,** it would be such an -OHHHH, you are naked! (page 31)

Judy Hopps, a police officer, has a mission to look for Emmitt Otterton

(missing mammal). She meets Yax and asks Emmit whereabout. Yax says if he

does not know the mammal's existence, he offers Judy Hopps to help him meet

Emmitt yoga instructor. Maybe he knows Emit's existence. The sentence "Oh

thank you so much, I appreciate that more than you can imagine" indicates if Judy

Hopps expresses extreme gratitude to Yax. Judy applies this strategy to save Yax's

positive face. In the conversation, Judy Hopps gives Yax cooperation by saying thanks for taking her to meet Nangi.

• Data 47 (S.16/T.359/JH)

Judy Hopps: Um, uh, you didn't happen to catch the license plate number, did you? Yax: Oh, for sure. It was 2-9-T-H-D-0-3. Judy Hopps: **...0-3. Wow, this is a lot of great info, thank you.** (page 32)

Judy is finally delivered by Yax to meet Nangi. Judy asks a lot of questions to him, but the one answered is not Nangi, but Yax himself. Yax, who initially said he did not know where Emmit was, suddenly answer Judy's question to Nangi. Even Nangi does not answer anything. Yax clearly states the license plate number that has taken Emmit Otterton away. He remembers everything. The sentence *"Wow, this is a lot of great info, thank you"* indicates if Judy Hopps expresses extreme gratitude to Yax. Judy uses this strategy to save Yax's positive face. In the conversation, Judy Hopps gives Yax cooperation by saying thanks for telling the car plate that is carrying Mr. Otterton.

• Data 48 (S.31/T.716/JH)

Dawn Bellwether: Judy, you have worked hard to get here. It is what you wanted since you were a kid. You cannot quit. Judy Hopps: **Thank you for the opportunity**. (page 63)

Officer Hopps is appointed as the public face of the ZPD by the mayor because she manages to solve the case of a lost mammal in Zootopia where the old mayor confined predators because they become wild animals. Not only that, but Officer Hopps is also considered a hero by the prey at Zootopia. However, Officer Hopps is not interested. She feels guilty for saying the predators going wild may have something to do with biological factors at the interview time. That makes 90% of the prey in Zootopia feel scared and hostile to predators. Judy Hopps feels like a failure. She does not make the world a better place but rather ruin it by making Zootopia city divided. Judy Hopps feels it is inappropriate to wear a police badge and intend to leave the ZPD. Before leaving the mayor's room, she says, *"Thank you for the opportunity"* to the mayor and Chief Bogo. Judy Hopps expresses her gratitude to the mayor and Chief Bogo for giving her the chance to become a police officer, which is her dream from childhood. In her statement, she uses the strategy of giving cooperation to the listener.

4.1.1.15.2 Giving sympathy to the listener

• Data 49 (S.33/T.754/NW)

Judy Hopps: Wait, wait, listen. I-I know you will never forgive me, and I do not blame you - I would not forgive me either. I was ignorant and irresponsible, and small-minded. But predators should not suffer because of my mistakes. I have to fix this. But I cannot do it without you. And after we are done, you can hate me, and that will be fine because I was a horrible friend, and I hurt you, and you can walk away knowing that you were right all along - I really am just a dumb bunny. Judy Hopps' voice: [Through carrot pen] I really am just a dumb bunny.

I really am just a dumb bunny.

Nick Wilde: **Don't worry, Carrots.I'll let you erase it in 48 hours.** All right, get in here. Okay, oh, you bunnies, you're emotional. There we go, deep breath. Are you, are you just trying to steal the pen? Is that what this is? You're standing on my tail, though. Off, off-off! (page 67)

Judy Hopps has disappointed Nick Wilde by telling reporters that

predators going wild may have something to do with their biological factors.

Nick, who is a predator, feels disappointed and angry at his friend's answer. Judy,

who feels guilty, approaches Nick and apologize sincerely. She acknowledges her stupidity and hopes for Nick's help to reunite Zootopia together, where Zootopia city divided because the prey does not want to deal with predators. At first, Nick is not interested in all the words Judy said, but apparently, Nick secretly records Judy's words using a carrot pen that said she is a stupid rabbit. Nick still cares about Judy and wants to help her. Nick's sentence, *"Do not worry, Carrots. I will let you erase it, in 48 hours"*, clearly shows that he still cares about Judy. It indicates that the speaker uses this strategy to save the listener's positive face. Through the conversation, Nick Wilde gives Judy Hopps sympathy by agreeing with Judy's apology and Judy's invitation to make Zootopia city better.

4.1.2 Kinds of Negative Politeness Strategies

The figure below shows that the negative politeness strategies data are divided into ten strategies, and the researcher found seven types of these strategies. It shows the frequency of occurrence of each strategy and the percentage of total data.

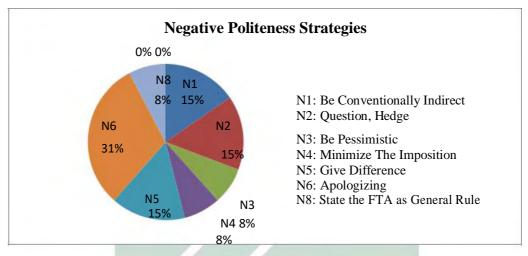


Figure 4.2: Negative Politeness Strategy Applied by Judy and Nick

The figure above indicates that N6 (apologizing) is the highest frequency of negative politeness strategies expressed by Judy Hopps and Nick Wilde, 31% or 3 data out of 12. Next, the second-highest position, there are three kinds of strategies, N1 (being conventionally indirect), N2 (hedges/question), and N5 (giving deference), which consists of 2 data or 15% from 12 data. Moreover, in the last position, there are also three kinds of strategies, N3 (being pessimistic), N4 (minimizing the imposition), and N8 (stating the FTA as a general rule). Each strategy only consists of 1 data or 8% from 12 data.

4.1.2.1 Being Conventionally Indirect

This strategy has the core as an indirect delivery by the speaker to the listener. The researcher found two utterances that contained this strategy.

• Data 50 (S.18/T.410/JH)

Judy Hopps: Haha! Yes, very funny, very funny. **Can we please** just focus on the task? (page 36)

The conversation above occurs when Judy Hopps in the DMV. Nick gives a joke to Flash, but Judy is very annoyed because it will make her time longer in the DMV, and she does not have much time to find Emmitt Otterton. However, in honor of the listener's face, Judy pretends Nick's jokes are hilarious and make her laugh too. After that, she says, "*Can we please just focus on the task?*" to Flash and Nick, which Judy does the FTA by indirectly saying her desire that the listeners take action for her. In the speech, the speaker tries to make the listeners finish their joke game. The speaker uses this strategy in her sentence because she wants to save the listener's negative face.

• Data 51 (S.33/T.750/JH)

Finnick: Who is it?

Judy Hopps: I need to find Nick. Please. Nick?Nick? Oh, Nick! Night howlers are not wolves. They are toxic flowers! I think someone is targeting predators on purpose and making them go savage. (page 66)

The conversation above occurs when Judy Hopps finds Nick's car and knocks it to make sure Nick is there. However, when the car's door opened, Nick comes out, but Finnick. Judy wants to know Nick's whereabouts because she wants to apologize to him. Judy's utterance *"I need to find Nick. Please"* to Finnick contains strategy 1, Be Conventionally Indirect, which she expresses her desire indirectly for the listener to take action for her. In the speech, the speaker tries to make the listener tell Nick's whereabouts. She intends to ask Finnick about Nick's whereabouts by using indirect sentences.

4.1.2.2 Question, Hedge

Hedge is used to avoid direct statements or questions that sound impolite. Hedge functions to refine the meaning of the statement. The speaker usually uses the word *might*, *rather* or *pretty*. The researcher found two utterances that contained this strategy.

• Data 52 (S.15/T.313/JH)

Nick Wilde: Ha! I make two hundred bucks a day, Fluff. Three hundred and sixty-five days a year since I was twelve. And time is money. Hop along. Judy Hopps: **Please, just look at the picture.** You sold Mr. Otterton that popsicle, right? Do you know him? (page 28)

The conversation occurs when Judy Hopps tries to get information from Nick about Mr. Otterton. Judy sees in the last data, Mr. Otterton buys a popsicle at Nick. Finally, Judy decides to look for Nick and find out the truth of the data. Judy's utterance *"Please, just look at the picture"* to Nick aims to determine whether Nick knows Mr. Otterton or not by telling Nick to look at Mr. Otterton's picture. The use of the word "just" above shows that the speaker uses hedges. In the speech, the word "just" can reduce the speaker's threat against the listener.

