MALE AND FEMALE POLITENESS STRATEGIES USED BY THE MAIN CHARACTERS IN THE SYNECDOCHE, NEW YORK MOVIE

THESIS



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ABSTRACT

Firmansyah, A, I, R. (2021). Male and Female Politeness Strategies Used By The Main Characters In The *Synecdoche, New York* Movie. English Department, UIN Sunan Ampel Surabaya. Advisor: Raudlotul Jannah, M.App.Ling.

Keywords: politeness, politeness strategies, gender, *Synecdoche*, *New York* movie, main characters

This thesis investigated the politeness strategy used by the main characters of a movie and focused on gender difference in polite language use. This research have two problems that must be solved: (1) What are the types of politeness strategies used by the main characters in the *Synecdoche*, *New York* movie and (2) What are the differences in the use of politeness strategies between men and women main characters in *Synecdoche*, *New York* movie.

The researcher analyzed the types of politeness strategies before the difference in the polite language usage. Brown and Levinson (1987) classified politeness strategy into four types, those are, bald on record, positive politeness, negative politeness, and off-record. By using descriptive-qualitative method, the researcher is able to reveal the politeness strategies used by the main characters and the differences in the polite language usage between each gender. First, identified, classified, and analyzed the data. Last, the researcher compared all of the types and utterances to find the difference between the main characters.

This research reveals that the politeness strategy most frequently used by the men and women's main characters at *Synecdoche, New York* movie is positive politeness. Most of the choices of politeness strategies in the main character are influenced by personality, social closeness, social position level, and the situations that occur in the conversation affect the main character in using politeness strategies. This study also reveals several differences in politeness strategies usage between men and women's main characters, such as differences when interacting with a familiar person and a stranger, conveying apologies, and conveying directive utterance. The men main characters in this movie tend not to think about other people's feelings and tend to be shorter in pronouncing his words. Besides, the women main characters are more sensitive to other people's feelings and use more formal and long sentences. In this movie, there are different strategies in the use of politeness, where the men main characters are more straightforward in speaking than women. However, in percentage terms, there are similarities between the two.

ABSTRAK

Firmansyah, A, I, R. 2021. Strategi Kesantunan yang Digunakan oleh Para Pemeran Utama Pria dan Wanita Film *Synecdoche, New York*. UIN Sunan Ampel Surabaya. Pembimbing: Raudlotul Jannah, M.App.Ling.

Kata Kunci: Kesantunan, strategi kesantunan, gender, film *Synecdoche, New York*, pemeran utama

Tesis ini mengkaji tentang strategi kesantunan yang digunakan oleh para tokoh utama sebuah film dan berfokus pada perbedaan gender dalam penggunaan bahasa yang santun. Penelitian ini memiliki dua permasalahan yang harus diselesaikan: (1) Apa saja jenis strategi kesantunan yang digunakan oleh tokoh utama dalam film Synecdoche, New York dan (2) Apa perbedaan penggunaan strategi kesantunan antara laki-laki dan perempuan karakter utama dalam film Synecdoche, New York.

Peneliti menganalisis jenis-jenis strategi kesantunan sebelum adanya perbedaan dalam penggunaan bahasa santun. Brown dan Levinson (1987) mengklasifikasikan strategi kesantunan menjadi empat jenis, yaitu, botak pada catatan, kesopanan positif, kesopanan negatif, dan off-record. Dengan menggunakan metode deskriptif-kualitatif, peneliti mampu mengungkap strategi kesantunan yang digunakan oleh tokoh utama dan perbedaan penggunaan bahasa santun antar gender. Pertama, mengidentifikasi, mengklasifikasikan, dan menganalisis data. Terakhir, peneliti membandingkan semua jenis dan ucapan untuk menemukan perbedaan antara karakter utama.

Penelitian ini mengungkapkan bahwa strategi kesantunan yang paling sering digunakan oleh pemeran utama pria dan wanita di film Synecdoche, New York adalah kesopanan positif. Sebagian besar pilihan strategi kesantunan pada tokoh utama dipengaruhi oleh kepribadian, kedekatan sosial, tingkat kedudukan sosial, dan situasi yang terjadi dalam percakapan mempengaruhi tokoh utama dalam menggunakan strategi kesantunan. Penelitian ini juga mengungkap beberapa perbedaan penggunaan strategi kesantunan antara tokoh utama laki-laki dan perempuan, seperti perbedaan saat berinteraksi dengan orang yang dikenal dan yang tidak dikenal, menyampaikan permintaan maaf, dan menyampaikan ucapan direktif. Pemeran utama pria dalam film ini cenderung tidak memikirkan perasaan orang lain dan cenderung lebih pendek dalam mengucapkan katakatanya. Selain itu, tokoh utama wanita lebih peka terhadap perasaan orang lain dan menggunakan kalimat yang lebih formal dan panjang. Dalam film ini terdapat strategi yang berbeda dalam penggunaan kesopanan, dimana tokoh utama laki-laki lebih lugas dalam berbicara dibandingkan perempuan. Namun, secara persentase, ada kesamaan di antara keduanya.

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CHAPTER I

INTRODUCTION

In this chapter, the researcher presents some sub-chapters such as the background of the study, problems of the study, significance of the study, scope and limitation of the study, and definition of the key terms.

1.1 Background of the Study

As a human being having social interaction is important because they need to communicate, cooperate, and show their intentions. Thus, they need language as the media to convey their purpose in communication. Language is used for personal communication and for many other social aspects such as religion, politics, economy, culture, and entertainment. For instance, language usage in religion is for spreading the understanding of the religion among the believers to build a stronger faith in a sermon or religion class. Besides, in terms of entertainment, language is used in movies, songs, dramas, and poets to convey the creator's messages in his work and make the audience or reader understand and enjoy it. Buchori (2012) defines language as a society member's communication tool in the form of symbols and sounds produced by human vocal organs used to interact and connected with the other members. However, the goals in doing communication will not be achieved if one does not have communicative competence.

The proficiency in communicative competence has a significant role in one's communication success rate because it is related to one's ability to produce a

sense of appropriateness in speaking on any circumstances. For exampleone needs a direct response such as a request or question, the interlocutor should know what to talk about by understanding the situation and delivering an answer that could satisfy and protect the person's feeling. The concept of communicative competence was first revealed by Hymes (cited in Coates, 2013), he was argued that to make one's language works in the real world he needs to learn such language to build a sense of appropriateness, not only linguistically competent but also able to know when to speak, remain silent, what and how to talk about based on different circumstances. Therefore, as the researcher of this study analyzes the interaction between characters in a movie precisely their utterances, he uses pragmatics as an approach to investigate the meaning inside the character's utterance and their intention from saying such utterance. In other words, pragmatics is an approach that explores the meaning of an utterance interpreted by the interlocutor. The meaning of an utterance is inherent by the words and correlated with the context that influences one to say such utterance based on whom they are talking to, when, where, and what circumstances. Yule (1996) defines pragmatics as the study of speaker meaning, contextual meaning, and expression of relative distance. Therefore, pragmatics means an approach that describes the deeper meaning of an utterance.

Therefore, as in this study, the researcher examined the movie's main character's utterance to investigate their communicative competence in maintaining the interlocutor's feelings in a conversation. The researcher used Pragmatics as an approach to this study. However, certain understandings about

humans' feelings and mechanisms to keep one's feeling are necessary to elaborate on this study's approach. In human social interaction, each of them desires to be treated well by the interlocutor to satisfy their feeling. In this case, a human's desire is divided into two types, such as one's desire not to be burdened by any obligation and desire to be noticed and honoured by the interlocutor. These two types of human's feelings can be related into a term of 'Face'. Besides, certain actions can prevent one's feelings from being imposed in a conversation by adding apologize before a request and expressing interest in what he likes or wants these actions are considered as politeness. As stated by Brown (1980) face is the feeling he wants to show to the interlocutor, face also divided into two aspects of desire such as desires not to be imposed in his action (negative face) and desires to be admired, liked, and related to positively (positive face). In comparison, politeness is a special way of treating people by sayings and doings that put the interlocutor's feelings in one's consideration.

However, one's face or feeling could be threatened by certain actions that could affect the goings-on in conversation to not go smoothly such as insulting, interrupting, or ignoring the interlocutor could threaten his positive face while giving the order without any apologies could impose one's negative face, these actions of imposing the interlocutor's face are included in a term of FTA (face-threatening act). Therefore, the role of politeness appears to disarm such act of face-threatening by incorporating it into one's utterance to show that he cares about the interlocutor's face. Thus, the action of combining one's utterance with politeness is defined in terms of politeness strategy. The strategy consists of

various polite words and actions applied depending on various situations, contexts, and relationships between the speaker and his interlocutor that occurred in the conversation, which is essentially divided into four categories. As defined by Brown and Levinson (1987), politeness strategy is a collection of polite actions and words to save the hearer's face and prevent FTA in conversation. They divided the politeness strategy into four strategies: bald on record, positive politeness, negative politeness, and off-record.

For instance, positive politeness aims to redress threats to the interlocutor's positive face. It treats the interlocutor as a familiar person, a member of an in-group whose desires and personality are liked and known by the speaker. Negative politeness essentially aims to avoid the interlocutor's negative face threatened by the speaker's action. In other words, the speaker uses formal, and self-effacement words to show that the speaker respects their negative face and not interfere with their freedom. However, these strategies need some time and effort to apply.

Another strategy that contrasts with the previous strategies appears when no face redress includes at all. This strategy essentially makes the speaker expresses his utterance directly and clearly as possible named bald on record. Therefore, bald on record is normally used in a very close relationship between the speaker and hearer or urgent conditions such as an accident. Another strategy that aims to make the speaker free from the responsibility of his utterance addressed to the interlocutor is the off-record strategy. The strategy essentially includes some expressions to avoiding the interlocutor's face being offended (or

secretly offended) such strategy generally makes the interlocutor realize the speaker's utterance's real meaning by oneself neither it is offending or not.

From the previous explanation, it can be concluded that the strategies are influenced by the relationship that occurs between the interlocutors. In other words, one's relationship with the interlocutor plays an important role in determining the strategy to make a good impression in a conversation. Brown (1980) stated that one's politeness is determined with three factors: social class, relationship distance, and utterance that possibly would impose the hearer. Therefore, knowing the conditions in the conversation and the social relationship between the interlocutors have an important role in determining what politeness strategies will be used. Thus, these complexities make politeness strategy always interesting to be conducted in any study for recent decades.

Politeness strategy is one of the exciting topics in pragmatics and becoming an important aspect of communication, many researchers conduct the study about politeness strategy in many subjects. Related to class difference, there is one aspect of social class difference that interest linguists to add as their focus in politeness research, namely gender. This topic has been extensively studied in decades since women's resistance movement toward men's superiority around the '80s led to a development of social view about women and men diversity in any aspects, including language.

In response to this issue, some linguists found that women tend to use standard language (more polite) than men. Since their social status is determined by how they speak and behave, men determined their social status through wealth or skill (Trudgill, 1974). Goodwin (1998) stated that women are more polite in directive speech act than men. Since women prioritize the directive act successfully by showing friendliness in the group, men use the directive acts by showing their power in the group. As a result, men and women have different communication strategies and have their own views about language use. Besides, these different results in language paradigm are influenced by culture and habit of the location where the linguists conduct their research such as Labov (1972), Brown (1980), Lakoff, (1975), Goodwin (1998), Trudgill (1974), West (1998). Regarding this topic, this present study is interested in conducting the politeness strategy in this research and used gender as a measurement of the difference in polite language use.

There have been several pieces of research in recent years that focus on politeness strategy. First, Ramadani (2014) investigated the politeness strategy and gender in Javanese indirect speech acts. Her study analyses the type of politeness strategy between male and female Javanese in a traditional market. The highest politeness strategy used by males is bald on-record since they tend to be direct in the transaction, and the highest politeness strategy used by females is positive politeness strategy since they tend to show friendliness to make the transaction more comfortable. This research is focused on the differences in politeness strategy used by males and females, and this result is only limited to Javanese people.

Second, May (2015) investigated the politeness strategy used by male and female UITM Kelantan students on Facebook. The result of her study is that male

and female in a task-oriented context tend to use bald on-record strategy without applying any language feature since the participants in this research are already know each other well before. In casual conversation, both males and females tend to use negative politeness while females more frequently applied language features in it than males. Her study's result is partially contrasted with Lakoff's theory (1975), which explained that females are more polite than males in any communication. This research's data source is the cause of this result could have happened, is social media, which is Facebook. Social media could make communication activities that happened without any face-to-face interaction. This factor could decrease the risk of losing face in communication. Therefore, the abuse of the politeness principle could be done by males or females in this study. Thus, it is possible if May's (2015) study needs to re-investigate by using different subjects.

Third, Aryani (2017) analyzed the main characters' politeness strategy in the *Twilight* movie. The result of her study is classifying the politeness strategies used by male and female main characters, and the correlation with sociological circumstances. She stated that sociological circumstances are influencing the main characters to determine which politeness strategies they should use. However, her study's result is only investigating the politeness strategy and factor of politeness in the movie without elaborating it further with gender diversity in language usage.

Moreover, Pangestuti (2015) researched the politeness strategy in Deddy Corbuzier's talk show "*HitamPutih*". She found that Deddy Corbuzier used

different patterns in politeness strategies when interviewing entertainer and nonentertainer guests. In interviewing the entertainer, he mostly used an off-record
politeness strategy to be more intimate in the conversation. While interviewing the
non-entertainer guest, he mostly used bald on record to minimize the
misunderstanding in the interview. This study shows the different politeness
strategies response based on the social class without relating it with gender.

