

**BALD ON RECORD STRATEGIES USED BY THE
CHARACTERS IN *SECRET SOCIETY OF SECOND BORN*
ROYALS MOVIE**

THESIS



**UIN SUNAN AMPEL
S U R A B A Y A**

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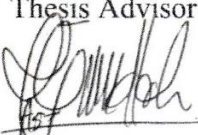
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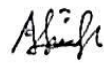
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ABSTRACT

Shofa, A. L. (2022). *Bald On Record Strategies Used by the Characters In Secret Society Of Second-Born Royals Movie*. English Department, Faculty Arts and Humanities. UIN Sunan Ampel Surabaya. Advisor: Raudlotul Jannah, M.App.Ling.

Keywords: *Bald on record strategies, types of bald on record strategies, factors of bald on record strategies, movie.*

This study examines bald on record strategies used by the characters in the *secret society of second born royals* (SSSBR) movie. The characters are classified into four categories. The first category is the characters between first-born royals to second-born royals. The second category is between second-born royals to other second-born royals. The third category is between second-born royals to ordinary people. The fourth category is between ordinary people to other ordinary people. This research used a descriptive qualitative approach, and the data is the forms of utterances uttered by the characters in the movie. Then the researcher identifies, classifies, and discusses the data based on the types of bald on record strategies and the factors influencing the character's use of bald on record strategies.

This study found that first-born royals when talking with second-born royals used the strategy of the power difference between speaker and hearer (speaker is higher). It is influenced by the factor used relative power. The first-born royals have high power as the heir, and the second-born royals have no power because she is not crowned. So, the first-born royals often use this strategy because he has high authority over the second-born royals. The second-born royals when talking to other second-born royals often used the strategy of maximum efficiency. It is influenced by the factor used is social distance. They have a low social distance and have the same status as friends. A low social distance means there is no limit speaking between interlocutors, and usually use informal language. So, when using maximum efficiency, the second-born royals used informal language because they have the same status as friends. This study also found that the second-born royals when talking to ordinary people often used the strategy of the case of channel noise. Influenced by the factors used is social distance. They have a low social distance and have the same status as friends. So, they used informal language when talking to each other. Furthermore, ordinary people when talking to other ordinary people only use the strategy of sympathetic advice. It is influenced by the factor used relative power. In this study, between ordinary people have a relationship as a family, which is father and son. For instance, in this study, a father advises his son and shows that he has power over his son.

ABSTRAK

Shofa, A. L. (2022). Strategi Bald on Record Yang Digunakan Oleh Para Karakter Dalam Film *Secret Society Of Second-Born Royals*. Sastra Inggris, Fakultas Adab dan Humaniora, UIN SunanAmpel Surabaya. Dosen Pembimbing: Raudlotul Jannah, M.App.Ling.

Kata kunci: *Strategi bald on record, tipe strategi bald on record, faktor strategi bald on record, film.*

Penelitian ini mengkaji strategi *bald on record* yang digunakan oleh para karakter dalam film *Secret Society of Second Born Royals* (SSSBR). Percakapan karakter-karakter ini dikategorikan menjadi empat. Pertama, percakapan karakter antara bangsawan pertama dengan bangsawan kedua. Kedua, percakapan antara sesama bangsawan kedua. Ketiga, bangsawan kelahiran kedua dengan orang biasa. Keempat, sesama orang biasa. Penelitian ini menggunakan pendekatan deskriptif kualitatif, yaitu datanya berupa bentuk-bentuk ujaran yang diucapkan oleh para tokoh dalam film tersebut. Kemudian peneliti mengidentifikasi, mengklasifikasikan, dan mendiskusikan data tersebut untuk menentukan percakapan yang mengandung jenis strategi *bald on record* dan faktor yang mempengaruhi penggunaan strategi *bald on record* oleh tokoh tersebut.

Studi ini menemukan bahwa anak bangsawan pertama ketika berbicara dengan anak bangsawan kedua menggunakan strategi kekuatan yang berbeda antara pembicara dan pendengar (pembicara lebih tinggi). Hal itu dipengaruhi oleh faktor yang digunakannya adalah kuasa relatif. Bangsawan pertama memiliki kekuasaan yang tinggi sebagai ahli waris dan bangsawan kedua tidak memiliki kekuasaan karena dia tidak dinobatkan. Jadi, bangsawan pertama sering menggunakan strategi ini karena dia memiliki otoritas yang tinggi terhadap bangsawan kedua. Bangsawan kedua ketika berbicara dengan bangsawan kedua lainnya sering menggunakan strategi efisiensi maksimum. Hal ini dipengaruhi oleh faktor yang digunakannya adalah jarak sosial. Mereka memiliki jarak sosial yang rendah dan memiliki status yang sama sebagai teman. Jarak sosial yang rendah yang berarti tidak ada batasan berbicara antara lawan bicara dan biasanya menggunakan bahasa informal. Jadi, ketika menggunakan efisiensi maksimum, sesama bangsawan kedua menggunakan bahasa informal karena mereka memiliki status yang sama sebagai teman. Ditemukan juga bangsawan kedua ketika berbicara dengan orang biasa sering menggunakan strategi kasus kebisingan saluran. Hal itu dipengaruhi oleh faktor yang digunakannya adalah jarak sosial. Mereka memiliki jarak sosial yang rendah dan memiliki status yang sama sebagai teman. Jadi, mereka menggunakan bahasa informal ketika berbicara satu sama lain. Selanjutnya, orang biasa ketika berbicara dengan sesama orang biasa hanya menggunakan strategi nasihat simpatik. Hal ini dipengaruhi oleh faktor yang digunakannya adalah relative power. Dalam penelitian ini, antara sesama orang biasa memiliki hubungan sebagai keluarga, yaitu ayah dan anak. Misalnya, dalam penelitian ini, seorang ayah menasihati anaknya dan menunjukkan bahwa dia memiliki kuasa atas anaknya.

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CHAPTER 1

INTRODUCTION

This chapter consists of the background of the study, problems of the study, significance of the study, scope and limitation of the study, and the last is definition of the key terms.

1.1 Background of the Study

The purpose of communication is to establish a good relationship between two interlocutors. It can be achieved through communication that can be accepted between speakers and hearers. Thereby, the language structure must be considered to avoid impolite things during communications with interlocutors. Politeness is the right strategy to prevent the person being communicated not feeling unappreciated. So, it is essential to pay attention to the self-image of the person you are communicating with to feel appreciated. Yule (1996) stated that the politeness strategy is a way to appreciate someone's face or self-image. Face image refers to actions that pay attention to the dignity of the person being communicated. Everyone tends to pay attention to their public image to avoid something considered impolite. Therefore, politeness strategies are essential in communication between two interlocutors to save image or self-esteem in public.

In communication between interlocutors, politeness is essential to keep the interlocutor's self-image respected. Brown and Levinson (1987) stated that politeness is action to prevent threatening the person's self-image or face-threatening acts (FTA). In addition, Yule (1996) states that "face refers to one's

public self-image." Self-image is something that everyone wants in communicating to be considered appreciated or respected. The face is classified into two: a positive face and a negative face. A positive face is a desire to be recognized or accepted, admired, understood, or agreed upon as a member of the same group. A negative face is a desire not to be disturbed or burdens-free. Here, speakers want to be free or avoid being forced by distractions that can hinder a speaker's wishes.

Brown and Levinson (1987) proposed four types of politeness strategies to minimize FTA. There are bald on record, positive politeness, negative politeness, and off-record. The first is bald on record. This strategy refers to directly, clearly, concisely expressing actions and unambiguous. The second is positive politeness. It shows a friendly relationship between the two interlocutors and pays attention to what the hearers want and need. The third is negative politeness. It refers to minimizing an act of coercion. Then the last is off-record. It is an indirect strategy. It shows that speakers want to avoid responsibility for the face act and makes the hearer have to interpret the intended message.

Based on the four types of politeness above, the bald on record strategy is used directly, clearly, concisely, and not ambiguously. Brown and Levinson (1987, p. 94) defined this strategy does not require any action to avoid the impact of FTA. It means speakers ignore the face of other people or speakers do not care about the hearer's self-image or self-esteem. In this case, people usually use this strategy when they know each other. Such as a family or close friends. It is to avoid something that could shock, embarrass and be uncomfortable with the

message delivered directly by speakers. For example, when the speaker wants to borrow his friend's pencil in class. The speaker seems to have forgotten to bring a pencil while on a work assignment and sees his friend, Hena, carrying more than one pencil. The speaker said:

"Hena, give me your pencil!"

From the example above, the speaker seems to be direct to the point, asked about the pencil from the hearer, and without any word of permission first. So, the speaker said directly and clearly without minimizing face threats or caring about the hearer's self-image or self-esteem (FTA). Also, it can make people shocked and uncomfortable if spoken to people who do not know each other.

In addition, the bald on record strategy is classified into two types; cases of non-minimization of face threats and cases of FTA-oriented bald on record usage (Brown & Levinson, 1987, p. 95). It is used because in stating something using the bald on record strategy, speakers may have different motives from their desire to perform FTA with maximum efficiency. The first type is cases of non-minimization of face threats. In this type, speakers directly express an utterance to the interlocutor without considering the speaker's image. It is used for the effectiveness of the message to be conveyed. It is used in some cases; for example, the speaker uses this type with maximum efficiency. Maximum efficiency is when the hearer gets a higher emphasis from speakers than anything else. For instance, when the speaker saw her friend in an emergency, he said, "watch out." These examples showed that the speaker does not repair the hearer's image because it is used in an emergency. The second type is cases of FTA-

oriented bald-on-record usage. In this type, speakers directly give utterances to the interlocutor but still implicitly saves the addressee's image. In this case, speakers tend to soften their utterance, even though it is said directly to the hearer. It is usually used in greeting (welcoming), farewells and offers.

Bald on record strategy is exciting to study, and many researchers analyzed their studies with various sources, for example, in novels and speaking class interactions (Pancarini, 2016; Radhiyah, 2013; Martina, 2020). Pancarini (2016) analyzed bald on record strategy in the novel of "*Anne of Green Gables.*" She used the theory of Brown and Levinson (1987) to analyze types of bald on record strategies and the factors influencing the characters use of bald on record strategies. The researcher also investigated the impacts revealed using a bald on record strategy; shock, discomfort, and offense. The results showed that the characters in the conversations mainly used maximum efficiency. This strategy is used when the characters are angry, shocked, and refused in urgent situations. For example, in this study, when the character Anne was angry and hated Marilla, she used impolite words, such as "Are you crazy?" with maximum efficiency. In her utterance, there was no effort to minimize the face threat, making the hearer uncomfortable. It is triggered by the factors that influence the character's use as a payoff of considerations. This factor focused on clarifying the message's meaning and avoiding misunderstanding. However, the offer was the least used by the characters in the conversation novel. Offers were limited to use by the characters in the context of offers or orders something to the other characters.

A study analyzed bald on record strategies found in the novel (Radhiah, 2013). She analyzed all types of politeness strategies used by the characters in “*Veronica Roth's novel Divergent.*” Her study used the theory of Brown and Levinson (1987) and descriptive qualitative methods. The result found that positive politeness was the first dominant used by the characters in the condition of interest, need, and wants of something to the interlocutors. The characters used the strategy when they needed agreement, and sometimes they were joking, giving sympathy, understanding, and cooperation. Off-record was the second dominant used by the characters in the conversation when giving a hint and using indirect language about something they want. Sometimes the characters contradict the statement of the other characters, which makes them confused and not get a clear answer to their questions. Then bald on-record was the third most used by the characters. The result found that the characters mainly used task-oriented or paradigmatic forms when they were to do something for the other characters by giving direct instructions. Then the power difference between the speaker and hearer (speaker is higher) was the least used by the characters. The characters mostly used this type because they had a higher class than the other characters. Some characters had the power to dominate something and used specific words to call the other characters. Negative politeness was the last used by the characters when they used hedges or questions and were direct. Some characters may impose and intrude on the hearer's space when talking to other characters.

Another study analyzed bald on record strategies found in the novel (Martina, 2020). She analyzed all types of politeness strategies in speaking class

interactions. She used the theory of Brown and Levinson (1987) to analyze four types of politeness strategies used by *students in EFL classroom interaction*.

Besides, she used descriptive qualitative methods. The result found that positive politeness was the first dominant used by the student. The students used a positive politeness strategy to seek agreement/repetition when repeating part of the teacher's words. Bald on record strategy was the second dominant used by the student. The student used some strategies in metaphorical urgency for emphasis, task-oriented/paradigmatic form of instruction, and permission that the hearer has requested. Mostly the students used metaphorical urgency for emphasis when they got the other student's attention to stand up and say a greeting to the teacher. So, they emphasized words to get the hearer's attention in the conversations.

Based on the studies above, Radhiyah (2013) and Martina (2020) analyzed four types of politeness strategies in the novel. There were bald on record strategy, positive politeness, negative politeness, and off-record strategy. Bald on record strategy was the most frequently used by characters in the movie. It was used when they knew each other and had a relationship, such as a friend or family. They used it directly to say what they needed to the hearer. So, it was effectively used to say the message meaning to be conveyed. Positive politeness was the most frequently used by the characters to show friendly relationships. So, they showed a positive face to say what they needed. Some characters in the movie did not dominantly use negative politeness because it was used when they tried not to disturb other people. Mostly the characters used straightforward language to say what they needed. Some characters in the movie also did not use an off-record

strategy because it was indirect language. Usually, the speaker uses the word satire to disguise the messages meaning. Mostly the characters used explicit language to say what they wanted. In contrast, Pancarini (2016) focused on analyzing bald on record strategies in the novel. The result found that the characters mainly used maximum efficiency when the condition the characters and the other characters were angry, shocked, and refused in urgent situations. So, the characters used maximum efficiency to emphasize words of the message meaning to avoid misunderstanding. It was used directly, clearly, and to the point, and it said what they wanted.

The studies about bald on record strategies in the movie were done by Rosari (2016), Aryani (2017), and Rachmadi (2017). Rosari (2016) analyzed four types of politeness strategies used by the characters in the “*Great Debaters*” movie. She used the theory of Brown and Levinson (1987) to analyze four types of politeness strategies and used descriptive qualitative methods. The result found that positive politeness was the first dominant used by the characters in this movie. The characters used this strategy to seek agreement, notice the hearer's needs and want, be optimistic and promising, ask for reasons, presuppose the speaker's knowledge by using group identity markers, and draw the hearer as the participant into the conversation. In this case, they were positive faces to show the intimacy between the characters in the conversations. Bald on record strategy was the second dominant used by the characters in this movie. The characters used task-oriented, great urgency, attention-getters, and greeting. Sometimes the characters used task-oriented when giving instructions to other characters in conditions of

great urgency. The speaker used it to show attention to the hearer. Then sometimes, the characters greeted other characters. Such as this study, when the character was late to class, she used a greeting to his teacher in class. Off-record was the third dominant used by the characters in this movie. It was used when the characters were incomplete using metaphor and rhetorical questions. The character was incomplete when they used metaphor and rhetorical questions by using indirect language and making the hearer must interpret what the meaning of they wants. Negative politeness was the four dominant used by the characters in the movie. It was used when the characters were pessimistic, conventionally indirect, avoiding, and apologizing. For example, in this study, the researcher was pessimistic when they seemed confused about making reasons for decisions. In this case, there seems to be doubt in the language conveyed.

