

**POLITENESS STRATEGIES REFLECTED IN *HARRY POTTER*  
*AND THE CURSED CHILD* SCRIPT PLAY**

**THESIS**



**BY:**  
**ADELIA SURYA ADHI**  
**REG. NUMBER: A73218043**

**ENGLISH DEPARTMENT**  
**FACULTY OF ARTS AND HUMANITIES**  
**UIN SUNAN AMPEL SURABAYA**  
**2022**

## DECLARATION

I am the undersigned below:

Name : Adelia Surya Adhi  
NIM : A73218043  
Department : English  
Faculty : Arts and Humanities  
University : UIN Sunan Ampel Surabaya

Truly state that the thesis I wrote is really my original work, and not a plagiarism/fabrication in part or in whole.

If in the future it is proven that the thesis results from plagiarism/fabrication, either in part or in full, then I am willing to accept sanctions for such actions in accordance with the applicable provisions.

Surabaya, 31 - october - 2022

Who make the statement



Adelia Surya Adhi

**APPROVAL SHEET**

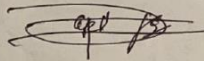
POLITENESS STRATEGIES REFLECTED IN HARRY POTTER AND THE CURSED  
CHILD SCRIPT PLAY

By  
Adelia Surya Adhi  
Reg. Number: A73218043

Approved to be examined by the Board of Examiners, English Department, Faculty of Arts and  
Humanities, UIN Sunan Ampel Surabaya

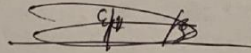
Surabaya, October, 9<sup>th</sup>, 2022

THESIS ADVISOR



Endratno Pilih Swasono, M.Pd  
NIP. 197106072003121001

Acknowledged by:  
The Head of English Department



Endratno Pilih Swasono, M.Pd  
NIP. 197106072003121001

## EXAMINER SHEET

This thesis of Adelia Surya Adhi (Reg. Number A73218043) has been approved and accepted by the Board of Examiners, English Department, Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya on November, 29<sup>th</sup> 2022.

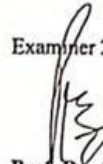
The Board of Examiners are:

Examiner 1



**Endratno Pilih Swasono, M.Pd**  
197106072003121001

Examiner 2



**Prof. Dr. A. Dzo'ul Milal, M.Pd.**  
196005152000031002

Examiner 3



**Dr. Mohammad Kurjum, M. Ag**  
196909251994031002

Examiner 4



**Suhandoko, M.Pd**  
198905282018011002

Acknowledged by:  
The Dean of Faculty of Arts and Humanities  
UIN Sunan Ampel Surabaya



**Dr. Mohammad Kurjum, M. Ag**  
196909251994031002



UIN SUNAN AMPEL  
SURABAYA

KEMENTERIAN AGAMA  
UNIVERSITAS ISLAM NEGERI SUNAN AMPEL SURABAYA  
PERPUSTAKAAN

Jl. Jend. A. Yani 117 Surabaya 60237 Telp. 031-8431972 Fax.031-8413300  
E-Mail: perpus@uinsby.ac.id

LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI  
KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Sebagai sivitas akademika UIN Sunan Ampel Surabaya, yang bertanda tangan di bawah ini, saya:

Nama : ADELIA SURYA ADHI  
NIM : A73218043  
Fakultas/Jurusan : ADAB DAN HUMANIDRA / SASTRA INGGRIIS  
E-mail address: adeliaadhi26@gmail.com

Demi pengembangan ilmu pengetahuan, menyetujui untuk memberikan kepada Perpustakaan UIN Sunan Ampel Surabaya, Hak Bebas Royalti Non-Eksklusif atas karya ilmiah :

Sekripsi  Tesis  Desertasi  Lain-lain (.....)

yang berjudul :

Politeness Strategies Reflected in Harry Potter and  
The Cursed Child Script Play.

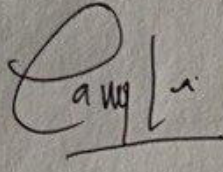
beserta perangkat yang diperlukan (bila ada). Dengan Hak Bebas Royalti Non-Eksklusif ini Perpustakaan UIN Sunan Ampel Surabaya berhak menyimpan, mengalih-media/format-kan, mengelolanya dalam bentuk pangkalan data (database), mendistribusikannya, dan menampilkan/mempublikasikannya di Internet atau media lain secara *fulltext* untuk kepentingan akademis tanpa perlu meminta ijin dari saya selama tetap mencantumkan nama saya sebagai penulis/pencipta dan atau penerbit yang bersangkutan.

Saya bersedia untuk menanggung secara pribadi, tanpa melibatkan pihak Perpustakaan UIN Sunan Ampel Surabaya, segala bentuk tuntutan hukum yang timbul atas pelanggaran Hak Cipta dalam karya ilmiah saya ini.

Demikian pernyataan ini yang saya buat dengan sebenarnya.

Surabaya, 27 februari 2023

Penulis

(  Adelia Surya )  
nama terang dan tanda tangan

## ABSTRACT

Adhi, A. (2022). *Politeness Strategies Reflected in "Harry Potter and The Cursed Child" Script Play*. English Department, UIN Sunan Ampel Surabaya. Advisor: Endratno Pilih Swasono, M.Pd.

Keywords: politeness strategies, maintain a friendship, Harry Potter and The Cursed Child.

This study aims to analyze politeness strategies being used by Albus Potter and Scorpius Malfoy to maintain their friendship. There are two research problems to be solved in this study, which are: (1) what are the types of politeness strategies used by Albus Potter and Scorpius Malfoy in Harry Potter and The Cursed Child script play?; (2) What are the factors influencing their politeness choices to maintain friendship between Albus Potter and Scorpius Malfoy?

This study used a descriptive qualitative approach where the researcher applied a clear description of the data being studied. After the researcher collected the data from Harry Potter and The Cursed Child script play, the researcher analyzed the politeness strategies being used by Albus Potter and Scorpius Malfoy to maintain their friendship. Furthermore, the researcher explains the types of politeness strategies and the factors of their politeness strategies.

As a result, the researcher found four politeness strategies types being used by Albus Potter and Scorpius Malfoy to maintain their friendship. The researcher found 57 utterances indicated as politeness strategies which are bald on-record, positive politeness, negative politeness, and off-record. The most frequent type of politeness found by the researcher is positive politeness, the researcher found 41 utterances in total. The researcher also found 13 utterances categorized as bald on-record, 2 utterances categorized as negative politeness, and 1 utterance categorized as off-record. It can be known that the characters frequently used positive politeness and bald on-record to maintain their friendship because it tends to show their solidarity and clarity. The characters rarely used negative politeness and off record because it tends to show their distance by giving freedom to the hearer and showing ambiguity.

This study also reveals the factors of their politeness strategies which are payoffs, social distance, relative power, and rank of imposition. It can be known that they frequently applied payoffs factor where they can get different advantages based on their politeness strategies types such as to get efficiency and social distance because they often show their lower degree of politeness to each other.

## ABSTRAK

Adhi, A. 2022. *Studi Tentang Kesantunan di Script Play Harry Potter and The Cursed Child*. Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya.  
Pembimbing: (I) Endratno Pilih Swasono, M.Pd.

**Kata Kunci:** strategi kesantunan, menjaga pertemanan, Harry Potter and The Cursed Child

Penelitian ini bertujuan untuk menganalisis strategi kesantunan yang digunakan oleh Albus Potter dan Scorpius Malfoy untuk mempertahankan persahabatan mereka. Ada dua masalah penelitian yang akan dipecahkan dalam penelitian ini, yaitu: (1) apa saja jenis-jenis strategi kesantunan yang digunakan oleh Albus Potter dan Scorpius Malfoy dalam naskah drama Harry Potter and The Cursed Child?; (2) Apa saja faktor-faktor yang mempengaruhi pilihan kesantunan mereka untuk menjaga persahabatan antara Albus Potter dan Scorpius Malfoy?

Penelitian ini menggunakan pendekatan kualitatif deskriptif dimana peneliti menerapkan gambaran yang jelas tentang data yang diteliti. Setelah peneliti mengumpulkan data dari naskah drama Harry Potter dan The Cursed Child, peneliti menganalisis strategi kesantunan yang digunakan oleh Albus Potter dan Scorpius Malfoy untuk menjaga persahabatan mereka. Selanjutnya, peneliti menjelaskan jenis-jenis strategi kesantunan dan faktor-faktor dari strategi kesantunan tersebut.