This strategy applied to minimize the listener's negative face.

• Data 53 (S.23/T.551/NW)

Woodchuck Bully: Ready for initiation? Young Nick Wilde: **Yeah! Pretty much born ready.** (page 49)

The conversation takes place when Nick Wilde runs the acceptance ceremony to become a Junior Ranger Scout member. Nick tells Judy about his desire in childhood to follow Junior Ranger Scout even though he knows that only he is a fox there. When Woodchuck bully (Junior Ranger Scout leader) asks Nick about his readiness to attend the reception ceremony, Nick answered, "Yeah! Pretty much born ready". Nick's sentence indicates the use of the 2 "Question, Hedges" strategy in which Nick uses the word "pretty" to convey his relevance. He assures the listener of his readiness, and that could save the listener's FTA.

4.1.2.3 Being Pessimistic

The speaker applies this strategy when hesitant to ask the listener. This strategy applied when the speaker shows their doubts to the listener or asks a possibility to the listener. Usually, this strategy is marked by: *can, could, would, might, will,* and *may.* Only one utterance that obtained by the writer in this strategy.

• Data 54 (S.36/T.791/NW)

Nick Wilde: Mission accomplished. **Would it be premature for me to do a little victory toot-toot?** Judy Hopps: All right. One toot-toot. (page 70)

The conversation occurs when Nick Wilde and Judy Hopps manage to escape from the pursuit of Dough and Woolter by using an underground train not used anymore. A train is a hiding place for Dough and Woolter to make serum potions from Night Howlers to turn animals go savage. Judy manages to get them off the train and try to run the train that is not functioning. Initially, Nick is not sure that Judy can make the train run. Finally, Judy succeeds, and they are happy. Feeling victory approach him, Nick asks, *"Would it be premature for me to do a little victory toot-toot?"* to show his indirect request. The word "would" shows the use of negative politeness strategy 3 "Be pessimistic," where Nick shows his doubts to the listener by asking the possibility of the listener to respect and answer his question.

4.1.2.4 Minimizing the Imposition

The speaker expects the listener to be sensitive to what he wants, but he does not want to be impressed as pushy. The expressions of this strategy are *a bit*, *a little*, *a taste*, or *a tiny*. Only one utterance that obtains by the writer in this strategy.

• Data 55 (S.7/T.124/JH)

Benjamin Clawhauser: O.M. Goodness... They really did hire a bunny. What! I gotta tell you. You are even cuter than I thought you would be! Judy Hopps: Ooh, uh, you probably didn't know, but a bunny can call another bunny cute, but when other animals do it, **it is a little.** (page 11)

This conversation occurs when Judy Hopps first enters the ZPD office. Where it is the first day, she serves as a police officer in Zootopia city. Officer Hopps meets Benjamin Clawhauser, a donut-loving police officer. Clawhauser is surprised when he first meets Judy Hopps, and He says that Officer Hopps is cuter than he has imagined because she is the first rabbit police officer in Zootopia. Judy Hopps responds to Clawhauser's statement by saying, "Ooh, uh, you probably did not know, but a bunny can call another cute bunny, but when other animals do, it is a little" to show negative politeness to the listener. The word "it is a little" indicates that Judy Hopps uses this strategy. Judy feels a little strange if another animal called her cute, but she does not dare say clearly to Clawhauser, so she chooses to minimize the listener's negative face. She seems to think after saying, "it is a little" with the aim that Clawhauser understands the purpose of Judy Hops's words.

4.1.2.5 Giving Difference

This strategy is used as a form of respect from the speaker to the listener. The speaker usually shows respect for people who are considered older or respected people. The researcher found two utterances that contained this strategy.

• Data 56 (S.2/T.464/NW)

Nick Wilde: Mr. Big, sir, this is a simple misunder. Oh! This is a simple misunderstanding.

Mr. Big: You come here, unannounced on the day my daughter is to be married. (page 41)

The conversation above occurs when Nick Wilde meets Mr. Big come back after he tricks Mr.Big by selling skunk buttocks to him. Nick and Judy Hopps carried by Mr.Big's bodyguard, facing Mr. Big for entering his car to look for Mr. Otterton. Nick tries to explain to Mr. Otterton if he does not mean to mess up in his car, which is just a misunderstanding. Nick's utterance "*Mr. Big, sir, this is a simple misunder ... Oh! This is a simple misunderstanding*" indicates the use of strategy 5, give a difference. The speaker conducts FTAs by expressing his respect by using the word "Mr." and "sir" before he explains the purpose of his arrival. Furthermore, with the use of the word, the speaker can avoid the listener's negative face.

• Data 57 (S.31/T.713/JH)

Chief Bogo: Do not give yourself so much credit, Hopps. The world has always been broken; that is why we need good cops like you.

Judy Hopps: **With all due respect, sir,** a good cop is supposed to serve and protect, help the city, not tear it apart. I do not deserve this badge. (page 63)

The conversation above occurs when Judy Hopps feel guilty and no longer deserve to be a police officer for making false statements. She says that if predators become wild, maybe because of their biological factors. In the interview, Judy's statement has divided Zootopia city, the prey that begins to move away from predators. Judy's speech, *"With all due respect, sir, a good cop is supposed to serve and protect, help the city, do not tear it apart. I do not deserve this badge*," shows the speaker's respect for Chief Bogo (the listener). The speaker does the FTA by expressing her respect by using the word "sir" before expressing her opinion to Chief Bogo. In speech 'With all due respect, sir", the speaker tries to avoid disappointment with the speaker's negative face.

4.1.2.6 Apologizing

The speaker apologizes for feeling threatening to the negative face of the listener. The researcher found three utterances that contained this strategy.

• Data 58 (S.8/T.163/JH)

Jerry Jumbeaux, Jr.: What are you talking about? Judy Hopps: Well, **I do not want to cause you any trouble, but**, **I believe scooping ice cream with an ungloved trunk is a class-three health code violation.** Which is kind of a big deal? Of course, I can let you off with a warning if you glove those trunks and, I don't know, finish selling this nice dad and his son a... What was it? (page 15)

The conversation above occurs when Judy Hopps sees Jerry does not

allow Nick to buy ice cream in his shop. Jerry thinks Nick will only make a mess

in his shop. Judy Hopps feels sorry for Nick and his son when Jerry kicks them out. Judy, who sees the little fox crying, finally approaches Jerry and tells him if she is a cop. Judy's utterance, *"I do not want to cause you any trouble but,"* shows that Judy Hopps convey her apology to Jerry. She has intervened in Jerry's problem before she offers a deal to Jerry. Judy Hopps just wants Jerry to be fair to the buyer and wants to make Jumbo-pop for Nick. In this conversation, Judy Hopps applies strategy 6 to show her realization has damaged the negative face of Jerry.

• Data 59 (S.8/T.167/NW)

Nick Wilde: Thank you so much. Thank you. Oh no, are you kidding me? I do not have my wallet! I'd lose my head if it were not attached to my neck. That is the truth. Oh boy, [to Finnick] I am sorry, pal. Gotta be about the worst birthday ever. Please do not be mad at me. Thanks anyway. (page 15)

The conversation above occurs when Nick and Finnick are at Jery's ice cream shop. Nick feels pleased and grateful to Judy Hopps's help. Because of Judy's help, he can finally buy Jumbo-pop for his son, Finnick (Judy Hopps does not know yet if Nick and Finnick are business partners). However, when Nick wants to pay for ice cream, He realizes that his wallet is not there. He feels unfortunate and guilty of Finnick. He thinks that Finnick's birthday this year is the worst. The utterance "*Oh boy, I am sorry, pal. Gotta be about the worst birthday ever. Please do not be mad at me,*" indicating a feeling of remorse. Nick's sentence expresses to indicate his feelings of remorse for the mistake in not carrying a wallet. When Nick expresses his apology, the statement's low tone also indicates if he feels sorry for his fault. Through the conversation, Nick applies strategy 6 to show his realization has damaged the negative face of Finnick.