The study by Rosari (2016) also used the theory of Spolsky (1998) to analyze the factors that influence the character's use of politeness strategies. The result found that the characters used politeness strategies based on the factors of language style, register and domain, slang and solidarity. In this study, mainly the characters used formal and informal language, which refers to language style. The register in this study was primarily located in the university, and the domain was debate competition. Besides, the characters used slang with the hearer to show their solidarity. So, it happened between two interlocutors had a close relationship as group members in the class and as friends.

A study analyzed bald on record strategies in the movie (Aryani, 2017). She analyzed four types of politeness strategies used by the main characters of

"*Twilight*" movie. Her study used the theory of Brown and Levinson (1987) and descriptive qualitative methods. The result found that positive politeness was the first dominant used by the main characters in group identity markers, promised and offered, the use of jokes, and giving give to the hearer. It was mainly used between the main characters and the other main characters who know each other, especially in this movie, and had a relationship as friends. Negative politeness was the second dominant used by the main characters. It was used when they wanted to command or order something to the hearer and presumed it would impose on the hearer. In this study, the main characters used a command or ordered something from another friend in the class. The bald on-record strategy was the third dominant used by the main characters. It was used by the main characters in task-oriented, great urgency, attention getters, welcome, and greetings. They were used when they had close relationships, such as family and friends. Such as this study character Charlie as a father, instructs the character of Bella as his child. Besides, off-record was the fourth dominant used by the main characters. They used this strategy when they were incomplete and used metaphors. They used metaphors to make the hearer understand what they needed by using indirect language. She also used the theory of Brown and Levinson (1987) to analyze the factors that influenced the main character's used politeness strategies. The result showed that the factors of payoff were dominants used by the main characters in four politeness strategies. In positive politeness, the payoff factors were to maintain social closeness toward the hearer. In negative politeness when they want to respect the hearer. In bald on record strategies, factors of payoff are used

when the speaker is to be direct and efficient, and in off-record, the factors of payoff were when to avoid the responsibility of the FTA.

Another study analyzed bald on record strategies in the movie Rachmadi (2017). He analyzed bald on record strategy used by the characters in *Three Kingdoms* movie. He used the theory of Brown and Levinson (1987) to analyze types of bald on record strategies used by the characters. Then he classified the characters between civilians with other civilians, between civilians with generals, between generals, and between the king or the queen to other peoples. He also analyzed the frequency of bald on record strategies, and the strategy of task-oriented strategy was dominantly used by the characters between civilians with civilians, civilians with generals, among generals, and the king to other people. They often used this strategy because the language was informal, and they directly instructed other characters with indirect language. Besides, task-oriented was mainly used between the king and generals because the king had more power than the generals. So, they can use informal language when giving a command or instruction. Besides, requesting was frequently used by the characters between civilians with other civilians, civilians with generals, and the king to other people. Requesting was mainly used between civilians with other civilians and between civilians with generals because they were requesting other characters using informal language. The civilians and generals were not limited by language order like other royal families, so the language used was colloquial or informal. Besides, requesting was mainly used by the queen and other people because it used formal

language. The queen had more power than the people, so they probably could request anything from the other people.

Based on the studies above, Rosari (2016) and Aryani (2017) analyzed four types of politeness strategies used by the characters in the movie. They used the theory of Brown and Levinson (1987) to analyze the types of politeness strategies used by the characters in the movie. There were bald on record strategies, positive politeness, negative politeness, and off-record strategy. Rosari (2016) also analyzed the factors that influence the characters' use of politeness strategies by using the theory of Spolsky (1998). In contrast, Aryani (2017) analyzed the factors that influenced the main characters' politeness strategies using the theory of Brown and Levinson (1987). So, the result between Rosari (2016) and Aryani (2017) regarding the factors used in politeness strategies differed. Besides, Rachmadi (2017) focused analyzed bald on record strategies used by the characters in the movie. He used the theory of Brown and Levinson (1987) to analyze the types and the frequency the characters use bald on record strategies. Then, he classified the characters between civilians with other civilians, between civilians with generals, between generals, and between the king or the queen to other peoples. In this study, the researcher also focused on analyzing the types of bald on-record strategies using Brown and Levinson's theory (1987). The researcher used the same theory to find the factors influencing the choice of bald on-record strategies instead of other strategies. Those two factors are payoffs and relevant circumstances. Relevant circumstances are divided into sociological variables; social distance, relative power, and rank of imposition.

The researcher used the *Secret Society of Second Born Royals* (SSSBR) movie as the object of study. The movie had several royal kingdoms but focused on the Illyrian kingdom. The movie has dominated the characters by the royal family. The royal family commonly uses polite language in speaking to other royal families and even more to ordinary people. However, the characters in the movie had a different speaking style from the typical royal family, which tended to be polite. The speech style of the characters resembled the direct speech acts spoken by the general public, which tended to use direct and informal language. So, it made the movie suitable to be analyzed with bald on record strategy and used the theory of Brown and Levinson (1987). The researcher analyzed based on the movie script, which contains bald on record strategy used by the conversations among the other characters. In the movie, the characters' conversation is classified into four categories. The first category is a conversation between first-born royals with second-born royals. The second category is between second-born royals to other second-born royals. The third category is between second-born royals with ordinary people. Then, the fourth category is a conversation between ordinary people to other ordinary people. The researcher used the same theory to find the factors influencing the character's use bald on record strategies instead of other strategies. Those two factors are payoffs and relevant circumstances. Relevant circumstances are divided into sociological variables; social distance, relative power, and rank of imposition.

1.2 Problems of the Study

1. What types of bald on record strategies are used by four characters in *Secret Society of Second Born Royals* movie?
2. Why do the characters in the movie use bald on record strategies instead of other strategies?

1.3 Significance of the Study

The significance of the study is expected to enrich the knowledge about politeness strategies, especially bald on record strategy. The study is to learn more about how the bald on record strategy used in the SSS-BR movie based on the context happens. It is essential to know because ordinary people commonly use bald on record strategy. However, in the study, there was data that shows the royal family also used bald on record strategy. The researcher hopes the study can help develop knowledge about bald on record strategy in the SSS-BR movie.

1.4 Scope and Limitation

The study focused on bald on record strategy, not the other strategy of politeness. The researcher focused on studying the use of bald on record strategy in the SSSBR movie. The researcher used the theory of Brown and Levinson (1987) to analyze types of bald on record strategies used by the characters in the movie. The researcher also used the same theory to analyze the factors influencing the character's use of bald on record strategies and focused on the factors of payoffs and relevant circumstances. Relevant circumstances are divided into three sociological variables. There are social distance, relative power, and rank of imposition.

1.5 Definition of Key Terms

Bald on record strategy is the language the speaker uses to say directly, unambiguous, clearly, and concisely what he needs to the hearer.

The speaker is the person who starts a conversation with the impulse of the desire to convey thoughts or ideas to other people (who are spoken to).

The hearer is the person who listens to the information conveyed by the speaker.

Secret Society of Second Born Royals is a “2020 American contemporary science fantasy superhero film directed by Anna Mastro.” The movie tells the story of the second-born royals from several kingdoms who have the adventure of training their super sense to save their kingdoms.

A royal family is the immediate family of a reigning king or queen.

The first-born royals are children born in the number first of the kingdom's ruler and are part of the royal family. They are given the crown and power to rule the kingdom, or they will be the next heir of the kingdom.

The second-born royals are children born in the number second of the kingdom's ruler and are part of the royal family. However, they are not gain the throne or power because they are not crowned.

Ordinary people are the person who is not members of the kingdom, but they are also involved in interactions in this movie. It is also called citizens.

CHAPTER II

REVIEW OF LITERATURE

This chapter contains several theories related to this study. The theories associated with this research are bald on record strategies and the factors influencing the use of bald on record strategies.

2.1 Politeness Strategies

Politeness is essential in the interaction between two interlocutors to build a good relationship. Lakoff (1972) argues that politeness is appropriate behavior in certain situations to achieve and maintain successful social relationships between interlocutors. In speaking, people will pay attention to what is to say in the right situation. What they think is good or bad should be considered first in speaking. This is to help achieve a good and successful relationship between the interlocutors.

Meanwhile, Leech (2014) states that politeness is a system of interpersonal relationships designed to facilitate human interaction in reducing the potential for conflict. Potential conflict can be caused by poor communication in speaking, such as offending or accidentally saying a threat to the other person. Holmes (cited in Widyastuti, 2019, p. 120) explains that being polite with other people does not mean saying "*please*" and "*thank you*" However, people are considered polite if they make the person they are talking to feel comfortable and not threatened or lose face.

Furthermore, Brown and Levinson (1987) states that politeness refers to the face of people. Face means the public self-image of a person. Self-image is something that everyone wants in communicating to be considered appreciated or respected. The face is divided into two; positive face and negative face. A positive face is a desire to be recognized or accepted, admired, understood, or agreed to be treated as a member of the same group. A negative face is a desire not to be disturbed or burdens-free. Here, speakers want to be free or avoid being forced by distractions that can hinder a speaker's wishes. Cruse (2006) argues that politeness is a matter of minimizing the negative effects of what people say and maximizing the positive effects. The negative effect refers to an utterance that is not following the wishes of the hearers or an offensive utterance. However, maximizing the positive effect means speaking politely according to the hearers' needs, namely, wants to be respected.

Based on the several explanations above, it is concluded that it is crucial to use politeness to keep self-image respected in the social environment. Speakers use polite language or soft words to sustain good relationships between interlocutors. Besides, politeness is a set of rules that are expected to be obeyed by each speech participant so that in speaking, it does not seem to offend the other person. A conflict will arise if the speaker gives an utterance that seems offensive to the interlocutor, which will probably damage them two. Offensive speech that can make people lose face or self-esteem is called a face-threatening act (FTA). The following further explains as below:

2.2 Face Threatening Acts

In social interaction, both speakers and hearers want to save their images, both positive faces or as well as negative faces. If the speaker offends the hearer with his speech, the hearer might lose his face or self-image. It can be called face-threatening acts (FTA). FTA is an act that violates the hearer's need to maintain their self-esteem, which is needed to be respected. Brown and Levinson (1987, p. 65) explains that FTA can threaten someone's positive or negative face. FTA in the negative face occurs when an individual avoids the interlocutors to speak freely. Besides, it can cause damage to one of the interlocutors conveying the wishes of the other. Negative face-threatening is done in several ways, such as by giving advice, order, request, reminder, threats, offers, and promises. However, FTA in the positive face occurs when speakers tend to show passiveness towards feeling or do not care about the feelings and desires of hearers. Positive face threatening is done in several ways, such as condescending or humiliating acts, disapproval, criticism, insults, and accusations.

For example, it is the condition when the speaker wants to get a pencil from the hearer. For instance in a request, if the speaker applied a negative face, he said, *"could you lend me a pencil?"* However, if the speaker applied a positive face, he said, *"How about letting me to use your pencil?"* A first example is an act of negative face that hinder freedom of action. A second example is an act of positive face where the speaker tends to show his ignorance towards the hearer's feelings. Thus, the speaker directly delivers his need to the hearer without considering his self-image.

According to the example above, it is clear that the FTA is an act that violates the wishes of the hearers to be respected. Brown and Levinson (1987) proposed four types of politeness strategies to minimize FTA. There are positive politeness, negative politeness, off-record strategy, and bald on record strategy. People use these strategies in talking to be polite and not damage the face or image of other people.

2.3 Types of Politeness Strategies

In order for people who are considered polite to communicate, there are several strategies used in communicating. Brown and Levinson (1987) classify politeness strategies into four types. There are positive politeness, negative politeness, off-record, and bald on record.

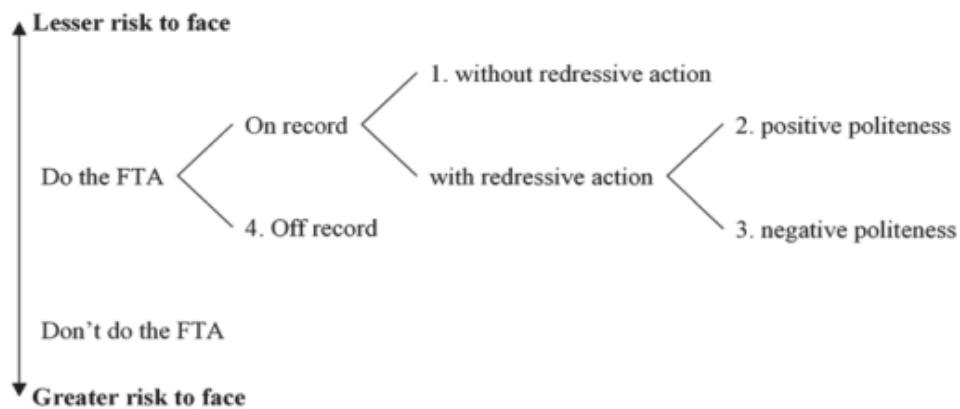


Figure 2.1: Politeness Strategy Table

1) Positive politeness

A positive politeness strategy shows a friendly relationship between the interlocutors (Brown & Levinson, 1987, p.103). Speakers used a positive face to

respect and minimize the distance between the interlocutors. Besides, this strategy can be proposed for minimizing the face-threatening act (FTA) because it is used to express friendliness. Which is the hearer's need to be respected was fulfilled. Usually, this strategy is used when they do not know or even know each other. For example, it is when the speaker and the hearer do not know each other and meet in a company. The speaker forgot to bring his papers, and he saw there a man bringing two papers, and he said:

"Excuse me, Sir, would you give me one of your papers?"

(Pamungkas, et al., 2015)

It can be seen that the speaker expresses respect to the interlocutors, namely a man. The speaker used polite language because they did not know each other. In this case, the speaker fulfilled the hearer's need to be respected.

2) Negative Politeness

Brown and Levinson (1987) states that negative politeness is used to make up for a negative face, or speakers try as much as possible not to disturb the interlocutors. So, speakers keep a distance from the interlocutors and not encroaching on their space. It applies when they do not know each other. For example, it is the conditions speaker saw an empty chair and a man sitting in it.

He used a permission word when he wanted to sit in this empty chair, and he said:

"I do not want to bother you, but can I sit beside you?"

(Pamungkas, et al., 2015)

In the example above, the speaker does not want to disturb a man sitting in an empty chair. He keeps a distance and does not encroach on their space. He used

polite language when they wanted to sit beside him. In this case, the speaker tries as much as possible not to disturb the interlocutors.

3) Off Record strategy

Speakers use an off-record strategy to express what he wants indirectly. Speakers indirectly give a specific hint to hearers to interpret what he wants. Off-record, strategy is done indirectly to let the speaker carry out an unclear communicative intention (Brown & Levinson, 1987, p.211). Unclear communicative intention shows that speakers want hearers to interpret the intended message. In this case, the speaker spoke vaguely, and his meaning was unclear. So that makes hearers have to interpret what it means. For example, the conditions when the speaker saw his friend bring lots of food and he feel want one of this food, he said:

"HMMMMM, I felt hungry."

(Pamungkas, et al., 2015)

The example above indicates that the speaker uses implicit meaning when saying what he wants to the hearer. So, the hearer must interpret what the speaker wants.

4) Bald on record strategy

Bald on record is a strategy people use to say directly what they need to hearers. This strategy refers to expressions that are concise, clear, and unambiguous (Brown & Levinson, 1987, p. 69). Speakers to the point say what he wants to the hearer clearly and concisely. Besides, Brown and Levinson (1987, p. 94) state that this strategy does not require any effort or action to reduce the

impact of the face-threatening act. It means speakers ignore the hearer's face or do not care about the hearer's self-image or self-esteem (FTA). In this case, bald on record strategy is used by speakers who know each other, such as family and close friends. However, if used with people did not know each other, it possibly causes discomfort between interlocutors and can embarrass and surprise the person you are communicating. For example, the condition the speaker wants to borrow his friend's book in the class. He forgets to bring his book and sees that his friend has two books and directly says:

"Give me your book."