Thus, all of the previous studies need further explored. First, Ramadani (2014) and May (2015) have investigated the politeness strategy with gender in different subjects. However, Aryani (2017) did not investigate the politeness strategy between men and women, and she focused only on the payoffs and sociological circumstances. Last, Pangestuti (2015) only investigated the politeness strategy and social class in a talk show. Thus, the present researcher has fulfilled the gap that focuses on politeness strategy and compares the usage of men and women's main characters polite language in a movie. It is almost similar to Ramadani and May. However, the present researcher uses the movie as a subject of this research. The present researcher has chosen the movie is Synecdoche, New York. He chooses this movie because the interaction between characters is fulfilled with polite utterances and actions in the first watch. The men's main characters in this movie are using similar or more polite words than women. Thus, the researcher is interested in investigating further the polite strategy usage of the main characters in this movie. Synecdoche, New York movie is about Caden's struggle to find his identity and purpose in life as a play producer in New York. This movie was produced in 2008 by Charlie Kauffman. The main

characters of this movie are Caden Cotard, Adele Lack, Hazel, and Sammy Barnathan.

This study investigates the politeness strategy used by the main characters in the movie as a media to see the difference between men's and women's politeness language patterns they use. Moreover, to make the result clearer, all the politeness strategies are counted and compared in the percentage. The researcher also identifies the type of politeness strategy that differentiates the language pattern between men and women's main characters in the movie. The result of this study hopefully could give a little picture for the readers of the differences in politeness language pattern between men and women in New York, as the movie set located.

1.2 Problems of the Study

- a. What are the politeness strategies used by the men and women main characters in *Synecdoche*, *New York* movie?
- b. What are the differences in politeness strategies used by the men and women main characters in *Synecdoche*, *New York* movie?

1.3 Significance of the Study

As expected from this research, the researcher hopes this research can contribute to understanding the concept of politeness strategy and the differences in polite language patterns between men and women in a particular place, as the New Yorker represented in this movie. Furthermore, the researcher hopes this

research could enrich the reader and the researcher to understand the importance of polite language.

1.4 Scope and Limitation of the Study

This research is about politeness strategy combined with the gender topic focusing on politeness strategy used by the main characters in *Synecdoche, New York* movie (Caden Cotard, Adele Lack, Hazel, and Sammy Barnathan) and reveal the difference in language strategies based on gender. The limitation of this study is the utterances of the main characters in the movie.

1.5 Definition of the Key Terms

Politeness is a friendly attitude to make the speaker and hearer feel comfortable communicating and maintain the social relation between them.

Politeness Strategies are collection of several polite actions that keep the interlocutor's face, such as bald on record, positive politeness, negative politeness, and off-record.

Gender is characteristics of women and men that are socially constructed and differentiating between masculinity and femininity in behaviour and language style.

The Synecdoche, New York movie is an American postmodern comedy-drama movie that tells of a theatre director named Caden Cotard, who struggles to find his true self through many ups and downs in his life. Moreover, the movie is boldly containing many politeness acts and utterances from the main characters that interest the researcher to investigate it deeper.

Main Characters are characters that tell the most of the story or point of view of the story is and the characters that have the most interaction with the centre character of the story. The main characters in this movie are Caden Cotard, Sammy Barnathan, Hazel, and Adele Lack.



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter contains several theories that required for this research.

Conducting this research, the researcher used an approach which is politeness strategies that focused on gender differences in the strategies usage.

2.1 Pragmatics

The researcher's main concern in this study is the main character's utterance. Thus, the researcher uses pragmatics as an approach in this research to find the meaning and context of an utterance. The definition of pragmatics is an approach that analyzes the meaning of one's utterance that is interpreted by the interlocutor rather than one's actual words. Therefore, pragmatics is also known as the study of invisible meaning because it explores the speaker's unsaid utterance to be recognized as a communicated part of the conversation. Besides, the meaning of an utterance and the behavior of determining what said or unsaid words in conversation are influenced by several aspects such as whom one is talking to, where, when, and in what situation, those aspects are known as context. For instance, at a party, one's utterance would be different when he meets a close friend or a stranger because he determined his utterance depends on whom he talks to. In addition, the context and the utterance will be different when one is talking at a party and a funeral because it depends on the situation that occurred at the moment whether it is festive or sympathy. As stated by Yule (cited in Kurniatin, 2017) he divided pragmatics definition into several focuses those are

pragmatics is the study of speaker's meaning, the study of contextual meaning, the study of how to get communicated more than what it said, and the study of relative distance expression.

From previous explanations, pragmatics could be seen as a study of language and context that are grammaticalized because when one is faced with various situations or interlocutors he needs to change the way he speaks to fit the existing context. In other words, changing the way one's speaks means modifying the language structure of the speaker's utterance. For instance, a speaker needs to communicate implicitly in certain situations to not offend his interlocutor. As stated by Levinson (cited in Aryani, 2017), pragmatics is a study of the speaker's ability to connect sentences with the context in the appropriate way. Pragmatics is focusing on how one used his language to communicate in various contexts. Therefore, in social communication, people need to understand this concept of connecting utterance and context to make his words could be received by the interlocutor and make his conversation runs well as he expected. However, a good conversation will not be reached if the speaker does not know the strategy to not threaten the hearer with his utterance. Therefore, an aspect of pragmatics named politeness showed how a person should speak appropriately to make the hearer feel comforted and not imposed by his utterance or commonly known as being polite. Thus, the term of politeness is explained further below.

2.2 Politeness

Every individual has feelings that could be enhanced, redressed, or threatened depend on the conversational situation that occurred at the time and the

interlocutor's treatment of the individual. Therefore, the term of politeness exists as a special way of treating people's feeling to redress or enhance them through utterance and action. In other words, one's polite utterance will be more complicated or less direct if he takes the interlocutor's feeling as his consideration than what one says if he does not takes it in his consideration. As stated by Holmes (1996) politeness is paying attention to the feeling of other peoples to make they feel comfortable in the conversation.

Besides, two situations of people's feelings need to be involved in one's consideration are when his utterance might be unwelcomed by the addressee. For instance, the interlocutor may be unwelcomed to hear such news or remind of such a fact and be asked to cooperate in such a request. One way to be polite in those situations is by apologizing for the imposition to make the interlocutor easy to refuse or accept it. Thus, the definition of politeness is making one's utterance as polite as possible to maintain and ease the interlocutor's feeling in giving a response. In addition, another aspect to maintain people's feelings in the good term is by making a long-term relationship with the interlocutor. For instance, one greets the addressee when they meet on the street, asks about his health, and shows interest in the things he does and likes.

2.3 Face

People have such dignity to be treated properly with the interlocutor by considering their feelings in the conversation through utterance and action, this notion is correlated with a term named Face. As stated by Brown and Levinson (1987) defined face as the self-dignity of a person. In other words, the face is

one's desire to be respected (positive face) and freed from any imposition (negative face). Besides, the feelings or faces of a person could be threatened by certain action called Face Threatening Act (FTA).

Positive face is one's desire to be accepted and praised by others, also share the same common goal, and feel included in a certain social group. For instance, if one asks the interlocutor's health condition this action could be considered as saving the interlocutor's positive face because he makes the interlocutors feel affected by his question. Then, negative face is a person's desire to be independent of his action, and desire to free from any imposition from the other person. For instance, if one wanted to borrow the interlocutor's money by apologizing first before the imposition, it is considered as he saved the interlocutor's negative face. However, certain actions that could damage the interlocutor's face are related to Face Threatening Act (FTA). It is an illocutionary act that could damage or threaten a person's face. This action could damage either positive or negative face there are several FTA that could damage the positive face such as disapprovals, critics, complaints, accusations, contradictions, disagreements, taboo topics, bad news, emotional topics, and interruptions. While FTA could damage the negative face such as orders, requests, threats, and warnings.

2.4 Politeness Strategy

As politeness is a term of showing respect to the interlocutor's feelings, several actions are used as the mechanism for doing the politeness, that of politeness strategy. It is a strategy that aims to save the hearer's face by uttering

an expression that less threatening for the hearer's face such as avoiding and minimizing the FTA that occurred in communication. Brown and Levinson (1987) categorized politeness strategy into four main strategies include bald on record, positive politeness, negative politeness, and off-record. For further explanation, the type of politeness strategy is presented below.

2.4.1 Bald on Record

This is a strategy that uses no efforts to reduce the impact of FTA. Thus, the impact of the hearer is that they will feel shocked, embarrassed, and feel a bit uncomfortable. That's why this strategy is commonly used by the people who already know each other well, such as close friends or family. Bald on record strategy is divided into eight subcategories that are explained below.

(1) Great Urgency or Desperation

This strategy is used when the speaker needs attention from the hearer immediately because of the importance of the speaker's information. Example:

- "Help!"
- "Watch out!"

In the example above, the speaker tries to inform the hearer immediately if there is something important that would happen. The type of bald on record is called great urgency desperation. This means the speaker uses direct and short utterances to inform something to the hearer without pay attention to the hearer's face because the situation occurred that forces the hearer to do so.

(2) Speaking as if great efficiency is necessary for attention getters

This strategy is used when the speaker needs direct attention from the hearer, so the speaker uses metaphorical urgency words to emphasize their message (verb to attract the hearer's attention). Example:

- "Look, the point is..."
- "Listen, I've got an idea."

The example above showed that the speaker tried to seek attention from the hearer immediately by using the verb 'look, listen' in the first utterance as an attention-getter. This type of bald on record strategy called speaking as if great efficiency is necessary for attention getters.

(3) Task-Oriented/ Instruction

This strategy is used when the speaker gives a task to the hearer to satisfy the speaker's desire. But as an effect, this strategy will threaten the hearer's face in a certain condition. Example:

- "Give me the nails."
- "Call the plumber hey."

The example above showed that the speaker gave a direct command to the hearer without pay attention to the FTA that will occur on the hearer's face. This bald on record strategy type is Task-Oriented this strategy has done to satisfy the speaker's desire.

(4) Warning

This strategy is used when the speaker wanted to show his/her sympathy toward the hearer by saying a direct warning without pay attention to the FTA that occurred to the hearer (Brown and Levinson, 1987). Example:

- "Don't tell her she doesn't have blood."

The example above showed that the speaker tried to show his or her sympathy to the hearer by using a warning. The speaker directly delivers the utterance without pay attention to the FTA that occurred to the hearer.

(5) Granting Permission for Something

This strategy used when the speaker gives or allows the hearer to do something, as a result, the hearer is allowed to do it. Example:

- Sammy: "Caden? Time out?" Caden: "Yeah."

The example above showed that Caden uses granting permission in his utterance. Caden's action here included as bald on record because he delivers this utterance as direct as possible.

(6) Invitation

This is used when the speaker invites the hearer to do something (this action could damage the hearer's negative face, but it requires face orientation so this action does no need any struggle to recover the face). Example:

- "Come in".
- "Sit".

The example above showed that the direction forces the hearer to do the speaker's invitation to enter the room as the speaker wants to.

(7) Welcoming

This strategy is used when the speaker knows that the hearer may impose a negative face on him or her (Brown and Levinson, 1987). This action is commonly used when the hearer comes to the speaker first and the speaker understands the hearer's intention. Example:

- "Oh, you come, come in."

The example above showed when the hearer was in front of the speaker's room. The speaker assumes that the hearer wanted to enter his room. Thus, before the hearer imposes the speaker's negative face by asking him permission to enter the room, the speaker uses bald on record strategy by telling the hearer to enter the room first.

(8) Greetings and Farewell

The greeting action is used when the speaker welcomes the hearer.

Meanwhile, the farewell action is used when the speaker says goodbye to the hearer. Example:

- "Hello."
- "I'll see you in a few."

The first example above showed that the speaker intended to greet the hearer by saying 'hello', while the second example shows that the speaker wanted to say goodbye without hurting the hearer's face by saying 'I'll see you in a few.'.

2.4.2 Positive Politeness

This strategy is used in a social situation where the speaker and the hearer are already knowing each other fairly well or trying to make a closer relationship with the interlocutor. This strategy is commonly used to minimize the distance between them by expressing friendliness and satisfy the hearer's needs to be respected (positive face) (Brown and Levinson, 1987).

(1) Noticing Hearer's Interest, Want, Need, or Good

This strategy is used when the speaker needs to pay attention or notice to the hearer's condition to redress the hearer's positive face. It can be in the form of sympathy, care, or compliment. Example:

- "Claire, are you okay?"

The example above showed that the speaker tried to redress the hearer's positive face by saying 'Claire, are you okay?', this action assumed to make the hearer feels cared for by the speaker and make the hearer feels better after the problem she may get.

(2) Exaggerating

The speaker used this strategy by saying an utterance that way higher than the actual condition using an exaggerating adjective, intonation, stress, and intensifying modifier:

- "Well done. It was very successful."
- "An amazing artist though. The best living artist. I mean, no one stares the truth in the face as she does."

Two examples above showed that the speaker enhances the hearer's positive face by showing high interest toward the topic of conversation using intensifying modifiers such as in the first example, and the second example showed that the speaker uses exaggerating adjectives 'amazing' and 'the best'.

(3) Intensify Interest to the Hearer

This strategy is used when the speaker wants to intensify the hearer's interest by making a good story and including the hearer as the participant in the story. Example:

- "...and what do you think I see?..."

The example above showed that the speaker tries to tell a story to the hearer to attract the hearer's interest toward the speaker's story, the speaker attempts to put the hearer's participation inside the story by asking a question like in the example above. This strategy assumed that the hearer's positive face could be redressed by putting the hearer's participation in the speaker's story.

(4) Using the In-group Identity Marker

This strategy is used when the speaker used certain address forms toward the hearer such as address form, dialect, jargon, or slang. To show that the speaker and the hearer are in the same group or circumstances. Example:

- Caden: "Why are you giving me this?"

Sammy: "I wanna follow you there and see how you lose even more of yourself. Research. You know, for the part. Partner."

The example above showed that Sammy tries to make a closer relationship with Caden by calling him a partner. Partner word in the conversation above means that Sammy wanted to tell Caden that he is would be a good accompany in his research and this strategy could enhance Caden's positive face as he fells included in an activity group.

(5) Seek Agreement (safe topic, repetition)

This strategy is used to save the hearer's positive face by saying a topic that both speaker and hearer supposedly agree with (safe topic), and another way is by repeating some words the hearer said previously (repetition). Those ways used to make the hearer feels that the speaker paid attention to him. Example:

- Caden: "I think I have blood in my **stool.**"
- Adele: "That **stool** in your office?"