• Data 60 (S.13/T.257/JH)

Chief Bogo: Abandoning your post, inciting a scurry, reckless endangerment of rodents but - to be fair - you did stop a master criminal from stealing two-dozen moldy onions.

Judy Hopps: **Mmm, hate to disagree with you, sir, but those are not onions.** Those are a crocus variety called Midnicampum holicithius. They are a Class C botanical, sir. Well, I grew up in a family where plant husbandry was kind of a thing. (page 23)

The conversation above occurs when Chief Bogo summon Judy Hopps to meet him in his office. Judy considered making a mess in Little Rodentia for trying to stop criminals who only steal moldy onions. Judy's sentence, *"Mmm, hate to disagree with you, sir, but those are not onions"* indicates the use of strategy 6; apologize where Judy feels terrible because she has a different opinion with Chief Bogo. Although there is no sentence "sorry," but the statement is enough to show Judy's displeasure in saying her sentence to Chief Bogo. Furthermore, Judy's sentence can save Chief Bogo's negative face.

4.1.2.7 Stating the FTA as General Rule

The application of this strategy when the speaker does not seems to force the listener on specific rules. The speaker does not intend to damage the listener's face but is only forced by circumstances to declare FTA as an obligation, general social rule, and regulation. Only one utterance that obtained by the writer in this strategy.

• Data 61 (S.40/T.874/JH)

Judy Hopps: Sir, you were going 115 miles per hour. I hope you have a good explanation. (page 78)

The conversation above happens when Judy sees someone driving a car on the highway with above-average speed. Judy and Nick chase the driver and manage to stop him. Judy's sentence, "Sir, you were going 115 miles per hour, I hope you have a good explanation," shows the use of strategy 8. According to Judy, the driver is guilty of breaking traffic rules, where he drives 115 miles per hour and will get a speeding ticket because violating the rule of law. The speaker uses this strategy because she wants the driver to be responsible for what he does by declaring the FTA as a general rule that applies. It can minimize the negative face of the listener.

4.1.3 Factors that Influence of Positive and Negative Politeness Strategies

Brown and Levinson (1987, p.71) stated the use of politeness strategies influenced by two factors. The two factors are payoff and relevant circumstances.

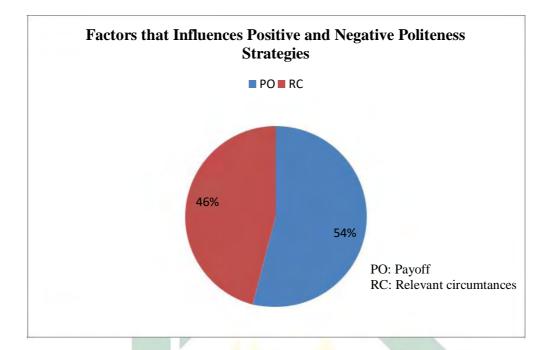


Figure 4.3: Factors that Influence the Main Characters Use Positive and Negative Politeness Strategies

4.1.3.1 Payoff

. Payoff is a desire of the speaker to get rewards or advantages from the listener when he decides to use certain politeness strategies to the listener. Usually the payoff obtained is a better relationship between the listener and the speaker. The listener's response in accordance with the wishes of the speaker is proof that the speaker has successfully used a politeness strategy.

• Data 1 (S.8/T.170/JH/P1)

Nick Wilde: Officer, I cannot thank you enough. So kind, really. Can I pay you back?

Judy Hopps: Oh no, my treat. It just - you know, it burns me up to see folks with such backward attitudes toward foxes. I just want to say that **you are a greatdad** and just a real articulate fella. (page 16) The element that affects Judy Hopps to employ a positive politeness strategy to Nick Wilde is a *payoff* factor. Judy Hopps begins her introduction with Nick by praising Nick as a great father. That is done to establish good relations with Nick at their first meeting.

• Data 2 (S.12/T.249/JH/P1)

Judy Hopps: **I love your hair.** Fru-Fru: Aw. Thank you! (page 23)

The factor that influences Judy Hopps to use a positive politeness strategy to Fru-Fru is *a payoff*. Judy Hopps begins her introduction with Fru-Fru by praising her hair for making a good relationship with Fru-Fru in their first meeting.

• Data 3 (S.20/T.483/JH/P1)

Judy Hopps: Hi. I love your dress! Fru-Fru: Aw. Thank you! (page 43)

The element that affects Judy Hopps to employ a positive politeness strategy to Nick Fru-Fru is a *payoff* factor. Judy Hopps wants to please Fru-Fru by praising her dress for making a good relationship with Fru-Fru.

• Data 4 (S.8/T.169/NW/P2)

Judy Hopps: Keep the change. Nick Wilde: Officer, **I cannot thank you enough.**So kind, really. Can I pay you back? (page 16)

The element that affects Nick Wilde to employ a positive politeness strategy to Judy Hopps is a *payoff* factor. Nick wants to please Judy by praising her kindness and expressing the gratitude for making a good relationship with Judy in their first meeting.

• Data 5 (S.8/T.170/JH/P3)

Nick Wilde: Officer, I cannot thank you enough. So kind, really. Can I pay you back?

Judy Hopps: Oh no, my treat. It just - **you know, it burns me up to see folks with such backward attitudes toward foxes.** I just want to say that you are a great dad and just a real articulate fella. (page 16)

The element that affects Judy Hopps to employ a positive politeness

strategy to Nick Wilde is a *payoff* factor. Judy Hopps wants to please Nick by saying if he has good qualities that are different from other foxes. With using this strategy, Judy Hoppscan get the respect of Nick Wilde. That can make her have a good relationship with Nick in their first meeting.

• Data 6 (S.16/T.357/JH/P3)

Yax: Yeah, and we both walked him out, and he got into this big old white car with silver trim. Needed a tune-up, the third cylinder was not firing. Remember that, Nangi? Nangi: Nope. Judy Hopps: Um, uh, you did not happen to catch the license plate number, **did you**? Yax: Oh, for sure. It was 2-9-T-H-D-0-3. (page 32)

The element that affects Judy Hopps to employ a positive politeness

strategy to Yax is a *payoff* factor. Judy Hopps wants to look closer to Yax by

inviting him to talk about Yax's opposite because Judy knows Yax is a bit strange,

but Judy wants to have a good relationship with Yax because she needs Yax's

help.

• Data 7 (S.33/T.752/JH/P3)

Nick Wilde: Wow. Isn't that interesting?

Judy Hopps: Wait, wait, **listen**. I-I know you will never forgive me, and I do not blame you - I would not forgive me either. I was ignorant and irresponsible, and small-minded. But predators should not suffer because of my mistakes. I have to fix this. But I cannot do it without you. And after we are done, you can hate me, and that will be fine because I was a horrible friend, and I hurt you, and you can walk away knowing that you were right all along - I really am just a dumb bunny. (page 67)

The factor that influences Judy Hopps to Nick Wilde is a *payoff* factor.

With using this strategy, Judy Hoppscan get the respect of Nick Wilde and make

their relationship will be better.

• Data 8 (S.8/T.175/NW/P5)

Judy Hopps: And you, little guy, you want to be an elephant when you grow up? You can be an elephant. Because this is Zootopia, anyone can be anything.

Nick Wilde: **Oh, boy, I tell him that all the time**. All right, here you go. Two paws, yeah. Oh, look at that smile, that is a happy birthday smile! All right. Give her a little bye-bye toot-toot! (page 16)

The element that affects Nick Wilde to employ a positive politeness

strategy to Judy Hopps is a *payoff* factor. Nick Wilde wants to satisfy Judy's

positive face by agreeing to Judy's previous statement that everyone can be

anything in Zootopia. That can make their relationship better.

• Data 9 (S.13/T.289/JH/P5)

Dawn Bellwether: And sent it. And it is done. So I did do that. All right, well, I would say the case is in good hands. Us little guys really need to stick together, right? Judy Hopps: **Like glue.** (26)

The element that affects Judy Hopps to employ a positive politeness

strategy to Dawn Bellwether is a *payoff* factor. Judy Hopps wants to satisfy

Dawn's positive face by agreeing to Dawn's previous statement that they

must always be close.