(Pamungkas, et al., 2015)

The speaker directly said what he needed to the hearer: "books." The speaker directly to the point says without minimizing the face threat (FTA).

Furthermore, speakers mostly use the bald on record strategy when they want to do FTA with maximum efficiency, and it is used to satisfy the hearer's face (Brown & Levinson, 1987, p.95). There are two types of using the bald-on-record strategy in different situations. Speakers have different motives when performing FTA with maximum efficiency. Those are cases of non-minimization of the face threat and cases of FTA-oriented bald-on-record usage. The following further explains below.

2.4 Types of Bald on-Record Strategies

Brown and Levinson (1987) divided bald on record strategies into two types; cases of non-minimization of the face threat and cases of FTA-oriented bald-on-record usage. The following further explains as below:

2.4.1 Cases of Non-Minimization of the Face Threat

The first type is a non-minimization of the face threat. It is the condition where face redress is ignored or unnecessary so that the face threat is not minimized. When the condition is of great urgency, redress will reduce the communicated urgency (Brown & Levinson, 1987, p. 95). Speakers use this strategy directly without considering the speaker's image for the effectiveness of the message meaning to be conveyed. There are several strategies in the first type of the case of non-minimization of the face threat. The further explanation is below:

A. Maximum Efficiency

Maximum efficiency is the condition where hearers get a higher emphasis from speakers than anything else. It is used when speakers have greater power than the hearer. Moreover, this efficiency does not occur in the threatening face, so facial repair is not required in this condition (Brown & Levinson, 1978, p.95). The speaker uses high efficiency for the effectiveness of the message meaning to be conveyed to hearers. Maximum efficiency is used based on the relationship between speakers and hearers. When the two interlocutors know each other, the impact is insignificant for hearers. Hearers can minimize speaker time because both of them can handle it. However, when interlocutors do not know each other, the impact will be significant to hearers. It can be shocking hearers and make them uncomfortable and even offended. So, face repair is unnecessary when speakers and hearers know each other. Usually, the strategy is used when the

situation of command, critics, requests, or statements. Speakers directly say what they need without subtle words and are accompanied by a high emphasis in urgent situations. For example:

"Watch out!"

"Your pants are on fire!"

(Brown and Levinson, 1987, p.96)

It seems that the speaker tries to advise the hearer on the words "Watch out!" and "Your pants are on fire." It shows a high emphasis or high efficiency when the speaker says the message to the hearer. Besides, the emphasis is on a state of urgency and does not require facial repair.

B. Metaphorical Urgency for Emphasis

Metaphorical urgency for emphasis is the condition when speakers want to get the hearer's attention. Besides, it is used by the speaker to emphasize the importance or urgency needed in a particular situation. Some phrases show the degree of urgency to get the hearer's attention; "*Listen, I have got an idea, hear me out, look, the point is this*" (Brown and Levinson, 1987, p.96). The speaker uses these phrases to emphasize the hearer in a particularly urgent situation. For example:

"Listen, I've got an idea"

(Brown and Levinson 1987, p.96)

The speaker emphasizes " Listen " to get the hearer's attention. In addition, it is an urgent situation and makes the speaker use an emphasized word to get the hearer's attention.

C. Metaphorical Urgency for High Valuation of Hearer Friendship

The metaphorical urgency for high valuation involves a close relationship between two interlocutors. Moreover, it occurs when speakers are supposedly pleading with hearers to care for the speaker's wants (Brown & Levinson, 1987, p.97). It means that speakers ask hearers to understand what he wants. Besides, it is used directly, and sometimes speakers give an emphasized word to understand what they need from the hearer. For example:

"Send me a postcard."

"Don't forget us!"

(Brown and Levinson 1987, p.97)

From the utterances above, the speaker says, "Send me a postcard," and "Don't forget us!" indicates a condition where the speaker seems to beg the hearer to take care of him. It means the speaker asks the hearer to care for and understand his wants.

D. Case of Channel Noise

This type occurs when communication difficulties result in speakers exerting pressure to speak with maximum efficiency (Brown & Levinson, 1987, p.97). It is when a communication barrier requires speakers to speak clearly with a high emphasis. A communication barrier happens when speakers have a long distance from hearers. It means there is a distance between speakers and hearers. So, speakers use an emphasis word when he is far from hearers, and it is used to say the message's meaning can be conveyed clearly to the interlocutor. For example:

"Come home right now!"

(Brown and Levinson 1987, p.97)

Speaker says, "Come home right now!" it can be seen that he seems far away from the hearer. So, there is obstacle distance when the speaker says what he needs to the hearer. Also, the obstacle distance between two interlocutors makes the speaker says with a high emphasis, and it is seen in the word "right now!"

E. Task Oriented/Paradigmatic Form of Instruction

The task-oriented/paradigmatic instruction occurs when speakers command hearers directly without compensation of face. Brown and Levinson (1978, p.97) stated that the interaction-oriented process is not too concerned with facial repair, where speakers directly say what he wants. Speakers feel irrelevant or unrelated in a condition carried out by hearers. So, speakers are not concerned with facial repairs in giving orders or direct instructions. In other words, speakers perform FTA. For example:

"Lend me a hand here."

"Give me the nails."

(Brown and Levinson 1987, p.97)

It shows the speaker directly says what he needs based on the words "Lend me a hand here" and "Give me a nail." It can be seen that the speaker asked the hearer for help directly without looking at the hearer's condition. In that case, the speaker does not care about face repair or compensation.

F. Power Difference Between Speaker and Hearer (Speaker is Higher)

This strategy showed differences between speakers and hearers. Speakers tend to have greater power than hearers, which usually happens when they have different opinions. Besides, this strategy shows a condition when the speaker's desire to satisfy hearers is small. Speakers tend to feel strong and do not fear retaliation or non-cooperation from hearers. So, speakers are rude or indifferent to facial care or defenses (Brown & Levinson, 1978, p.97). It means speakers do not care about facial repair or face-threatening actions (FTA). For example:

"Bring me wine, Jeeves."

"In future, you must add soda after the whiskey."

(Brown and Levinson 1987, p.97)

From the example above, the words "Bring me wine, Jeeves" and "you must add the soda after the whiskey" indicate that the speaker directly gives a command to the hearer without facial repair. Also, it seems that the speaker's actions tend to feel stronger than the hearer by saying directly without any order or excuses to the interlocutor. So, the speaker has more power than the hearer by giving a command directly.

G. Sympathetic Advice

Sympathetic advice is a condition where speakers care for hearers. It shows the use of the positive face of speakers, so there is no need for compensation. In addition, this occurs in sympathetic advice or the form of advice (Brown & Levinson, 1978, p.98). People usually use sympathetic advice when speakers and

hearers know each other and have a close relationship. So, the two interlocutors care about each other because they give sympathetic advice. For example:

"Careful! He's a dangerous man."

(Brown and Levinson, 1987, p.98)

The speaker says, "Careful! He's a dangerous man," which shows that he advises the danger warnings to the hearer. Also, the two of them get to know each other.

H. Permission that Hearer has Requested

The permission that the hearer has requested is a strategy that often arises when asking for something. It talks about how speakers permit something requested by hearers (Brown & Levinson, 1978, p.98). So, speakers give what the hearer probably wants without first requesting. For example:

"Yes, you may go."

(Brown and Levinson, 1987, p.98)

From the example above, the word "Yes, you may go" seems the speaker directly permits something the hearer requested.

2.4.2 Cases of FTA - Oriented Bald on-Record Usage

The second type is the case of FTA-oriented bald-on-record usage. Before, the face-threatening act was an act that inherently damaged the face of the interlocutor. In other words, the speaker's actions oppose what hearers want, which is to be respected. This type describes how respecting faces involves "reciprocal orientation so that each participant tries to predict what the other

participant is trying to expect” (Brown & Levinson, 1978, p.99). Usually, speakers use the strategy when they want to do FTA implicitly. Speaker gives the utterances directly to hearers but still implicitly redresses the speaker's image. Which means speakers use soft words or statements to redress the speaker's image. There are three subcategories of the speaker in the case of FTA-oriented bald-on-record usage. There are; greeting (welcoming), farewells and offers. The following further explains as below:

A. Greeting (Welcoming)

Greeting (welcoming) is where speakers receive the arrival of hearers by emphasizing efficiency, such as words (come, come in, go, sit down). In this condition, speakers impose a negative face on hearers (Brown & Levinson, 1987, p.99). For example:

"Come in, do not hesitate. I am not busy."

(Brown and Levinson, 1978, p.99)

It occurs when the speaker accepts the hearer's arrival by emphasizing the efficiency of the word "Come in" to the hearer. Besides, the speaker says, "don't hesitate, I'm not busy," which indicates the speaker insists on the hearer in the negative face.

B. Farewells

Farewell is a condition where speakers want to separate from hearers by emphasizing efficiency to shorten communication time. In this condition, speakers

insist that hearers may transgress on their positive face by taking their leave (Brown & Levinson, 1987, p.99). For example:

“See you next soon, go, sit down or goodbye.”

(Brown and Levinson, 1987, p.99)

In the utterances above, the speaker says, “See you next soon” and “Go.” It shows that the speaker wants to separate from the hearer. Words are spoken with efficiency or emphasis because the speaker wants to shorten the time in the communication.

C. Offers

Offers are conditions where speakers offer something to hearers. In this condition, the speaker insists that the hearer can impose a negative face on the speaker (Brown & Levinson, 1978, p.99). Furthermore, it was done because there was an honor to the hearer.

“(You must) have some more cake.”

“(Do not bother). I will clean it up.”

(Brown and Levinson, 1978, p.100)

It happens when the speaker gives offers by saying, "You must" and (Do not bother) to the hearer. Besides, the offer made by the speaker indicated respect for the hearer.

2.5 The Factors Influencing the Use of Bald on-Record Strategies

Brown and Levinson (1987) explain that two factors influence people using four types of politeness strategies. Those two factors are payoffs and relevant

circumstances. Payoffs refer to the result of the strategies, and relevant circumstances are divided into three sociological variables. There are social distance, relative power, and rank of imposition. The following explanations as below:

2.5.1 Payoffs

Payoffs are the factors where people get the advantage use politeness strategies. According to Brown & Levinson (1987, p.71), speakers have some advantages in doing bald on record strategy. First, speakers can be asked by hearers to support themselves in speaking directly and clearly about the message's meaning to be conveyed. The second speakers get praise for honesty because it shows that he trusts the message's recipient or hearer. The third speakers get praise for his continuity from a clear and to-the-point message. Fourth, speakers avoid the dangers of misunderstanding or being misunderstood by the hearer. Then the last is speakers have the opportunity to pay back in advance, which has the potential to be taken by FTA (Face Threatening Act) or the action of the lost face. This is simplified as follows:

a) Clarity, perspicuousness

(Between interlocutors, get clarity about the message meaning conveyed by speakers to hearers)

b) Non-manipulative demonstrable

(Speakers avoid a danger called manipulator or manipulation about the purpose of the message delivered to hearers)

For example, it is the condition that the speaker wants to borrow his friend's money and has two different answers by the hearer:

The speaker asked: "Would I can borrow your money?"

The hearer answered: - "Sorry, I don't have money"

- "I have many needs today"

In the example above, the hearer has two different answers. The first answer, "Sorry, I don't have money," shows that the hearer clearly said he did not have money. There is no case of manipulation in his answer. However, the second answer, "I have many needs today," shows that the hearer's answer has manipulated the message's meaning. He does not want to lend or probably does not has money. So, the hearer's answers show that he manipulative the message's meaning that what he wants is fulfilled.

2.5.2 The Circumstances: Sociological Variables

The factors of relevant circumstances refer to sociological variables and are divided into three variables; (1) Social distance between the speaker and the hearer. (2) Relative power of the speaker over the hearer. (3) Rank of imposition refers to the importance or degree of difficulty in the situations. The following explanations as below:

A. Social Distance

Social distance refers to the relationship between the two interlocutors. Brown and Levinson (1987, p.76) state that "social distance is a symmetric social dimension of similarity or difference within which speaker and hearer stand for

the purposes of an act." When speakers and hearers have a very close relationship, it is a low degree of social distance. A low degree of social distance means there is no limit speaking between speakers and hearers. Both are free to express their utterances without considering the impact of the FTA (Face Threatening Act) or the loss of face/self-esteem. Besides, speakers and hearers usually have a high social distance when they do not have a close relationship or are two strangers. The high social distance produces formal language due to the awkward communication between the two. Based on the social distance level, all levels of frequency used between speakers and hearers refer to factors of age, status or socio-cultural background, sex, etc. It is done to get the message's effectiveness conveyed to the hearer. The speakers can use language that matches the factor, such as between the speaker and the hearer having the same status as a friend. It means they have a low degree of social, so between the two, there is no limit on speaking or being free to say their utterances without considering the impact of FTA. On the other hand, the language used tends to be informal. In this case, social distance refers to the relationship between the two interlocutors, which can be seen in age, status or socio-cultural background, sex, Etc. For example, it is the condition that the speaker wants to borrow the book and has a different language use. The first and second example is the conversation in the library. In the first example, the speaker talks to people who do not have a close relationship. Here, as a librarian. However, in the second example, the speaker talks to people with close relationships as friends. His utterances:

"Could I borrow your book?"

"I will borrow your book."

The first example shows that the speaker used formal language because the two interlocutors do not have a close relationship. It means they have a high social distance. Besides, the second example shows that the speaker used informal language when the two interlocutors had the same status as a friend. It means they have a low social distance. A low social distance means there is no limit speaking between the speaker and the hearer. Both of them are free to express their utterances without considering the impact of the FTA (Face Threatening Act).

B. Relative Power

Relative power is the tendency of people to have more respect for others who have power or control over them. Brown and Levinson (1987, p. 77) state that "power is an asymmetric social dimension of relative power." Relative power refers to the degree to which the hearer can impose his face on the speaker's will or face. On the other hand, the status of hearers over speakers concerns the hearer's power over speakers. It means that the strength of the hearer affects the choice of the strategy used by the speaker. When the speaker has high power and then talks to hearers who have low power, the politeness strategy used will be lower. In addition, when speakers have low power and then talk to hearers who have high power, then the politeness strategy used by speakers will be higher. It is used to fulfill the speaker's respect for hearers. It is simplified to two sources of power, namely "material control (over economic distribution and physical force) or metaphysical control (over the actions of others, based on the metaphysical

forces followed by others).” It means we tend to use more politeness with people with power or authority than those without power. When an employee asked permission from the boss, he said, *"excuse me, sir, would it be all right if I smoke?"* It shows he uses more polite language. However, when a boss asks permission from his employees, he says, *"mind if I smoke?"* it shows that the language used tends to have a standard level (Brown & Levinson, 1987, p. 80). In this case, formal language is usually used when the other person has more power than the speaker. However, informal language is used by speakers when they have the same power or a low of power than hearers.

C. Rank of Imposition

The rank of impositions refers to the importance of the difficulty level in communication. There are two ranks of impositions, a low rank of imposition and a high rank of imposition. Such as in the request. A low rank of imposition refers to a small request or favor, and a high of imposition refers to a big request or favor. The rank of impositions is also essential in helping people choose the right strategy or language to make requests. It means that the bigger the request, the more polite the language used. However, two things lead to the imposition of FTA action in impositions of requiring. The first is ranks of impositions requiring services (including the provision of time), and the second is ranks of imposition of requiring goods (including non-material goods like information) (Brown and Levinson (1987, p. 77). For example:

“Look, I’m terribly sorry to bother you, but would there be any chance of your lending me just enough money to get a railway ticket to get home? I must have dropped my purse, and I just don’t know what to do.”