The example above showed that the speaker tries to redress the hearer's positive face by repeating a word that the hearer said previously. This action is assumed to make the hearer feel the attention from the speaker.

(6) Avoiding Disagreement

This strategy is used when the speaker is trying to pretend to agree with the hearer by twisting the utterances as it sounds agree to hide the disagreement. This action is usually taken to minimize the FTA delivered to the hearer's positive face. Avoiding disagreement is divided into four ways which are; token agreement, pseudo agreement, white lies, and hedging option. Example:

(a) Token Agreement

This way used when the speaker wants to pretend to agree with the hearer by twisting the utterance (adding some excuse) rather than say 'no' the speaker prefers to say 'yes, but...'. Example:

A: "What, is he small?"

B: "Yes, yes, she's small, smallish, um, not really small but certainly not very big."

The example above showed that B avoids disagreement. In the conversation above, B disagrees with A's opinion. However, B says 'yes' rather than 'no' to minimize the FTA toward A's positive face. Therefore, A's positive face is maintained because he feels that his opinion is not wrong.

(b) Pseudo-agreement

This strategy is usually used when the speaker wants to conclude their conversation, this action possibly could be used to end the conversation without damaging the positive face of the hearer. Example:

- "No, I know exactly. Okay, I will. I'll call you <u>later</u>. I know you're right. Bye."

The example above showed that the speaker wants to end the conversation with the hearer by applying avoids disagreement. The words *Till call you later*' could mean that he wants to end the conversation by agreeing with the hearer. As a result, this action assumes to redress the hearer's positive face and ends the conversation well.

(c) White lies

This way happens when the speaker needs to lie rather than damaging the hearer's positive face, this strategy usually used when the speaker is requested to state an opinion and refusing a request by lying pretending there are reasons why the request cannot be completed. Example:

- When someone wants to borrow your radio but the speaker does not want to borrow it.

"Oh sorry I can't, it out of batteries."

The example above showed that the speaker does not want to borrow his radio. He prefers to tell a lie rather than threatens the hearer's positive face by saying no directly.

(d) Hedging Option

This way used when the speaker wanted to hide his/ her disagreement by being vague with their opinion. Being vague means the speaker uses hedges (in some cases hedges also applied in positive politeness). Example:

- A: "Are... are you saying I'm fired?"
B: "No, no, **not yet. I mean not yet**, Dan."

The example above showed that B wants to say 'yes' if A is fired and it could attack A's positive face. Therefore, B responds to A's question by hedging his answer and being vague with his opinion to comfort A's positive face by giving the answer he needs.

(7) Presuppose/ Raise/ Assert Common Ground

This strategy is divided into three ways which are small talk, point of view operation, and presupposition manipulation.

(a) Small Talk

This strategy is usually used when the speaker wants to redress the FTA of the hearer's positive face, by spending time with the hearer as a mark of friendship and talking for a while about unrelated topics.

(b) Points of View Operation

This strategy is used to reduce the distance of a point of view from the speaker and hearer. Which consists of a personal-center switch (speaks as the hearer is the speaker), time switch (tense swift from past to present), place switch (use here, this rather than there, that).

(c) Presupposition Manipulation

This strategy means the speaker presupposes something that will be mutual with the hearer or just taken by the hearer. Presuppose manipulation is divided

into several types those are; Presuppose knowledge of the hearer's wants and attitudes (using negative questions, by presuming 'yes' as the answer, this action used to show if the speaker knows what the hearer's want, taste, habit, etc), presuppose the hearer's value being the same as the speaker's value (the use of a scale that assumed the speaker and hearer share the same criteria), presuppose familiarity in the speaker-hearer relationship (the use of familiar address like 'honey' or 'darling' presuppose that the addressee is familiar), presuppose the hearer's knowledge (the speaker says something presupposes that the hearer also knows about what the speaker talking about).

(8) Joke

This strategy is based on speaker-hearer common knowledge and value that could redefine the standard of FTA when it is applied. This strategy is the easiest strategy to use because the core of it is to entertain the hearer, in other words, this strategy could satisfy the hearer's positive face. Example:

- Hazel: "The signal's good here, oddly."

Caden: "That is odd."

Hazel: "I know. Cell phones, they're crazy."

The example above showed that Hazel tries to redress Caden's positive face by making a joke about the cell phone. In the dialogue above, the cell phone is a thing that gives hardship to Caden as he could not get a good signal for her phone. Hazel's action intended to redress his mood a bit by telling him that cell phones are crazy.

(9) Assert Speaker's knowledge of Hearer's want and willingness to fit one's wants in with them

This strategy is used when the speaker wanted to show their cooperation, by showing the speaker's knowledge about the hearer. The speaker knows what the hearer does not like, then the speaker asserts something to interest the hearer based on the speaker's knowledge of what the hearer does not like so as a result the hearer wants to do what the speaker's request. This action could redress the hearer's positive face because the speaker acts as if he/ she understanding the hearer's dislikes. Example:

- "I know you don't like parties. But this is different. You must like it. Coming huh?"

The example above showed the speaker stresses his cooperation with the hearer. He indicates his knowledge of the hearer by mentioning that the hearer does not like a party. The speaker satisfies the hearer's positive face by asserting that the hearer would fit in the party based on his knowledge of the hearer.

(10) Offer, Promise

This strategy is usually used when the speaker wants to fulfill the hearer's positive face by doing whatever hearer wants, and help the hearer to obtain his/her wants. This strategy would make the hearer feel appreciated. Example:

- Caden: "Want me to zip up your coat?"

This example showed that Caden offers his cooperation to the hearer by helping her to zip the coat. Thus, the hearer's positive face has been fulfilled as the speaker shows attention to her.

(11) Be Optimistic

In this strategy, the speaker assumes the hearer will cooperate because it will be shared a mutual benefit between the speaker and hearer. Example:

- A wife said to her husband before going to the public.

"Wait, you haven't brushed your hair!"

In this example, the speaker assumes that she cooperates with the hearer because both of them know that he has not brushed his hair yet. Thus, she asks him to wait before goes out of the door. This action could redress the hearer's positive face because the speaker gives a mutual benefit to him.

(12) Include both Speaker and Hearer in the Activity

"Let us take a break for a bit."

This strategy mainly uses the 'we' form to show if the hearer is included in the same activity as the speaker to reach the same goal together. This action would make the request more polite and building the positive face of the hearer.

Example:

The example above showed that the speaker wants to include the hearer in his activity by using the pronoun 'us' that indicates the cooperation between the speaker and the hearer. This action could redress the hearer's positive face as he feels included in an activity.

(13) Give or Ask for Reason

This strategy is used when the speaker and the hearer are co-operators of asking and giving reason (why question). Example:

- "I know there is no one in your home. Why not stay here tonight?"

The example above showed the speaker knows that nobody in the hearer's home at that time. Thus, the speaker wanted the hearer to come over to his house. However, instead of asking the hearer directly, the speaker decides to give the suggestion indirectly by asking the reason why he does not stay at his house.

Therefore, this action could redress the hearer's positive face. He does not have any pressure from the speaker because he gives indirect suggestions rather than a direct command.

(14) Assume or Assert Reciprocity

This strategy is used when the speaker and the hearer are in a mutual deal, where the speaker will do what the hearer need and the hearer does what the speaker needs as an exchange. Example:

- "I've washed the dishes yesterday so you do that for me today."

The example above showed the speaker and hearer are cooperated by assuming reciprocity. In other words, the speaker gets help from the hearer and vice versa.

(15) Give Gift to the Hearer (Sympathy, Understanding, Cooperation)

This strategy is used to satisfy the hearer's positive face, by giving gifts in a form of human-relation needs such as to be admired, appreciated, or sympathy to make the hearer feel appreciated. Example:

- Caden: "It's a nightmare in there."

Hazel: "I'm sorry."

The example above showed that the speaker is giving a gift to Caden to redress his positive face. Hazel gives sympathy to him as a form of the gift, this action makes Caden feel cared for.

2.4.3 Negative Politeness

This strategy is a fixing action towards the hearer's negative face, a person's desire to be freed from the action and free from attention. The function of

this strategy is to minimize the FTA that would occur in a particular action or request that imposes the hearer's freedom. Brown and Levinson (1987) divided this strategy into ten sub-strategies, the explanations are presented below.

(1) Be Direct

This strategy is used when the speaker gives a request to the hearer by speaking directly without talking about another subject (rambling). This strategy aims at two circumstances that contrast with each other. First is the circumstance of the speaker's desire not to give pressure towards the hearer and the second is the speaker wants the hearer to fulfill his/ her desire by giving a direct request. To make this condition run smoother, the speaker tends to use more polite words in their request. Example:

- "Can I say something awful?"
- "Could you step out for a second?"

Two examples above showed that the speaker uses 'can' and 'could' to reduce the imposition on the hearer's negative face while delivering the message directly without any rambling or ambiguous words. This action gives the option to the hearer whether he wants to do it or not and would redress the hearer's negative face.

(2) Question, Hedge

This strategy is applied by using more complete words than it is actual meaning (hedges). This action was used to make the command softer and changed it into a polite suggestion. Example:

- "I was wondering if you could help me."
- "In my opinion, this meeting could not be started."

The examples above showed that the speaker uses hedges to soften the commands instead of just saying 'help me' or 'this meeting cannot be started'. Thus, adding hedges in the command could redress the hearer's negative face.

(3) Be Pessimistic

This strategy is aimed to fix the hearer's negative face by the speaker telling their uncertainty if the condition is right to ask a request toward the hearer. This action could fix the hearer's negative face because the speaker is concerned about their (the hearer) freedom. Example:

- "I want to ask for help, but I'm afraid you can't right now."

The example above showed that the speaker shows his uncertainty of the condition to ask for the hearer's help. Thus, the speaker's attention to the hearer's availability could redress his negative face as the speaker gives respect to his time.

(4) Minimize the Imposition (Weight of Problem)

This strategy is used to lower the FTA by saying if the imposition is not serious, even it is. Example:

- "I just want to ask if you could lend me a single sheet of paper." (in fact, the speaker needs more than a sheet of paper).

The example above showed that the speaker minimizes the weight of the problem to redress the hearer's negative face. The speaker's first intention is to make the hearer accepts his request. Thus, the speaker is lowering the imposition to the hearer's negative face by saying he only needs a piece of paper rather than saying the truth.

(5) Give Difference

This strategy is used in two different ways; first is the speaker lower their pride toward the hearer, second, the speaker treats the hearer as a superior. In other words, this strategy is redressing the hearer's negative face by giving a certain honorable address in the command. Example:

- "I'm sorry, sir."
- "I don't think you ought to do that, Mr. President."

(6) Apologize

This strategy is used to repair or lighten the FTA, by stating if the speaker does not want to bother the hearer's negative face. Apologize is divided into four ways which recognize the pressures and distractions provided, showed reluctance and used certain expressions, deliver the reason that force the speaker for doing that, and begging forgiveness and begged to delay the FTA from the speaker's utterance previously. Example:

- "I hesitate to trouble you, but..."
- "Previously I apologize for the events here."
- "Sorry, I may be wrong. But I did not mean it."

The examples above showed that the speaker recognizes the pressures and distractions to the hearer's negative face. Thus, the speaker conveys the apologies to minimize the imposition on the hearer's negative face.

(7) Impersonalize Speaker and Hearer

This strategy is simply replacing the word 'I' and 'you' with another word. This action is used to indicate the speaker does not want to bother the hearer and redress the hearer's negative face. In addition, the speaker usually uses another subject other than the speaker such for instance his title. On the other side, the

addressee is not called 'you' but changed into other forms like there is other than the hearer 'passengers', 'sir', or 'ma'am'. Example:

- "Youshouldn't do things like that" changed becomes "One shouldn't do things like that."

The examples above showed that the speaker uses 'one' to avoid the FTA toward the hearer's negative face instead of using 'you' in the utterance.

(8) State FTA as a General Rule

This strategy simply makes the FTA higher than the imposition toward the hearer's face, but it is also a way to avoid a particular threat toward the hearer's face by stating the FTA as a general social rule, regulation, or obligation of a certain instance. This strategy usually avoids the usage of pronouns. Example:

- "Smoking is prohibited in this place."

The example above showed that the utterance is considered as a rule to everyone including the speaker and hearer.

(9) Nominalize

This strategy is changing words to be a noun to make the utterance sounds more polite. Because the level of formality depends on the quantity of noun used in the utterance such as changing the verb into a noun. Example:

- "You **performing** well on the examination impressed us." Changed into "Your **good performance** on the examination impressed us."

The example above showed that the second utterance is more formal than the first one because the word 'performing' is nominalized to 'good performance'.

(10) Going On Record as Incurring Debt or as not Indebting Hearer

This strategy could fulfill the hearer's desire to be respected by claiming the speaker's debt to the hearer or by removing any hearer's debt toward the speaker. This action could redress or even remove the FTA. Example:

- "Don't sweat it, it's fine."
- "I owe you a lot for this."

The examples above showed that the speaker is disclaiming any indebtedness of the hearer in the first utterance. While in the second utterance, the speaker shows that he has a debt to the hearer.

2.4.4 Off-Record

Off record strategy commonly used indirect speech style this strategy is done by the speaker not only saying one clear message but it possible to put another message in the utterance as a defensive interpretation. To deliver an off-record the speaker usually says something that is either more general (utterance that contained less information than it should be) or different from what it means. In other words, when the speaker uses this strategy the hearer should interpret it on their own. Brown and Levinson 91987) divided this strategy into fifteen substrategies which are presented below.

(1) Give Hints

This strategy is used when the speaker wanted to give a request or command towards the hearer by giving certain information (hints), where the speaker hopes the hearer would understand with the hints. Example:

- "Oh, I'm so thirsty." (give me a drink)
- "It's cold here." (close the window)

The examples above showed that the speaker requests something from the hearer by giving hint.

(2) Give Association Clues

This strategy is used when the speaker mentions something that is related to the hearer's experience or by mutual knowledge outside of their mutual interaction experience to vague the command. Example:

- When someone needs a ride to the market, she says "Are you going to the market tomorrow? There is a market tomorrow, I suppose."