Hasilnya, peneliti menemukan empat jenis strategi kesantunan yang digunakan oleh Albus Potter dan Scorpius Malfoy untuk mempertahankan persahabatan mereka. Peneliti menemukan 57 ucapan yang terindikasi sebagai strategi kesantunan yaitu bald on-record, positive politeness, negative politeness, dan off-record. Jenis kesantunan yang paling sering ditemukan oleh peneliti adalah kesantunan positif, peneliti menemukan total 41 ujaran. Peneliti juga menemukan 13 ucapan yang dikategorikan sebagai bald on-record, 2 ucapan dikategorikan sebagai kesantunan negatif, dan 1 ucapan dikategorikan off-record. Dapat diketahui bahwa karakter sering menggunakan kesantunan positif dan bald on-record untuk menjaga persahabatan mereka karena cenderung menunjukkan solidaritas dan kejelasan mereka. Karakter jarang menggunakan kesantunan negatif dan off record karena cenderung menunjukkan jarak dengan memberikan kebebasan kepada pendengar dan menunjukkan ambiguitas.

Penelitian ini juga mengungkapkan faktor-faktor dari strategi kesantunan mereka yaitu hadiah, jarak sosial, kekuatan relatif, dan ukuran pengenaan. Dapat diketahui bahwa mereka sering menerapkan faktor imbalan dimana mereka bisa mendapatkan keuntungan dan jarak sosial dimana mereka sering menunjukkan tingkat kesopanan mereka yang lebih rendah.

## TABLE OF CONTENTS

Cover	
Inside cover page .....	ii
Approval Sheet.....	iii
Examiner Sheet.....	iv
Declaration.....	v
Acknowledgments .....	vii
Abstract .....	viii
Abstrak .....	ix
Table Of Contents .....	x
List of Tables.....	xi
Chapter I INTRODUCTION.....	1
1.1 Background of the Study .....	1
1.2 Problems of the Study.....	11
1.3 Significance of the Study.....	11
1.4 Scope and Limitation of the Study.....	12
1.5 Definition of Key Terms .....	12
Chapter II REVIEW OF RELATED LITERATURE .....	14
2.1 Politeness.....	14
2.1.1 Bald-on record.....	17
2.1.2 Positive Politeness .....	18
2.1.3 Negative Politeness .....	25
2.1.4 Off record .....	28
2.2 Face Threatening Act (FTA).....	33
2.3 Face Saving Act (FSA).....	33
2.4 The Factors Influencing The Choice of Politeness Strategies .....	34
2.4.1 Payoffs.....	34
2.4.2 Relevant Circumstances .....	35
2.4.2.1 Social Distance (D) .....	36



2.4.2.2 Relative Power (P) .....	36
2.4.2.3 Rank of Imposition (R) .....	37
2.5 Theatre .....	38
2.6 Harry Potter and The Cursed Child .....	38
Chapter III RESEARCH METHODS .....	40
3.1 Research Design.....	40
3.2 Data Collection.....	40
3.3 Data Analysis .....	43
Chapter IV FINDINGS AND DISCUSSION .....	48
4.1. Findings.....	48
4.1.1 Types of Politeness Strategies .....	48
4.1.2 The Factors Influencing Politeness Strategies .....	72
4.2. Discussion .....	78
Chapter V CONCLUSION & SUGGESTION.....	86
5.1 Conclusion.....	86
5.2 Suggestion.....	88
REFERENCES .....	90

## LIST OF TABLES

Table 4.1 Finding of Politeness Strategies Used by the Main Characters in Harry Potter and The Cursed Child .....	49
Table 4.2 Finding the Factors Influencing the Politeness Strategies Used by the Characters .....	73



UIN SUNAN AMPEL  
S U R A B A Y A

# CHAPTER I

## INTRODUCTION

The context of the study is covered in this introduction chapter, which is followed by the research problem the study, the significance of the research, and the definition of key terms as the closing of the introduction chapter.

### 1.1 Background of the Study

As individuals, we should have a manner or attitude to smoothen our way called politeness where people tend to avoid throwing people with threats and insults at each other in their social interactions. By applying acts of politeness in the interactions, people will feel comfortable during their conversations.

Furthermore, politeness can be studied in linguistics study, particularly in the course of pragmatics. Nevertheless, courtesy in the pragmatics field is neither simple as acting polite to older people nor having good table manners.

In this case, politeness deals with the way how we talk to others without making threats or insults to the person's face namely face-threatening acts (FTA). FTA is any words from speakers that conduct a threat or insult to other people about the expectations of an individual's self-image (Yule, 1996, p.61). Therefore, people need an act to loosen the threat or insult namely the face-saving act (FSA). FSA is the method through which a speaker lessens any potential harm to a listener's perception of themselves. Thus, politeness is dealing with reducing the

possible threat to other people's self-image.

Here, self-image or an individual's face signifies the public or social self-image of the person which is the way people want to be seen. Face is the perceived social value that a person claims for themselves in a certain situation based on the stance that others believe they have adopted (Goffman, 1967, p.7). In sum, politeness involves the self-image that people present publicly.

The study of politeness was first proposed by Brown and Levinson (1987), they state being polite includes recognizing and verbally acknowledging even more subtle risks to one's public self-image. Similar to Brown and Levinson, Yule (1996, p.60) also describes that self-image is a person's face that refers to an individual emotional and social sense that everyone has and expects people to perceive that self-image. Proposing the same idea, Birner (2013, p.201) states that self-image is a part of an individual's face, especially those related to people. Thus, politeness in the linguistics field actively demonstrates the way how we want to be seen by people publicly in any interactions.

Established the same idea as the other linguists, Shigenaga (2016) cited in Lakoff (1990) defines politeness as a method of interacting with others that reduces the possible conflict and confrontation—which are inescapable in all human interactions—to make communication easier. Since politeness involves self-image in public, people tried their best to reduce what could cause conflict by showing courtesy to other people. Besides, the rules of politeness that are

commonly followed in people's interaction were established by Lakoff (1973), rule 1; don't impose, rule 2; give options, and rule 3; make Addressee feel good. Rule 1 (don't impose) is commonly applied between people who have different statuses and power, it is also applied in a formal situation. Rule 2 (give options) is usually applied between people who are equal in status and power. While rule 3 (make addressee feel good) is suitable for people who are close to each other for applying this rule. In conclusion, the interlocutors who want to be courteous to each other can implement Lakoff's politeness rules.

According to Brown and Levinson (1987), "Politeness strategies consist of four strategies which are bald on-record, positive politeness, negative politeness, and off-record." Bald on-record is the first type out of four politeness strategies. Yule (1996, p.63) conveys that bald on-record is people able to ask their needs directly by using imperative forms. The second and third types of politeness strategies are positive politeness and negative politeness, Brown and Levinson (1987) deliver the goal of positive politeness is to address the addressee's pleasant face and his ongoing desire to have his wishes viewed favorably. While negative politeness is rejecting behavior aimed toward the hearer's negative face; the speaker wants his freedom of movement and attention unrestricted (Brown and Levinson, 1987). The last type of politeness strategy is off-record, Yule (1996) states that when people choose to speak up without being specifically asked what they need, they are referred to as off the record.

The topics of politeness strategies had been frequently studied in recent times

using Brown and Levinson's theory (1987) with various sources of data for instance movies, novels, TV shows, and others. Firstly, Aryani (2017) analyzed politeness strategies and factors in *Twilight* movies using Brown and Levinson's (1987) theory. The main characters often used positive politeness to show their close relationship with each other by using in-group identity markers. While for bald on-record, the main characters frequently used it to deliver their speech directly such as in an urgent situation where maximum efficiency is needed. Negative politeness is used by the main characters to show that the speaker and hearer have a social distance. The last strategy, off-record, is used by the characters when the speaker wants the hearer to interpret the meaning by herself and when the speaker incomplete their utterance which means the speaker left the utterance hanging in the air.

Furthermore, the researcher also found the factors influencing their politeness strategies. By applying payoff factors, the main characters frequently used it to get several advantages based on their politeness strategies as when the speaker applies payoffs bald-on record, the speaker can avoid being misunderstood by the hearer. The characters identified using social distance when the speaker shows their great social distance to the hearer such as when the speaker called the hearer with in-group identity markers such as 'new toy', etc. The factor relative power is used to command someone with lower power than the speaker such as Edward command Bella to get in the car directly. The last factor is the size of the imposition, the speaker used it for showing the imposition such as when one of the characters used the in-group identity markers 'dude' to show his imposition. It can be concluded that

the used of each politeness strategy and the factors have different occasions.

Ruansyah and Rukmini (2018) analyzed politeness strategies in a talk show called Ellen Degeneres Reality Talk Show. They analyzed the host's politeness because they believed that politeness can bring people closer and can be used to appreciate each other. The researchers found that Ellen employed all of the four politeness strategies which are bald on-record, positive politeness, negative politeness, and off-record in a different situation. When Ellen wants to deliver the meaning through conversation directly, she uses bald on-record. She uses positive politeness when she shows interest, appreciates, and approves of the guest. She uses negative politeness when she has a great distance from the guest to show her respect and reluctance. She uses off-record when Ellen and the guest share knowledge and the same context through interviewing the guest.