“Hey, got change for a quarter?”

(Brown and Levinson, 1978, p.81)

Based on the example above, in the first example, the speaker uses polite or formal language when they need a big favor. Likewise, the speaker may use informal or direct language in the second context. In this case, the first example shows a high rank of imposition and the second example shows a low rank of imposition.

2.6 Secret Society of Second-Born Royals

Secret Society of Second Born movie (SSSBR) is a 2020 American contemporary science fantasy superhero film directed by Anna Mastro. The movie is an original story by Litvak, Green, and Austin Winsberg and tells the story of a princess named Samantha. Princess Samantha, the second-born royal from the Illyrian kingdom, defied royal rules with her friend Mike by taking action on the streets. Samantha did not like being born a princess. She feels that being an ordinary citizen is fun and can do whatever she wants. Once upon a time, Princess Samantha was sentenced to summer school exams to make up for his failure by taking the history exam. In summer school, she meets her friends from several royal families who share the same birth, the second-born royals of the kingdom's rulers. That is where their fantasy adventure began. It is the adventure of a secret program created to train the second-born royals to save the world.

Interestingly, these second-born royals have a secret gene that gives them strength and abilities like super humans. Then, they formed their team and adjusted to their respective strengths. They are making a new life with their superpower to save the world, especially in their kingdom. One day they realized that someone was threatening the world, and together, they tried to stop the threat from happening.

In the movie, the characters' conversation is classified into four categories. The first category is a conversation between first-born royals to second-born royals. The second category is between second-born royals to other second-born royals. The third category is between second-born royals to ordinary people. Then the last category is a conversation between ordinary people to other ordinary people.

Based on the four categories above, first-born royals and second-born include the royal family. Then, ordinary people are not members of the royal family, and it is called citizens. The following explanations as below:

1). Royal family

The royal family is the immediate family of a reigning king or queen. In the movie, the royal family involves the characters of first-born royal and second-born royals.

A. The first-born royals

First-born royals are children born in the number first of the kingdom's ruler and are part of the royal family. They are given the crown or power to rule in the kingdom of Illyria, or they will become the next heir of Illyria. In this movie, first-

born royals involve the characters of Queen Catherine and the Crown Princess of Eleanor. Queen Catherine is the queen of the Illyrian kingdoms and the mother of Crown Princess Eleanor and Princess Samantha. She is also the head of the secret society of second-born royals training program. Queen Catherine has the characteristics of being affectionate, especially for his two children, namely Princess Samantha and Crown Princess of Eleanor. However, she also has the firm's characteristics as the Queen of Illyria. Crown Princess of Eleanor is the first child of the king of Illyria and Queen Catherine. She is also called the first-born royal because she is the child who was born in the number first of the kingdom's rulers. Crown Princess of Eleanor has the characteristics of graceful and is a perfect princess with a polite speech style.

B. The second-born royals

The second-born royals are children born in the number second of the kingdom's ruler and are part of the royal family. However, they are not gain the throne or power because they are not crowned. The crown is on children born on the number first, namely the first-born royals. In the movie, there are several second-born royals in several kingdoms. However, it focused on the Illyrian kingdoms. The second-born royals involve the characters of Princess Samantha, Princess Roxana, Princess January, Prince Tuma, Prince Matteo, James, and Prince Inmate 34. Princess Samantha is the second-born royal of the Illyrian kingdom. She has the power to listen to small voices. She is a princess who does not care or is ignorant about the people around her. Her speech is free, unlike the other princesses, most elegant and perfect. Then, Princess Roxana, the second-

born royal of another kingdom, entered the summer schools with Samantha and the other second-born royals. She has the power of invisibility. She has the characteristics of a princess that obsessed with public image. So, anything she does to make her images good in public. Princess January is the second-born royal from Luxemburg and has the power to take away the other power. She has the characteristic of a perfect princess, and she complies with the kingdom's regulations. However, her jealousy of her brother will be the king. So, anything she does to gain the attention of his parents. Prince Tuma is the second-born royal from the other royals and has the power of persuasion. He has the characteristic of a prince that always creates problems. One of his last mistakes is burning the chemistry lab in his school.

Matteo is also the second-born royal of other kingdoms. He has the power to control bug magnets. He has the characteristic prince's innocence and complies with the kingdom's regulations. Besides, Professor James Morrow is the teacher in this training program and the second-born royal of other kingdoms. He trained all the second heirs based on their skill genes to save his kingdom. He has the characteristic of being assertive and friendly with his students in this training program. The last is Prince Inmate 34. In this movie, he has become a rebellious family. He is also the second-born royal of the Illyrian kingdom. He has the characteristics of cruelty and stubbornness. He rebelled by killing his brother, who became king and wanted power. He wanted to tear down the monarchy and make the people live as citizens, not subjects

2). Ordinary people

Ordinary people are the person who is not members of the kingdom, but they are also involved in interactions in the movie. Ordinary people are also called citizens. It focuses on the characters of Mike, his father, and other side figures.

Mike Kleinberg is Princess Samantha's best friend. He loves music and defied a royal rule with Princess Samantha. He has the characteristics of being friendly and a good friend to Princess Samantha. Then Mike's father is a royal employee. He has the characteristics of a charitable and a lover, especially for his child, Mike.



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S U R A B A Y A

CHAPTER III

RESEARCH METHOD

This chapter involved several aspects of research methods, including research design, data collection (research data, data source, data instrument, data collection techniques), and data analysis.

3.1 Research Design

In this study, researchers used a qualitative descriptive method. This method investigates how the bald on record strategy in the dialogue between characters was applied in the SSSBR film. Bogdan and Taylor (1993) state that "qualitative research is a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior." Therefore, the data was descriptive and collected using qualitative methods in the form of words, phrases, and sentences based on the characters' utterances in the SSSBR movie.

3.2 Data Collection

This sub-chapter has several parts: research data, data source and subject of this study, research instrument, and data collection techniques.

3.2.1 Research Data

The research data is in the form of words, phrases, and sentences contained in the characters' utterances taken from the SSSBR movie. The researcher focused on the character's utterances, especially to examine the types of bald on record

strategies and the factors that influenced the character's use of bald on record strategies in the SSSBR movie.

3.2.2 Data Source and Subject of the Study

The data source of this study was the SSSBR movie, with a duration of about 96 minutes. The researcher also used the movie script taken from the web sublikescript.com to make it easier for the researcher to analyze the data.

The subject of the study was all the characters in this movie, which is between the royal family and the ordinary people. The royal family involves the characters between first born-royals and second-born royals. The first-born royals focused on the characters of Queen Catherine and Crown Princess Eleanor. The second-born royals focused on the characters of Princess Samantha, Princess Roxana, Princess January, Prince Tuma, Prince Matteo, and Professor James Morrow, Prince Inmate 34. Then, the ordinary people focused on Mike Kleinberg, his father, and several other side figures.

3.2.3 Research Instrument

In this study, the researcher was the only instrument. The researcher was the main instrument that undertook the whole research. The researcher had roles to identify and categorize the data based on the characters' utterances in the SSSBR movie. Then, the researcher counted and reported the results of the study.

3.2.4 Data Collection Techniques

Data collection was collected through the following steps:

- a. First, the researcher found and download the SSSBR movie in indoxxi.com and the movie script in sublikescript.com.
- b. Second, after found the movie, the researcher watched the movie thoroughly by checking the subtitle to get similarities and synchronize the accuracy between the movie script and the subtitle.
- c. Third, the researcher watched the movie again to confirm that the similarity between the utterances and the subtitle was appropriate and also to understand the context of the movie.
- d. Then, the researcher selected the data based on the characters' utterances in the movie script in the form of words, phrases, and sentences. The researcher selected the data by highlighting which indicated types of bald on record strategies and which indicated the factors influencing the characters' use bald on record strategies. Highlighting data can be seen as follows:

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Hey, Mom.
52
Again, Samantha?

[Sam] You're in here
planning Eleanor's coronation,
but out there people are unhappy.

No, some people, about 30 of them.
It's a flash mob, not a majority.
-The rest are content. 54
-Really?
55
Hate it or not, you are a princess,
and if you could just stop rebelling
against that, you might realize that
it's actually a pretty cool opportunity.
56
Whatever. I gotta go to school.
57
Don't forget to wash your face.

Figure 3.1: The Example of Highlighting Data

3.3 Data Analysis

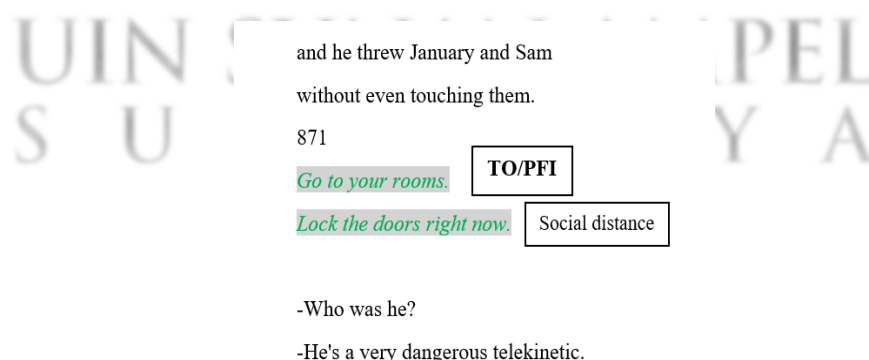
3.3.1 Identifying the data

The researcher identified the types of bald on record strategies and the factors influencing the characters use of bald on record strategies. The researcher used the codes to identify types of bald on record strategy to make the data more accessible. Then the researcher marked by highlighted to identify the factors influencing the character's use of bald on record strategies. Yellow for payoff, green for social distance, blue for relative power, and pink for the rank of impositions. Identifying the data used the codes as follows:

Table 3.1 The Codes of Bald on Record St 1

Bald on Record Strategies	Codes
Type 1 Cases of non-minimization of the face threat	Type 1
Maximum Efficiency	ME
Metaphorical Urgency for Emphasis	MUE
Metaphorical Urgency for High Valuation of Hearer Friendship	(MU-HV-HF)
Case of Channel Noise	CCN
Task Oriented/Paradigmatic Form of Instruction	TO/PFI
Power Difference Between Speaker and Hearerr (Speaker is Higher)	PD-S&H(S)
Sympathetic Advice	SA
Permission that Heaher has Requested	PHhR
Type 2 Cases of FTA - oriented bald on-record usage	Type 2
Greeting (Welcoming)	G
Farewells	F
Offers	O

The codes and highlighting the data of type bald on record strategies and the factors influencing the use of bald on record strategy as the picture below:

**Figure 3.2: The Example of Coding Data and Highlighting the Data**

3.3.2 Classifying Data

After identified, the researcher classified the data into a table for making a clear and easier understanding. The classification the data as follows:

Bald on record		First Category	Second Category	Third Category	Fourth Category	Total
Type 1	ME	Samantha: "No way!"	Roxana: "I mean. I mean, look at me. No. No. No! No!"	Matteo: "Watch out!"	Police: "Hey hey hey! Get back here!"	
	MUE					
	(MU-HV-HF)					
	CCN					
	TO/PFI					
	PD-S&H(S)					
	SA					
Type 2	PHhR					
	G					
	F					
	O					

Data No.	Characters		Bald on-Record Strategies	Context	Factors
	The second category				
	Speaker	Hearer			
1.	<i>Samantha</i> : "You stay here and guard the jewels."	<i>Jannuary</i> : "Ok, I'll going after you."	TO/PFI	Giving instructions	Social distance
2.					

After classifying the types of bald on record strategies and the factors influencing the character's use of bald on-record strategies, the researcher counted the total types of bald on record strategies used by the characters. The characters

had classified into four categories. Namely, characters between first-born royals with second-born royals, second-born royals to other second-born royals, second-born royals with ordinary people, and between ordinary people to other ordinary people. The researcher also counted the factors influencing the character's use of bald on record strategies in the SSS-BR movie. The researcher served the result in a table to show the two research questions in this study were to get the result.

3.3.3 Discussing

The researcher explained and described the data found to answer the questions. Then the researcher explained the analysis based on these data. Meanwhile, in presenting the data, the researcher presented the analysis results by explaining the type of bald on record strategies used by the characters and the factors that influence the character's use of bald on record strategies in the SSS-BR movie.

3.3.4 Drawing conclusion

The researcher explained and described the data found to answer the questions. Then the researcher explained the analysis based on these data. In presenting the data, the researcher presented the analysis results by explaining the type of bald on record strategies used by the characters and the factors influencing the character's use of bald on record strategies in the SSS-BR movie.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter is an essential part of the research. In this chapter, the researcher presents the findings and discussions to answer research questions number one and two.

4.1 Findings

This section explains the findings to answer the research questions of this study. The first finding from the data analysis is about the types of bald on record strategies used by four characters in the *Secret Society of Second-Born Royals* (SSSBR) movie. The second finding from the data analysis is about why do the characters in the movie use bald on record strategies instead of other strategies.

4.1.1 Types of Bald on-Record Strategies Used by the Characters

The first research question of this study relates to the types of bald on record strategies. The researcher used the theory of Brown and Levinson (1987) to analyze the types of bald on record strategies used by the characters in the SSSBR movie. In this part, the characters' conversation in the movie is classified into four categories. The first category is the characters between first-born royals to second-born royals. The second category is the characters between second-born royals to other second-born royals. The third category is the characters between second-born royals to ordinary people. Then the last category of characters is between ordinary people to other ordinary people. The following classifications are shown in the table below.

Category of the characters	Types of Bald on record strategies												
	Type 1	ME	MU E	(MU-HV-HF)	CC N	TO/PFI	PD-S&H(S)	SA	PH hR	Type 2	G	F	O
First Category		✓		✓		✓	✓	✓	✓			✓	
Second Category		✓	✓	✓	✓	✓	✓	✓				✓	✓
Third Category		✓	✓		✓			✓				✓	✓
Fourth Category								✓					

Table 4.1 above shows that the first category used the strategies of maximum efficiency, metaphorical urgency for high valuation of hearer friendship, task-oriented/paradigmatic form of instruction, the power difference between speaker and hearer (speaker is higher), sympathetic advice, permission that hearer has requested and the strategy of offers. The second category used the strategies of maximum efficiency, metaphorical urgency for emphasis, metaphorical urgency for high valuation of hearer friendship, case of channel noise, task-oriented/paradigmatic form of instruction, the power difference between speaker and hearer (speaker is higher), sympathetic advice, farewells and the strategy of offers. The third category used the strategies of maximum efficiency, metaphorical urgency for emphasis, case of channel noise, sympathetic advice, and the strategy of farewells. Furthermore, the fourth category only used the strategy of sympathetic advice.

4.1.1.1 Bald on Record Strategies Used by First Category Characters

The first category of characters is the conversation between first-born royals with second-born royals. In the conversation between them, they used bald on record strategies in the first types of cases of non-minimization of the face threat. There are the strategies of maximum efficiency, metaphorical urgency for high valuation of hearer friendship, task-oriented/paradigmatic form of instruction, the power difference between speaker and hearer (speaker is higher), sympathetic advice, and the strategy of permission that hearer has requested. Meanwhile, the first category also used bald on record strategies in the second type of case of FTA-oriented bald-on-record usage. In this type, they only used the strategy of farewells. Further explanation as below:

1. Cases of Non-Minimization of the Face Threat

The first type is a case of non-minimization of the face threat. It is the condition where face redress is ignored or unnecessary so that the face threat is not minimized. When the condition is of great urgency, redress will reduce the communicated urgency (Brown & Levinson, 1987, p. 95). Speakers use this strategy directly without considering the speaker's image for the effectiveness of the message meaning to be conveyed.