The example above showed that the speaker is disguising her command by mentioning something that both speaker and hearer acknowledge. Thus, by mentioning that, she hopes the hearer could pick her to the market without giving any imposition to his negative face.

(3) Presuppose

In this strategy, the speaker presupposes something that relevant to the context of the conversation. Example:

- "I prefer there not be a scar"

The example above showed that the speaker presupposes to the doctor that his wound will not leave a mark when his wound gets checked in the hospital.

(4) Understate

This strategy is used when the speaker says less than what the utterance should be. As a consequence, this action could generate implicature (Breaking such conversational rules, cooperation, and politeness). Example:

- When someone doesn't really like a friend's new haircut she just says "that's nice."

The example above showed that the speaker is using understate. Thus, instead of telling her friend that she does not like the haircut, she is just lowering the compliment. The speaker's action in this dialogue could save her from any responsibility of threatening any hearer's face.

(5) Overstate

This strategy is used when the speaker wants to make a situation more serious than it is, by stating an utterance on a higher scale than the real one (exaggerate). Example:

- "What's happening here? It's too late in the game to have these problems." (in fact, there's only one problem that occurred in that time).

The example above showed that the speaker exaggerates the amount of problem occurred in that time.

(6) Use Tautologies

This strategy is used when the speaker makes the hearer find out an informative interpretation from a non-informative utterance, such as bold utterance or repetitive words. Example:

- "Why didn't you came last night? A promise is a promise."

The example above showed that the speaker uses tautologies to show the important sentence in his utterance by repeating the word.

(7) Use Contradiction

The speaker is stating two contradictory things between each statement, the speaker doing this strategy to show if he cannot tell the truth. This action makes the hearer obliged to find out the interpretation from those contradictory statements the speaker had delivered. Example:

- "I'm ok. Disappointed, no. Not disappointed, not really."

(8) Be Ironic

This strategy is used when the speaker says the opposite of what the speaker means, this action makes the speaker could indirectly state his actual meaning without saying their actual utterance directly. Example:

- "Lovely neighborhood, eh?" (in fact, the neighborhood condition is the opposite).

The example above showed that the speaker tells his utterance ironically because instead of telling the truth about the neighborhood, the speaker tells the opposite from the real condition.

(9) Use Metaphor

This strategy is used when the speaker uses the word that described the first subject as equal to a second subject. Example:

- "Harry islikea real fish." (Harry is the same as a fish).

The example above showed that Harry's behavior is like a fish because he drinks like a fish. The speaker calls him like a fish because the fish also love the water which equals to Harry's behavior.

(10) Use Rhetorical Question

This strategy is using a question that leaves hanging answers in the air were probably only the speaker who knows the answer and possibly to do FTA. Example:

- "How do you think I'm supposed to respond to something like that?"

The example above showed that the speaker is using rhetorical questions by asking the hearer a question that probably only the speaker knows the answer

this action is commonly used to show the speaker's disappointment without damaging the hearer's face directly.

(11) Be Ambiguous

When the speaker says an ambiguous utterance it indicates the speaker wants to minimize the FTA, this action contains more than one meaning.

Example:

- "John's cookie is so amazing."

This utterance could have two meanings between a compliment and insult.

(12) Be Vague

This strategy is used when the speaker does off record containing FTA by being vague about the addressee or the offense itself (FTA). Example:

- "Perhaps someone did something naughty."

In this context the speaker did not want to tell who is the person did naughtily, instead, the speaker used 'someone' to make it vague.

(13) Over Generalize

This strategy is used when the speaker says something too general while there are detailed meanings in the utterance. This could make the utterance vaguely off record for the hearer and makes him/ her deciding does the rule also applied to them or not. Example:

- "People don't walk like that."

The context above showed that the speaker over-generalized the way people walk. The speaker tells the hearer to walk like a common person without considering whether the hearer also follows the rule or not.

(14) Displace Hearer

The speaker used this strategy when he/ she wanted to vague the target of FTA, by pretending the target is another person and hoping the real target realize if the FTA is actually for the hearer, Example:

- "Henry, you shouldn't do that!" (In reality, the real person is Iris).

(15) Be Incomplete, Use Ellipsis

This strategy is used when the speaker being incomplete with their utterance because of their will or interrupted by the hearer. When the ellipsis is done with the speaker's own will, it means he/ she wanted to give FTA toward the hearer by being incomplete, Example:

- "I know that's bad, but..."

The example above showed that the speaker uses ellipsis. His utterance above could happen because he wants to give FTA to the hearer's face by being incomplete and makes him find out the answer of the incomplete utterance by himself.

2.5 Context

In analyzing pragmatics, the researcher needs to pay attention to the context because the meaning of an utterance is influenced by it. Thus, without a context, an utterance does not have a clear meaning. Therefore, the researcher cannot ignore the context when analyzing the meaning of an utterance because it is equivalent to the context that occurred in it. as stated by Yule (cited in Kurniatin, 2017), context is a place where an utterance is applied in conversation. Mey (1993) stated that context is a matter that referencing and understanding the

interlocutor of what an utterance is talking about. Furthermore, Hymes (cited in William and Barbara, 2010) divided context into several aspects that occurred in a conversation named situational context which is explained below.

2.5.1 Situational Context

The definition of situational context is what speakers acknowledge based on what they see around their current environment. Based on this definition, Hymes (cited in William and Barbara, 2010) divided it into several concepts that occurred in a situation, the explanations are shown below.

(1) Setting and Scene

Setting refers to the concrete physical environment where the conversation takes place. The scene refers to the inner situation of an occasion such as the range of formality and seriousness in a conversation. For instance, a birthday party in a friend's house, the setting of this occasion is a friend's house while the scene of this situation would be festive and playful. Thus, the speaker might choose to act less formal because he is in a festive place and situation.

(2) Participants

Participants are the ones who are considered as speakers and interlocutors in the conversation. Besides, the other aspects of the participant also influence the flow of context in conversation such as age, gender, status, social distance, and profession.

(3) End

End refers to the expected outcomes and personal goals of a speaker to accomplish in a particular conversation. Shortly, end refers to the purpose, goal,

and outcomes in a communication event. For instance, a teacher is explaining a subject to make the student understand it. The example above showed that the teacher's purpose in teaching the student is giving some educations to them and expecting their understanding of the subject as the outcome.

(5) Act Sequence

Act refers to the actual content of a word within an utterance that connected with the topic that occurred at that moment.

(6) Key

Key refers to tone, manner, and how a message is conveyed as a cue to show the speaker's mood in conversation such as light-hearted, serious, precise, or sarcastic. Key also could be marked non-verbally by showing gestures, postures, or certain behavior.

(7) Instrumentalities

Instrumentalities refer to the choice of speech form employed in oral or written such as language dialect, language code, or register. The speech forms in it are commonly influenced by the culture and environment where the speaker lives.

(8) Norm Interaction and Interpretation

Norm refers to the speaking behavior that is ruled by social rules attached to a certain event or environment in one's action or reaction.

(9) Genre

Genre refers to the type of utterances such as a poem, riddle, prayer, and lecturer. Thus, the genre also influences the language choice of the writer or the

speaker. For instance, a poet should use words that have a rhyme to make the readers could enjoy them.

However, certain utterances sometimes do not always contain all of these context elements. Therefore, some context elements are considered as basic elements such as the participants, setting or social context, action sequence, and end (Holmes, 2013). The four elements mentioned before are considered as the basic components of context that will influence the speaker's sociological circumstances in determining his politeness strategy. Therefore, the explanations of sociological circumstances are explained more below.

2.6 Sociological Circumstance

Brown and Levinson (1987), define sociological circumstance as a set of variables that influence the FTA seriousness level in a conversation such as power, distance, and level of imposition. These variables come from the determination of age, gender, social class, and circumstances that are surely found in the real-life conversation environment which has significant influences on interaction. The explanations of power, distance, and level of imposition based on Brown and Levinson (1987) are presented below.

(1) Power: is a level where allows a person to impose his plans and face on the other person's plans and face. In other words, power means a variable that determinesthe level of politeness required by the speaker toward the interlocutor based on how powerful or less powerful the interlocutor is. The level of powerfulness can be determined through social status, age, gender, wealth, and ethnicity.

- (2) Distance: is a variable of politeness required in a conversation based on the familiarity level between the speaker and the hearer. The familiarity level of the speaker and hearer can be seen from several terms such as how close the relationship between speaker and hearer and how familiar they are with the topic of conversation. Thus, this variable determined that the level of politeness used in close friends' conversation is different from the stranger conversation.
- (3) Level of imposition: is the size of how threatening the FTA to the hearer. It adopts the concept of free and non-free goods or services. For example, asking 100.000 rupiahs to the interlocutor is more threatening than 10.000 rupiahs.

2.7 Gender and language

In the last few decades, gender has become an interesting topic to discuss in language research, such as looking for comparisons of language habits between men and women in certain areas. This trend started with the women's resistance movement against male superiority in the 80s, which led linguists to start researching social views on the diversity of men and women in every aspects including language (Coates, 2013). In response to these problems, several linguists have researched and found differences in language use between men and women, as will be explained below.

Trudgill (1974) stated in his research that men and women have differences in the formality of their language where women are more formal than men. It is because women use more formal language to show the quality of their social class in a social community. Meanwhile, men rely more on their abilities

and wealth to show the quality of their social class so that they do not use formalities in language as their reference.

Brown (1980) stated in her research that men and women have differences in the use of formal language based on the sensitivity of conveying FTA to the interlocutors in their utterance. Men tend to use informal language as they think that their interlocutors are in a same social class to maintain their own social class. Otherwise, Women tend to use formal language because their sensitivity to the social class matter and the FTA that possibly could conveyed in their utterances.

Some linguists such as Goodwind (1998), Engle (1980), and West (1998) found that there are significant differences between men and women in the use of directive utterances. They said that men use more power and directly convey orders to the interlocutor. On the contrary, women are more suggestive in conveying their orders. So it can be concluded that women are more refined in directive utterance usage than men.

Holmes (cited in Ayubadiah, 2014) stated that women are apologizing more than men because women tend to involve their personal feelings and powers to show their guilty and get the understanding from the interlocutor as they do not think it would affect their power. Otherwise, men tend to use direct apologies because they only use it to show their self-deficiency without any other elaboration to get the interlocutor's understanding.

CHAPTER III

RESEARCH METHODS

This chapter presents the researcher's research methodology to gain certain data to answer the research problems. This chapter is divided into some sub-chapters such as research design, data collection techniques, and data analysis.

3.1 Research Design

This study used a qualitative research design. Thus, in this study, the present researcher investigated the data in the form of detailed explanation rather than in the form of numeric data. This research investigated the politeness strategy of the main characters in the *Synecdoche*, *New York* movie. Based on Denzin and Lincoln (2005), research is considered qualitative research when it aims to investigate human behavior and the reason that trigger such behavior. In other words, qualitative research is research that observed human literature or utterance and generates a result in a form of descriptive data. Ary, Jacobs, and Razavieh (cited in Aryani, 2017) also stated that qualitative research is focused on the overview of a data rather than the amount of the data. Furthermore, this research analyzed the utterances of the four main characters of the movie which carried politeness strategy based on Brown and Levinson's theory. Then, the data were divided into two groups based on gender to find out the differences in the use of the politeness strategy between men and women.

3.2 Data Collection

This section presents the researcher's aspects and steps that are needed for collecting the data in this study which are research data, data source, instrument, data collection technique, and data analysis.

3.2.1 Research Data

This research data have used the utterances in *Synecdoche, New York* movie. Specifically, the data were taken from the main characters' utterances in the movie that contains politeness strategy. Besides, the responses from the other characters toward the main characters were also used to check the interlocutor's response given or taken by the main characters.

3.2.2 Data Source

The resource of data in this study was taken from *Synecdoche, New York* movie that has been transcribed. The researcher is choosed Caden Cotard and Sammy Barnathan as the male main characters, Adele Lack and Hazel as the female main characters because these characters have the most interaction with Caden Cotard as the main leads. This movie was taken from a websitehttp://www.yifytorrentz.net/movie/1831-Synecdoche-New-York by the duration of around two and a half hours in the video.

3.2.3 Instruments

The research instrument in this research is the researcher. It is based on the researcher himself who collected the data and analyzed it. The supporting instrument was the downloaded video of the movie which was acquired from the mentioned website, papers, and laptop.

3.2.4 Data Collection Techniques

(1) Searching the video

The researcher searches the movie video under the title 'Synecdoche, New York' on Google, then the keywords referred to several websites then the researcher chooses the mentioned website before. This video already had English subtitles, which valid with the video.

(2) Downloading the video

The second step after acquiring the movie video, the research downloaded it at http://www.yifytorrentz.net/movie/1831-Synecdoche-New-York on September 20th, 2019.

(3) Watching the movie video

The researcher watched and listened firmly while checking the English subtitle. The duration of this video is around two and a half hours.

(4) Transcribe

The fourth step is making a file consist of the dialogue in the movie. The researcher opens the subtitle file in the movie folder then copies and pastes it in a Ms-word file. The file is printed afterward to make the analysis easier.

(5) Identifying the data

The fifth step of the research collection data was watching the movie and comparing it with the printed dialogue of the movie. Then, the researcher highlighted the utterances that contain a politeness strategy done by the four main characters (Caden, Sammy, Adele, and Hazel) by using red highlight on the men's utterances and blue on the women's utterances.

In the next step after the researcher collected the utterances that contains politeness strategy, he gave codes of politeness strategy types for each selected utterance such as bald on record (BOR), positive politeness (PP), negative politeness (NP), and off-record (OR).

Table 3.1 Types of Politeness Strategy

Type of Politeness Strategy	Codes
Bald On-Record	BOR
Positive Politeness	PP
Negative Politeness	NP
Off-Record	OR

the codes are applied in the data identification by adding 'Red' highlight if the politeness strategy is done by the male main characters (Caden and Sammy), Blue if the politeness strategy done by female main characters (Adele and Hazel) to make easier identification based on the gender. Then, after identifying the politeness strategy in the data source, the researcher was analyzing the data to answer the research problems.

3.3 Data Analysis

After collecting the data, the next step was analyzing the collected data.