• Data 10 (S.11/T.207/JH/P6)

Bonnie Hopps: Yeah? Everything you ever hoped? Judy Hopps: **Mm-hmm, absolutely and more!** Everyone is so nice, and I feel like I am really making a difference. (page 19)

The element that affects Judy Hopps to employ a positive politeness strategy to Bonnie Hopps is a *payoff* factor. Judy Hopps does not want to make Bonnie Hopps worry about her. She wants their relationship to be delicate without any worries.

• Data 11 (S.11/T.210/JH/P6)

Bonnie Hopps: Oh, my sweet heaven! Judy, are you a meter maid? Judy Hopps: Oh, this - No! Oh, no. **No, this** is just a temporary thing! (page 20)

The element that affects Judy Hopps to employ a positive politeness

strategy to Bonnie Hopps is a *payoff* factor. Judy Hopps does not want her parents to know the sad things if she only assigned as a maid meter. Furthermore, she states it may only be a short time not to make her parents worry about her condition. She wants their relationship to remain good without any worries.

• Data 12 (S.18/T.410/JH/P6)

Nick Wilde: Pregnant! Flash Slothmore: Ha Ha Heh. Judy Hopps: **Haha! Yes, very funny, very funny.** Can we please just focus on the task? (page 36) The element that affects Judy Hopps to employ a positive politeness strategy to Flash is a *payoff* factor.Judy Hopps, who just knew Flash needs to pretend to laugh while listening to Nick's jokes to please Flash. That can make their relationship closer.

• Data 13 (S12/T.236/JH/P10)

Frantic Pig: What are you talking about? My shop! It was just robbed! Look, he is getting away! Well, are you a cop or not? Judy Hopps: Oh! Yes. Yes! **Do not worry, sir, I got this!** Stop! Stop in the name of the law! (page 22)

The element that affects Judy Hopps to employ a positive politeness

strategy to Frantig Pig is a *payoff* factor. Judy Hopps does not want to make

Frantic Pig worry about the thief. As a chief who is ready to help, Judy wants to

make Frantig Pig impressed her at their first meeting.

• Data 14 (S.13/T.278/JH/P10)

Mrs. Otterton: Please! There is gotta be somebody to find my Emmitt. Chief Bogo: Mrs. Otterton...

Judy Hopps: I will find him.

Mrs. Otterton: Oh, thank you! Bless you, bless your little bunny! Take this, find my Emmitt. Bring him home to my babies and me, please. (page 25)

The element that affects Judy Hopps to employ a positive politeness

strategy to Mrs. Otterton is a *payoff* factor. Judy Hopps does not want to make

Mrs. Otterton worry about her missing husband. As a chief who is ready to help,

Judy wants to make Mrs. Otterton impressed her at their first meeting.

• Data 15 (S.23/T.554/NW/P10)

Woodchuck bully: Okay. Now raise your right paw and deliver the oath.

Young Nick Wilde: **I, Nicholas Wilde, promise to be brave, loyal, helpful, and trustworthy!** (page 49)

The element that affects Nick Wilde to employ a positive politeness strategy to Woodchuck Bully is a *payoff* factor. Nick Wilde wants to please Woodchuck's positive face by saying his promise as a new scout member at their first meeting. That can make their relationship better.

• Data 16 (S.37/T.827/NW/P10)

Judy Hopps: Take the case. Get it to Bogo. Nick Wilde: I am not gonna leave you behind; that is not happening. Judy Hopps: I can't walk! (page 73)

The factor that affects Nick Wilde to apply this strategy to Judy Hopps is

apayoff. Nick Wilde wants to show if he cares with Judy Hopps. Nick's action

can satisfy the positive face of Judy Hopps and she will be impressed with Nick.

• Data 17 (S.7/T.142/JH/P11)

Judy Hopps: Parking duty? Chief? Chief Bogo? Sir, you said there were fourteen missing mammal cases.

Chief Bogo: So?

Judy Hopps: **So I can handle one.** You probably forgot, but I was top of my class at the academy. (page 13)

The element that affects Judy Hopps to employ a positive politeness

strategy to Chief Bogo is a *payoff* factor. Judy Hopps wants to satisfy the Bogo

Chief's positive face by saying she could handle one of the police's duties. Judy

wants to make Chief Bogo impressed with her.

• Data 18 (S.15/T.326/JH/P12)

Nick Wilde: I don't know where he is. I only saw where he went. Judy Hopps: Great! Let's go! (page 29) The factor that influences Judy Hopps to use positive politeness strategy to Nick Wilde is a *payoff* factor. Judy Hopp's invitation identifies if she saves the positive face of the listener (Nick) by inviting Nick as an equal participant with the speaker. The speaker can include the listener and herself equally as beneficiaries of requests or offers.

• Data 19 (S.19/T.441/JH/P12)

Judy Hopps: The thing is, you do not need a warrant if you have probable cause, and I'm pretty sure I saw a shifty lowlife climbing the fence. So you are helping plenty! **Come on!** 2-9-T-H-D-0-3. This is it! Polar bear fur. (page 39)

The factor that influences Judy Hopps to use positive politeness strategy to Nick Wilde is a *payoff* factor. Judy Hopp's invitation identifies if she saves the positive face of the listener (Nick) by inviting Nick as an equal participant with the speaker. The speaker can include the listener and herself equally as beneficiaries of requests or offers.

• Data 20 (S.19/T.451/NW/P12)

Judy Hopps: Why? Whose car is it? Nick Wilde: The most feared crime boss in Tundratown. They call him Mr. Big, and he does not like me, **so we gotta go!** (page 40)

The factor that influences Nick Wilde to use positive politeness strategy to

Judy Hopps is a *payoff* factor. Nick Wilde's invitation identifies if he saves the

positive face of the listener (Judy) by inviting Judy as an equal participant with

the speaker. The speaker can include the listener and himself equally as

beneficiaries of requests or offers.

• Data 21 (S.22/T.509/JH/P12)

Judy Hopps: I don't know! Jump! **Come on!** Head down! [talks on her radio] Officer Hopps to Dispatch! (page 45)

The factor that influences Judy Hopps to use positive politeness strategy to Nick Wilde is a *payoff* factor. Judy's invitation identifies if she saves the listener's positive face (Nick) by inviting Nick as an equal participant with the speaker. The speaker can include the listener and herself equally as beneficiaries of requests or offers.

• Data 22 (S.8/T.163/JH/P14)

Jerry Jumbeaux, Jr.: What are you talking about? Judy Hopps: Well, I do not want to cause you any trouble, but, I believe scooping ice cream with an ungloved trunk is a class-three health code violation. Which is kind of a big deal? **Of course, I can let you off with a warning if you glove those trunks and, I do not know, finish selling this nice dad and his son a... What was it?** Nick Wilde: A jumbo pop. Please. (page 15)

The element that affects Judy Hopps to employ a positive politeness

strategy to Jerry is a *payoff* factor. Judy Hopps wants to make Jerry agree that her

offer is mutually beneficial and has a good impact for them.

• Data 23 (S.22/T.502/JH/P14)

Judy Hopps: Yep. So, uh, you just open the door and tell us what you know, and we will tell you what we know. Okay? Renato Manchas: Okay. (page 44)

The element that affects Judy Hopps to employ a positive politeness

strategy to Manchas is a *payoff* factor. Judy Hopps wants to make Manchas agree

that her offer is mutually beneficial and has a good impact for them.

• Data 24 (S.16/T.339/JH/P15)

Judy Hopps: Uh, no. I am Officer Hopps, ZPD. I am looking for a missing mammal, Emmitt Otterton, right here, who may have frequented this establishment?

Yax: Yeah, old Emmitt! I have not seen him in a couple of weeks. But hey, you should talk to his yoga instructor. I would be happy to take you back.

Judy Hopps: **Oh, thank you so much. I would appreciate that more than you can imagine,** it would be such an -OHHHH, you are naked! (page 31)

The element that affects Judy Hopps to employ a positive politeness

strategy to Yax is a payoff factor. Judy Hopps wants to appreciate Yax's good

intentions, who help her meet the yoga instructor so that their relationship will

be closer.

• Data 25 (S.16/T.359/JH/P15)

Judy Hopps: Um, uh, you did not happen to catch the license plate number, did you?

Yax: Oh, for sure. It was 2-9-T-H-D-0-3.