A. Maximum Efficiency

Maximum efficiency is the condition where hearers get a higher emphasis from speakers than anything else. It is used when speakers have greater power than the hearer. Moreover, this efficiency does not occur in the threatening face,

so facial repair is not required in this condition (Brown & Levinson, 1978, p.95). The speaker uses high efficiency for the effectiveness of the message meaning to be conveyed to hearers. Maximum efficiency is used based on the relationship between two interlocutors. When the two interlocutors know each other, the impact is insignificant for hearers. Hearers can minimize speaker time because both of them can handle it. However, when interlocutors do not know each other, the impact will be significant to hearers. It can be shocking hearers and make them uncomfortable and even offended. So, face repair is unnecessary when speakers and hearers know each other. Usually, the strategy is used when the situation of command, critics, requests, or statements. Speakers directly say what they need without subtle words and are accompanied by a high emphasis in urgent situations. The example is as the following:

Datum 1

Catherine: "I spoke to Professor Blake. He'll let you make up the final by attending summer school."

Samantha: "**No way!**"

Catherine: "Very much way."

It is the conversation between Catherine as the first-born royal with Samantha as the second-born royal. It happened when Samantha lost the final history class last night because she was in jail with her friend, Mike. Catherine says that Princess Samantha can repair her final history test by attending summer school. Princess Samantha seemed to disagree, and her face looked rebellious. Her utterances, "No way!" are highly emphasized to the hearer, Catherine. It also emphasizes disagreeing with what the speaker said, thus the hearer directly saying

using high emphasis. Samantha's utterances also indicated that she did an FTA to Catherine, which probably made the hearer feel uncomfortable or lose face. However, Samantha and Catherine have a close relationship, so it does not need a face repair. In this case, Princess Samantha's utterances are applied with maximum efficiency.

B. Metaphorical Urgency for High Valuation of Hearer Friendship

The metaphorical urgency for high valuation involves a close relationship between two interlocutors. Moreover, it occurs when speakers are supposedly pleading with hearers to care for the speaker's wants (Brown & Levinson, 1987, p.97). It means that speakers ask hearers to understand what he wants. Besides, it is used directly, and sometimes speakers give an emphasized word to understand what they need from the hearer. One example is the following:

Datum 2

Samantha: "You'll be Queen like you've always wanted."

Eleanor: "**I wish you could be happy for me.**"

Samantha: "I want to. But I don't understand how any of this can make you happy. Always being on display. Being told exactly how to be.

Eleanor: "**We're royals. That's our job.**"

The utterances between Eleanor as the first-born royal with Samantha as the second-born royal. It occurs when Crown princess Eleanor and Samantha talk to each other about her coronation. She will be the queen of Illyria for a few weeks. Eleanor's utterances, "I wish you could be happy for me," means that she wants Samantha to support her in the monarchy. However, in these conditions, Samantha has a different opinion from Eleanor about the Illyrian kingdom's

monarchy. Samantha said people were unhappy about the coronation and wanted to free the monarchy. Then, the following utterances, "We're royals. That's our job," means that Eleanor wants Samantha to be like her, the royal that has responsibilities to all people in Illyria and always supports the monarchy. So, Eleanor's utterances applied metaphorical urgency for the high valuation of hearer friendship because this strategy emphasizes the speaker for the hearer to understand what they want.

C. Task-Oriented/Paradigmatic Form of Instruction

The task-oriented/paradigmatic instruction occurs when speakers command hearers directly without compensation of face. Brown and Levinson (1978, p.97) stated that the interaction-oriented process is not too concerned with facial repair, where speakers directly say what he wants. Speakers feel irrelevant or unrelated in a condition carried out by hearers. So, speakers are not concerned with facial repairs in giving orders or direct instructions. In other words, speakers perform FTA. The example is as the following:

Datum 3

Catherine: "He'll let you make up the final by attending summer school."

Samantha: "No way!"

Catherine: "Very much "way." You'll live on campus. No distractions.
Am I clear? **Good. Go pack.**"

The conversation above occurred when Samantha lost the history final because she was in jail with her friend, Mike, last night. Catherine asks Samantha to go to summer school to compensate for her failure in the history finals. Catherine's utterances of "Good. Go pack" showed that she did the instruction to

Samantha. Her utterances showed a direct imperative that focused on command and ask. Also, it made the hearer lose her face because there was no effort to minimize the facial repair. In this case, the task-oriented/paradigmatic form of instruction was applied by the character Catherine.

D. The Power Difference Between Speaker and Hearer (Speaker Is Higher)

This strategy showed differences between speakers and hearers. Speakers tend to have greater power than hearers, which usually happens when they have different opinions. Besides, this strategy shows a condition when the speaker's desire to satisfy hearers is small. Speakers tend to feel strong and do not fear retaliation or non-cooperation from hearers. So, speakers are rude or indifferent to facial care or defenses (Brown & Levinson, 1978, p.97). It means speakers do not care about facial repair or face-threatening actions (FTA). One example is the following:

Datum 4

Catherine: **“Again, Samantha?”**
 Samantha: You're in here planning Eleanor's coronation, but out there people are unhappy.
 Catherine: “No, some people, about 30 of them. It's a flash mob, not majority.”
 Samantha: The rest are content.
 Catherine: **“Really? Hate it or not, you are a princess, and if you could just stop rebelling against that, you might realize that it's actually a pretty cool opportunity.”**

The data show that Catherine has more power than Samantha. As a queen of Illyria, she had the power to give authority to anyone, including her daughter, Samantha. In this condition, Samantha rebelled with her friend Mike on the side of

the road. Then, Catherine scolded him, and there was some argument. Her utterances emphasized the words, "Again, Samantha?" and "Really?" showed that she was angry and did not care about the hearer's face, making the hearer's face small. Therefore, the speaker wanted to satisfy the hearer's face was small because the speaker felt strong and was not afraid of retaliation or non-cooperation from the hearer. In this case, the speaker tends to have more power than the hearer, and the speaker also has differences of opinion with the hearer. It was clear that Catherine's utterances applied the strategy of the power difference between speaker and hearer (speaker is higher).

E. Sympathetic Advice

Sympathetic advice is a condition where speakers care for hearers. It shows the use of the positive face of speakers, so there is no need for compensation. In addition, this occurs in sympathetic advice or the form of advice (Brown & Levinson, 1978, p.98). People usually use sympathetic advice when speakers and hearers know each other and have a close relationship. So, the two interlocutors care about each other because they give sympathetic advice. The example is as follows:

Datum 5

Samantha: "Whatever. I gotta go to school."
 Catherine: "**Don't forget to wash your face.**"
 Samantha: "I'm 15. I don't need to be told. Thanks."

Catherine's utterances contain a warning to Samantha. It is the condition when Samantha wants to leave Catherine's room, and Catherine directly says,

"Don't forget to wash your face," which shows that she gave sympathetic advice to Samantha. Her utterances also show she cares for Samantha and shows a positive face, so there was no facial compensation or face repair for her. They also have a close relationship between mother and daughter, Catherine and Samantha. So, Catherine's utterances were applied as sympathetic advice or warning in this conversation.

F. Permission That Hearer Has Requested

The permission that H has requested is a strategy that often arises in the context of asking for something. It talks about how speakers permit something requested by hearers (Brown & Levinson, 1978, p.98). So, speakers give what the hearer probably wants without first requesting. An example is the following:

Datum 6

Samantha: **"I gotta go. I have a huge headache and a massive history final tomorrow."**

Catherine: **"Straight home. Study and sleep."**

Samantha: "Thank you."

It happens when Samantha and Catherin are at princess Leanor's party. Samantha before had promised Mike to come to the concert. So, she makes a reason to leave the party and says, "I gotta go. I have a huge headache and a massive history final tomorrow," showing that she wants to ask permission to leave the party to Catherine. Then, Catherine permitted with the utterances, "Straight home. Study and sleep." It was clear that she gave a permission request for Samantha's wants. Her utterances also show an imperative sentence containing the command, and it does not make an effort to minimize the impact of FTA on

the speaker. So, Catherine's utterances applied the strategy of permission that H has requested.

2. Case of FTA-Oriented Bald-On-Record Usage

The second type is the case of FTA-oriented bald-on-record usage. This type describes how respecting faces involves “reciprocal orientation so that each participant tries to predict what the other participant is trying to expect” (Brown & Levinson, 1978, p.99). Usually, speakers use the strategy when they want to do FTA implicitly. Speaker gives the utterances directly to hearers but still implicitly redresses the speaker's image. Which means speakers use soft words or statements to redress the speaker's image.

A. Farewells

Farewell is a condition where speakers want to separate from hearers by emphasizing efficiency to shorten communication time. In this condition, speakers insist that hearers may transgress on their positive face by taking their leave (Brown & Levinson, 1987, p.99). One of these examples is the following:

Datum 7

Catherine: “Hate it or not, you are a princess, and if you could just stop rebelling against that, you might realize that it's actually a pretty cool opportunity.”

Samantha: “**Whatever. I gotta go to school.**”

Catherine: “Don't forget to wash your face.”

It shows the condition when Samantha and her mother, Catherine, debated about her problems in the street. Her utterances, "whatever, I gotta go to school," shows that she wants to separate from the hearer (H) by shortening

communication time. Her utterances also show that she does not care about face repair. In this case, Samantha's utterances applied the strategy of farewells.

4.1.1.2 Bald on Record Strategies Used by Second Category Characters

The second category of characters is the conversation between second-born royals to other second-born royals. In the conversation between them, they used bald on record strategies in the first type of case of non-minimization of the face threat. There are the strategies of maximum efficiency, metaphorical urgency for emphasis, metaphorical urgency for high valuation of hearer friendship, case of channel noise, task-oriented/paradigmatic form of instruction, the power difference between speaker and hearer (speaker is higher), and the strategy of sympathetic advice. The second category also used bald on record strategies in the second type of case of FTA-oriented bald-on-record usage. They used the strategies of farewells and offers.

1. Cases of Non-Minimization of the Face Threat

The first type is a case of non-minimization of the face threat. It is the condition where face redress is ignored or unnecessary so that the face threat is not minimized. When the condition is of great urgency, redress will reduce the communicated urgency (Brown & Levinson, 1987, p. 95). Speakers use this strategy directly without considering the speaker's image for the effectiveness of the message meaning to be conveyed.

A. Maximum Efficiency

Maximum efficiency is the condition where hearers get a higher emphasis from speakers than anything else. It is used when speakers have greater power than the hearer. Moreover, this efficiency does not occur in the threatening face, so facial repair is not required in this condition (Brown & Levinson, 1978, p.95). The speaker uses high efficiency for the effectiveness of the message meaning to be conveyed to hearers. Maximum efficiency is used based on the relationship between two interlocutors. When the two interlocutors know each other, the impact is insignificant for hearers. Hearers can minimize speaker time because both of them can handle it. However, when interlocutors do not know each other, the impact will be significant to hearers. It can be shocking hearers and make them uncomfortable and even offended. So, face repair is unnecessary when speakers and hearers know each other. The example is as the following:

Datum 8

Roxana: "No. They can't see me like this.

James: Why are you being so mean? And we are live in four, three, two, one!

Roxana: **"I mean. I mean, look at me. No. No. No! No!"**

James: Well done, same time tomorrow."

The conversation between Roxana as the second-born royal and James as the second-born royal. It shows the condition when Roxana gets a threat from James in the training program. James threatens Roxana about her failed training and wants Roxana to work harder and get successful training. James says he wants to open Instagram's live and show her followers about the condition. Then, Roxana was angry and directly said, "I mean. I mean, look at me. No. No! No!" Roxana's

words highly emphasize James, which looks like she has more power than James. Roxana emphasizes his utterances to James because she is angry and commands him to turn off her Instagram's live. She is angry because her condition is not good, and she did not prepare her face, which looks disgusting. Besides, Roxana and James had a relationship that knew each other, so it does not need a face repair for James. In this case, maximum efficiency is applied by the character Roxana.

B. Metaphorical Urgency for Emphasis

Metaphorical urgency for emphasis is the condition when speakers want to get the hearer's attention. Besides, it is used by the speaker to emphasize the importance or urgency needed in a particular situation. Some phrases show the degree of urgency to get the hearer's attention; "*Listen, I have got an idea, hear me out, look, the point is this*" (Brown and Levinson, 1987, p.96). The speaker uses these phrases to emphasize the hearer in a particularly urgent situation. The example is as the following:

Datum 9

Samantha: "How do we do that?"

James: "Practice. This test is designed to help sharpen your super sense.

Listen carefully to the voices. Okay, pay attention."

It occurs when James is training Samantha on her super senses. Before, James was the teacher in the second-born royals training program. He has the responsibility of training all the second-born royals about their superpower. Then, when Samantha turned, he said, "Listen carefully to the voices. Okay, pay

attention." James uses an emphasis word to get Samantha's attention to do this training carefully. It was emergency attention when James trained Samantha about her superpower. He wants Samantha to pay attention to the training, and there is no failure like yesterday's training. So, James' utterances applied a metaphorical urgency for emphasis to Samantha.

C. Metaphorical Urgency for High Valuation of Hearer Friendship

The metaphorical urgency for high valuation involves a close relationship between two interlocutors. Moreover, it occurs when speakers are supposedly pleading with hearers to care for the speaker's wants (Brown & Levinson, 1987, p.97). It means that speakers ask hearers to understand what he wants. Besides, it is used directly, and sometimes speakers give an emphasized word to understand what they need from the hearer. One example is the following:

Datum 10

Roxana: "I love that you get me, James. **Honestly, I've been so missing my Karma cycle class, but, you know, I wasn't about to complain.**

Oh, what's that?

James: Solar flare simulation. Agents must be prepared to deploy year-round bearing the coldest of winters to the hottest of summers."

It was the conditions when James trained in the second-born royals training program; this was Roxana's turn in her training. Roxana felt very depressed by the training she underwent. He felt failed and tired. However, James emphasized Roxana to train harder. So, it made Roxana feel depressed. Her utterances, "Honestly, I've been so missing my Karma cycle class, but, you know, I wasn't about to complain," showed an eagerness for James. She wanted to end this

training but could not complain and hoped James understood what she wanted. Also, it happened in an urgent situation when Roxana felt unable to continue with the training program. Her utterances applied the strategy of metaphorical urgency for the high valuation of hearer friendship.

D. Case of Channel Noise

This type occurs when communication difficulties result in speakers exerting pressure to speak with maximum efficiency (Brown & Levinson, 1987, p.97). It is when a communication barrier requires speakers to speak clearly with a high emphasis. A communication barrier happens when speakers have a long distance from hearers. It means there is a distance between speakers and hearers. So, speakers use an emphasis word when he is far from hearers, and it is used to say the message's meaning can be conveyed clearly to the interlocutor. The example is as the following:

Datum 11

Edmond: **“Come closer.”**

The conversation happens in Edmond's prison. Before, Edmond was a criminal in Illyrian kingdoms, and he killed her brother, that is Princess Samantha's dad. He killed his brother, obsessed with being Illyrian's King. The first time Princess Samantha enters his prison, she cannot get too close to him. Edmond said, "Come closer," which shows a communication barrier between Edmond and Samantha. Samantha seems to look far away from Edmond, so he emphasizes the utterance

"come closer." In this case, Edmond's utterances have applied the strategy of the case of channel noise.