First, the data based on the politeness strategies found in the movie were described in the narration form. Then, the politeness strategy that was collected in the movie was counted by the researcher to show the highest types of politeness strategy used by the main characters and find the differences in the politeness strategy usage between men and women main characters in this movie. Last, the researcher analyzed the meaning and context of the main characters utterances that refer to sub-strategies of politeness strategies and analyzed the differences in

the use of politeness strategies between men and women main characters. Finally, the researcher drew a conclusion based on the described analysis and what the differences in the use of politeness strategies between men and women main characters found in the *Synecdoche*, *New York* movie.



CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter shows the findings of the politeness strategy which are used by the main characters in the *Synecdoche*, *New York* movie. In categorizing data, the researcher classifies it based on gender. Furthermore, all of the findings are discussed by relating the politeness theories with the previous studies.

4.1 Findings

The result of the data analysis is presented in this chapter. There are two research questions in this study; the first research question is about the types of politeness strategies used by men and women main characters. The second research question is the differences in politeness strategy usage by men and women main characters in *Synecdoche*, *New York* movie. The first research question of this study deals with the type of politeness strategy. According to Brown and Levinson (1978), there are four politeness strategies: bald on record, positive politeness, negative politeness, and off-record. All of the politeness strategies found in this movie are shown below.

Table 4.1 Data Findings of Politeness Strategy used by Men and Women Main Characters

No	Types of politeness strategy	Data findings		Percentages	
		Men	Women	Men	Women
1.	Bald on record	40	27	20%	22%
2.	Positive politeness	92	63	46%	52%
3.	Negative politeness	27	13	14%	11%
4.	Off record	39	19	20%	15%
	Total	198	122		

Source: Synecdoche, New York Movie

Table 4.2 Bald on Record Sub-Strategies used by Men and Women Main Characters

Na	Dald on useemd Dalitaness sub-atmeteries	Data find	Data findings		
No	Bald on record Politeness sub-strategies	Men	Women		
1.	Great urgency for desperation	5	5		
2.	Great efficiency for attention getters	0	0		
3.	Task-oriented	12	9		
4.	Warning	1	0		
5.	Permission	5	1		
6.	Invitation	2	0		
7.	Welcoming	0	0		
8.	Greeting or farewell	15	12		

Source: Synecdoche, New York Movie

Table 4.3 Positive Politeness Sub-Strategies used by Men and Women Main Characters

NI.	D 11 11 1 1 1 1 1	Data findings	
No	Positive politeness sub-strategies		Women
1.	Claim common ground	0	0
2.	Notice hearer's need and good	9	9
3.	Exaggerating	7	2
4.	Intensify interest to the hearer	2	2
5.	In-group identity marker	5	5
6.	Seek agreement	8	4
7.	Avoid agreement	12	10
8.	Presuppose common ground	6	11
9.	Joke	4	2
10.	Assert speaker's knowledge of hearer's wants	0	1
11.	Offer or promise	5	1
12.	Be optimistic	0	0
13.	Include speaker and hearer in an activity	2	2
14.	Give or ask for reason	15	8
15.	Ask reciprocity	0	0
16.	Give a gift to the hearer	17	7

Source: Synecdoche, New York Movie

Table 4.4 Negative Politeness Sub-Strategies used by Men and Women Main Characters

No	Negative politeness sub-strategies	Data findings	
		Men	Women
1.	Be indirect	8	3
2.	Question or hedges	6	5
3.	Be pessimistic	0	0
4.	Minimize the imposition	0	0
5.	Give difference	0	0
6.	Apologies	12	5
7.	Impersonalize speaker and hearer	0	0
8.	State FTA as a general rule	1	0
9.	Nominalize	0	0
10.	Go on record as incurring a debt or as not indebting hearer	0	0

Source: Synecdoche, New York Movie

Table 4.5 Off-Record Sub-Strategies used by Men and Women Main Characters

No	Off-record sub-strategies	Data findings		
		Men	Women	
1.	Give hints	1	0	
2.	Give association clues	3	0	
3.	Presuppose	2	3	
4.	Understate	9	0	
5.	Overstate	3	2	
6.	Use tautologies	1	1	
7.	Use contradiction	3	3	
8.	Be ironic	0	4	
9.	Use metaphor	2	0	
10.	Use rhetorical question	2	3	
11.	Be ambiguous	9	0	
12.	Be vague	0	0	
13.	Over-generalized	1	0	
14.	Displace hearer	0	0	
15.	Use ellipsis	3	3	

Source: Synecdoche, New York Movie

Table 4.1 shows the politeness strategies used by men's main characters are bald on record 20%, positive politeness 46%, negative politeness 14%, and off-record 20%. Thus, it can be concluded that positive politeness is the highest politeness strategy used by men main characters since they prioritize to keep the positive face of the interlocutor. As stated by Brown & Levinson (1978), positive politeness is a redress action directed to the hearer's positive face. While positive face itself is a person's desire to be respected, included in the conversation, and be noticed. Moreover, based on table 4.1 shows the politeness strategies used by women main characters, which are bald on record 22%, positive politeness 52%, negative politeness 11%, and off-record 15%. The results above show that positive politeness is the highest politeness strategy used by women, as same as men.

4.1.1 Politeness Strategy Used by Men Characters

According to data analysis, all of the politeness strategies that are bald on record, positive politeness, negative politeness, and off-record are found in this movie and used by men main characters, Caden and Sammy. The examples of each strategy are explained below.

(1)Bald on Record

Bald on record refers to the speaker who does nothing to minimize the face threat to make the information delivered efficiently to the hearer. In this movie, the researcher found 40 utterances, or 20% consist of bald on record. There are several sub-strategies of bald on record used by men main characters in this movie, such as great urgency, task-oriented, warning, permission, invitation, and greeting or farewell. The data are shown below.

Data 1/1

Caden: "God! Somebody! Adele, help!"

Adele: "Jesus. Caden, what the f*ck" [00:04:49]

Caden was shaving his beard in the bathroom, but accidentally the water tap was broken and flew away into his head to bleed. In that situation, Caden immediately called Adele to help him with his wound by shouting out loud "God! Somebody! Adele, help!" Caden's utterance above is considered as bald on record's sub-strategy, great urgency desperation. In this case, Caden used some short and direct words to call Adele and tell her that he just had an accident. In addition, Caden did not care about Adele's face being imposed because his condition and the situation in the bathroom were in dire condition.

Data 2/1

Caden: "Will, wall it up. All of it." [01:18:12]

When Caden was at the rehearsal site, he saw a set that shown the replay

of Claire have fun with another man and ignored him. He was feeling upset

because of that and ordered Will one of his workers to cover the set with a wall to

cover up his disappointment. In this scene, instead of using negative politeness to

ask Will to build a wall, Caden used task-oriented sub-strategy "wall it up, all of

it" to make Will do his desire because as a director he has higher power than Will.

Also, they are a workmate so the FTA was not threatening Will's face. Instead, he

did what Caden asked him to do.

Data 3/1

Adele: "Don't worry, you don't have blood."

Caden: "Don't tell her she doesn't have blood."

[00:07:53]

Caden, Adele, and Olive are on the way to their home after checking his

wound from the doctor. Olive asks Caden about the definition of plumber but he

gives an understanding that frightened her because he connects it to a blood. Then

she cried out loud and Adele calm her by telling that she does not have blood.

Hence, Caden warns Adele to not say that. His utterance is included as bald on

record warning sub-strategy, his utterance tries to warn Adele because he is

concerning about Olive's thought of blood in the future.

Data 4/1

Olive: "Can I watch TV till school?"

Caden: "Yeah."

[00:03:47]

In a breakfast time, Caden and Olive sitting together are doing their own business. Then, olive asks his permission to watch television during breakfast and he gives the permission to her by saying "Yeah.". Caden's utterance is considered as bald on record permission sub-strategy as he let Olive to watch the television.

Data 5/1

Hazel: "Anyway, this is Millicent Weems."

Caden: "Have a seat."

In an interview for a new cast, Caden is waiting for the next interviewees.

[01:26:13]

Then, Hazel comes and introduces him the next interviewees. As the interviewees

enters the room, Caden invites by telling her to sit. His action is considered as

bald on record invitation sub-strategy as he gives a command to the interviewees

that did not damage her face because her own intention is wanting to sit there in

the first place.

Data 6/1

Sammy: "Morning, Haze."

Tammy: "Hi, Caden. How was your night?" [01:24:42]

Sammy greets Tammy in a morning. His action is considered as bald on record greeting sub-strategy as he tries to show his friendliness to the workmates without using many words.

(2) Positive Politeness

Positive politeness is to minimize the threat to the hearer's positive face, to make the hearer feels good about himself, his interest, or his needs. Based on the data analysis, the researcher found 92 utterances or 46% that consist of positive politeness strategy that used by Caden and Sammy. There are several substrategies found, such as Noticing hearer's condition, exaggerating, intensify

interest to the hearer, in-group identity markers, seek agreement, avoid disagreement, presuppose common ground, joke, offer or promise, include speaker and hearer in an activity, give or ask for reason, and give gift to the hearer. The data are shown below.

Data 7/1

Claire: "Oh, crap."

Caden: "Claire, are you okay?" [00:09:47]

In a final rehearsal for Caden's directed play, an incident occurred which injured one of his players. Then, he runs to the player and asks how her condition was. His utterance above is considered as positive politeness noticing hearer's condition sub-strategy as he tries to pay attention to her condition by asking how she is.

Data 8/1

Caden: "Hazel, you've been a part of me forever. Don't you know that? I breathe your name in every exhalation."

Hazel: "What are we doing?" [01:38:13]

Caden and Hazel are in their old times, they have such heated argument about their relationship. Caden suddenly tells his thought about her feelings to her that he really loves her. Caden's action is considered as positive politeness exaggeration sub-strategy as he tries to fully redress Hazel's positive face by telling his love in hyperbolic way.

Data 9/1

Caden: "Yeah, I wanna bring my production to New York... ...to get it seen by people, **you know**, who matter. The sooner the better." [00:38:18]

Caden are talking to a property seller as he wanted to buy a dome for his play. He tells the seller about his play and tries to intensify her interest of his story

by saying "you know,". His action is considered as positive politeness intensify interest to the hearer as he intensify the seller's interest by putting her to his struggle to find the dome as fast as possible.

Data 10/1

Caden: "Why are you giving me this?"

Sammy: "I wanna follow you there and see how you lose even more of yourself. Research. You know, for the part. **Partner.**" [01:09:43]

Sammy gives an address of apartment to Caden and asks him to go there as he can investigate Caden's mental fluctuation. Sammy's action above is considered as positive politeness in-group identity marker as he called Caden "partner" to make him feel that he is part of the research.

Data 11/1

Madeline: "That would be the time to do it. I have a book that might help you get better."

Caden: "Better?"

Madeline: "It's called Getting Better." [00:28:25]

Caden have a psychological check routine with Madeline in her office. She is telling him that she have a nice book for his problem. Caden still not get the point and tries to make sure what she meant by saying "Better?". Caden's utterance is considered as positive politeness seek agreement sub-strategy as he repeats Madeline's word to make her feel he paid attention to her utterance.

Data 12/1

Claire: "That Hazel girl's kind of interesting, maybe. You know, like, why...?"

Caden: "Although..."

Claire: "Why is she still working at a box office at her age?"

Caden: "I don't know. Probably not that interesting." [00:44:22]

Caden and Claire have a conversation about their new pay project. Claire tells her idea about her new role to him that she wants to play as Hazel. However, Caden seems not really agree with her idea by saying "I don't know. Probably not that interesting.". Caden's action is considered as positive politeness avoid disagreement sub-strategy as he tries to express his disagreement without threatening Claire's positive face by inserting hedging option in his utterance.

Data 13/1

Caden: "I think I have blood in my stool."

Adele: "That stool in your office?" [00:11:27]

Caden and Adele have a little conversation before ending the night, he tells her of a problem he had in the office. Caden's utterance is considered as positive politeness presupposes common ground sub-strategy as makes a conversation that they both know about the topic.

Data 14/1

Caden: "How about with you?"

Hazel: "Good. I have a great job at Lens Shapers."

Caden: "Shapers. Great. You wear a lab coat." [00:55:09]

Caden and Hazel are accidentally meeting in a sidewalk and asking about each other condition after not seeing for a long time. Hazel tells the new job as a lens shapers and Caden tries to make a joke about it to ease the situation a little bit. His action is considered as positive politeness joke sub-strategies as he correlates lens shapers with a person who always wear a lab coat.

Data 15/1

Caden: "Want me to zip your coat up?"
Olive: "Yeah." [00:24:32]

Caden and his daughter Olive had a little walk to take the tickets for Adele's trip. In the middle of their walk, Caden offers Olive help to zip up her opened jacket. This action is considered as positive politeness offering or promising sub-strategy because Caden showed his regard to Olive and enhance her positive face by offering to zip her opened jacket. This action also shows that Caden wanted to get closer with Olive emotionally because it was a rare occasion for him as his job as a director forced him to stay apart from her for a long time.

Data 16/1

Caden: "You know, we could get a place together. We could get a loft." Hazel: "God, Caden, that sounds nice." [01:40:45]

Caden is visiting Hazel's house as she asked him to come before. Feeling the situation there, he has an idea and asks Hazel to live together in their old times. His utterance is considered as positive politeness include speaker and hearer in an activity as he enhances Hazel's positive face by asking her to live together as a couple.

Data 17/1

Doctor: "Change in bowel movements?"

Caden: "It's a little more yellow than usual, why?" [00:05:36]

Caden was visiting a doctor to check his head injury after an accident in his bathroom. The doctor asked him various questions and Caden replied to him casually. The doctor asked him "change in bowel movement?" then Caden replied "It's a little more yellow than usual, why?" this utterance is considered as positive politeness (ask for a reason). Caden took this action because he was curious about the symptom in his body and the effect of it. Furthermore, the way

Caden talks to the doctor showed that he was not aware of the interlocutor's face even though he is a stranger instead he keeps talking casually. Thus, Caden's

action is considered as positive politeness because he shows familiarity toward an

unfamiliar person by talking casually like a familiar person.