Judy Hopps: ...0-3. Wow, this is a lot of great info, thank you. (page 32)

The element that affects Judy Hopps to employ a positive politeness

strategy to Yax is a payoff factor. Judy Hopps wants to appreciate Yax's good

intentions, who help her remember Mr. Otterton's car's license plate so that

their relationship will be closer.

• Data 26 (N1/S.18/T.410/JH/N1)

Judy Hopps: Haha! Yes, very funny, very funny. Can we please just focus on the task? (page 36)

The element that affects Judy Hopps to employ a negative politeness strategy to Flash is a *payoff* factor. Judy Hopps desires to avoid Flash's negative face by using an indirect sentence. The speaker doesn't really expect the listener to say 'Yes' unless he wants to, because that can minimize the negative faces of one another if the listener has to say 'No'.

• Data 27 (N1/S.33/T.750/JH/N1)

Finnick: Who is it? Judy Hopps: **I need to find Nick. Please.** (page 66)

The element that affects Judy Hopps to employ a negative politeness strategy to Finnick is a *payoff* factor. Judy Hopps desires to avoid Finnick's negative face by using an indirect sentence. The speaker doesn't really expect the listener to say 'Yes' unless he wants to, because that can minimize the negative faces of one another if the listener has to say 'No'.

• Data 28 (S.15/T.313/JH/N2)

Nick Wilde: Ha! I make two hundred bucks a day, Fluff. Three hundred and sixty-five days a year since I was twelve. And time is money. Hop along. Judy Hopps: **Please, just look at the picture.** You sold Mr. Otterton that popsicle, right? Do you know him? (page 28)

The factor that influences Judy Hopps to use negative politeness strategy to Nick Wilde is *a payoff*. Judy wants to avoid the negative face of Nick to build a closer relationship. The speaker doesn't really expect the listener to say 'Yes' unless he wants to, because that can minimize the negative faces of one another if the listener has to say 'No'.

• Data 29 (S.23/T.551/NW/N2)

Woodchuck bully: Ready for initiation? Young Nick Wilde: **Yeah! Pretty much born ready.** (page 49)

The element that affects Nick Wilde to employ a negative politeness

strategy to Woodchuck Bully is a *payoff* factor. Nick wants to avoid the negative

face of Woodchuck to build a closer relationship.

• Data 30 (S.36/T.791/NW/N3)

Nick Wilde: Mission accomplished. **Would it be premature for me to do** a little victory toot-toot? Judy Hopps: All right. One toot-toot. (page 70)

The factor that affects Nick Wilde to apply negative politeness strategy to Judy Hopps is a *payoff*. Nick wants to avoid the negative face of Judy. The speaker doesn't really expect the listener to say 'Yes' unless he wants to, because that can minimize the negative faces of one another if the listener has to say 'No'.

• Data 31 (S.7/T.124/JH/N4)

Benjamin Clawhauser: O.M. Goodness... They really did hire a bunny. What! I have to tell you. You are even cuter than I thought you would be! Judy Hopps: Ooh, uh, you probably did not know, but a bunny can call another bunny cute, but when other animals do it, **it is a little.** (page 11)

The element that affects Judy Hopps to employ a negative politeness strategy to Benjamin Clawhauser is a *payoff* factor. Judy Hopps wants to avoid the negative face of Benjamin to build a good relationship.Judy Hopps wanted to avoid the negative face of Flash to build a closer relationship because they had just met. The speaker doesn't really expect the listener to agree with him unless he wants to. Because it can minimize the negative faces of each other if the listener does not agree.

• Data 32 (S.8/T.163/JH/N6)

Jerry Jumbeaux, Jr.: What are you talking about? Judy Hopps: Well, I do not want to cause you any trouble, but, I believe scooping ice cream with an ungloved trunk is a class-three health code violation. Which is kind of a big deal? Of course, I can let you off with a warning if you glove those trunks and, I do not know, finish selling this nice dad and his son a... What was it? (page 15)

The element that affects Judy Hopps to employ a negative politeness

strategy to Jerry is a *payoff* factor. Judy Hopps wants to avoid the negative face of Jerry to build a good relationship because they had just met. The speaker doesn't really expect the listener to agree with him unless he wants to. Because it can minimize the negative faces of each other if the listener does not agree.

• Data 33 (S.40/T.874/JH/N7)

Judy Hopps: Sir, you were going 115 miles per hour. I hope you have a good explanation. (page 78)

The element that affects Judy Hopps to employ a negative politeness strategy to the driver (Flash) is a *payoff* factor. Judy Hopps wants to avoid the negative face of Flash to build a good relationship. The speaker doesn't really expect the listener to agree with him unless he wants to. Because it can minimize the negative faces of each other if the listener does not agree.

4.1.3.2 Relevant circumstances

The state of the sociological variable or circumstances can influence the seriousness of FTA. Social distance, relative power, and size of imposition are

three things that can determine the level of politeness(Brown and Levinson, 1987, p.74). However, the researcher only found the factor of relative power and social distance in this research.

4.1.3.2.1 Relative Power

Relative power is a situation where the speaker tends to apply a higher politeness level to a society that has more strength (Brown and Levinson, 1987, p.77). This application depends on the relationship established by the speaker and listener. Relative power usually occurs in the environment of the military, workplaces, and courts. The writer found 6 data of relative power.

• Data 34 (S.23/T.528/JH/P6)

Chief Bogo: Savage? This is not the stone age, Hopps. Animals do not "go savage." Judy Hopps: I thought so too... 'Till I saw this. What? He was right here!

(page 47)

The element that affects Judy Hopps to employ a positive politeness strategy to Chief Bogo is a *relative power* factor. Judy Hopps uses a higher level of politeness to Chief Bogo because he is the Police Chief who has a higher position than Judy, and Judy respects him by agreeing with his statement.

• Data 35 (S.3/T.72/JH/P10)

Dawn Bellwether: Congratulations, Officer Hopps Judy Hopps: **I will not let you down.** This has been my dream since I was a kid. (page 7)

The element that affects Judy Hopps to employ a positive politeness

strategy toDawn Bellwether is a *relative power* factor. Judy Hopps uses a higher

level of politeness to Dawn Bellwether because she is the mayor, of which she has a higher position, and Judy respects her by offering an appointment to her.

• Data 36 (S.31/T.716/JH/P15)

Dawn Bellwether: Judy, you have worked so hard to get here. It is what you wanted since you were a kid. You cannot quit. Judy Hopps: **Thank you for the opportunity**. (page 63)

The element that affects Judy Hopps to employ a positive politeness

strategy toDawn Bellwether is a *relative power* factor. Judy Hopps uses a higher level of politeness to Dawn Bellwether because she is the mayor, of which she has a higher position, and Judy respects her by expressing gratitude.

• Data 37 (S.2/T.464/NW/N5)

Nick Wilde: Mr. Big, sir, this is a simple misunder. Oh! This is a simple misunderstanding.

Mr. Big: You come here, unannounced on the day my daughter is to be married. (page 41)

The element that affects Nick Wilde to employ a negative politeness

strategy to Mr. Big is a *relative power* factor. Nick uses a higher level of

politeness for Mr. Big because he is the most feared big boss in Tundertown,

where he has strength and lots of bodyguards.

• Data 38 (S.31/T.713/JH/N5)

Chief Bogo: Don't give yourself so much credit, Hopps. The world has always been broken; that is why we need good cops like you. Judy Hopps: **With all due respect, sir,** a good cop is supposed to serve and protect, help the city, not tear it apart. I do not deserve this badge. (page 63) The element that affects Judy Hopps to employ a negative politeness strategy to Chief Bogo is a *relative power* factor. Judy Hopps uses a higher level of politeness to Chief Bogo because he is the Police Chief who has a higher position than Judy, and Judy respects him.

• Data 39 (S.13/T.257/JH/N6)

Chief Bogo: Abandoning your post, inciting a scurry, reckless endangerment of rodents but - to be fair - you did stop a master criminal from stealing two-dozen moldy onions. Judy Hopps: **Mmm, hate to disagree with you, sir, but those are not onions.** Those are a crocus variety called Midnicampum holicithius. They are a Class C botanical, sir. Well, I grew up in a family where plant husbandry was kind of a thing. (page 23)

The element that affects Judy Hopps to employ a negative politeness strategy to Chief Bogo is a *relative power* factor. Judy Hopps uses a higher level of politeness to Chief Bogo because he is the Police Chief who has a higher position than Judy, and Judy respects him.