Senowarsito (2013) analyzed courtesy techniques taught through teacher-student contact in an EFL classroom setting. In his journal, he analyzed teacher-students politeness strategies in two 90-minute English lessons in a senior high school. The data were in a form of two different classrooms video-recorded. He found that teacher-student used positive, negative, and bald on-record strategies. The positive politeness technique is primarily based on lowering the threat of face through the use of group identity markers and shows of sympathy, demonstrating respect and developing a strong relationship, and employing warm and enthusiastic facial expressions. Making imperative expressions, softening direct expressions with the conventionally polite expression 'please,' reducing the impact and power of the

message, employing the affirmative form to satisfy a request, and creating an impression of options are all examples of negative politeness methods. Hedging and presenting disputes as opinions are two of these methods. Teachers generally use the bald on-record technique while giving directions and instructions, as well as when making requests. This method is implemented by employing direct verbal acts, without attempting to diminish the threat to the student's faces, and exerting and applying pressure on them. The researcher did not find teachers or students' who used the off-record strategy during his research in their interaction. They preferred to make their conversation clear without making the hearer interpret the indirect meaning from the speaker. Thus, politeness can be an important aspect to build teacher and student character in their classroom because it can develop their personality and attitudes.

Ayuningrum, Pulungan, and Syafrizal (2018) analyzed politeness strategies employed by the members of UKM debate at the university of Bengkulu. They collected the data using a transcript from the video recorder. The result shows that the members used all 4 politeness strategies which are positive politeness, negative politeness, bald on-record, and off-record. It shows that the most dominant strategy being used by the members is positive politeness which occurs 19 times because the members have known each other and their relationships are close. Bald on-record and off-record being used by the members 4 times. The debaters use bald on-record when they are required to explain their argument clearly because of limited time and when they feel powerful enough to deliver their argument at the right time. While off



record is frequently used by debaters when they want to show their disagreement indirectly due to minimizing the uncomfortable moment that might be occurring when they deliver disagreement directly. Moreover, the debaters used negative politeness when they want to show respect to the other members of the debater since some of them are not close.

Shigenaga (2016) analyzed the politeness strategies being used by the participants to maintain their relationship by playing chess together. The participants are close friends, they are Billy and Tom and they have an age gap of around 15 years (Billy is in his late-20s and Tom is in his mid-50s). The researcher analyzed how the participants constructed and maintained their friendship by applying Lakoff's 3<sup>rd</sup> rule and Brown and Levinson's bald on-record and positive politeness strategies through video recording. After the researcher analyzed it, it shows that the participants used In-group Identity Markers for instance 'address forms' and 'slang'. For 'address forms', the participants called each other by their nicknames such as Billy calling Tom 'Blanche' and 'man', while Tom calls Billy 'fucknober' and 'big boy'. For slang, they shared the same vocabulary because they belong to the same group for instance Billy insults Tom 'I'm gonna kick your ass'. However, it doesn't sound insulting to them because they are close and know each other very well. In the use of shared knowledge, they share the same knowledge and experience that they perceive for instance they used the brand name 'Got any Winstons?' and sing the phrase 'Nowhere to run baby, nowhere to hide baby' which is suitable for the situations. In the joke strategy, the participants applied this strategy based on their

shared background knowledge and values for instance Billy's phrase 'I'll have my broccoli al dente (mimics Italian)' then got a response from Tom 'okay, well let me get a hammer and I'll put some dents in it then.' If they are not shared the same knowledge and value, they never know the meaning of the joke. Nonetheless, Tom got Billy's joke so he respond to it with another joke that was familiar to them. Furthermore, they used an exaggeration strategy for exaggerating their expression, intonation, and stress by feeling competitive towards each other for instance Billy exaggerated his phrase 'ah PERFECT move'. Additionally, they frequently applied bald on-record strategies by using imperatives such as 'come on dude' and 'shut up'. Those might sound rude to a stranger who hears them, but those phrases are acceptable due to their competitive game and their close relationship. Thus, after the researcher observed how the participants maintained and constructed their friendship through the linguistic realization of Lakoff's 3<sup>rd</sup> rule and Brown and Levinson's positive politeness and bald on-record politeness strategies, he can conclude that the participants, Billy and Tom, using the uses of in-group identity markers, shared knowledge, jokes, exaggeration, and imperatives frequently.

Furthermore, Octaviani and Mulatsih (2021) wrote a journal called "*Positive Politeness Strategies Used by Albus Potter in Harry Potter and The Cursed Child play*". The script play is consist of 2 parts and 4 acts, but they only analyzed Albus's positive politeness in part 1 and act 1. After they analyzed it, the researchers found that the frequently used positive politeness strategies by Albus Potter use in-group identity markers, seek agreement, and avoid disagreement. In in-group identity

markers, Albus frequently used using terms such as ‘mate’ to Scorpius because he wants Scorpius to feel included. In seek agreement, Albus tends to show his interest in the hearer for instance when he asks the trolley witch’s name ‘what is your name?’ with the hope the listener gets satisfied and lets Albus free because he wants to get off of the train with Scorpius. In avoid disagreement, Albus uses this strategy to avoid conflict with Rose Weasley because he disagrees with Rose’s order to choose friends carefully. He used hedging opinion and let Rose decide what to do next instead of starting conflict by disagreeing with Rose’s statement through this utterance ‘So how we decide – which compartment to go in...’. Moreover, Albus Potter uses positive politeness strategies to maintain his relationship with his friends and parents. Besides, he wants to cooperate with other people so he frequently used positive politeness.

Although there are plenty of studies conducted on politeness strategies as their topic, to the best researcher’s knowledge, none has been done analyzing the use of four politeness strategies to maintain friendship as the main focus in a script play. Since the researcher analyzes what politeness strategies are used to maintain a friendship, the researcher combined Brown and Levinson’s politeness strategies theory (1987) and Lakoff’s 3<sup>rd</sup> politeness rules (1973) that is make A(ddressee) feel good because Lakoff’s 3<sup>rd</sup> politeness rule is a suitable rule to use by close-friend. By combining and applying Brown and Levinson’s four politeness strategies and Lakoff’s 3<sup>rd</sup> politeness rules, the researcher can figure out the main characters’ politeness strategies to maintain their friendship in the script play called *Harry*

*Potter and The Cursed Child*. The researcher analyzes only the main characters, which are Albus Potter and Scorpius Malfoy because they represented perfect friendship in the script play where they supported, protected, and loved each other. The researcher analyzed how they used politeness strategies to maintain their friendship with each other in the Harry Potter and The Cursed Child script play. Thus, the researcher of this study analyzes the main characters' politeness strategies to maintain their friendship using the combination of the four politeness strategies by Brown and Levinson (1987) and Lakoff's 3<sup>rd</sup> politeness rule and the factors influencing the main characters in applying the politeness strategies using Brown and Levinson's theory (1987) in the script play namely Harry Potter and The Cursed Child.

Harry Potter and The Cursed Child script play is suitable to be analyzed regarding its politeness strategies especially politeness strategies that focus on maintaining friendship because the story is about the heroism of the main characters and the solidarity of the characters against evil. The main characters of the script play also often show their solidarity towards each other. Harry Potter and The Cursed Child is a story about Albus Potter, the second son of Harry Potter and Ginny Weasley. He felt isolated in the school because he sorted into Slytherin's house since all members of his family sorted into Gryffindor. He felt that he does not inherit his father at all, since his father is smart at school. After he knows that his father once made a mistake by involving someone's death that is Cedric Diggory, he wants to fix his father's mistake because he wants to prove

to everyone that he is capable. He used a time-turner with his best friend named Scorpius Malfoy to back in time due to saving Cedric Diggory's death from Voldemort. They did not have any idea that they have been used by Voldemort's daughter, Delphi, because she has the same purpose involving the time-turner since she wants to save her father in the past.

To conclude all of the explanations above, this study discovers politeness strategies to maintain friendship using Brown and Levinson's theory (1987) and Lakoff's 3<sup>rd</sup> politeness rule and the factors influencing the choice of politeness strategies using Brown and Levinson's theory (1987) through the main characters' utterances in the script play. The main characters' employment of politeness techniques helps the researcher identify the variables affecting their decision to utilize politeness techniques for instance payoffs, and the relevant circumstances that consist of relative power, social distance, and rank of imposition.

## **1.2 Problems of the Study**

1. What are the types of politeness strategies used by Albus Potter and Scorpius Malfoy to maintain their friendship?
2. What are the factors influencing their politeness choices between Albus Potter and Scorpius Malfoy?

## **1.3 Significance of the Study**

This research is intended to provide a clear addition to the discipline of

linguistics, particularly in politeness. It is expected to conduct and explain the main characters' politeness strategies which are bald on-record, positive politeness, negative politeness, and off-record that focus on maintaining friendship and the factors influencing their strategies. The researcher expects that this study will be helpful for readers to understand politeness methods and the variables influencing their usage. Additionally, the researcher expects that this research may serve as a guide for other investigations into politeness analysis.