Data 18/1

Sammy: "It would be my honor to play your husband, Claire. You're an amazing actress. No, I saw you do Bernarda Alba last year at the

Roundabout." [01:07:57]

Caden are preparing for the rehearsal and tells Sammy to play a role as

him in this play. However, Claire does not feel really agree with his decision but

Sammy tries to remedy her doubts by telling such understanding and compliment.

Sammy's utterance is considered as positive politeness give a gift to the hearer

sub-strategy as he redress Claire's positive face by giving an understanding that

he feel grateful to have a role as her husband and complimenting about her

achievement in her work.

(3) Negative Politeness

Negative politeness is an action to redress the hearer's negative face by

minimizing the imposition carried in the speaker's utterance. The researcher found

that the characters, Caden and Sammy use 27 utterances or 14% of negative

politeness utterances, Those are be indirect, question or hedges, apologize, and

state FTA as general rule. The examples of negative politeness are shown below.

Data 19/1

Caden: "Can I take a piss in your sink?"

Adele: "Yeah sure, I guess."

[00:14:11]

In his house, Caden needs to urinate but his bathroom is being repaired by a plumber. So, instead of going to the bathroom, he goes to Adele's workplace in the basement. There he asks her permission directly to urinate in her sink. Caden's question above is considered as negative politeness be indirect sub-strategy as he wants to redress Adele's negative face because he would urinate in her sink by asking her permission first politely.

Data 20/1

Sammy: "Caden? Time-out?"

Caden: "Yeah. What's up?"

Sammy: "Well, I feel we need a Hazel in here. I mean, there's a whole

side of Caden I can't explore without a Hazel."

[01:14:04]

Caden and Sammy have a rehearsal, but Sammy feels something is missing. Then, he asks Caden to halt the rehearsal and suggests him to add Hazel in the play. Sammy's utterance is considered as negative politeness question hedges sub-strategy as he soften the request directed to Caden into a suggestion.

Data 21/1

Claire: "You okay?"

Caden: "Sorry, a little bit of a headache." [00:16:25]

After the premiere stage of his directed play, Caden and the staff had a little party to celebrate it. Caden, Claire, and everybody had enjoyed the party but suddenly Caden had a headache and Claire asked him if he was okay as she is aware of his condition. Yet, Caden just apologized and said if he was okay, his action in the conversation is considered as negative politeness sub-strategy, apologize. This action was taken because he does not want to impose on Claire's face as if she would be worried about his condition too much and burden her to help him overcome his condition. In addition, Caden's apology only followed by a short sentence used to elaborate his apologies. This form of the sentence is also found in most of Caden's apologies utterances in the movie.

Data 22/1

Caden: "I can't... I really can't drink very much because of my condition." [00:33:15]

Caden and Hazel had a small drink in her house. She makes a cup of champagne for him. However, his health issue forces him to not drink so much. Therefore, Caden tells her if he cannot drink so much at that moment. His action is considered as negative politeness state FTA as general rule as he stated an FTA to Hazel's negative face but it does not fully affect her face because the rule itself is for Caden's sake.

(4) Off Record

Off record is a communicative act that contains more than one meaning in an utterance, which is used by the speaker as a tool to avoid the responsibility toward the hearer's face. The researcher found that the character Caden and Sammy use 39 utterances, or 20% of utterances used off-record strategy, those are give hints, give association clues, presuppose, understate, overstate, use tautologies, use contradiction, use metaphor, use rhetorical question, be ambiguous, over generalized, use ellipsis. The examples of off-record strategies are shown below.

Data 23/1

Adele: "Caden, I'm sorry, I... I can't come tonight. I'm sorry. I have two canvasses I have to get ready to ship for tomorrow. I know it sucks..."

Caden: "It's opening night." [00:15:05]

Caden are visiting Adele in her workplace to remind her of his premiere play that night. But, Adele suddenly apologizes to him because she cannot come to the premiere as she still has some jobs to do that night. Responding to her excuse, Caden keep asking her to come implicitly by saying "it's opening night.". Caden's action is considered as off-record give hints sub-strategy as he gives Adele a command to come to the premier by giving a clue.

Data 24/1

Caden: "Try to keep in mind that a young person playing Willy Loman, thinks he's only pretending to be at the end of a life full of despair. But the tragedy is that we know that you, the young actor will end up in this very place of desolation."

Tom: "Okay."

Caden: "That's great." [00:10:19]

At the rehearsal set, Caden was watching his players training for the next play. At break time, Tom approaches Caden and asked him for some advice to improve his role. Instead of giving Tom a direct direction, Caden gives advice that makes Tom interpret it by himself. Caden's advice above is considered as off-record give association clues sub-strategy, there Caden gives a piece of advice to Tom in the form of clues that the context is familiar to both of them (Willy Loman, a role that Tom's played as). This type of advice or clue forced Tom to interpret it by himself about how he should act as Willy Loman based on the clue that Caden gave.

Data 25/1

Caden: "Will there be a scar?"

Doctor: "Probably. It looks like a mud flap." Caden: "I prefer there not to be a scar."

Doctor: "Yeah." [00:05:15]

Caden is checking his wound in the hospital and get a treatment from the doctor. He asks to the doctor about the wound and he hopes the wound will not leave a mark in the coming days. His utterance above is considered as off-record presuppose sub-strategy as he is asking the doctor to do something to the wound by imagining his scar will not leave a mark and telling it to him.

Data 26/1

Hazel: "I think it might be too much."

Caden: "Yeah, probably." [01:43:26]

Caden and Hazel had a lovely night in their old-time after the long journey of ups and downs in their love story. On the bed, they had a little conversation about Caden's play title. Caden asked Hazel's opinion about his recommended title for the play but she seems not agreed about that and Caden just reply "yeah, probably" toward her response. Caden's action above is considered as off-record understate sub-strategy, he was hiding his response toward Hazel's utterance whether he agreed or not by giving such minimal response because he wants to free from the possibility of imposing her face. This form of action is also found in several utterances in the movie mainly uttered by men main characters.

Data 27/1

Caden: "Maria is your lover?"

Olive: "Of course. She introduced me to myself.....to my vagina and to

hers."

Caden: "You have no idea how evil she is." [01:21:09]

Caden visits Olive who is dying and tries to tell her the truth about his absence in her life and the truth about Maria. However, Olive does not believe his words. Instead, she declares that Maria is her first love. Caden responds her

statement by saying "You have no idea how evil she is.". Caden's utterance is considered as off-record overstates sub-strategy as he increases the scale about Maria from a bad person to an evil.

Data 28/1

Sammy: "Hi, Caden."

Caden: "What are you doing?"

Sammy: "I was being you. You know, you like Hazel, I like Hazel."

[01:29:10]

In a breaktime, Caden is looking for Hazel and Tammy tells him if she is with Sammy. Caden comes to them and asks him why he is with Hazel. Sammy tells Caden that his job was being him so it is normal if he loves Hazel as an excuse. Sammy's utterance is considered as off-record use tautology sub-strategy as he repeat certain words to implicitly tells Caden if is also loving Hazel.

Data 29/1

Caden: "Well, there are two kinds of psychosis. They're spelled differently. P-S-Y is like if you're crazy, like Mama. S-Y is like these ugly things on my face."

Olive: "You could have both, though."

Caden: "I would, but I don't." [00:24:57]

Caden and Olive are on their way to take the ticket for Adele's trip. They have a small talk about the name of disease that infected his face. He is describing that the name of the disease have similarity with the name of other disease. Olive then asks him why he does not have both but he replies it with "I would, but I don't,". His utterance is considered as off-record use contradiction sub-strategy as he use two contradict words to make Olive find the answer by herself whether he is actually want it or not.

Data 30/1

Caden: "It's a nightmare in there."

Hazel: "I'm sorry."

[00:12:42]

Caden have some fresh air outside of the dome. Then he meets Hazel sitting on the bench and start the conversation by telling her if the dome is similar to a nightmare. His utterance is considered as off-record use metaphor substrategy as he tells that his workplace is similar to a nightmare because the bustle that occurred in it.

Data 31/1

Caden: "Why don't you want me to go?"

Adele: "You know, I think it would be a good thing for the two of us to do

alone."

Caden: "How do you think I'm supposed to respond to something like [00:24:20]

that?"

Caden and Adele have some argument about her trip to Berlin without him. He feels disappointed of Adele's decision and asks the reason of her action. However, her answer did not satisfy him and he asked again to her "How do you think I'm supposed to respond to something like that?". Caden's utterance is considered as off-record use rhetorical question sub-strategy as he makes a question that possibly he is the only one who know the answer to minimize the FTA that delivered to Adele's face.

Data 32/1

Hazel: "Do you want to now? With me, in my car?"

Caden: "I get kind of.....something when I'm stoned."

Hazel: "What does "something" mean?"

[00:17:43]

Caden and Hazel are in a pub having some drink after the work. Hazel suddenly invites him to have some sex in her car. However, Caden replies her invitation with such unclear answer. Caden's utterance is considered as off-record

be ambiguous sub-strategy as he makes an ambiguous answer to redress her face for the rejection of her invitation.

Data 33/1

Caden: "People don't walk like that."

Player: "What? Is it too?"

Caden: "No, just walk like yourself."

Player: "Watch. Watch this." [01:28:21]

In a routine rehearsal, Caden goes to his station and meets one of his players who walk differently. He tells the player then to walk like a normal person. Caden's action is considered as off-record over-generalized sub-strategy as he generalizes the way people walk in one standard.

Data 34/1

Caden: "I think Adele's right. I'm not doing anything real..."

Madeline: "What would be real?"

[00:28:11]

Caden have a psychological check routine with Madeline in her office. He tells all the complaints in his life to her, he also says that he begins to realize what Adele had said was true about his job. However, his words were not finished, which arises Madeline's curiosity. Caden's utterance is considered as off-record use ellipsis sub-strategy as he stops his utterance with his own will.

4.1.2 Politeness Strategy Used by Women Characters

In this part, the researcher shows the politeness strategy used by women characters, Adele and Hazel. Related to the data analysis, all of the politeness strategies that are bald on record, positive politeness, negative politeness, and off record, are found in this movie. The examples of each strategy are explained below.

(1) Bald on Record

Bald on record refers to the speaker who does nothing to minimize the face threat to make the information delivered efficiently to the hearer. In this movie, the researcher found 27 utterances, or 22% consist of bald on record. There are several sub-strategies found, such as great urgency, task-oriented, permission, greeting or farewell. examples of bald on record used by women characters in this movie. The data are shown below.

Data 1/2

Adele: "What are you doing?"

Caden: "Trying to explain plumbing."

Adele: "Stop."

Caden: "I can't do this now." [00:07:49]

Olive is crying after Caden gives her an understanding about plumber that analogized with blood. Adele asks him why he does that but his answer cannot satisfy her. Therefore, she tells Caden and Olive to stop crying and saying nonsense things. Her action is considered as bald on record great urgency substrategy as she makes her interlocutors to do what she want without considering their face to calm them down.

Data 2/2

Adele: "Have your oatmeal, honey."

Olive: "I want peanut butter and jelly." [00:03:30]

On a morning when Adele made breakfast for Olive, she puts the breakfast meal on the table and tells her to eat it by saying "have your oatmeal, honey". Her utterance above considered as bald on record task-oriented sub-strategy, in the conversation shows she is giving Olive a direct order to eat her breakfast without considering her face being attacked by her directive utterance because Adele has higher power than Olive in the house and they had spent time as a mother and daughter so it makes them have a relatively close relationship.

Data 3/2

Caden: "Can I take a piss in your sink?"

Adele: "Yeah, sure. I guess." [00:14:11]

Caden comes to Adele's workplace to find a place for taking a piss because his bathroom is still in maintenance by the plumber. He asks Adele's permission to do it in her sink and she gives that permission. Her utterance is included as bald on record permission sub strategy as she grants the permission to Caden.

Data 4/2

Hazel: "Hi, Claire."

Claire: "Hi."

Hazel: "Hazel."

[00:42:59]

Claire has an occupation with Caden in a pub then she is greeted by Hazel who is also in that pub with his boyfriend. Hazel's utterance is considered as bald on record greeting sub strategy as she greets Claire to show her friendliness.

(2) Positive Politeness

Positive politeness is to minimize the threat to the hearer's positive face, to make the hearer feels good about himself, his interest, or his needs. Based on the data analysis, the researcher found 63 utterances or 52% that consist of positive politeness strategy used by Adel and Hazel. There are several sub-strategies found, those are notice hearer's condition, exaggerating, intensify interest to the hearer, in-group identity marker, seek agreement, avoid disagreement, presuppose

common ground, joke, assert speaker's knowledge of hearer's want, offer or promise, include speaker and hearer, give or ask for reason, give gift to the hearer. The data are shown below.

Data 5/2

Hazel: "Did you cry?"

Caden: "No."

Hazel: "You're making progress." [01:37:57]

Caden and Hazel have a small talk about their relationship and all the complexity. Hazel asks does he cries when having a night with Tammy and he says that he does not cry at all. Knowing this, Hazel compliments him by telling him that he has developed. Hazel's compliment is considered as positive politeness notice hearer's condition sub-strategy as she enhance his positive face by complimenting on his development.

Data 6/2

Hazel: "I've always loved this house."

House Seller: "Yes, it's a wonderful place."

Hazel: "The truth is, I never really imagined I could afford it."

[00:20:30]

One day, Hazel planned to buy a house. She met the home seller and had a small talk with her to build a good circumstance. Hazel's utterances above are considered as positive politeness exaggerating sub-strategy, her first utterance "I've always loved this house" is known as exaggerating because she tries to impress the seller's face by giving a good impression on the house. The second utterance "the truth is, I never really imagined I could afford it" shows that she is presupposing her thought about finally could buy the house she wants. All of

Hazel's utterances above were aimed to show her interest in buying the house toward the house seller.

Data 7/2

Hazel: "It's a scary decision. I never thought I'd buy a house alone. **But, you know**, I'm 36, and I wonder what it is I'm waiting for."