4.1.3.2.1 Social Distance

Social distance is the level of respect in the speech situation between the speaker and the listener which is determined through several factors such as age, gender, status, etc. A person or speaker will not use words that are too polite when he is talking with close friends or groups who have the same age or status. Instead someone will use a more polite greeting to people who are not known or who have a different age or status. The writer found 22 data of social distance.

• Data 40 (S.20/T.456/JH/P2)

Nick Wilde: I, um. I may have sold him a very expensive wool rug that was made from the fur of a skunk's butt. Judy Hopps: **Oh, sweet cheese and crackers.** (page 40)

The factor that influenced Judy Hopps using a positive politeness strategy to Nick Wilde is a *social distance*. Judy Hopps uses this strategy because she has a similarity in status and level of intimacy with the listener. That makes it easier to be a friend. In addition, Nick is a Judy's partner for her mission to find out the missing mammal. So the speaker does not need to be too polite when respond the listener.

• Data 41 (S.24/T.599/NW/P3)

Judy Hopps: All we have to do is find out where they went. Wait, where did they go?

Nick Wilde: **You know**, if I wanted to avoid surveillance because I was doing something illegal, which I never have, I would use the maintenance tunnel 6B, which would put them out right there. (page 53)

The factor that influences Judy Hopps to Nick Wilde is *social distance*.

Judy Hopps uses a positive politeness strategy because she has a similarity in status with the listener, so that makes it easier to be a friend. In addition, Nick is a

Judy's partner for her mission to find out the missing mammal.

• Data 42 (S.8/T.151/NW/P4)

Jerry Jumbeaux, Jr.: Listen, I do not know what you are doing skulking around during daylight hours, but I do not want any trouble in here, so hit the road!

Nick Wilde: I am not looking for any trouble either, sir. I simply want to buy a Jumbo-pop for my little boy. Do you want the red or the blue, **pal**? (page 14)

The factor that influences Nick Wilde to Finnick is *social distance*.Nick Wilde uses a positive politeness strategy because he has a similarity in status and level of intimacy with the listener.Because they are intimate, so they use group membership marker which is a type of positive politeness strategy.In fact, Nick and Finnick are close friends and business partners.

• Data 43 (S.98/T.167/NW/P4)

Nick Wilde: Thank you so much. [to Judy] Thank you. Oh no, are you kidding me? I don't have my wallet! I'd lose my head if it were not attached to my neck. That is the truth. Oh **boy**, [to Finnick] I'm sorry, **pal**. Gotta be about the worst birthday ever. Please don't be mad at me. Thanks anyway. (page 15)

The factor that influences Nick Wilde to Finnick is *social distance*. Nick Wilde uses a positive politeness strategy because he has a similarity in status and level of intimacy with the listener. Because they are intimate, so they use group membership marker which is a type of positive politeness strategy. In fact, Nick and Finnick are close friends and business partners.

• Data 44 (S.15/T.322/JH/P4)

Nick Wilde: Well, it is my word against yours. Nick Wilde's voice: [Through carrot pen] ...two hundred bucks a day, Fluff. Three hundred and sixty-five days a year since I was twelve. Judy Hopps: Actually, it is your word against yours. And if you want this pen, you are going to help me find this poor missing otter or the only place you will be selling popsicles in the prison cafeteria. It is called a hustle, **sweetheart.** (page 29)

The factor that influences Judy Hopps to Nick Wilde is *social distance*.

Judy Hopps uses a positive politeness strategy because she has a similarity in

status and level of intimacy with the listener. Because they are intimate, so they use group membership marker which is a type of positive politeness strategy. In addition, Nick is a Judy's partner for her mission to find out the missing mammal.

• Data 45 (S.18/T.371/NW/P4)

Nick Wilde: What, are you saying that because he is a sloth, he cannot be fast? I thought in Zootopia; anyone could be anything. Flash, Flash, hundred-yard dash! **Buddy**, it is nice to see you. Flash Slothmore: Nice to see you too. (page 33)

The factor that influences Nick Wilde to Flash is *social distance*. Nick Wilde uses a positive politeness strategy because he has a similarity in gender and level of intimacy with the listener. Because they are intimate, so they use group membership marker which is a type of positive politeness strategy. In addition, Flash is a Nick's friend and they know well each other.

• Data 46 (S.18/T.373/NW/P4)

Nick Wilde: Hey, Flash, I would love you to meet my friend. Uh, **darling**, I have forgotten your name. Judy Hopps: Hmmm. Officer Judy Hopps, ZPD. How are you? (page 34)

The factor that influences Nick Wilde to Judy Hopps is *social distance*.

Nick Wilde uses a positive politeness strategy because she has a similarity in status and level of intimacywith the listener. Because they are intimate, so they use group membership marker which is a type of positive politeness strategy. In addition, Nick is a Judy's partner for her mission to find out the missing mammal.

• Data 47 (S.22/T.523/NW/P4)

Nick Wilde: I said, do not. Rabbit!**Carrots,** you saved my life! Judy Hopps: Well, that is what we do here at the ZPD- (page 46) The factor that influences Nick Wilde to Judy Hopps is *social distance*. Nick Wilde uses a positive politeness strategy because she has a similarity in status and level of intimacywith the listener. Because they are intimate, so they use group membership marker which is a type of positive politeness strategy. In addition, Nick is a Judy's partner for her mission to find out the missing mammal.

• Data 48 (S.17/T.364/JH/P5)

Nick Wilde: Well, I had a ball. You are welcome for the clue, and seeing as how **any moron can run a plate**. I will take that pen and bid you adieu. Judy Hopps: The plate. I can't run a plate. Ooh. I am not in the system yet. Nick Wilde: Give me the pen, please. Judy Hopps: What was it you said? **"Any moron can run a plate?"** Gosh, if only there were a moron around who were up to the task. (page 33)

The factor that influences Judy Hopps to Nick Wilde is *social distance*.

Judy Hopps uses a positive politeness strategy because she has a similarity in status and age with the listener. That makes it easier to be a friend and they do not need to be too polite when communication.

• Data 49 (S.19/T.439/JH/P5)

Nick Wilde: It does, 100%. Now, since you are sans warrant, **I guess we are done?** Judy Hopps: **Fine. We are done.** Here is your pen. (page 39)

The factor that influences Judy Hopps to Nick Wilde is *social distance*.

Judy Hopps uses a positive politeness strategy because she has a similarity in

status with the listener. That makes it easier to be a friend and they do not need to

be too polite when communication.

Nick Wilde: Flash is the fastest guy in there. You need something done. He is on it. Judy Hopps: **I hope so. We are really fighting the clock, and every minute counts**. Wait, they are all sloths? (page 33)

The factor that influences Judy Hopps to Nick Wilde is *social distance*.

Judy Hopps uses a positive politeness strategy because she has a similarity in status with the listener. That makes it easier to be a friend and they do not need to be too polite when communication. Judy also feels the same thoughts as Nick.

• Data 51 (S.32.T.733/JH/P7)

Gideon Grey: Hey, Judy. I would just like to say. I am sorry for the way I behaved in my youth. I-I-I had many self-doubts, and it manifested itself in the form of unchecked rage and aggression. I was a major jerk. Judy Hopps: Well, I know a thing or two about being a jerk. (page 65)

The factor that influences Nick Wilde to Judy Hopps is a *social distance*.

Nick Wilde uses a positive politeness strategy because he has similar status and

age with the listener. That makes it easier to be a friend and they do not need to be

too polite when communication.

• Data 52 (S.22/T.501/NW/P7)

Renato Manchas: There was no warning. He just kept yelling about the Night Howlers. Over and over, the Night Howlers! Nick Wilde: Oh, so, you know about the Night Howlers too? Good, good, good. **Because the Night Howlers are exactly what we are here to talk about, right?**

Judy Hopps: Yep. So, uh, you just open the door and tell us what you know, and we will tell you what we know. Okay? (page 44)

The factor that influences Nick Wilde to Judy Hopps is *social distance*. Nick uses a positive politeness strategy because he has a similarity in status with the listener. That makes it easier to be a friend and they do not need to be too polite when communication. Furthermore, Nick feels the same thoughts as Judy.