E. Task-Oriented/Paradigmatic Form of Instruction

The task-oriented/paradigmatic instruction occurs when speakers command hearers directly without compensation of face. Brown and Levinson (1978, p.97) stated that the interaction-oriented process is not too concerned with facial repair, where speakers directly say what he wants. Speakers feel irrelevant or unrelated in a condition carried out by hearers. So, speakers are not concerned with facial repairs in giving orders or direct instructions. In other words, speakers perform FTA. One example is the following:

Datum 12

Tuma: "Wow! Look at that! Those are some big rocks."

January: "Yeppers"

Samantha: "**You guys stay here and guard the jewels.** I saw one of the thieves."

January: "I'm going after him."

The data above shows the condition when second-born royals have a training exam program. The training exam program has the job of keeping the crown securely in place. At that time, Samantha saw a thief, and she said, "you guys stay here and guard the jewels," it showed that she gave instructions or commands to her friends. Her utterances are also directly imperative and focused on command. In this case, Samantha applied the task-oriented/paradigmatic form instruction strategy.

F. The Power Difference Between Speaker and Hearer (Speaker is Higher)

This strategy showed differences between speakers and hearers. Speakers tend to have greater power than hearers, which usually happens when they have different opinions. Besides, this strategy shows a condition when the speaker's desire to satisfy hearers is small. Speakers tend to feel strong and do not fear retaliation or non-cooperation from hearers. So, speakers are rude or indifferent to facial care or defenses (Brown & Levinson, 1978, p.97). It means speakers do not care about facial repair or face-threatening actions (FTA). The examples is as the following:

Datum 13

Roxana: **“Well, I'll give you the Cliffs Notes. She's the most annoying person in school, and Prince Tuma over here, is a total jerk. He dated my BFF, and all he cares about is himself. And all you care about is what filter you use.”**

Tuma: “I've always been no filter,”

Roxana: “and everyone knows that. Where's the rest of the class? There can't only be four of us.”

The conversation happens in a summer school that starts for the second-born royals. All second-born royals have in the class, and when Roxana came, she introduced herself and gave the Cliffs Notes to everyone, including prince Tuma. Her utterances, "Well, I will give you the Cliffs Notes. She is the most annoying person in school, and Prince Tuma, over here, is a total jerk. He dated my BFF, and all he cares about is himself. And all you care about is what filter you use" it shows that she has more power than the hearer. Roxana felt more known about Prince Tuma than the other people in the class. She just arrived, immediately introduced herself, and gave Cliff's notes to everyone in the class. Besides,

Roxana's utterances, "and everyone knows that. Where is the rest of the class? There cannot only be four of us," shows that she does not minimize the face threat. So, it probably makes the hearers lose face or self-esteem. In this case, Roxana's utterances have applied the strategy of the power difference between S and H (S is higher).

G. Sympathetic Advice

Sympathetic advice is a condition where speakers care for hearers. It shows the use of the positive face of speakers, so there is no need for compensation. In addition, this occurs in sympathetic advice or the form of advice (Brown & Levinson, 1978, p.98). People usually use sympathetic advice when speakers and hearers know each other and have a close relationship. So, the two interlocutors care about each other because they give sympathetic advice. One example is the following:

Datum 14

Tuma: "None of us are getting in. Catherine said, "No matter what obstacles you face, nothing is impossible."

Mateo: "She also said not everyone's gonna make the cut. Definitely one of those people."

Roxana: "**Hey, you deserve to be here as much as anyone else.**"

The utterances above occurred when the second-born royals were talking about the final result of the summer school training program. Suddenly, the attention is on Mateo, looked not confident about his superpower. He feels he failed the training exam and remembered what Catherine said. Roxana as his friend, said, "Hey, you deserve to be here as much as anyone else," showing that

she gave sympathy that he also deserved like the others. Her utterances showed that the speaker gave a positive face to the hearer, so there was no face compensation or facial improvement to the hearer. In this case, Roxana's utterances give sympathetic advice to Mike.

2. Case of FTA-Oriented Bald-On-Record Usage

The second type is the case of FTA-oriented bald-on-record usage. This type describes how respecting faces involves reciprocal orientation so that each participant tries to predict what the other participant is trying to expect (Brown & Levinson, 1978, p.99). Usually, speakers use the strategy when they want to do FTA implicitly. Speaker gives the utterances directly to hearers but still implicitly redresses the speaker's image. Which means speakers use soft words or statements to redress the speaker's image.

A. Farewells

Farewell is a condition where speakers want to separate from hearers by emphasizing efficiency to shorten communication time. In this condition, speakers insist that hearers may transgress on their positive face by taking their leave (Brown & Levinson, 1987, p.99). An example like the following:

Datum 15

James: "You're meant for great things."

Samantha: "I really wanna believe that."

James: "Well, I do, and you should. And when the moment comes, you'll be ready. **Enough of this mushy stuff. Give me my bagel and get out of here, okay?"**

The conversation was taken in the hospital when James was sick. Samantha came to apologize for her upset with James, and James gave him some advice. Meanwhile, his utterances, "Enough of this mushy stuff. Give me my bagel and get out of here, okay?" shows that he wants to end the conversation with the hearer. He also emphasizes the utterance "Enough of this mushy stuff," which shows that he wants to shorten the time conversations with the hearer (H). In this case, James's utterances applied the strategy of farewells in these conversations.

B. Offers

Offers are conditions where speakers offer something to hearers. In this condition, the speaker insists that the hearer can impose a negative face on the speaker (Brown & Levinson, 1978, p.99). Furthermore, it was done because there was an honor to the hearer. The example is as the following:

Datum 16

Tuma: "I can always make Sam invite us. But mind control would be a messed up thing to do to a friend."

Samantha: **"I mean, if you guys really wanna go, I could use the company."**

Roxona: "Really?"

Samantha: "Yeah"

It occurs when second-born royals discuss Eleanor's coronation. Tuma started saying to his friends that he could use his superpower to make Samantha invite them to Eleanor's coronation, but it could not be done to a friend. Meanwhile, Samantha's utterances, "I mean, if you guys really wanna go, I could use the company," shows that she offered her friends to come to Eleanor's coronation. The utterance, "I could use the company," means that she needed friends to accompany

her to the coronation. She also emphasized the word "I mean" to the hearers to give a negative face to offer her idea. In this case, Samantha's utterances applied the strategy of offers in the conversation. Another example is the following:

Datum 17

January: "That was the best day ever."

Samantha: "Totally, so why are you sad?"

January: "It just hit me. I'm leaving soon, which means I'm not going to be here. After training, it's back to my kingdom and my stupid brother."

January: "We never even got a chance to hang out at your palace."

Samantha: "**How about now? Come on**"

The conversation happens when Samantha and January are on the way back to summer school. They discussed summer school after the training program all people are back in their kingdoms. January looks sad because she will return to her kingdom and meet her stupid brother, and there is no time to hang out in Samantha's palace. Samantha responded about her feelings, saying, "How about now? Come on," which shows that she had offered to January to come to her palace now. Her utterances also emphasized the words "come on," which shows that the speaker gave a negative face to the hearer without face repair. In this case, Samantha's utterances applied the strategy of offers in these conversations.

4.1.1.3 Bald on Record Strategies Used by Third Category Characters

The third category of characters is the conversation between second-born royals with ordinary people. In the conversation between them, they used bald on record strategies in the first types of cases of non-minimization of the face threat. There are strategies of maximum efficiency, metaphorical urgency for emphasis, case of channel noise, and sympathetic advice. Besides, in the second type of case

of FTA-oriented bald-on-record usag, the third category only used the strategy of farewells.

1. Cases of Non-Minimization of the Face Threat

The first type is a case of non-minimization of the face threat. It is the condition where face redress is ignored or unnecessary so that the face threat is not minimized. When the condition is of great urgency, redress will reduce the communicated urgency (Brown & Levinson, 1987, p. 95). Speakers use this strategy directly without considering the speaker's image for the effectiveness of the message meaning to be conveyed.

A. Maximum Efficiency

Maximum efficiency is the condition where hearers get a higher emphasis from speakers than anything else. It is used when speakers have greater power than the hearer. Moreover, this efficiency does not occur in the threatening face, so facial repair is not required in this condition (Brown & Levinson, 1978, p.95). The speaker uses high efficiency for the effectiveness of the message meaning to be conveyed to hearers. Maximum efficiency is used based on the relationship between two interlocutors. When the two interlocutors know each other, the impact is insignificant for hearers. Hearers can minimize speaker time because both of them can handle it. However, when interlocutors do not know each other, the impact will be significant to hearers. It can be shocking hearers and make them uncomfortable and even offended. So, face repair is unnecessary when speakers and hearers know each other. One of these examples is the following:

Datum 18

Samantha: “Hello, Illyria, we are here because we want chance. **Down with monarchy, give us freedom.**”

It happens when Princess Samantha defies royal rule with her friend Mike by taking action on the streets. She staged demonstrations against the monarchy and made the Illyrian people pay attention to them over the street. Samantha's utterance, "Down with the monarchy, give us freedom," shows a highly emphasized and without facial repair. In this case, Princess Samantha's utterances were applied with maximum efficiency.

B. Metaphorical Urgency for Emphasis

Metaphorical urgency for emphasis is the condition when speakers want to get the hearer's attention. Besides, it is used by the speaker to emphasize the importance or urgency needed in a particular situation. Some phrases show the degree of urgency to get the hearer's attention; *Listen, I have got an idea, hear me out, look, the point is this* (Brown and Levinson, 1987, p.96). The speaker uses these phrases to emphasize the hearer in a particularly urgent situation. One of these examples is the following:

Datum 19

Mike: “Go ask your new best friend.”

Samantha: “**Mike, I’m serious. People are in danger. It’s an emergency.**”

Mike: What kind of emergency?”

It is the condition when the Illyrian kingdom is threatened during the coronation of crown princess Eleanor. As a sister of princess Eleanor, Samantha

must save the coronation until her sister legally becomes the queen of Illyria. She asked Mike to help her. However, at that time, Mike did not believe what Samantha's said. Samantha utterances, "Mike, I'm serious. People are in danger. It's an emergency" Her utterances showed a metaphorical urgency for emphasis. It is stressed with the words "Mike, I'm serious" and accompanied by the words "People are in danger. It's an emergency," which shows an urgent situation. So, it is clear that Samantha's utterances applied metaphorical urgency for emphasis.

C. Case of Channel Noise

This type occurs when communication difficulties result in speakers exerting pressure to speak with maximum efficiency (Brown & Levinson, 1987, p.97). It is when a communication barrier requires speakers to speak clearly with a high emphasis. A communication barrier happens when speakers have a long distance from hearers. It means there is a distance between speakers and hearers. So, speakers use an emphasis word when he is far from hearers, and it is used to say the message's meaning can be conveyed clearly to the interlocutor. One of these examples is the following:

Datum 20

Samantha: **"Mike! Mike, I know you're in there!"**

The conversations show the condition of when an emergency. That is an emergency when the Crown Princess of Eleanor's coronation gets threatened by Edmond to be thwarted. Samantha needs Mike's help, but Mike is angry with Samantha at that time. Mike is in his room, and Samantha is out of his room.

Samantha desperately needs his help because there was an attack on the coronation of the Crown Princess of Eleanor. However, Mike does not care about the condition. He was still angry with Samantha about past problems. Sam tried to call him, banged on the door, and said, "Mike! Mike, I know you're in there!." It showed that Samantha looked far away from her friend Mike and had communication difficulties that made her call him repeatedly. In this case, her utterances were applied in the case of channel noise.

D. Sympathetic Advice

Sympathetic advice is a condition where speakers care for hearers. It shows the use of the positive face of speakers, so there is no need for compensation. In addition, this occurs in sympathetic advice or the form of advice (Brown & Levinson, 1978, p.98). People usually use sympathetic advice when speakers and hearers know each other and have a close relationship. So, the two interlocutors care about each other because they give sympathetic advice. One of these examples is the following:

Datum 21

Samantha: **"Oh, and you might want to brush your teeth, I can smell the garlic and you had for lunch."**

Mike: "That was, two days ago."

It is the conditions when Princess Samantha talks about the concert with her friend Mike. When she wanted to leave the conversation, she said, *"Oh, and you might want to brush your teeth, I can smell the garlic and you had for lunch"* this showed that she advised Mike about his mouth that smells bad and that he should

brush his teeth. Also, Samantha and Mike have a close relationship as friends, so her advice to Mike would probably be acceptable. In this case, Samantha's utterances applied the strategy of sympathetic advice.

2. Case of FTA-Oriented Bald-On-Record Usage

The second type is the case of FTA-oriented bald-on-record usage. This type describes how respecting faces involves reciprocal orientation so that each participant tries to predict what the other participant is trying to expect (Brown & Levinson, 1978, p.99). Usually, speakers use the strategy when they want to do FTA implicitly. Speaker gives the utterances directly to hearers but still implicitly redresses the speaker's image. Which means speakers use soft words or statements to redress the speaker's image.

A. Farewells

Farewell is a condition where speakers want to separate from hearers by emphasizing efficiency to shorten communication time. In this condition, speakers insist that hearers may transgress on their positive face by taking their leave (Brown & Levinson, 1987, p.99). One of these examples is the following:

Datum 22

Mike: "How's your summer going?"
 Samantha: "Well, not as much fun without you."
 Mike: "but it's gonna be awesome. I printed out the fliers for our gig."
 Samantha: "**Can't wait. I gotta go. Good night.**"
 Mike: "Yeah, okay. Uh"

The conversation was taken on the phone when Mike asked about Samantha's summer school. When Samantha wants to end the conversation, she says, "Can't

wait. I gotta go. Good night," which shows that she wants to shorten the conversation to the hearer (H). The hearer also accepted with the utterances "Yeah, okay. Uh," which means that the strategy of farewells was applied in this conversation.

4.1.1.1 Bald on Record Strategies Used by Fourth Category Characters

The fourth category of characters is the conversation between ordinary people to other ordinary people. The fourth category only use bald on record strategies in the first type of case of non-minimization of the face threat, which only in strategy of sympathetic advice.

1. Cases of Non-Minimization of the Face Threat

The first type is case of non-minimization of the face threat. It is the condition where face redress is ignored or unnecessary so that the face threat is not minimized. When the condition is of great urgency, redress will reduce the communicated urgency (Brown & Levinson, 1987, p. 95). Speakers use this strategy directly without considering the speaker's image for the effectiveness of the message meaning to be conveyed.

A. Sympathetic Advice

Sympathetic advice is a condition where speakers care for hearers. It shows the use of the positive face of speakers, so there is no need for compensation. In addition, this occurs in sympathetic advice or the form of advice (Brown & Levinson, 1978, p.98). People usually use sympathetic advice when speakers and hearers know each other and have a close relationship. So, the two interlocutors

care about each other because they give sympathetic advice. One of these examples is the following:

Datum 23

Mike's dad: "You know, I've been working for royals my entire life. They live in their own world. **I'm just worried that someday she's gonna forget about you and move on. I don't want to see you get hurt.**"

Mike: "Sam's not like that, Dad. She's my best friend."

The conversation occurs when Mike and his dad are in the refectory.

Suddenly, Mike's dad entered the refectory and started a conversation with Mike. He gave sympathetic advice to Mike about his relationship with Samantha. His utterances emphasize the words, "You know," and "I don't want to see you get hurt," which shows that Mike's dad cared about him. His utterances also contain a positive face, so no face compensation was required.