Home seller: "Home buying is always scary." [00:20:45]

Hazel is going to buy a house and having a conversation with the house seller to talk about it. She shares her thought about her condition and reason to buy the house to the seller. Hazel's utterance is considered as positive politeness intensify interest to the hearer sub-strategy as she makes the seller feels her feeling by saying "but, you know," as the intensifier.

Data 8/2

Adele: "Not for a really long time, babe."
Olive: "A million years?"

[00:06:52]

Adele, Caden, and Olive are on their way to go home from the hospital. Olive asks Adele about when she starts to get injected after seeing his father being injected in the hospital. Adele responds it with an answer that could make her feel ease of the injection thing. Adele's utterance above is considered as positive politeness in-group identity markers sub-strategy as she uses "babe" to call her daughter Olive.

Data 9/2

Claire: "Actually, I'm meeting Caden here. You know Mr. Cotard, right?" Hazel: "Yes, I recall Mr. Cotard." [00:43:20]

During this dialogue, Claire goes to a pub and coincidentally meets Hazel there. Claire expressed her purpose that she would meet Caden there. She asked

Hazel if she knew Caden and she responded that she knew him too. Hazel's response above is considered a seek agreement, to fix Claire's positive face, she claims to know the same thing by saying "yes, I recall Mr. Cotard". The use of seeking agreement is one of the sub-strategies of positive politeness. Additionally, from Hazel's utterance, it can be seen that she used more formal words when dealing with strangers (acquaintances) like Claire. She speaks differently when she is dealing with a more familiar person (close friends) like Caden or Sammy.

Data 10/2

Caden: "Have I disappointed you somehow?"

Adele: "I don't know what I'm doing, We're just spending a little time apart. We'll talk when I get back, okay? Everyone is disappointing. The more you know someone, it just... This whole romantic-love thing, it's just a projection anyway, right? I mean, I don't know. I'm sorry, I'm sorry."

[00:25:33]

On the day of Adele's departure for Berlin, Caden asked her if she'd let her down or not. But, instead of answering him, she gave understanding as an excuse to calm him down. Adele's words were seen as positive politeness avoid disagreement sub-strategy, her words aimed to redress Caden's positive face by telling him a white lies that he did not do anything wrong.

Data 11/2

Caden: "And I love your eyes."

Hazel: "Do you? Oh, you're a **darling.**" [00:13:34]

Hazel and Caden have a lovely time together by flirting each other. Hazel mentions a book that Caden gives to her that she has read it and she really loved it. Responding to that, Caden mentions some phrases from the book to flatter her. As a result, she feels flattered by his words. Hazel's utterance is considered as

positive politeness presuppose common ground sub-strategy as she says "darling" as a preposition that Caden is her lover to show that she is being flattered.

Data 12/2

Caden: "In search of the elusive signal." Hazel: "The signal's good here, oddly."

Caden: "That is odd."

Hazel: "I know. Cell phones, they're crazy." [00:10:59]

In the rehearsal building, Caden is going outside to find a signal for his cellphone. On the way outside, Hazel greets him from the ticket booth and they start to talk about the signal. In the end, Hazel makes a joke about it by saying "I know. Cell phones, they're crazy.". Her utterance is considered as positive politeness joke sub-strategy as she tries to ease Caden's positive face by making a joke about the signal.

Data 13/2

Hazel: "We should get a drink. It would be fun."

Caden: "It would be weird."

Hazel: "I like weird. I like you. See?" [00:31:51]

In a pub, Hazel and Caden are having a conversation after work. After some talks about Caden's wife, Hazel changes the topic with an invitation to have a drink in her house for Caden. However, Caden is still thinking about his wife Adele and reject her invitation by saying "It would be weird." But, she is insisting her invitation by saying "I like weird. I like you. See?". Her utterance is considered as positive politeness assert speaker's knowledge of hearer's wants sub-strategy as she redress Caden's positive face by stating that she is fine with the weird things.

Data 14/2

Hazel: "I'm okay."

Caden: "I don't want you to be okay. I mean, I do, but it just... It rips my

guts out."

Hazel: "I'll help you through any way I can."

Caden: "And I'll help you through too."

[00:59:48]

Caden is in his lowest point, he visits Hazel to tell all of his hardship and asks for her help. She is responding by promising to help him through that hardness. Her utterance is considered as positive politeness offer or promise substrategy as she redresses Caden's positive face by making him feels helped by her.

Data 15/2

Hazel: "Do you get high, my friend?"

Caden: "You know, sometimes."

Hazel: "Do you want to now? With me, in my car?" [00:17:34]

Hazel and Caden are having a conversation in a pub. They have some beers to drink that time. Hazel cannot hold her feelings toward Caden's hardness in his life anymore then she invites him to have a pleasure time with her in her car. Hazel's utterance is considered as positive politeness include speaker and hearer in an activity sub-strategy as she tries to enhance Caden's positive face by invites him in a pleasure activity with her.

Data 16/2

Caden: "It's late."

Adele: "Maria came over to keep me company because... And we just [00:18:59] lost track. I got everything done."

Caden is going inside the house and seeing Adele with Maria having conversation. Adele notices his reaction after seeing Maria then she gives a reason to him of Maria's come over the house that night. Her utterance is considered as positive politeness gives a reason sub-strategy as she redresses Caden's positive face by giving such reason to calm him down.

Data 17/2

Caden: "It's a nightmare in there."

Hazel: "I'm sorry."

[00:12:42]

Hazel and Caden are having a break time in front of their work building.

Caden tells her that his work today are same as like a nightmare then she says

"I'm sorry" as a form of her sympathy. Her utterance is considered as positive

politeness gives gift to the hearer sub-strategy as she gives a gift in a form of

sympathy to redress Caden's positive face.

(3) Negative Politeness

Negative politeness is an action to redress the hearer's negative face by

minimizing the imposition carried in the speaker's utterance. In this movie, the

researcher found 13 utterances or 11% utterances of negative politeness used by

the characters Adel and Hazel. The sub-strategies found are be indirect, question

or hedges, and apology, the examples are shown below.

Data 18/2

Adele: "Can I say something awful?"

Madeline: "Yes, please do."

[00:11:58]

Adele and Caden are having marriage counseling with Madeline in her

office. Under Madeline's watch, they can express any complaints between one

another. In one moment, Adele wants to say something about Caden but firstly

she asks Madeline's permission before saying it. Adele's utterance is considered

as negative politeness be indirect sub-strategy as she wants to deliver her

complaints directly without pressuring Caden's and Madeline's negative face.

Data 19/2

Adele: "Caden, I think I wanna go to Berlin with just Olive. I think it would be good for us."

Caden: "Oh, Christ."

[00:24:04]

Adele is going to go to Berlin without Caden. Thus, she suggests him to stay because it will be a good decision to remedy their relationship. Adele's utterance is considered as negative politeness question hedges sub-strategy as she tries to redress Caden's negative face with her suggestion who actually also want to go to Berlin.

Data 20/2

Adele: "Caden, I'm sorry, I... I can't come tonight. I'm sorry. I have two canvasses I have to get ready to ship for tomorrow..." [00:15:05]

In Adele's work basement, Adele apologized to Caden that she couldn't come to his premiere play because she still had works to do that very night. Her apology is considered as negative politeness, her remarks are used to redress Caden's negative face who forced to allow her not to watch his first show.

Besides, her apology was also followed by several utterances used as a reason to lighten the imposition. This word form is also found in other apologies made by the female main characters in this movie.

(4) Off Record

Off-record is a communicative act that contains more than one meaning in an utterance, which is used by the speaker as a tool to avoid the responsibility toward the hearer's face. In this movie, the researcher found that the women main characters Adel and Hazel use 19 utterances or 15% utterances of off-record strategies. The sub-strategies are presuppose, overstate, use tautologies, use

contradiction, be ironic, use rhetorical question, and use ellipsis. The examples are shown below.

Data 21/2

Hazel: "I'm thinking I should go."

Home seller: "It's a perfect size for someone alone."

Hazel: "I like it, I do. I'm just really concerned about dying in the

fire."

Home seller: "It's a big decision how one prefers to die." [00:21:07]

Hazel is having conversation with a home seller. In that burning house, she feels not sure about it and tries to leave but the seller holds her by offering her a suitable deal. Nevertheless, she expresses her doubt by presupposing about dying in the fire. Hazel's utterance is considered as off-record presuppose sub-strategy as she expresses her doubt implicitly without directly damaging the sellers face by presupposing a thing that related with the house.

Data 22/2

Caden: "Bothered. Horny."

Hazel: "And me with a station wagon and all. Could be dangerous."

Caden: "Yeah, could be."

Hazel: "You're absolutely zero fun." [00:18:05]

Caden and Hazel are having a little time to talk in the pub. They are flirting on each other until Caden feels bad to continue the conversation. Hazel realizes Caden's mood changes then she states that her car is really dangerous and Caden is really not funny. Her utterance is considered as off-record overstate substrategy as she makes the scale of her utterance higher than the actual condition to show her disappointment over Caden's mood changes implicitly.

Data 23/2

Adele: "I know it sucks..." Caden: "It's opening night." Adele: "I know. I wish I could come. I would if I could." [00:15:17]

Caden will have a premiere stage for his play that night and want to remind Adele about it. But, Adele suddenly tells him that she cannot come tonight because of some unfinished works for tomorrow. Her utterance is considered as off-record use tautologies sub-strategy as she repeats some word to implicitly delivers a message to Caden that she cannot come that night.

Data 24/2

Hazel: "Anyway, I don't wanna make you uncomfortable, I... Okay, so I do wanna make you uncomfortable." [00:31:58]

Hazel and Caden have a small talk in a pub. She really wants to invite him to her house because she was failed to invite him last time. However, before she tries to tell him she has a little doubt over her intention then she tells him such contradict utterance. Hazel's utterance is considered as off-record use contradictions sub-strategy as she shows her doubt over her intention to invite Caden by saying two contradiction words.

Data 25/2

Hazel: "Derek left because of you."

...

Caden: "Fuck, I gotta let go of the actor who played Derek. What's his name?"

Hazel: "What? That is such a romantic response. I am touched." Caden: "It's not my response." [01:37:19]

One moment during a rehearsal day, Hazel told Caden that her husband had abandoned her because of him. Later, Caden responded to this information by asking her the name of the person who played her husband. Therefore, Hazel became disappointed at him and used be ironic sub-strategy by saying "what? That is such a romantic response, I am touched." But what she meant was that

Caden disappointed her because his response was more concerned with work rather than Hazel's feelings. Also, in *Synecdoche*, *New York* movie this type of utterance is only found in the women main characters utterances.

Data 26/2

Caden: "I'm aching for it being over."

Hazel: "Yeah. The end is built into the beginning. What can you do?" [01:41:34]

Hazel and Caden are in their old age, they have a conversation about their relationships. Caden feels regret over not loving her from the first time and now they do not have much time together because they are getting old. Therefore, Hazel states "Yeah. The end is built into the beginning. What can you do?" to tell him there is nothing he can do with it now. Hazel's utterance is considered as off-record rhetorical question sub-strategy as she gives a question that they cannot do anything about it.

Data 27/2

Caden: "But maybe. Who knows?"

Adele: "Okay, Jesus, Caden, I got it. He doesn't know..."

Caden: "Sorry. I'm a little anxious." [00:06:26]

Adele and Caden are arguing in the car about the doctor diagnose of his wound. Caden keeps saying that the doctor does not really know about his wound while Adele tries to calm him down but her utterance is interrupted by Caden's words. Adele's utterance is considered as off-record use ellipsis sub-strategy as her utterance is interrupted that makes her words incomplete.

4.1.3 Politeness Strategies Usage Differences between Men and Women Main Characters in *Synecdoche*, *New York* Movie

In this movie, the researcher found several differences between men and women main characters in the use of polite utterances. Several politeness strategies are containing the differences, such as positive politeness, negative politeness (apologize), and bald on record (task-oriented). Further explanations are showed below.

(1) Politeness strategy usage based on the level of intimacy

The first difference in politeness strategy usage between men and women main characters in this movie is the men main characters tend to speak casually to familiar and un-familiar interlocutors. It is showed in Caden's interaction with his wife (Adele) in data 13/1 is the same as his interaction with the doctor in data 17/1 as he does not use any formal words or attitude when having a conversation with the doctor. Otherwise, women main characters are tend to be more formal when having a conversation with un-familiar person than the familiar one. It is showed in the data 9/2 that Hazel is using more formal way when talking to Claire as she is un-familiar to her while in data 12/2 she is more casual when talking to Caden who is a very familiar person to her.

(2) Apologize

Apologize is one of negative politeness sub-strategy. The researcher found the difference in the use of apology between men and women main characters as shown in the **data 21/1** and **20/2**, that men main character in **21/1** is more direct in conveying his apologies than women in **20/2**. However, women main characters

are more elaborated in conveying their apologies to get the understanding from the interlocutor.

(3) Task-oriented

Task-oriented is bald on record sub-strategy that based on the directive utterances. The researcher found the differences as shown in **data 2/1** and **2/2** that men main characters are tend to use direct and clear in conveying the command while women main characters are tend to suggest their command to the interlocutor. In other words, men main characters are tend to use aggravated directive as showed in **data 2/1**, while women main characters are tend to use mitigated directive as in **data 2/2**.

Finally, the researcher concludes that all main characters' politeness strategy choices are mostly influenced by their personality, the situation of the circumstances, and the power factor that the main characters have. Meanwhile, the researcher found all four politeness strategies in the men and women main characters utterances. However, there are some differences in the men and women main characters' politeness strategies usage in the movie, which have briefly discussed in this section. Then, these findings are discussed more depth in the next section.