• Data 53 (S.32.T.733/JH/P7)

Gideon Grey: Hey, Judy. I would just like to say. I am sorry for the way I behaved in my youth. I-I-I had many self-doubts, and it manifested itself in the form of unchecked rage and aggression. I was a major jerk. Judy Hopps: Well, I know a thing or two about being a jerk. (page 65)

The factor that influences Nick Wilde to Judy Hopps is a social distance.

Nick Wilde uses a positive politeness strategy because he has similar status and age with the listener. That makes it easier to be a friend and they do not need to be too polite when communication.

• Data 54 (S.18/T.404/NW/P8)

Nick Wilde: Hey, Flash, wanna hear a joke? Judy Hopps: No! Flash Slothmore: Sure. Nick Wilde: Okay. **What do you call a three-humped camel?** Flash Slothmore: I don't know. What do you call a... Judy Hopps: Three-humped camel. Flash Slothmore: Three-humped camel? Nick Wilde: Pregnant! Flash Slothmore: Ha Ha Ha. (page 36)

The factor that influences Nick Wilde to Flash is a social distance. Nick

Wilde uses a positive politeness strategy because he has a similarity in gender and

status with the listener. They do not need to be too polite when communication

and relaxing when joking.

Nick Wilde: Oh, boy. **Does this make you uncomfortable? Because if so, there is no shame in calling it quits.** Judy Hopps: Yes, there is. (page 31)

The factor that influences Nick Wilde to Judy Hopps is *social distance*.

Nick Wilde uses a positive politeness strategy because he has a similarity in status

and mission with the listener. That makes it easier to be a friend and they do not

need to be too polite when communication.

• Data 56 (S.33/T.752/JH/P9)

Nick Wilde: Wow. Isn't that interesting?

Judy Hopps: Wait. Wait, listen. I-I know you will never forgive me, and I don't blame you - I would not forgive me either. I was ignorant and irresponsible, and small-minded. But predators should not suffer because of my mistakes. I have to fix this. But I can't do it without you. And after we are done, you can hate me, and that will be fine because I was a horrible friend, and I hurt you, and you can walk away knowing that you were right all along - I really am just a dumb bunny. (page 67)

The factor that influences Judy Hopps to Nick Wilde is social distance.

Judy Hopps uses a positive politeness strategy because she has a similarity in status with the listener. That makes it easier to be a friend and they do not need to

be too polite when communication.

• Data 57 (S.15/T.311/JH/P11)

Nick Wilde: What happened, meter maid? Did someone steal a traffic cone? It was not me. Hey, Carrots, you are gonna wake the baby. I gotta get to work.

Judy Hopps: This is important, sir. I think your ten dollars worth of popsicles can wait. (page 28)

The factor that influences Judy Hopps to use positive politeness strategy to Nick Wilde is a *social distance*. After Judy Hopps meets and talks with Nick several times, their relationship is better, and they become acquainted. They also seem to have the same age so they do not need to be too polite when communication.

• Data 58 (S.15/T.309/JH/P13)

Judy Hopps: Hi! Hello! It is me again. Nick Wilde: Hey, it is Officer Toot-toot! Judy Hopps: Hahaha. No. Actually, it is Officer Hopps, and **I'm here to ask you some questions about a case.** (page 28)

The factor that influences Judy Hopps to Nick Wilde is *social distance*. Judy Hopss uses a positive politeness strategy because she has a similarity in status and age with the listener After Judy Hopps meets and talks with Nick several times, their relationship better, and they become acquainted with each other. So, Nick and Judy do not need to be too polite when communication.

• Data 59 (S.15/T.314/NW/P13)

Nick Wilde: I know everybody. And I also know that somewhere, there's a toy store missing its stuffed animal. So why don't you get back to your box? (page 28)

The factor that influences Nick Wilde to Judy Hopps is *social distance*. Nick Wilde uses a positive politeness strategy because he has a similarity in status and age with the listener After Nick meets and talks with Judy several times, their relationship better, and they become acquainted with each other. So, Nick and Judy do not need to be too polite when communication.

• Data 60(S.15/T.322/JH/P14)

Judy Hopps: Actually, it's your word against yours. And if you want this pen, you're going to help me find this poor missing otter or the only place you'll be selling popsicles in the prison cafeteria. It's called a hustle, sweetheart. (page 29)

The factor that influences Judy Hopps to Nick Wilde is *social distance*.

Judy Hopps uses a positive politeness strategy because she has a similarity in status and age with the listener. After Judy Hopps meets and talks with Nick several times, their relationship is better, and they become acquainted.So, Nick and Judy do not need to be too polite when communication.

• Data 61 (S.33/T.754/NW/P15)

Judy Hopps: Wait. Wait, listen. I-I know you'll never forgive me, and I do not blame you - I would not forgive me either. I was ignorant and irresponsible, and small-minded. But predators should not suffer because of my mistakes. I have to fix this. But I cannot do it without you. And after we're done, you can hate me, and that will be fine because I was a horrible friend, and I hurt you, and you can walk away knowing that you were right all along - I really am just a dumb bunny. Judy Hopps' voice: [Through carrot pen] I really am just a dumb bunny.

I really am just a dumb bunny.

Nick Wilde: **Don't worry, Carrots.I will let you erase it in 48 hours.** All right, get in here. Okay, oh, you bunnies, you are emotional. There we go, deep breath. Are you, are you just trying to steal the pen? Is that what this is? You are standing on my tail, though. Off, off-off-off! (page 67)

The factor that affects Nick Wilde to apply this strategy for Judy Hopps

is social distance. Nick Wilde uses a positive politeness strategy because he has a

similarity in status and age with the listener. That makes it easier to be a friend.

They also know each other and feel so close. So, Nick and Judy do not need to be

too polite when communication.

4.2 Discussion

This part contains a complete discussion and explanation of the results obtained from the study. The researcher found various kinds of negative and positive politeness strategies that are complete enough in the Zootopia movie to answer all research problems. As the researcher said in the introduction, the movie has an excellent element to be a source of data in analyzing politeness strategies because, in the movie, there are dialogues, characters, and settings.

In a positive politeness strategy, there are fifteen kinds of strategies according to the theory from Brown and Levinson (1987), and the researcher got all the types of strategies. Using group identity marker (strategy 4) is most often applied by Judy Hopps and Nick Wilde in Zootopia Movie. The many uses of strategy 4 for six times show that the speakers often call the listener with a unique nickname to show their closeness. The frequent use of this strategy shows that the relationship of the main character (as a speaker) with the listener is well established in the Zootopia movie. They do not hesitate to call each other with very intimate nicknames such as sweetheart, pal, or buddy. Even some of the unique nicknames are spoken by the speaker to the listener when they first meet because they feel close to each other.

While in the negative strategy, the researcher found seven from ten types of negative politeness strategies. Strategy 6 "apologize" is the highest strategy used by Judy Hopps and Nick Wilde in Zootopia movie. The many uses of strategy 6 for three times show that most utterances of the speaker refer to apologies or regrets for disturbing the negative face of the listener. There are many expressions of apology or excessive guilt because the speaker and listener have different social levels or ranks in the Zootopia movie, so the speaker will feel more hesitant and careful when speaking so as not to offend the listener. Moreover, this movie tells the story of a bunny's struggle to become a police officer, so the speaker will face many people who have more power.

In a positive politeness strategy, the data found there were 49 utterances. Judy Hopps used positive strategy 33 times, and Nick Wilde used 16 times. Furthermore, in the negative politeness strategy, the data found there were 12 utterances. Judy Hopps used negative strategies eight times, and Nick Wilde used four times. The data above shows if the main character in the Zootopia movie is more dominant using a positive politeness strategy than a negative politeness strategy. That means the two main characters more show solidarity to the listener than show deference to respect the listener.

The researcher also found factors that affect the use of positive and negative politeness strategies. These factors are divided into two: payoff and relevant circumstances. The relevant circumstances factors are grouped for three types: a social distance, relative power, and size of imposition. In this research, the researcher found 33 payoff factors. In relevant circumstances, the researcher only found two types; 22 social distance factors and 6 relative power factors.