#### **1.4 Scope and Limitation of the Study**

The researcher uses the script play called Harry Potter and The Cursed Child written by J.K Rowling, John Tiffany, and Thorne as the data source. The researcher limits the subject only to the main characters which are Albus Potter and Scorpius Malfoy of the script play. However, because the researcher only examined the employment of politeness strategies to maintain a friendship, the researcher is constrained in the utterances they may examine. The restriction is meant to force the researcher to concentrate on the politeness strategies that the main characters frequently employ to keep their relationship with one another as well as the variables that affect such strategies.

#### **1.5 Definition of Key Terms**

1. Politeness or courtesy is the action of expressing self-image or showing awareness to other people that can be found in social life and literary works such as novels, movies, etc.

2. Script play is written text intended to show it at the preparation stages for example theatre.
3. Face-threatening acts (FTA) is the speaker's speech that contains insults or threats toward the self-image of the person.
4. Face-saving acts (FSA) is the speaker can make a statement to lessen the potential harm.
5. Self-image or face is a person's outward representation of who they are.



UIN SUNAN AMPEL  
S U R A B A Y A

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

The hypothesis that the researcher utilized to examine the data is presented in this chapter. In addition, the idea was supported by investigations in allied fields to aid understanding.

#### **2.1 Politeness**

Politeness in the field of pragmatics involves people's faces. Brown and Levinson (1987) proposed that public self-image or a person's face is split into two categories, which are the positive face and negative face. Brown and Levinson (1987) determine that a person's desire to be liked is their positive face. The speaker might throw a compliment to the hearer that affects the hearer to accept the order. A negative face is an urge to behave unhindered by others (Brown and Levinson, 1987, p.13). In this scenario, the speaker provides the hearer the option to reject the command. According to Brown and Levinson (1987), "Being polite includes recognizing and verbally acknowledging even more subtle risks to one's public self-image." Publicly means that people tend to present politeness towards other people, they avoid throwing threats at each other (FTA) or at least try to reduce it to keep their self-image safe (FSA).

Meanwhile, Birner (2013) states that politeness is people not wishing to make a direct threat due to their self-image. Another opinion based on Yule (1996), "The



methods used to demonstrate awareness of another person's face are referred to as being polite.” On the other authority of Cutting (2002) believed that politeness is not about society’s rules of a person’s behavior for instance throwing rubbish in its place, prioritizing older people, and not eating in a bedroom. He added that the definition of politeness is about attitude means a person wants to save face and be appreciated in return. Moreover, Leech (1989) claimed that in common human languages, being courteous is an example of communication conduct, politeness itself doesn’t give any benefit or value to ourselves but the other people. In conclusion, politeness can be defined as people’s awareness to reduce the possible threat to other people’s self-image in conversation.

Furthermore, Norra (2016) cited in Lakoff (1990) proposes the same ideas about politeness as a method of interaction in minimizes the possibility of conflict and confrontation that exist in every human contact. For having a polite conversation with other people, Lakoff (1973) identified three rules for a speaker who wants to be polite which are Rule 1. Don’t impose, Rule 2. Give options, Rule 3. Make A(ddressee) feel good.

In Rule 1, Shigenaga (2016) cited in Lakoff (1973) “can be understood to signify, don't meddle with other people's affairs and keep your distance” (p. 298). The speaker must respect the interpersonal distance and refrain from dictating the demands or desires of the listener. This rule is applied in formal situations between interlocutors that have different power and status. Fauziati (2013) cited in Lakoff (1973) the example of Rule 1 (Don’t Impose) is passive construction “Dinner is

served” more courteously than asking a clear inquiry like “Would you like to eat?” since the speaker doesn’t interfere the hearer’s business. Under this rule, the speaker must refrain from pressuring the listener to go against their wishes or trying to reduce on imposing the hearer with permission and apology. Thus, don’t impose means not preventing someone from activities they would like to do which should be done in this situation instead of forcing someone against their needs.

In Rule 2, the speakers have to let the hearers make their own decision or the speakers can leave the hearers with options. This rule is more likely applied between the conversants who have the same rank and authority but are unfamiliar with one another. Fauziati (2013) cited in Lakoff (1973) the example of Rule 2 which the speakers provide options for the hearer “I guess it’s time to leave” or “It’s time to leave, isn’t it?” In conclusion, giving options means conveying demands or thoughts in a way that the other person can disregard them without feeling rejected or offended.

In Rule 3, Shigenaga (2016) cited in Lakoff (n.d) even the closest of friends must abide by some norms of civility to keep their friendship. This rule is applied between close interlocutors or close-friends. The addressee may likely feel some sort of psychological distance between close-friends who behaves with formal politeness, and they may feel the change in their connection. For applying this rule, the speaker has to show positive interest toward the hearer such as asking personal questions and expressing personal opinions. Besides, the speaker has to open up about the speaker’s life, experience, and emotions by demonstrating respect and truth towards the hearer.

Shigenaga (2016) cited in Green (1989), “it conveys that the addressee and addresser are familiar enough to one another that they do not have to worry about upsetting one another just by their words.” (p. 147). Using language that is considered too vulgar language might increase civility among some groups especially groups of men. Lakoff (1973) provides an example of this rule that is, “Shut the window.” If the hearer is not in the situation where he/she very close to the speaker, then the hearer might interpret it as impolite because the hearer felt imposed by the speaker. But, when the interlocutors are very close-friend, the addressee might interpret it differently. In conclusion, the 3<sup>rd</sup> can be described as an informal expression to communicate by showing the speaker's solidarity feelings towards the hearer.

The four sorts of politeness strategies that may be used to examine a discussion are bald on-record, positive politeness, negative politeness, and the last is off-record.

### **2.1.1 Bald-on record**

According to Cutting (2002), when a recommendation, request, offer, or invitation is made directly, it is referred to as speaking bald on-record. Example for bald on record based on Yule (2002):

a. *Give me your pen.*

Brown and Levinson (1987) provide a few types of bald on-record since the speaker may have various goals in mind when he wants to do FTA as effectively as possible.

### **2.3.1.1 Cases of non-minimization of the face threat**

Brown and Levinson (1987) state both the speaker and the listener are aware that face redress is not required. In this case, the situation of the speaker is kind of urgent and desperate. For instance:

*a. Help!*

### **2.3.1.2 Cases of FTA – oriented bald on-record usage**

In the second strategy of bald on-record, Brown and Levinson (1987) affirm that when other demands take precedence over face-related issues, such as when the speaker argues that the listener may impose on his negative face during greetings, when the speaker insists that the listener may infringe on his positive face by leaving during farewells, and when the speaker insists that the listener may impose on his negative face during offers. For instance:

*a. Come in*

### **2.1.2 Positive Politeness**

According to Cutting (2002, p.48) positive politeness is “determining closeness and solidarity, attracting friendship, making others feel good or comfortable, and both of the speakers share the same purposes.” Positive politeness intends to save positive face. Surjowati (2021) proposes that this method aims to close the gap between the speaker and the listener by displaying solidarity and genuine enthusiasm in the listener's desire to be admired

(minimizing the FTA). The speaker might show closeness while communicating to avoid the hearer's rejection. Meanwhile, Brown and Levinson (1987, p.101) state that positive politeness is direct redress to the hearer's positive face, the speaker's wants should be thought of by the hearer as desirable. Hence, positive politeness aims to save positive face which is a person's desire to be liked and to be part of the group by others.

**Strategy 1: Notice, attend to Hearer's interests, wants, needs, and goods.**

Brown and Levinson (1987) convey that the listener's situation should be known to the speaker. The listener expects the speaker to pick up on anything associated with noticing his condition. For instance: *What a beautiful gorgeous skirt this is! Where did you buy it?*

**Strategy 2: Exaggerate (Interest, approval. Sympathy with hearer).**

In this case, Brown and Levinson (1987) mention that this strategy is typically used with exaggerated stretch, pitch, and other prosodic (sonnet) word perspectives, as well as with powerful modifiers. This strategy employs the speaker's interest so his utterance doesn't sound casual. For instance: *What a beautiful car you have!*

**Strategy 3: Intensify interest to Hearer**

Brown and Levinson (1987) describe that this strategy is applied by telling a good narrative about the speaker's contribution on something to tell the hearer

that they share the same wants. The speaker offers something of the hearer's needs by looking at the situation of the hearer before, and then the speaker commits by making a good story. For instance: *You always do the laundry! I'll do the laundry this time.*

#### **Strategy 4: Use in-group identity markers**

Brown and Levinson (1987) mention about this strategy incorporates in-group utilizations of address shapes, dialect, slang language, and ellipsis.

- a. Address forms: this methodology mentions the names, terms, or nicknames of the address for example pal, mate, buddy, luv, dear, sweetheart, etc. For instance: *Here dear, I was keeping the meat because I know you liked it.*
- b. Use of in-group language or dialect: this methodology permits the addresser to use the full title of the listener to redress FTA. For instance: *First Call: Go down here, Jean. Second call: Jean Audrey, you go down here right now.*
- c. Use of jargon or slang: this strategy allows the speaker to use slang language which considers informal language to an object. For instance in America: *Lend us ten bucks then, wouldja Eren?*
- d. Contraction and ellipsis: both S and H are obligated to share the same understanding or knowledge due to make the context understandable for both the hearer and speaker. Therefore, it allows us to erase unused words

For instance: *Mind if I smoke?* (Brown and Levinson, 1987)

### **Strategy 5: Seek agreement**

This strategy permits the speaker to seek agreement with the hearer.