4.2 Discussion

According to the research results above, the researcher has answered the first question: the type of politeness strategy used by men and women's main characters in the *Synecdoche*, *New York* movie. The result shows that men's main characters have all four types of politeness strategies: bald on record 20%,

positive politeness 46%, negative politeness 14%, and off-record 20%. Similar to the men's main characters, the women main characters also have four types of politeness strategies: bald on record 22%, positive politeness 52%, negative politeness 11%, and off-record 15%. The researcher concludes that men and women main characters in this movie have similar politeness strategy percentages. However, positive politeness is the highest politeness strategy that appeared during the movie. 46% utterance of men main characters politeness strategy is positive politeness strategy, while women main characters 52% utterances of their politeness strategy also positive politeness strategy. It means that both men's and women's main characters in the movie were mainly trying to redress their interlocutors' positive face. As Brown and Levinson (1987) argued, positive politeness is a social acceleration technique, indicating that the speaker wanted to be closer to the hearer. Therefore, this movie's main characters keep showing their friendliness and affection to their interlocutor in any situation, although used to strengthen relationships or keep the interlocutors' positive faces.

The use of politeness strategy in the movie is one of important thing in determining the movie's storyline. As stated by the previous studies, Aryani (2017) and Norra (2015) stated that a scriptwriter consciously uses the various intensity of politeness strategy in his dialogue to describe the character's personality and the atmosphere that occurs in each scene that used as a plot device of the movie. Therefore, the researcher could see the language pattern and the cause that makes the main characters use certain politeness strategies in this movie. Brown and Levinson stated that politeness strategy has divided according

to how much did the speakers and hearers minimize the FTA when they are having a conversation. Thus, the researcher can see some causes that make the main characters determined to use certain politeness strategies in this movie.

The first politeness strategy is bald on record. It is the form of maximizing the utterance efficiency in communication\ and the speaker does the FTA due to deliver the message efficiently rather than to satisfy the hearer's face. This movie's main characters tend to use task-oriented, great urgency or desperation, and greeting or farewell sub-strategies. The main characters use task-oriented substrategy because they have higher strength in their respective environments. Thomas (1980) stated that power influences one to be more polite to a person with more power than one does and vice versa. Kurniatin (2017) stated that bald on record is commonly uttered by a higher authority speaker than the hearer. The speaker uses it to avoid misunderstanding in the command. Such as Caden is a director who has higher power than his subordinates in the play. Therefore he does not hesitate to give orders without worrying about threatening the faces of his interlocutors. While in Adele's case, she has a higher power over Olive and Caden as she is a household who takes care of them while they are at the house. However, bald on record in this movie is also found in precarious situations where the speaker needs immediate attention. Caden asks Adele to fulfil his desire and ignores her face because of an accident he had. Then, another most used substrategy of bald on record in this movie is greeting and farewell because the main characters try to protect the feelings of each other when meeting and to start a conversation.

The next strategy is positive politeness, it is a redress action directed to the positive face of the hearer. The researcher can see that the use of positive politeness strategy in this movie seems more comprehensive because the main character applies the strategy to the familiar person and the strangers. The proof can be seen from Hazel's dialogue that applies the small talk to Caden. Then, another situation when Caden offers to zip up Olive's jacket and how he talks to the doctor. The researcher also found other positive politeness sub-strategies in this movie script, such as noticing the hearer's interest, in-group identity marker, joke, seeking agreement, avoiding disagreement, offering or promised, asking or giving a reason, and giving a gift to the hearer. The researcher observes that the most used sub-strategies are giving gift to hearer, give or ask for reason, and presuppose common ground. The main characters in this movie commonly tried to show their sympathy and give compliment to the interlocutor. While give or ask for reason sub-strategy is mostly used by men main characters to show the familiarity between the speaker and his interlocutor. Presuppose common ground sub-strategy mostly used by the women to build a closer relationship with the hearer by making a topic that related with them. Therefore, the use of positive politeness aims to minimize the distance between speaker and hearer by expressing friendliness and satisfying the hearer's need to be respected (Brown and Levinson, 1987). Thus, it can be concluded that the use of positive politeness in this movie is used to enhance the positive face of the hearer by paying attention to their situation.

The third politeness strategy is negative politeness. It is an action to redress the hearer's negative face by minimizing the imposition carried in the speaker's utterance. The main characters in this movie mostly use negative politeness when the speaker tries to redress the hearer's negative face by apologizing and stating an indirect request. As an example, when Caden asked the plumber for permission to use the bathroom. Another example, Adele apologizes to Caden because she cannot take him to Berlin with her. Ramadhani (2014) stated that the indirectness and strategy to minimize the imposition were used to show negative politeness to redress the FTA in the utterance. Therefore, it can be seen that the main characters in this movie apply negative politeness when delivering imposition, whether to a familiar and unfamiliar person. Thus, the researcher concludes that the movie's application of negative politeness is determined by the situation that occurs in the conversation and the imposition that given to their interlocutor.

The last politeness strategy is off-record. It is a communicative act that contains more than one meaning in an utterance. In this movie, the main characters commonly use off-record to hide their real intention in a very minimal utterance or twisted their real meaning to be an analogy. For example, in this movie, Caden used a metaphor to express a place's condition. In other example, Hazel uttered a statement ironically to express her real feeling toward Caden. The researcher found men main characters mostly used understate sub-strategy because they express the feelings in minimal words in certain situation. While, use contradiction, use rhetorical question, and use ellipsis are the most used off-record

sub-strategies in women this movie because they tend to speak in a hidden way when they feel angry and in love. Based to Norra (2015) stated, an off-record strategy is used to remove the responsibility for the imposition of the listener's face and disguise the FTA expressed by the speaker. Thus, the researcher concludes that the use of off-record strategy in this movie is commonly caused by the main characters' intention to avoid the FTA's responsibility directed to the interlocutor's face. At the same time, they can still be able to deliver the meaning stated in their utterance.

Based on the findings of the first research question, the researcher can conclude that the use of politeness strategy in this movie is used to lighten the FTA's directed at the interlocutor's face and convey the FTA indirectly. The close relationship between speaker and listener does not necessarily mean that they will use a lower politeness strategy because, in certain situations, closely related speakers and listeners can increase the politeness in the strategies they use to show their disappointment. For instance, when the speaker or hearer is angry with each other or feels disappointed with the interlocutor. Furthermore, the researcher found several differences in politeness strategy between men's and women's main characters. Thus, the researcher shows the differences in the explanation below.

The researcher found some differences in using the politeness strategy uttered by the men and women's main characters those are positive politeness strategy in the level of intimacy, negative politeness strategy in apologizing, and bald on record strategy in instruction. In the politeness strategy usage based on the level of intimacy, men main characters keep using the same politeness level when

speaking with both familiar and less familiar interlocutors in conversation. It is similar to Brown (1980) stated that men speak in a relatively familiar manner, treating each other as though power and social distance were both very low. For example, when Caden interacts with a doctor, his politeness level is the same as he interacts with his family member (Adele). However, it contrasts with the women main characters politeness strategy, which shows a higher level of politeness when speaking with less familiar interlocutors than when dealing with more familiar ones. Brown also indicated that women are speaking as if the addressee's social power and social distance between interlocutors are higher. Thus, the researcher can conclude that the women main characters are more sensitive to produce the potential FTA from their utterances rather than men main characters when dealing with unfamiliar interlocutors.

Next is apologizing in negative politeness that shows the speaker's intention not to impose the interlocutor's negative face and redress the FTA committed in the utterances. Women's main characters in this movie use apologies to show their sympathy toward the interlocutor and add some utterances that express their personal feelings to provide understanding from the interlocutor. In contrast, men main characters only uttered apologies without adding any elaboration in it. As stated Yule (cited in Ayubadiah, 2014) that women involve their personal feelings in conversation more than men and want to get the understanding from the interlocutor. Holmes (1989) also stated that women involve their personal feelings in their apologies and use it as a tool to express their sympathy and guilty towards others.

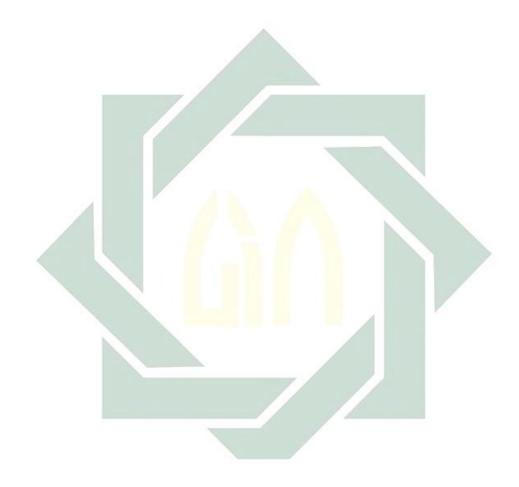
Last, the researcher found that men's main characters commonly use the directive utterances (bald on record) in an aggravated way when they have higher power than the interlocutor in the conversation. Goodwin (cited in Coates, 2013) defined aggravated directives as commands with no politeness markers and backed up commands with a desire statement to justify their power in the conversation. As an example, when Caden gives a command to his subordinates. In contrast, women main characters commonly use the directive words in a mitigated way when they are in a similar situation as men. Goodwin defined mitigated directives as disguised commands and softened them to suggest using inclusive statements and inserting modality in the command. For instance, Hazel tells Caden to move out of her house, and Adele tells Olive to eat her breakfast by inserting modals in their utterances. Therefore, the researcher concludes that even the application of bald on record between men and women main characters were in the similar percentage but different in directive utterances.

Thus, the researcher concludes that the women main characters are more polite than men main characters in this movie. The result of this study is similar to Brown (1980) and Ramadhani (2014) that women are more polite than men.

Besides, the men main characters tend to speak casually in a conversation with familiar or unfamiliar interlocutors and tend to speak directly in their directive utterance and direct apologize. Moreover, the men main characters tend to show their power and directness in the conversation. Whereas, compared to men, the women main characters tend to speak more formally when dealing with unfamiliar interlocutors rather than the familiar one and tend to give extension in their

directive utterance and apologize to show their friendliness and understanding to the interlocutors. Thus, the researcher can see that men main characters tend to more direct in their utterances and less aware of the interlocutor's face while women main characters are more aware of their interlocutor's face. As stated by Brown (1980), that women are more sensitive to the potential face-threatening of what they say rather than men. Thus, it can be concluded that the first and second research question has been answered by the researcher.

However, the utterances in this movie do not always contain politeness strategy. Nevertheless, the politeness strategy utterances in this movie not always contain polite words to redress the interlocutor's face but also contain such taboo or swear words. At the same time, still maintain the interlocutor's face. This situation happened when the speaker and hearer are close friends, such as when Hazel told her problem to Caden and when she had a small talk with him. Thus, the researcher can see that employing a politeness strategy not always contain polite words. However, certain swear and taboo words can also be included in the utterance, depending on the speaker's and hearer closeness and the situation in the conversation, such as precarious, sad, or angry situations. Besides, from this movie, the researcher can conclude that each person must know how to communicate effectively because it is essential to make a good conversation in everyday life. Based on Lasswell (1948) stated that there are five rules relating to politeness in effective communication, such as who is speaking, what is being said, what media are being used, whom to talk to, and the feedback of the speaker to the hearer. From these rules, one can employ effective communication when he already understands the politeness strategy. The message delivered to the interlocutor could be accepted well and make a better atmosphere in conversation.



CHAPTER V

CONCLUSION AND SUGGESTION

This section is the final chapter of the study. The chapter presents the conclusion of this study which briefly explains the whole findings and discussions and suggestion for the next researchers to explore the future research.

5.1 Conclusions

This research investigates the politeness strategy in a movie entitled *Synecdoche, New York* to reveal the differences in the use of politeness strategy between men (Caden and Sammy) and women (Adele and Hazel) main characters in this movie. Before revealing the differences, the researcher investigates the comparison of the type of politeness strategy used by the main characters. Based on the result in the previous chapter, the researcher compares politeness strategy types of the men and women main characters during the movie. The percentage of men main character's politeness strategies usage are 20% of bald on record strategy, 46% of positive politeness strategy, 14% of negative politeness strategy, and 20% of off-record strategy. Whereas, women main character's politeness strategies percentage are 22% of bald on record strategy, 52% positive politeness strategy, 11% of negative politeness strategy, and 15% of off-record strategy. Thus, the positive politeness strategy appears frequently in the movie, and respectively has a similar percentage.

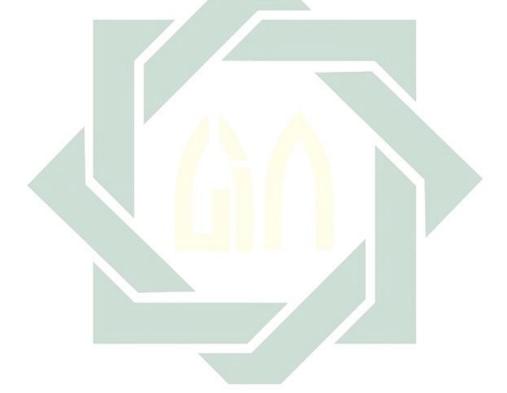
Besides, the researcher also compared the use of politeness strategies for male and female main characters to determine differences in the use of their

utterances to answer the second research question. The researcher found three differences include the politeness usage based on the level of familiarity. Men main characters are more unaware of the interlocutor's face than women. Therefore, men main characters treat not so close person the same way as a very familiar person different from the women main characters that give different treatment by being more polite with unfamiliar person rather than the familiar one. The second difference is the use of negative politeness (apology), women main characters are more elaborate and longer in their utterances to show the deep sincerity to the interlocutor. In contrast, men main characters are more direct in conveying their apology. The third difference is the use of bald on record strategy (directive utterance), men main characters tend to use aggravated way while women main characters tend to use mitigated way in their command. In other words, men main characters tend to show their power to make the command conveyed directly while the women tend to make the command smoother and change it into a suggestion. Thus, the researcher concludes that even the application of bald on record between men and women main characters were in the similar percentage but they utter it differently as mentioned above.

5.2 Suggestions

This study has revealed the politeness usage difference between men and women main characters in *Synecdoche*, *New York* movie using pragmatics as an approach specifically politeness strategy. As a result of this research, the researcher has shown that politeness generally beneficial to reveal the language nature of each gender. Therefore, for future research, the present researcher

suggests to the next researcher be able to investigate more about politeness in other wider subject and combine with other social aspects such as religion, play, ideology, or even a region culture. By understanding the politeness paradigm in many cultures, it will be given many benefits for society. Finally, by giving this suggestion, the researcher is wishing this research can improve the understanding for me and other linguistic learners.



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