Payoff is the highest factor that influences to choice the strategies.Payoff is a desire of the speaker to get rewards or advantages from the listener when he decides to use certain politeness strategies to the listener. Usually the payoff obtained is a better relationship between the listener and the speaker. The payoff in question is a pleasant listener's response to what the speaker is talking about (can increasing closeness between them and mutual benefit). The listener's response in accordance with the speaker's wishes is proof that the speaker has successfully used a politeness strategy.Payoff in positive politeness can be seen from the speaker minimizing threats to the listener's face by ensuring that they are equal. The speaker can include the listener and himself as recipients of requests or offers. Positive politeness allows the speaker to satisfy the positive face of the listener as if the speaker recognizes the listener's desires. So this factor leads to mutual friendship, solidarity, or equal participation between the listener and the speaker.While payoff in negative politeness, the speaker tries to minimize the listener's negative face. By applying negative politeness, the speaker can show respect for the listener for the FTA that he makes. The speaker does not really expect the listener to say 'Yes' to approve it (except the listener's own desires), because that can minimize the negative faces of one another if the listener says 'No'.

Judy used the payoff factor a lot because she was a police officer, so she often met lots of people and had mutual relationships. And for conversations between the main characters in the Zootopia movie. They more often use sentences that are not too polite because they are the same age and close to each other. Nick and Judy can be said to be close or become friends in a short time. So they do not need to respect each other too much even though Judy is actually a police officer. After meeting Nick Wilde and becoming close, Judy Hopps spent most of her day with Nick Wilde. She asks Nick to help her find the missing predator in the city of Zootopia.

To find differences with previous studies, the researcher compared the contents and the findings of this study with previous studies. The first is in Archia's research (2016). She analyzed the types of positive politeness that are produced by the main characters in the film Carnage. Carnage movie itself is a romantic comedy that tells the story of two families who solve problems.In contrast to the object of this study, Zootopia's movie tells the story of a rabbit's struggle to be recognized as a great police officer. Archia found almost all types of positive politeness strategies except strategy 14, and the type of strategy most frequently used was strategy 1, which appeared three times. Whereas in this study, the researcher managed to get all types of positive strategies (15 types), of which strategy 4 was the highest strategy that appeared 6 times.Not only that, but this study also looked for the types of negative politeness strategies found in the Zootopia movie and managed to find 7 out of 10 types.

And to be sure of the type of politeness strategies used, the researcher investigates the factors that influence both characters using positive and negative politeness strategies. There are 3 types of factors found in this study: Payoff, Social distance, and relative power.For example, in the social distance factor, if the listener and speaker have the same age, status, or have known for a long time, they tend to use positive strategies when speaking and their way of speaking will be more relaxed. Whereas if the speaker and listener have a distant for age, status or not knowing each others, they tend to use negative strategies to show politeness

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and being respect. As happened in this study, because the conversation that often occurs is between the two main characters who have the same age and know each other, so they talk more relaxed and more show positive politeness strategies.By analyzing the factors, the researcher can better understand why someone chooses to use positive politeness strategies rather than negative politeness strategies.

Although this study and Archia's study use Brown and Levinson's theory, Archia prefer to analyze the types of violations of the maxims when the main characters use positive strategies as the second research problem. Therefore, this research can complement each other with previous research.

The second is from Indriani's research (2014). Indriani only discussed one problem statement: the types of positive politeness strategies in the Monte Carlo film produced by Grace and Meg and found 11 types of positive politeness strategies. The data from Indriani's study stated that Strategy 4 "using identity markers" and Strategy 12, "including speakers and listeners in activities" is the most frequently used, each using four times. The findings from Indriani are the same as the findings of this study, which show strategy 4 as the highest strategy. The many uses of strategy 4 indicate that the speaker often calls listeners unique nicknames or intimate calls to show their closeness. There are even some unique nicknames spoken by the speaker to the listener because they feel close to each other. As happened in the film Zootopia, Nick often calls Judy darling or sweetheart. He even calls Judy "carrot" because it is Judy's favorite food.

As a difference, this study analyzed two politeness strategies (positive and negative) and the factors that influence these two strategies as a third research

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question. Although this study used animated movie, the results found are quite impressive. By embracing Brown and Levinson's theories, the researcher can found all types of positive politeness strategies. Whereas Indriani, who also used the same theory, only found 11 types of positive politeness strategies in analyzing Monte Carlo's film (film romance). This study also explains the differences in using two types of politeness strategies (negative and positive). The two types of politeness strategies are very different and necessary to communicate if someone wants to have a good relationship with the community. Furthermore, the speaker must have a reason or factor that makes him choose to use the type of politeness strategies. Because this research has a complete discussion, this research can fill in incompleteness with the previous research.

In this study, the writer also found a connection between politeness and Islamic views. The obligation to behave and speak politely to other people is explained in the Hadith from Imam as-Sadiq:

In Islam's perspective, politeness is a teaching impulse to make humans have a complete Muslim personality (kaffah), humans who have good behavior in the eyes of humans, and the sight of God. The politeness of language in the Al-Qur'an is related to the way of pronunciation, behavior, and polite vocabulary that is adapted to the situation and condition (environment) of the speaker Islamic religion requires that in associating with others should be accompanied by respect and courtesy, both with individuals or groups. Not only for Muslims, but all people in various circles should also apply politeness. So even though the two main characters in the Zootopia movie do not embrace Islam, they should know the teachings of politeness and distinguish the language chosen according to whom they are talking to. In language, many things must be remembered, such as the choice of connotations or the right words because politeness is a picture of humans who have good personalities. Furthermore, politeness norms are fundamental to applications in society.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter contains conclusions and suggestions for the study. The writer summarizes the results of the study and delivers some advice to the next researcher.

5.1. Conclusions

This study investigates the phenomenon of negative and positive politeness strategies in an animated film. The data is taken through utterances written in units of words, phrases, clauses, or sentences produced by Judy Hopps and Nick Wilde in an animated movie. This study aims to indicate the kinds of positive and negative politeness strategies produced by Judy Hopps and Nick Wilde and the elements that affect these strategies' use by the two main characters.

There are 49 data that contain positive politeness strategies and 12 data that contain negative politeness strategies based on the data analysis. In positive politeness strategies, the researcher found 15 or all of the strategies according to the theory from Brown and Levinson (1987). They are: Attend or notice to the listener, Exaggerate, Intensify interest to the listener, Use group identity markers, Seek agreement, Avoid disagreement, Presupposing or asserting Common ground, Joke, Presume or assert the knowledge of the speaker, Offer or promise, Be Optimistic, Include the speaker and listener in an activity, Give or ask for the activity, Assert or assume reciprocity, and Give hints to the listener. In this study, "use group identity marker" is the strategy that most often appears in the two main characters' utterances. It means the main characters prefer to call the listener with a unique nickname to show their closeness. While in the negative strategy, the writer got seven from ten types of negative politeness strategy. The emerging strategies are: Be conventionally indirect, Question and hedge, Be pessimistic, Minimize the imposition, Give difference, Apologize, and State the FTA as a general rule. Strategy 6 "apologize" is the strategy that most often appears in Zootopia Movie. It shows that most of the main character's utterances refer to apology or guilt that has disturbed the listener's negative face.

And the factor that most influences the two main characters implement positive and negative politeness strategy is a Payoff.Payoff is one factor the speaker uses a politeness strategy, which aims to get rewards from the listener.Payoff in positive politeness can be seen from the speaker minimizing threats to the listener's face by ensuring that they are equal. The speaker can include the listener and himself as recipients of requests or offers. Positive politeness allows the speaker to satisfy the positive face of the listener as if the speaker recognizes the listener's desires. So this factor leads to mutual friendship, solidarity, or equal participation between the listener and the speaker.While payoff in negative politeness, the speaker tries to minimize the listener's negative face.The speaker can show respect for the listener for the FTA that he makes. The speaker does not really expect the listener to say 'Yes' to approve it (except the listener's own desires), because that can minimize the negative faces of one another if the listener says 'No'.

5.2. Suggestions

This study uncovered the politeness strategy phenomenon, which centered on negative and positive politeness strategies, and data obtained through an animated movie. The writer suggests the next researcher study politeness strategies through other data sources such as magazines, newspapers, and others to expand the investigation area and obtain more varied data. Besides, the next researcher can use different theories or combine the theory of Brown and Levinson (1987) with other theories to gain more knowledge of politeness strategies. Hopefully, the various researchon politeness strategies in different aspects can raise negative and positive politeness strategies.



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