4.2.1 The Factors of Using of Bald on Record Strategies Used by the Characters

The second research question of the study is related to the factors influencing the characters use bald on record strategies. The researcher used the theory of Brown and Levinson (1987) to analyze why do the characters in the SSSBR movie use bald on-record strategies instead of other strategies. In this study, the first-born royals, the second-born royals and the ordinary people used bald on record strategies based on the four factors influencing them. There are the factors of payoff, social distance, relative power, and rank of impositions. The explanation is the below:

4.2.1.1 Payoffs

Payoffs are the factors where people get the advantage use politeness strategies. According to Brown & Levinson (1987, p.71), speakers have some advantages in doing bald on record strategy. First, speakers can be asked by hearers to support themselves in speaking directly and clearly about the message's meaning to be conveyed. The second speakers get praise for honesty because it shows that he trusts the message's recipient or hearer. The third speakers get praise for his continuity from a clear and to-the-point message. Fourth, speakers avoid the dangers of misunderstanding or being misunderstood by the hearer. Then the last is speakers have the opportunity to pay back in advance, which has the potential to be taken by FTA (Face Threatening Act) or the action of the lost face. This is simplified as follows:

a) Clarity, perspicuousness

(Between interlocutors, get clarity about the message meaning conveyed by speakers to hearers)

b) Non-manipulative demonstrable

(Speakers avoid a danger called manipulator or manipulation about the purpose of the message delivered to hearers). One of these examples is the following:

Datum 1

Catherine: "Hate it or not, you are a princess, and if you could just stop rebelling against that, you might realize that it's actually a pretty cool opportunity."

Samantha: **"Whatever. I gotta go to school."**

Catherine: "Don't forget to wash your face."

The conversation of the first-born royals with second-born royals applied the strategy of farewells. It is influenced by the factor used is a payoff. The context happened when Samantha argued with her mother about her problem in the street. At the end of the arguments, she gives farewells to her mother with a feeling of anger and looks very annoyed with the expression of disagreement. Her utterances, "*whatever. I gotta go to school,*" shows that she wants to separate from the hearer by shortening communication time. Her utterances are clear: she wants to go to school, and there is no manipulative message to the hearer. The hearer also gets clarity on the meaning of the messages conveyed by the speaker. It refers to the factors of payoff that focused on the advantage of the speaker speaking clearly, and the hearer was getting agreement from the clarity of the intended meaning. So, it is clear that what Samantha said makes the hearer understand what she means. Another example is the following:

Datum 2

Mike: "Go ask your new best friend."

Sam: "**Mike, I'm serious. People are in danger. It's an emergency.**"

Mike: "What kind of emergency?"

Sam: "I can't tell you."

The data show the second-born royal applying the strategy of metaphorical urgency for emphasis to ordinary people. It influenced the factors used is a payoff. It occurs when the Illyrian kingdom is threatened during the coronation of crown princess Eleanor. As a sister of princess Eleanor, Samantha must save the coronation until her sister legally becomes the queen of Illyria. She asked Mike to help her. However, at that time, Mike did not believe what Samantha's said.

Samantha's utterances, "Mike, I'm serious. People are in danger. It's an emergency," shows an urgent situation. A man wanted to cancel the coronation of the Crown Princess of Eleanor. So, in these conditions, Samantha said directly and clearly about her conditions to make the hearer understand the message's meaning. The speaker also avoids misunderstanding the message conveyed.

4.2.1.2 The Circumstances: Sociological Variables

The factors of relevant circumstances refer to sociological variables and are divided into three variables; (1) Social distance between the speaker and the hearer. (2) Relative power of the speaker over the hearer. (3) Rank of imposition refers to the importance or degree of difficulty in the situations. The following explanations as below:

A. Social Distance

Social distance refers to the relationship between the two interlocutors. Brown and Levinson (1987, p.76) state that "*social distance is a symmetric social dimension of similarity or difference within which speaker and hearer stand for the purposes of an act.*" When speakers and hearers have a very close relationship, it is a low degree of social distance. A low degree of social distance means there is no limit speaking between speakers and hearers. Both are free to express their utterances without considering the impact of the FTA (Face Threatening Act) or the loss of face/self-esteem. Besides, speakers and hearers usually have a high social distance when they do not have a close relationship or are two strangers. The high social distance produces formal language due to the awkward

communication between the two. Based on the social distance level, all levels of frequency used between speakers and hearers refer to factors of age, status or socio-cultural background, sex, Etc. It is done to get the message's effectiveness conveyed to the hearer. The speakers can use language that matches the factor, such as between the speaker and the hearer having the same status as a friend. It means they have a low degree of social, so between the two, there is no limit on speaking or being free to say their utterances without considering the impact of FTA. On the other hand, the language used tends to be informal. In this case, social distance refers to the relationship between the speaker and the hearer, which can be seen in age, status or socio-cultural background, sex, Etc. One of these examples is the following:

Datum 3

Samantha: "You'll be Queen like you've always wanted.

Eleanor: **"I wish you could be happy for me."**

Samantha: "I want to. But I don't understand how any of this can make you always being on display, being told exactly how to be"

Eleanor: **"We're royals. That's our job."**

The conversation between first-born royals with second-born royals has applied the strategy of metaphorical urgency for a high valuation of hearer friendship. It influenced the factors of social distance that were probably used in the conversations. Before, Eleanor was Samantha's sister, who would be Illyria's next Queen in two weeks. Then their relationship was far away because they had different opinions about the monarchy in the Illyrian kingdom. Samantha looked that all people out there were unhappy about her sister Eleanor's coronation and wanted to be free of the monarchy. In addition, Eleanor has different opinions,

which is a flash mod for people who will accept it over time. Eleanor utterances, *"I wish you could be happy for me,"* which means that she wants Samantha to support her in the monarchy. Then the following utterance, *"We're royals. That's our job,"* means that Eleanor wants Samantha to be like her, the royals that have responsibilities to all people in Illyria and always support the monarchy. In these conditions, Eleanor has a high social distance from Samantha. She used a positive face for her messages to be accepted by Samantha. It is possible that Eleanor also avoided FTAs to preserve her self-image of Samantha. So, Eleanor's utterances show that she used formal language in the conversations, and there was a high social distance between them. Another example is the following:

Datum 4

Samantha: "I brought you a snack."

James: "Figured you could use a break from hospital food. Is this a bagel?"

You really are trying to kill me."

Samantha: "Oh, don't worry. It's gluten-free."

The utterances show that the second-born royals applied maximum efficiency to other second-born royals. It is influenced by the factor used is social distance. The context occurred in the hospital when Samantha visited Jame's room. Samantha starts a conversation about her troubles at training, and she apologizes to James. In the middle conversation, Samantha gives a snack Bagel to James. Then James directly said, *"You really are trying to kill me."* It shows that he gave high efficiency to Samantha. However, it did not make Samantha lose face images because they have a close relationship as teachers as well as friends. It is supported by Samantha's utterances, *"Oh, don't worry. It's gluten-free."* Based on

the utterances above, James has a low social distance from Samantha. A low degree of social distance means there is no limit to the relationship between the speaker and the hearer. On the other hand, both the speaker and the hearer are free to express their utterances without considering the impact of the FTA (Face Threatening Act) or the impact of the loss of face/self-esteem. So, James's utterances to Samantha applied the factors of a low degree of social distance in the strategy of maximum efficiency. Another example is the following:

Datum 5

Samantha: **“Oh, and you might want to brush your teeth. I can smell the garlic naan you had for lunch.”**

Mike: “That was... two days ago.”

The conversation between second-born royals to ordinary people applied the strategy of sympathetic advice. Influenced the factors used, is social distance. It is the conditions when Samantha and Mike discussions about the concert. Then, when she wanted to end the discussion, Samantha said, *“Oh, and you might want to brush your teeth. I can smell the garlic naan you had for lunch,”* She advised Mike about his bad breath. Before, both Samantha and Mike had a close relationship. It has the same status as friends. So, it is applied to a low degree of social distance. A low degree of social distance means there is no limit to the relationship between the speaker and the hearer, or both the speaker and the hearer are free to express their utterances without considering the impact of the FTA (Face Threatening Act or the impact of the loss of face/self-esteem. What Samantha's said before, it is shown that she cares about Mike's condition, possibly making Mike lose face. However, they have the same status as friends. So, there is

no limit between them to say anything they want. Also, a low degree of social distance usually uses informal and direct language.

B. Relative Power

Relative power is the tendency of people to have more respect for others who have power or control over them. Brown and Levinson (1987, p. 77) state that "*power is an asymmetric social dimension of relative power.*" Relative power refers to the degree to which the hearer can impose his face on the speaker's will or face. On the other hand, the status of hearers over speakers concerns the hearer's power over speakers. It means that the strength of the hearer affects the choice of the strategy used by the speaker. When the speaker has high power and then talks to hearers who have low power, the politeness strategy used will be lower. In addition, when speakers have low power and then talk to hearers who have high power, then the politeness strategy used by speakers will be higher. It is used to fulfill the speaker's respect for hearers. It is simplified to two sources of power, namely "material control (over economic distribution and physical force) or metaphysical control (over the actions of others, based on the metaphysical forces followed by others)" (Brown & Levinson, 1987, p. 77). It means we tend to use more politeness with people with power or authority than those without power. When an employee asked permission from the boss, he said, "*excuse me, sir, would it be all right if I smoke?*" It shows he uses more polite language. However, when a boss asks permission from his employees, he says, "*mind if I smoke?*" it shows that the language used tends to have a standard level (Brown & Levinson, 1987, p. 80). In this case, formal language is usually used when hearers

have more power than speakers. However, informal language is used by speakers when they have the same power or a low of power than hearers. Such as the above conversations between a boss and an employee. One of these examples is the following:

Datum 6

Roxana: "There was this really scary guy, and he had powers too, and he threw January and Sam without even touching them."

James: "**Go to your rooms. Lock the doors right now.**"

Tuma: "Who was he?"

James: "He's a very dangerous telekinetic."

The data shows the second-born royals applied the strategy of a task-oriented/paradigmatic form of instruction to other second-born royals. It influenced the factors used a relative power. In these conversations, James was a teacher in the secret society of the second-born royal program. His utterance, "*Go to your rooms. Lock the doors right now,*" shows that he gave instructions to his students. It was an emergency when a man wanted to harm Samantha and January, then James directly gave instructions to save his students. His utterances also show that he has more power than the hearers. He has high power relations as a teacher to the student, and he probably does not consider the impact of FTA on the hearers. In this case, James's utterance applied the factors of power relation in the choice of the strategy of task-oriented/paradigmatic form of instruction.

Another example is the following:

Datum 7

Catherine: "I apologize for being late."

Eleanor: **"It's not your fault. You know, the Queen does have the authority to imprison someone for tardiness."**

Samantha: "Well, you're not the queen yet."

Eleanor: "Four weeks."

The conversations occur when first born-royals apply the strategy of the power difference between S and H (Speaker is higher) to other second-born royals. It influenced the factors used a relative power. It happened when Princess Samantha was late for Eleanor's party. Eleanor's utterance, "It's not your fault. You know, the Queen does have the authority to imprison someone for tardiness," shows that she has more power than the hearer, Samantha. Eleanor, as a Crown Princess of the Illyria Kingdom, has a higher power relative than Princess Samantha, with just a second-born royal in the Illyria kingdom. Also, it is something that deserves to be said as a future queen with authority to imprison someone for tardiness. Here, Eleanor shows that she does not consider the impact of FTA on the hearers when speaking directly for Samantha. In this case, Eleanor's utterance applied the factors of power relation in choosing the strategy of the power difference between S and H (Speaker is higher). Another example is the following:

Data 8

Mike's dad: **"You know, I've been working for royals my entire life. They live in their own world. I'm just worried that someday she's gonna forget about you and move on. I don't want to see you get hurt"**

Mike: "Sam's not like that, Dad. She's my best friend."

In the data above, ordinary people applied the strategy of Sympathetic advice to other ordinary people. It is influenced by the factor used is relative power. It is the condition when Mike's dad advises him about his relationship with Princess Samantha. His advice about his experience working for the royals in his entire life. Mike's dad does not want his experience also be experienced by Mike. Then, Mike's dad advises Mike to show that he has more power than Mike. It looks like a parent advises his children. So, Mike's dad has more power as a dad to Mike. Also, his words, "You know," show that he has emphasized what he wants to say's meaning to Mike and probably does not consider the impact of FTA or losing face. In this case, Mike's dad's utterance applied the factors of power relation in choosing the strategy of sympathetic advice.

C. Rank of impositions

The rank of impositions refers to the importance of the difficulty level in communication. There are two ranks of impositions, a low rank of imposition and a high rank of imposition. Such as in the request. A low rank of imposition refers to a small request or favor, and a high of imposition refers to a big request or favor. The rank of impositions is also essential in helping people choose the right strategy or language to make requests. It means that the bigger the request, the more polite the language used. However, two things lead to the imposition of FTA action in impositions of requiring, “*ranks of impositions requiring services (including the provision of time), and ranks of imposition of requiring goods (including non-material goods like information)*” (Brown and Levinson (1987, p. 77). One of these examples is the following:

Datum 9

Roxana: "I love that you get me, James. **Honestly, I've been so missing my karma cycle class, but, you know, I wasn't about to complain.**
Oh, what's that?"

James: Solar flare simulation. Agents must be prepared to deploy year-round, bearing the coldest of winters to the hottest of summers."

The conversations show the second-born royal applied the strategy of metaphorical urgency for a high valuation of hearer friendship to other second-born royals. It influenced the character's use is rank of imposition. The rank of imposition refers to the importance or difficulty that occurs in a critical situation. Roxana's utterances, "*Honestly, I've been so missing my Karma cycle class, but, you know, I wasn't about to complain,*" shows the difficult situation that happened to Roxana. In these situations, Roxana has a training program of super sense, and she was trained with James. Here, she has a problem with her training program, and she hopes James can help her out with the training. She gave high emphasis on her request to get a favor, so there was great coercion. Besides, her utterances also show that she used polite or formal language. It means that the bigger the request, the more polite the language used. In this case, there is a high imposition request in her utterances. So, she used polite or formal language in her big request.

4.2 Discussions

In this part, the researcher presented a discussion based on the finding of this study. The researcher focused on bald on record strategies used by the characters in the *Secret Society of Second-Born Royals* (SSSBR) movie. In the movie, the characters' conversation is classified into four categories. The first category is

conversation between first-born royals with second-born royals. The second category is conversation between second-born royals to other second-born royals. The third category is conversation between second-born royals with ordinary people. Then the fourth category is conversation between ordinary people to other ordinary people.

Therefore, the researcher has answered the first research question about type of bald on-record strategies that used by four characters in the SSBR movie. In this study, the researcher found that the four character categories were used by the first type and the second type of bald on record strategies. In the first type of cases of non-minimization of the face threat, the strategy of maximum efficiency was used by the first-born royals and the second-born royals. This strategy used by the first-born royals and the second-born royals in anger, shock, refusal, and urgent situations. For example, an emphasized word, “No way!” was used by second-born royals when angry and refused with first-born royals. From the example, she used high-emphasis words to make the hearer understand what she wants, which is to refuse what the first-born royals want. Thus the hearer gets a meaning clearly from the direct high emphasis. However, it probably makes the hearer uncomfortable or loses face when it is used with people who do not have close relationships. First-born royals and second-born royals have a close relationship as a family. So they did not need face repair. It is in line with the study of Pancarini (2016). Pancarini (2016) also found that maximum efficiency was dominantly used by the characters in the *Anne of Green Gables* novel. The characters of Anne, Gilbert, and Marilla mostly used this strategy when getting

angry, hateful, and criticizing. The utterance of getting angry such as "*I hate you,*" the utterance of hatefulness, such as "*carrots! carrots!*" and the utterance criticizing, such as "*are you crazy.*" However, in this study, the second-born royal dominant used maximum efficiency when talking to other second-born royals in urgent situations. An urgent situation in this study is happening in the training program of Super Sense. For instance an emphasized word, "Watch out!" was used by second-born royals to get the other second-born royal's attention in an urgent situation. From the example, the hearer can quickly understand what the speaker said.