- a. Safe topics: this strategy permits the speaker to talk about something that looking for the hearer's agreement. For instance: *Isn't your new house have beautiful themes!*
- b. Repetition: this strategy is stressed by repeating parts due to showing emotional agreement with the utterance. For instance: *A: I had a flat tyre on the way home. B: Oh God, a flat tyre!* (Brown and Levinson, 1987)

### **Strategy 6: Avoid disagreement**

This strategy allows the speaker to avoid the disagreement that he might get from the hearer.

- a. Token agreement: this strategy allows the desire of the speaker to admit or pretend to admit with H. For instance: *A: What is she, small? B: Yes, yes, she's small, smallish, um, not really small but certainly not very big.*  
(Brown and Levinson, 1987)
- b. Pseudo-agreement: the use of the word 'then' for conclusory marker or concluding. For instance: *I'll come to your house at 6 pm, then.*
- c. White lies: this strategy is used when the speaker wants to express

disagreement with a lie due to avoid damaging H's positive face. For

instance: *Oh I can't. My smartphone is dead.*

- d. Hedging opinions: Thooyibatunnisa (2020) cited in Brown and Levinson (1987), to be vague in another way to avoid disagreement. The example of words that can be used by the speaker to unclear their opinions is sort of, kind of, like, and in a way. For instance: *The lake is really beautiful, in a way.*

#### **Strategy 7: Presuppose/raise/assert common ground**

- a. Gossip, small talk: the speaker utilizes this procedure of changing an FTA by talking around about irrelevant topics. Usually, this methodology is used by the speaker to their close person or friend.
- b. Point-of-view operations: Thooyibatunnisa (2020) cited in Brown and Levinson (1987), this technique occurs when the addresser talks on the off chance that the listener was the speaker or hearer's information were break-even with S's knowledge. This strategy allows the speaker acts as a hearer or the hearer as a speaker. For instance: *I had a really hard time learning to drive, didn't I?* (Brown and Levinson, 1987)
- c. Presupposition manipulations: this methodology represents negative questions that assume 'yes' as a reply that demonstrates S knows what H's wants. For instance: *wouldn't you like to eat chocolate ice cream?*



### **Strategy 8: Joke**

Brown and Levinson (1987) state that this methodology is used when the addresser joking around and stressed the background knowledge and values of the hearer due to redefining the FTA. For instance: *How about lending me this old heap of junk? (H's new Cadillac)* (Brown and Levinson, 1987).

### **Strategy 9: Assert or presuppose S's knowledge of and concern for H's wants**

This strategy relates to the cooperation of the speaker and the hearer. However, the speaker can create the possible potential to make the hearer feel pressure after asking for his cooperation. Thus, to avoid making the hearer feel pressure, the speaker allows implying the hearer's wants and fit with the speaker's wants. For instance; *I understand you love red velvet cake but it was sold out, so I choose to buy you strawberry cake instead. (offer + apology).*

### **Strategy 10: Offer, promise**

Brown and Levinson (1978) affirm this is another way when the hearer needs the speaker's cooperation to avoid the potential FTA. The speaker can satisfy the hearer's positive face by demonstrating his good intention. For instance: *I'll drop by sometime next week* (Brown and Levinson, 1987)

### **Strategy 11: Be optimistic**

This technique is used when S assumes H will cooperate with him or willing to accompany him. For instance: *I've come to borrow car repair things.*

### **Strategy 12: Include both S and H in the activity**

This procedure applied the term ‘we’ as a pronoun with the aim redress face-threatening acts. This strategy can be in the form of invitations, offers, and requests. For instance; *Let’s have a hot choco, then.*

### **Strategy 13: Give (or ask for) reasons**

S uses this technique because S wants what S wants, or this methodology might indicate that the speaker and the hearer can support one another. This strategy can be in the form of ‘why not?’ by speculating to the hearer or speaker why they shouldn’t cooperate. For instance: *Why don’t I help you with your study to get a high score.*

### **Strategy 14: Assume or assert reciprocity**

This strategy is applied by demonstrating equivalent obligations or rights between the addresser and addressee. This strategy can be shown by giving evidence for instance; *I’ll do the cooking for you if you do the dishes for me.*

### **Strategy 15: Give gifts to H (goods, sympathy, understanding, cooperation)**

S needs to fulfill H’s wants for instance according to Brown and Levinson (1987, p. 129) the needs to be liked, cared for, admired, listened to, understood, and so on. This can be in a form of human-relation needs, not only a physical gift.

### 2.1.3 Negative Politeness

Negative politeness tends to keep the distance from other people and not interrupt their space (Cutting, 2002). Negative politeness redress to the negative face means that people need to be left alone. An example from Yule (2002) “*Sorry for bothering you, but may I have a pen or something from you??*”

#### Strategy 1: Be conventionally indirect

This technique is applied by being indirect and direct or on-record to save people's negative face. For instance: the speaker gives hint to the hearer who just throwing a can in an inappropriate place “*Hey, there’s a trash can near you*” but the hearer shows that he doesn’t care “*Oh, I don’t care*” (Suyono and Andriyanti, 2021). Rather than give the hearer direct order, the speaker just informs the hearer to save his negative face.

#### Strategy 2: Question, hedge

This strategy is in a form of question where it gives choice for addressee to accept or reject a request from addresser means that this strategy allows the hearer to have freedom on choosing their actions. Kurniawan (2015) states that by using this strategy, the speaker can use the hedges due to applying this strategy. The used of hedges shows that the speaker doesn’t really sure what he’s talking about. Brown and Levinson (1987) states, “A “hedge” is a component, term, or phrase that alters the partial degree of membership.” Examples of the hedge are suppose, think, guess, etc. For instance: *I suppose that Harry is coming.*

### **Strategy 3: Be pessimistic**

In applying this strategy, the speaker tends to show his doubts by employing that speaker preventing forcing his opinion to be true and preventing put imposition on his request to the hearer. For instance: *Could you do X?*

### **Strategy 4: Minimize the imposition**

This strategy tends to minimize a possible face threat that might happen to a hearer. This strategy could be done to avoid disagreement with the hearer. Besides, this strategy can make it less easy to say it. For instance: *I just want to ask you if I can borrow a tiny bit of paper.* The word ‘just’ in the example has the meaning ‘exactly’, and ‘only’, this precisely defines the FTA's territorial scope to minimize the possibility of a face threat.

### **Strategy 5: Give deference**

This strategy intends to present that the speaker aware of the hearer’s negative face. This strategy is used to give respect to the hearer by treating him like a superior. For instance: *We look forward very much to dining with you* (Brown and Levinson, 1987, p. 181).

### **Strategy 6: Apologize**

This technique usually starts with apologizing because the speaker afraid of interfering hearer’s business.

a. Admit the impingement: the way the speaker recognizes that he or she impinging

on H's face. For instance: *I'm sure you must be very busy, but..*

- b. Indicate reluctance: in this way, the speaker shows that she or he is hesitant to use hedges to interfere with the addressee. For instance: *I normally wouldn't ask you this, but..*
- c. Give overwhelming reasons: S can give evidence or reason for doing an FTA. For instance: *I can think of nobody else who could..*
- d. Beg forgiveness: in this way, the addresser could ask the addressee for mercy or liberation. For instance: *I hope you'll forgive me, but..*

#### **Strategy 7: Impersonalize S and H**

In this strategy, the speaker usually avoids using pronouns 'I' and 'You' since S doesn't want to impinge H. Besides, its also considered rude to ask for a request using 'You' and 'I'. For instance; *Do this for me* (Brown and Levinson, 1987, p. 190) It is better than *you do this for me*.

#### **Strategy 8: State the FTA as a general rule**

In this method, the speaker unintentionally states the FTA or threat the hearer face because the speaker is forced to give a threat to the hearer's face due to the circumstances such as obligation, general social rule, and regulation (Brown and Levinson, 1987, p. 206). The speaker allows to use of avoidance pronouns such as you, we, etc to give a face threat for delivering those circumstances. For instance: *We don't sit on the tables, we sit on chairs, Johnny.*

### **Strategy 9: Nominalize**

According to Brown and Levinson (1987) cited in Ross (1973), formality and the noun end of the continuum are connected, and levels of formality (or, at the very least, impoliteness) correlate with levels of nouniness. If we nominalize the subject, the sentences can be more formal. The simple definition of nominalization is words that define nouns or verbs. An example of a noun that is created from an adjective such as 'performance' is the nominalization of 'perform'. For instance: *Your good performance on the examinations impressed us favourably* (Brown and Levinson, 1987, p. 207).