The task-oriented/paradigmatic form of instruction was used by the first-born royals and the second-born royals in the SSSBR movie. The first-born royals used this strategy when instructed the second-born royal or vice versa in an urgent situation. Also, first-born royals with second-born royals needed help from each other quickly. The first-born royals give a direct command to second-born royals because they feel they have high power as the heir, but the second-born royal does not crown. For instance, the first-born royal gives a command to the second-born royals with the words, "Good. Go pack". From the example, the first-born royal used authority when giving commands or instructions to the second-born royals. From the command said directly, the second-born royal can get the meaning easily and quickly carry out orders or instructions from the first-born royal. It is in line with the study of Radhiah (2013). Radhiah (2013) also found that task-oriented/paradigmatic form instruction was dominantly used by the character in *Veronica Roth's Novel "Divergent."* The characters of Tory, Peter, Eric, and

Christina used this type when giving direct requests or tasks to other characters. For instance, "wake up" is used by the character of Peter when making direct requests to other characters. The use of task-oriented/paradigmatic form instruction is also in line with the study of Rachmadi (2017). Rachmadi (2017) found that the task-oriented/paradigmatic form of instruction was dominantly used by the characters of civilians and other civilians in the Three Kingdoms movie. Civilians and other civilians use this type in war situations when the characters of civilian and civilians need solutions and action in a short time. Also, every update brought by speakers must be responded to quickly by hearers. So, this strategy is appropriate to use between civilians and other civilians in war situations because it makes the hearer react quickly to the message the speaker conveys. However, the second-born royals mostly used this strategy when giving instructions to the other second-born royals in urgent situations. This study's urgent situation is in the super sense training program. An example of instructions for the second-born royals to other second-born royals is, "*you guys stay here and guard the jewels.*" From the example, the hearer quickly understands the meaning of the instructions. Moreover, between the second-born royals has a close relationship as a friend. So, when the second-born royals give a command direct to other second-born royals, it can minimize the impact of FTA or self-esteem.

The first-born royals and the second-born royals in this study used the strategy of the power difference between speaker and hearer (Speaker is higher). They used this strategy when the speaker tended to have greater power than the hearer. However, the researcher found this strategy is also used in criticizing,

feeling angry, and in a different opinion, such as an argument. First-born royals mostly used this strategy over second-born royals, supported by she has high power as the heir. However, the second-born royal has the least power because she does not win the crown. For instance, the first-born royals used this strategy when arguing with second-born royals, *"Again Samantha?"* and *"Really? Hate it or not, you are a princess"*. The example showed that the first-born royals do not care about the second-born royal's face. Moreover, she wants to satisfy the hearer's face small because she feels strong and not afraid of retaliation from the hearer. Meanwhile, the second-born royals used this strategy y when talk to other second-born royal and they felt strong of other second-born royals. For instance, the second-born royals give critics to other second-born royals with the words, *"Well, I'll give you the Cliffs Notes. She's the most annoying person in school, and Prince Tuma over here, is a total jerk."* From this example, the speaker does not repair his face and probably makes the hearers lose face or self-esteem. However, in the conversation between them, they have a close relationship and it possibly makes the hearer can minimize the FTA.

The second-born royals and ordinary people in the SSSBR movie also used the strategy of the case of channel noise. The second-born royals used this strategy when talking to ordinary people in difficult circumstances. The second-born royals used high-emphasis words in conditions that have long distances from ordinary people. For instance, an emphasized word used by the second-born royals with ordinary people is *"Mike! Mike, I know you're in there!"* The example showed that Samantha looked far away from her friend Mike and had

communication difficulties. So, it made her call him repeatedly with high emphasis. These emphasized words are used to make the hearer clearly understand the messages the speaker conveys, even though there is a great distance between them.

The metaphorical urgency for high valuation of hearer friendship was used by the first-born royals and the second-born royals in the SSSBR movie. The first-born royals used this strategy when asked the second-born royals to understand what they wanted or vice versa. The speaker gives a hidden word that leads to his desire for the hearer can interpret what the speaker wants. Usually, the hidden word is used directly by the speaker to the hearer can get the point quickly. Meanwhile, sympathetic advice was used by the first-born royals, the second-born royals, and the ordinary people. This strategy is used when the speaker has a close relationship with the hearer, such as friends, family, and others. The speaker advises the hearer when he has a close relationship. The first-born royals and second-born royals have a close relationship as a family. The second-born royals and other second-born royals have a close relationship as friends in the school training program. The second-born royals and the ordinary people have a close relationship as a friend. Then the ordinary and other ordinary people have a close relationship as a family. In their relationship, they give sympathetic advice or the form of advice to care for each other. Besides, the hearer can feel that the speaker cares about him.

The permission that the hearer has requested was used by the first-born royals when talking to the second-born royals in the SSSBR movie. Usually, this strategy

uses when the speaker uses appropriate language or formal language when giving a request to the hearer (Brown and Levinson, 1987, p.98). From that, the hearer accepts what the speaker requests. The first-born royals used this strategy when permitting something of what the second-born royals requested. Then the first-born royals receive the second-born royals wants and showed a positive face to the second-born royals.

Meanwhile, the second type of bald-on-record strategy is the case of FTA-oriented bald-on-record usage. In this type, the researcher found that the four character categories were used the strategy of farewells and offers. The strategy of farewells was used by the second-born royals and the ordinary people in the SSSBR movie. The second-born royals used this strategy when talking to the first-born royal and the ordinary people. They used the strategy of farewells to shorten the communication time, and sometimes the speaker gives farewells when to end the communication with the hearer. Moreover, when the speaker gives a farewell, the hearer can quickly understand that he wants to separate the communication from him. It could make the hearer lose face, or the speaker did not minimize FTA. The strategy of offers was used by the second-born royals in the SSSBR movie. The second-born royals used this strategy when offering something to the other second-born royals and ordinary people. In this condition, the speaker insists the hearer in a negative face. So, the speaker does not care about the hearer's face, or he is doing FTA. However, in the conversation between the second-born royal and other second-born royal and ordinary people, they have a close relationship as friends. So they can minimize the impact of FTA or lose face or self-esteem.

Based on the analysis, the researcher did not find the strategy of greeting (welcoming) use by the first-born royals, the second-born royals and the ordinary people. The researcher did not find some characters that used utterances that showed a situation where the speaker received the arrival of the hearer and was accompanied by emphasizing words. Such as emphasizing words (come, come in, go, and sit down). However, in this study, some royal family characters involve first-born royals, and second-born royals use polite language when greeting other royals. The ordinary people also used polite language when greeting the royals. For instance, the word of greeting by the royals family when receiving other royals or ordinary people when receiving the royals is "*your highness.*" The example shows that no words were emphasized, and they used polite language or did positive faces.

Furthermore, the researcher has answered the second research question about the factors influencing the characters in the SSSBR movie uses bald on record strategies instead of other strategies. Based on the finding, the first-born royals, the second-born royals and the ordinary people used bald on record strategies based on the factors of payoff, social distance, relative power and ranks of impositions. The factor of payoff was the most frequently used by the first-born royals and second-born royals in using bald on record strategies. In using bald on record strategies, these characters say directly what they need to other characters to get acknowledgment for their honesty and non-manipulative. It also avoids the danger of misunderstanding the message's meaning by speakers conveyed to hearers. The situation of the secret training program makes the characters directly say clearly

what they need to other characters. It is an urgent situation when all these characters need action in a short time. So, every message brought by the speakers must be responded to quickly in the conditions. It is in line with the study of Aryani (2017). Aryani (2017) also found that the main characters in the *Twilight* movie most frequently used the factor of payoff in using politeness strategy. The movie is about a teen couple getting to know each other and wanting to learn in their society. So, the language used in the movie was formal and informal, like in daily conversation. In using bald on record, the main characters use the factor of payoff in giving change to be clear and non-manipulative of the messages. Thus they used direct and efficient language when talking with other characters. The main characters also used great imposition on hearers to get clarity of messages conveyed by the speakers. Therefore, the factor of payoff was most frequently used by the main characters to be transparent, efficient, and non-manipulative of the messages.

Relative power was used by the first-born royals, the second-born royals, and the ordinary people in using bald on record strategies. They used this factor when one of the characters had more power than the others. Relative power refers to the status of hearers over speakers or concerns the hearer's power over speakers. It means that the strength of the hearer affects the choice of the strategy used by the speaker. When a speaker has low power, he will use polite language. However, a speaker with high power will use informal language. The first-born royals mostly used informal language when talking with the second-born royals. First-born royals are children born in the number first of the kingdom's rulers, but they are

given the crown and power to become the next heir of the Illyrian kingdom. However, second-born royals are children born in the number second of the kingdom's ruler, but they are not gain the throne or power. So, when talking to second-born royals, first-born royals mostly used informal language supported by having more power than second-born royals. The second-born royals mostly used informal language when talking with the other second-born royals. It is supported by between of second-born royals have the same power in conversation as a friend. Then, the ordinary people used informal language when talking to other ordinary people. In this study, a father uses informal language when talking with his child. In this case, a father has high power over his child and he used informal language.

Social distance was used by the first-born royals, the second-born royals, and the ordinary people in using bald on record strategies. Social distance refers to the relationship between interlocutors. There are two social distances; a low degree of social distance and a high degree of social distance. When speakers and hearers have a very close relationship, it is a low degree of social distance. A low social distance means there is no limit speaking between speakers and hearers. However, speakers and hearers usually have a high social distance when they do not have a close relationship or are two strangers. The high social distance produces formal language due to the awkward communication between the two (Boubendir, p. 36, 2012). The first-born royals showed that she had a high social distance when talking to the second-born royals. It occurs when their relationship becomes far since both characters have different opinions. So, they became awkward when

starting communications and using formal language. The second-born showed that she had a low degree of social distance when talking to the other second-born royals. In this study, among them had the same status as friends and probably used informal language when talking to each other. Then, the ordinary showed that he had a high social distance when talking to the second-born royals. In this study, second-born royals are part of the royal family and have a high status than ordinary people as citizens. So, ordinary people used formal language when talking with second-born royal.

Meanwhile, a rank of imposition was the least frequently used factor in this study and was only used by the second-born royals in using bald on record strategies. Usually, a rank of imposition is used by speakers in the importance or difficulty of a critical situation (Boubendir, 2012, p. 37). For example, if it occurs in a request. A low rank of imposition refers to a small request or favor, and a high of imposition refers to a big request or favor. However, the imposition of a small level will occur if the speaker asks for a small favor. The rank of impositions is also essential in helping people choose the right strategy or language to make requests. It means that the bigger the request, the more polite the language used. The second-born royals in using bald on record strategies are influenced by a low rank of imposition. It was used in a difficult situation and had a big favor. So, they used formal language in the condition.

Based on the discussion above, this study's contribution is to use appropriate language when talking to other people. It can be seen based on the context that happens during communication. Understands and scrutinizes what to say, how and

when to say it according to the context that happened. When the speaker uses inaccurate language, it can offend the hearer, and he is doing FTA to the hearer. From that, appropriate language can avoid conflict between interlocutors. It also can be seen based on the status of the speaker and the hearer because the language used is also appropriate based on their status. For instance, in this study, when the royals and ordinary people talk with the Queen, they use polite or formal language. However, when between royals have close relationships as family or friends, they use informal language. The Queen has a higher status than the royals or ordinary people so that they use polite or formal language to honor her. Besides, we must know the context of the communication, such as in the formal situation of the coronation, and the people in this situation must use polite language. However, when the context happens is in school and talking to other friends, they use informal language. In this case, the people can use appropriate language by understanding the situation, the condition and the status first before the conversation starts. Appropriate language also avoids the danger of conflict between interlocutors.

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CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter consists of two sub-chapters. In the first chapter, the researcher explains the conclusion based on the result of the study. Then the second chapter, the researcher gives suggestions to further researchers.

5.1 Conclusions

The study examines bald on-record strategies used by the characters in the *Secret Society of Second-Born Royals* (SSSBR) movie. The character's conversation in the movie is classified into four categories. The first category is the conversation between first-born royals to second-born royals. The second category is the conversation between second-born royals to other second-born royals. The third category is the conversation between second-born royals to ordinary people. Then the fourth category is the conversation between ordinary people to other ordinary people.

The researcher found that bald on record strategies used by the first-born royals, the second-born royals and the ordinary people in the SSSBR movie. There are the strategies of maximum efficiency, metaphorical urgency for emphasis, metaphorical urgency for high valuation of hearer friendship, case of channel noise, task-oriented/paradigmatic form of instruction, the power different between speaker and hearer (speaker is higher), sympathetic advice, permission that hearer has requested, farewells and the strategy of offers. In the conversation between them, the study found that the first-born royals often used the strategy of

power different between speaker and hearer (speaker is higher) when talking to the second-born royals. The first-born royals have high power as the heir and the second-born royals have no power because she is not crowned. So, the first-born royals have the high authority when used this strategy in talking to the second-born royals.

Moreover, this study found that second-born royals often used the strategy of maximum efficiency when talking to other second-born royals. Influenced by the factor used is social distance. Between the second-born royals has a low social distance because they have the same status as friends. A low social distance means there is no limit speaking between interlocutors and usually using informal language. So, when using maximum efficiency, the second-born royals used informal language because they have the same status as friends. However, it probably can minimize the other second-born royals' faces because they know each other. Others found in this study that when the second-born royals talking to ordinary people often used the strategy of the case of channel noise. Influenced by the factors used is social distance. They have a low social distance and have the same status as friends. So, they used informal language when talking to each other. Furthermore, ordinary people when talking to other ordinary people only used the strategy of sympathetic advice. It is influenced by the factor used is relative power. In this study, between ordinary people have a relationship as a family, which is father and son. For instance, in this study, a father advises his son and shows that he has power over his son.

Bald on record strategies are used by the four categories of characters when they want to say directly to the point that they need to talk to other characters. They used concise, not ambiguous language, and probably made the hearer lose face when this strategy was used with a person that does not have a close relationship. So, in doing bald on record strategies, we must first know the context and with whom to talk. It is to make the hearer still can safe his image or self-esteem.

5.2 Suggestions

The study aims to identify the types of bald on record strategies and the factors influencing the character's use of this strategy in the *Secret Society of Second-Born Royals* (SSSBR) movie. The study focused on the four character categories in the SSSBR movie. The first category is the characters between first-born royals to second-born royals. The second category is between second-born royals to other second-born royals. The third category is between second-born royals to ordinary people. Then the fourth category is between ordinary people to other ordinary people. After reading this research, the researcher hopes for further readers to get information about how the four-character categories in their conversations use bald on record strategies. It is also known that the royal family applies bald on record strategies, but not just ordinary people can use them. Bald on record strategies are applied in the movie, and many other data sources can also apply the strategy. For instance, data sources that more people watch besides movies such as talk shows, variety shows, podcasts, debate competitions, etc. Then the last, the researcher would like to suggest that further researchers use the

other theory and combine it with other politeness strategies. Such as positive and negative politeness and off-record strategy.



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