### **Strategy 10: Go on record as incurring a debt, or as not indebting H**

This strategy could be applied by the speaker through directly claiming indebtedness to the hearer for redressing FTA such as giving a request to the hearer. For instance: *I'd be eternally grateful if you would..* (Brown and Levinson, 1987, p.210). In another way, the speaker is also able to disclaim his indebtedness such as by expressing an offer for instance: *I could easily do it for you* (Brown and Levinson, 1987, p.210).

#### **2.1.4 Off record**

According to Brown and Levinson (1987), off-record tends to let the addressee interpret by themselves even if the speaker's communication is not clear. Another opinion of off record is stated by Yule (1996), even when the speaker is speaking, it is

not required for them to beg for anything. This is not directly addressed to the other so they can act like the statements never exist. So, the conclusion of the off-record, Cutting (2002) reported that you ask for help indirectly.

For example: *“Uh, I didn’t bring my pen”*

### **Strategy 1: Give hints**

Brown and Levinson (1987) state this technique gives H an evaluation of the speaker's potential relevance when S tries to say something unrelated. The speaker allows to give a hint to the hearer, so the hearer could get the meaning of it. For example: *It’s dark in here (c.i.turn on the lamp)* (Brown and Levinson, 1987, p.215).

### **Strategy 2: Give association clues**

This strategy is by bringing up a relevant violation and anything related to the action H is expected to perform, there is shown an implicature caused by relevant infractions (Brown and Levinson, 1987). The speaker allows giving an implicature to the hearer and the speaker expected the hearer’s sensitivity in a form of actions. For example: *Oh God, I’ve got a headache* (Brown and Levinson, 1987, p.215). The hearer’s knowledge is so much needed to solve the speaker’s clues.

### **Strategy 3: Presuppose**

This method indicates presupposes that may implicate criticism. For example: *I washed the car again today.* It indicates that the speaker is assuming that he has already done it.

#### **Strategy 4: Understate**

Brown and Levinson (1987) explain that in this strategy, saying less than is required can be called an understatement. This strategy allows the speaker to make the hearer consider why. For example:

*A: What is your opinion about Lia?*

*B: Nothing wrong with her. (c.i. I don't think she's very good)*

#### **Strategy 5: Overstate**

The speaker goes overboard with what they say. The speaker can indicate implicature in what they are saying.

For instance: *I tried to call a hundred times, but there was never any answer.* In the example, the speaker can utter an excuse and apology.

#### **Strategy 6: Use tautologies**

The speaker utters obvious things but tries to make the hearer look for information about the speaker's utterance. It can be an excuse, criticism, refusal of a request, complaint, and tautological statement. For instance: *You're man, why don't you do something about it?* (Brown and Levinson, 1987, p.221).

#### **Strategy 7: Use contradictions**

Since S is incapable of revealing the truth, this technique highlights inconsistencies by providing or declaring two ideas that are incompatible with one



another. This strategy allows the speaker to leave the hearer in an assumption. For example:

*A: Are you upset about that?*

*B: Well, yes and no* (Brown and Levinson, 1987, p. 221).

### **Strategy 8: Be ironic**

Brown and Levinson (1987) states this method is utilized when the speaker wants to give H a hint about what she means by using expressions like a grin or other signals. For example: *John's a real genius. (after John has just done twenty stupid things in a row)* (Brown and Levinson, 1987, p. 222).

### **Strategy 9: Use metaphors**

This strategy is a kind of figure of speech where the real utterance hides some meaning. Hedging particles might be used to indicate the metaphors in this plan of action as real, regular, sort of, as it were. For example: *Harry's real fish. (c.i. He swims like a fish)* (Brown and Levinson, 1987, p. 222).

### **Strategy 10: Use rhetorical questions**

The speaker asks an inquiry to H but does not really need an answer. This strategy allows the speaker to hang his question in the air means that he left it implicated. For the example in the form of criticism: *How many times do I have to tell you? (c.i. Too many)* (Brown and Levinson, 1987, p. 223).

### **Strategy 11: Be ambiguous**

This strategy indicates the uncertainty of the literal meaning of the sentence.

This strategy could be in a form of a metaphor that can be determined as a compliment or insult. For instance: *John's a pretty sharp cookie* (Brown and Levinson, 1987, p. 225).

### **Strategy 12: Be vague**

In this strategy, S doing an FTA by being vague about the object of the FTA (Brown and Levinson, 1987, p. 226). This could be done in criticism or euphemism (when the speaker is too embarrassed to say a thing). For example in the form of criticism: *Looks like someone may have had too much to drink. (vague understatement)* (Brown and Levinson, 1987, p. 226).

### **Strategy 13: Over-generalize**

This methodology allows the speaker to deliver rules but to be vague in uttering the object. For instance: *Mature people sometimes help with the dishes* (Brown and Levinson, 1987, p. 226).

### **Strategy 14: Displace H**

This methodology allows the speaker to deliver off-record and address FTA by falsifying the target with the expectation that the true target feels intimidated. (Brown and Levinson, 1987) cited in (Ervin-Tripp, 1972, p. 247) an example: when a secretary asks for help to pass the stapler with negative politeness, but the professor is

the nearest. Therefore if the professor helps the secretary, it considers a bonus because his face is not being threatened at all.

### **Strategy 15: Be incomplete, use ellipsis**

The speaker permits to address the FTA undone, he can leave the implicature incomplete. For example: *Well, I didn't see you . . .* (Brown and Levinson, 1987, p. 227).

## **2.2 Face Threatening Act (FTA)**

There is always the potential for us to commit a FTA when we have a conversation with people about an issue or ask for a request to people. Yule (1996) proposes that face threatening act is a statement from the speaker that contains a threat to other people's self-image. In line with Yule, Birner (2013) states "Face-threatening acts are those that might be seen as a threat to the hearer's self-image." For instance, someone asks the neighbor to lower the sound of the music because it is late at midnight;

*Him: I'm going to tell him to stop that awful noise right now!* (Yule, 1996)

Thus, FTA is a speaker's statement that sounds like a threat to other people's self-image.

## **2.3 Face Saving Act (FSA)**

The opposite of face threatening-act, face saving-act based on Yule (1996) "As an alternative, the speaker can say anything to decrease the potential intimidation

if they believe that their actions could be perceived as a threat to someone's face.” In conclusion, FSA is a statement to minimize the possible threat to other people’s self-image. For instance;

*Her: Perhaps you could just ask him if he is going to stop soon because it’s getting a bit late and people need to get to sleep. (Yule, 1996)*

## **2.4 The Factors Influencing The Choice of Politeness Strategies**

The researcher also analyzes the factors influencing the positive politeness strategies through the character’s utterances. Brown and Levinson (1987) mentioned that the factors influencing the choice of politeness strategies can be divided into two factors which are payoffs and relevant circumstances that contain relative power, social distance, and rank of imposition.

### **2.4.1 Payoffs**

Payoffs is a factor where the speaker can get advantages for applying bald on-record, off-record, positive politeness, and negative politeness strategies. Here are the advantages according to each strategy (Brown and Levinson, 1987);

By employing bald on-record, the addresser can get acknowledgment for being honest and direct. Besides, the speaker can prevent being seen as a manipulator and prevent misunderstood.

By employing off-record, the addresser can get acknowledgment for being courteous because there is no coercion detected in the utterance. It can prevent someone to be gossiped about by others and avoid the potential face-damaging

interpretation by others. Besides, the speaker can provide the hearer an opportunity for being careful towards the speaker. The hearer also can get acknowledgment for being generous and cooperative by applying off-record.

By applying positive politeness, Brown and Levinson (1987) claim that by telling the addressee that S thinks himself to be "of the same sort," that he likes him, and that he desires his wants, a speaker might reduce the face-threatening components of an act." If the speaker utters utterances that have the potential for doing an FTA, the speaker can consider it as minimizing the FTA because the speaker claiming in the same group as the hearer. Besides, the speaker can prevent or minimize FTA in requesting or offering something to the hearer by referring to the relationship between the hearer and the speaker for instance the use of the 'we' form such as in 'Let's go'.

By applying negative politeness, the addresser presents his appreciation and diversity to the hearer in doing FTA. Furthermore, the speaker can maintain social distance or prevent possible threats such as face loss towards the hearer. Thus, if the speaker makes an offer or a request to the listener, the speaker does not expect the listener to accept it or fulfill his desires, but the speaker can limit the face loss just in case the listener has to reject the speaker's proposal or request.

#### **2.4.2 Relevant Circumstances**

This factor is contain three sociological variables which are Social Distance (D), Relative Power (P), and Rank of Imposition (R).

#### **2.4.2.1 Social Distance (D)**

Brown and Levinson (1987) state “D is S and H each represent a symmetric social dimension of similarity/difference for the aim of this act.” The frequency of interaction in this factor is important because this factor shows the respectfulness and the proximity of the speaker to the listener while they interact with each other. When the speaker speaks with their close friend, the degree of politeness is lower rather than when the speaker communicates with a stranger because they are distant. For instance when the degree of politeness is high and low;

1. *Excuse me, would you by any chance have the time?* (Brown and Levinson, 1987)
2. *Got the time, mate?* (Brown and Levinson, 1987)

#### **2.4.2.2 Relative Power (P)**

This factor engages with a person’s role in society for instance when the speaker communicates with people who have more power, then the speaker tent to communicate with a higher degree of politeness. According to Brown and Levinson (1987), “P generally comes from two sources, material control (over economic distribution and physical force) and metaphysical control (over the actions of others), both of these sources may be allowed or unauthorized” For the examples in material control, a manager asks his employee to do something. While in metaphysical control, a robber asks the manager to give his money by brandishing a knife. Thus, the manager in metaphysical control might be reserved.

It can be concluded that relative power is a factor when the speaker uses a lower degree of politeness to the hearer who has diminished power than the speaker and when communicating with an audience member who has more authority than the speaker, the speaker is more courteous. For example; The conversation between a boss and his employee, “*Mind if I smoke?*” and the conversation between employees to the boss “*Excuse me sir, would it be alright if I smoke?*” (Brown and Levinson, 1987)

#### **2.4.2.3 Rank of Imposition (R)**

Brown and Levinson (1987) define “R is a rating of demands based on how much they are seen to obstruct an agent's need for self-determination or approbation, as determined by culture and context (his negative- and positive-face wants).” The definition of imposition is demanding something to someone that can be divided into great imposition which asks someone something without a reward and low imposition which asks someone a quarter. Hence, the act of imposition gets greater when someone shows great FTA while speaking. For instance;

1. *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.* (Brown and Levinson, 1987)
2. *Hey, got change for a quarter?* (Brown and Levinson, 1987)

## 2.5 Theatre

The definition of theatre is a place where people can see a compilation of art live performances by several actors or actresses that contained drama. According to Bruce (2020), the origin of theater is 5.000 years back. The theatre is divided into three various categories based on the performance which are comedy, drama, and musical theater.

## 2.6 Harry Potter and The Cursed Child

According to Wikipedia (n.d.), “ *Harry Potter and The Cursed Child* is a script play or two part-play that was published in 2016 in British. The new play is by Jack Thorne based on Harry Potter original story by J.K Rowling, John Tiffany, and Thorne.” The theatre premiered on 30 July 2016. The play won multiple honors, including the Laurance Oliver Award for Best New Play in 2017 and the Tony Award for Best Play in 2018. In addition, the production has the largest weekly ticket sales in the Lyric Theater’s history.

The story starts nineteen years later after the events of witchcraft and wizardry world war two happened in 2007 written in the last series book called Harry Potter and The Deathly Hallows about the victory of Harry and his friends against Voldemort and follows Harry Potter and his friends having kids about going to go to Hogwarts Schools of Witchcraft and Wizardry. The story is about Harry Potter’s child named Albus Severus Potter who struggled after he sorted into Slytherin's house. He’s best friend with Scorpius Malfoy which known as Draco



Malfoy's son. Over the few years they attend Hogwarts, they experienced bullying because Albus is sorted into Slytherin and Scorpius has rumored he is Lord Voldemort's son. The trouble begins when Albus heard the conversation between Harry and Cedric's father that asks Harry to loan him a time-turner because he is going to save his son that being killed by Voldemort (Harry Potter and The Goblet of Fire). Harry declined Amos Diggory's order because of the risk. Then, Albus asks Scorpius to accompany him to save Cedric Diggory using a time-turner. Delphi Diggory who is pretending to be Diggory's related family takes her chance to make involved with Albus and Scorpius with her lied intention to save Cedric. She is not going to save Cedric but she will save Voldemort because Voldemort is her father. In the end, Harry and his friends including Albus and Scorpius bring another victory, this time against Delphi who is going to Azkaban.

UIN SUNAN AMPEL  
S U R A B A Y A

## **CHAPTER III**

### **RESEARCH METHODS**

The third chapter consists of the research design, followed by the subject of the study, then data and data sources, research instruments, data collection techniques, and the last data analysis technique.

#### **3.1 Research Design**

The researcher uses a descriptive qualitative approach in this study due to answer the research question that asks about the kind of politeness strategies used by the main characters in the script play to maintain their friendship with each other and the factors influencing the use of their politeness strategies. Daymon and Holloway (2011) state that although qualitative research may be utilized to demonstrate how frequently an action's transcript occurs, it focuses more on words than numbers. For compiling and analyzing the data of the main characters' utterances in Harry Potter and The Cursed Child to reveal the kind of politeness strategies types to maintain their friendship and the factors influencing them.

#### **3.2 Data Collection**

The researcher mentioned and explained how the researcher collect the data in this study which consist of research data, data source and the subject of the study, instrument, and data collection technique.

### **3.2.1 Research Data**

In this study, the researcher uses the data in the form of sentences uttered by the main characters which are Albus Potter and Scorpius Malfoy from Harry Potter and The Cursed Child script play to examine the types of politeness strategies to maintain their friendship and the factors influencing their politeness strategies

### **3.2.2 Data Source and Subject of the Study**

The data source in this research is a script play of Harry Potter and The Cursed Child in the form of a pdf book because this script play does not have a movie version. The script play itself consists of 432 pages that contained two parts and four acts.

The subject of this study is only the main characters which are Albus Potter and Scorpius Malfoy in the aim of knowing what kind of politeness the characters used to maintain their friendship with each other. The data is in the form of sentences uttered by them. The reason the researcher chooses the main characters' utterances to be analyzed is that the script play itself is about solidarities, the researcher wants to know their type of politeness strategies when they want to maintain their friendship towards each other because they might use different strategies.

Harry Potter and The Cursed Child is a script play identic with their solidarities and heroism. This script play begins after 19 years after Harry Potter

and friends' victory against Voldemort which centers on Harry Potter's bond with his second kid, Albus Potter. Furthermore, the script play narrates the heroism and the friendship of Albus Potter and Scorpius Malfoy to save the witchcraft and wizardry world from the return of Voldemort. Thus, the researcher takes the main characters which are Albus Potter and Scorpius Malfoy in the script play as the subject to identify the kind of politeness strategies they used to maintain their friendship towards each other and the factors influencing their politeness strategies.

### **3.2.3 Instrument**

The researcher is the only instrument in this study. The researcher collects the data by reading, comprehending, and analyzing the script play of Harry Potter and The Cursed Child. Thus, this study uses the human instrument as the data instrument of this research.

### **3.2.4 Data Collection Techniques**

The researcher mentioned and explained how the researcher collect the data step by step.

#### **1. Searching the script play**

The researcher searches the script play namely Harry Potter and The Cursed Child in the form of a PDF (<https://www.readingsanctuary.com/wp-content/uploads/2018/11/Harry-Potter-and-the-Cursed-Child.pdf>). After that, the researcher downloads the pdf book and settled it in the library of Mendeley application.

## 2. Close reading

After downloading the pdf, the researcher reads and comprehends the script play carefully by reading the story three times or more to gain a good understanding of the story of Harry Potter and The Cursed Child script play.

## 3. Selecting the data

The researcher only focuses on the subjects' utterances that indicate the main characters maintaining a friendship with each other. Thus, the researcher highlights the main characters' utterances that indicate their want to maintain a friendship in the script play.

### 3.3 Data Analysis

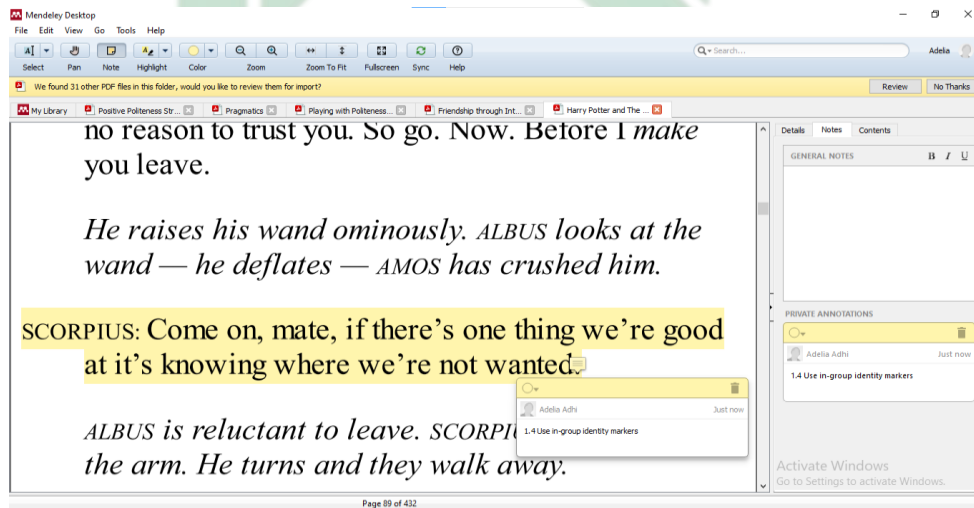
After the researcher explained how the researcher collects the data, the researcher explains how to analyze the data step by step.

#### a. Identifying

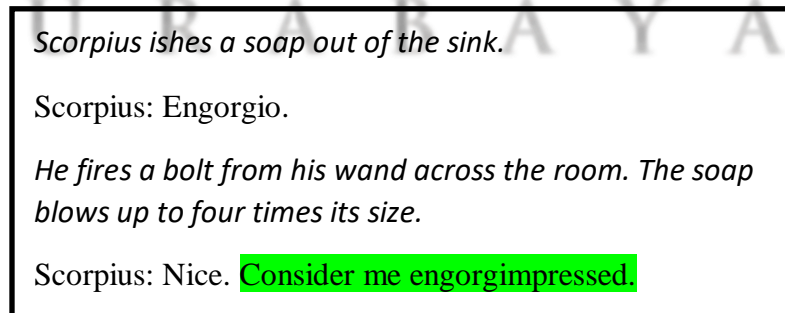
After highlighting the utterances, the researcher identifies the highlighted data that indicate their politeness strategies types to maintain friendship and the factors influencing the strategies uttered by the main characters. The researcher provides a table for calculating the characters' utterances as presented in table 3.1 below which indicates the politeness and the factors based on Brown and Levinson (1987).

The process of identifying the selected data focus on politeness strategies and

the factors influencing them. Each sub-strategies of the four politeness strategies is marked by a number code as presented in table: 1.1-4.15. The factors influencing the characters' politeness are marked by highlighter: pink for payoffs, yellow for social distance (D), green for relative power (P), and blue for rank of imposition (R). Thus, the researcher applies the marks of the data due to make it easier when the researcher processes the data classification.



**Figure 1: Example of Identifying Selected Data for Politeness Strategies**



**Figure 2: Example of Identifying Selected Data for The Factors Influencing the characters' Politeness**

## b. Classifying

The researcher classified the identified data in the table for the characters' politeness strategies divided into four strategies and their sub-strategies.

**Table 1: Classifying Data for Politeness Strategies**

Types of Politeness Strategies	Total
<b>Bald on-record</b> Cases of non-minimization of the face threat Cases of FTA – oriented bald on-record usage	
<b>Positive Politeness</b> Notice, attend to Hearer's interests, wants, needs, and goods Exaggerate (Interest, approval. Sympathy with hearer) Intensify interest to Hearer Use in-group identity markers Seek agreement Avoid disagreement Presuppose/raise/assert common ground Joke Assert or presuppose S's knowledge of and concern for H's wants Offer, promise Be optimistic Include both S and H in the activity Give (or ask for) reasons Assume or assert reciprocity Give gifts to H (goods, sympathy, understanding, cooperation)	
<b>Negative Politeness</b> Be conventionally indirect Question, hedge Be pessimistic Minimize the imposition, R <sub>x</sub> Give deference Apologize Impersonalize S and H State the FTA as a general rule Nominalize Go on record as incurring a debt, or as not indebting H	
<b>Off record</b> Give hints Give association clues	

**Table 1: Classifying Data for Politeness Strategies *continued***

Types of Politeness Strategies	Total
Presuppose	
Understate	
Overstate	
Use tautologies	
Use contradictions	
Be ironic	
Use metaphors	
Use rhetorical questions	
Be ambiguous	
Be vague	
Over-generalize	
Displace H	
Be incomplete, use ellipsis	

**Table 2: Classifying Data for The Factors Influencing Their Politeness Strategies to Maintain Their Friendship**

Factors Influencing the Strategies	Total
Payoffs	
Social Distance (D)	
Relative Power (P)	
Size of Imposition (R)	

**c. Discussing**

The researcher describes the classified data to discover the research problems' answers by providing explanations for both of the research problems which are the politeness strategies that the main characters' used to maintain friendship and the factors influencing their politeness strategies.



#### **d. Drawing Conclusion**

The researcher concludes this study according to the results of the characters' politeness strategies to maintain their friendship with each other.



UIN SUNAN AMPEL  
S U R A B A Y A

## CHAPTER IV

### FINDINGS AND DISCUSSION

The researcher describes the outcomes of the data or the findings in this chapter. As a result, the researcher also talked about this study's results.

#### 4.1. Findings

In this study, the researcher shows the result in this sub-chapter based on the research question. This study contains two research questions related to politeness. The first research question is about the politeness strategies being used by Albus Potter and Scorpius Malfoy to maintain their friendship. The second research question is about the factors influencing their politeness strategies.

##### 4.1.1 Types of Politeness Strategies

The first research question is related to the types of politeness strategies by Brown and Levinson (1987). The researcher analyzes the politeness strategies being used by the main characters of the script play called *Harry Potter and The Cursed Child*. The researcher analyzes Albus Potter and Scorpius Malfoy's politeness strategies to maintain their friendship. Besides using Brown and Levinson's theory, the researcher also analyzes their politeness strategies based on Lakoff's 3<sup>rd</sup> politeness rule which is make A(ddressee) feel good. The reason the researcher combines the theory is because Lakoff's 3<sup>rd</sup> politeness rule is suitable for a close friend. The researcher found 57 utterances considered politeness strategies.

**Table 4.1 Finding of Politeness Strategies Used by the Main Characters in *Harry Potter and The Cursed Child***

Types of Politeness Strategies	Total
<b>Bald on-record</b>	
Cases of non-minimization of the face threat	13
<b>Positive Politeness</b>	
Notice, attend to Hearer's interests, wants, needs, and goods	3
Exaggerate (Interest, approval. Sympathy with hearer)	3
Use in-group identity markers	7
Seek agreement	2
Joke	11
Offer, promise	1
Include both S and H in the activity	14
<b>Negative Politeness</b>	
Question, hedge	1
Apologize	1
<b>Off record</b>	
Understate	1

The researcher found 57 utterances categorized as politeness strategies being used by Albus Potter and Scorpius Malfoy to maintain their friendship. It is including 13 utterances as bald on-record that are cases of non-minimization of the face threat because they often apply utterances that show maximum efficiency in an urgent situation. The researcher did not find cases of face threatening act-oriented bald on-record usage in their utterances because they never demand while concerning to each other's face.

The researcher found 41 utterances categorized as positive politeness strategies. It is consist of 3 utterances indicated as Notice, attend to Hearer's interests, wants, needs, and goods when they notice each other's condition, 3 utterances as

Exaggerate (Interest, approval, Sympathy with hearer) when they apply some exaggerated words in their utterances, 7 utterances as Use in-group identity markers because they often called each other with address forms such as mate, 2 utterances as seek agreement when they repeated each other utterances to seek agreement, 11 utterances as a joke through sharing the same knowledge, 1 utterance indicate as an offer or promise when they promise to each other that they'll meet again, and 14 utterances categorized as include both Speaker's and Hearer's in activity because the main characters' often used 'we' forms such as 'let's' and 'us'. The researcher did not find the rest of the positive politeness which are Intensify interest to Hearer because they never offer something by making a good story, Avoid disagreement because they never avoid disagreement, Presuppose/raise/assert common ground because they never assume something such as gossip, Assert or presuppose Speaker's knowledge of and concern for Hearer's wants since they never suggest information of the hearer's needs, Be optimistic because they never assuming the hearer will cooperate with him, Give (or ask for) reasons because they never imply that the speaker can help the hearer, Assume or assert reciprocity because they never giving prove of corresponding rights or commitments getting between them, and Give gifts to Hearer (goods, sympathy, understanding, cooperation) because they never fulfill each other's wants.

The researcher also found 2 utterances categorized as negative politeness they are 1 utterance indicated as Question or hedge when the speaker did not sure about his opinion and then he needs to ask another opinion towards the hearer and 1

utterance as apologize when the addresser needs the addressee's cooperation by giving him an overwhelming reason. Unfortunately, the researcher did not find the rest of the negative politeness strategies which are Be conventionally indirect because they never go on record by giving H an 'out' by being indirect, Be pessimistic because they never express doubt, minimize the impositions because they never decrease the amount of the imposition when asking something, Give deference because they never treat each other as superior, Impersonalize Speaker and Hearer because they never avert the use of 'I' and 'You' become 'me', State the Face Threatening Act as a general rule because they never state FTA due to avoid imposition, Nominalize because they never speak formally with the noun in the end, Go on record as incurring a debt or as not indebting Hearer because they never redress an FTA by explicitly claiming the indebtedness to H. The main characters rarely used negative politeness because negative politeness tends to redress the negative face where people want to be left alone.

Furthermore, the researcher only found 1 utterance categorized as off-record which is understatement when the speaker did not finish his utterance because he wants to hearer imply it by himself. The researcher did not find the rest of off-record sub-strategies such as give hints because they never utter something irrelevant, give association clues because they never mentioning something associated with hearer's service of act, presuppose because they never implicate criticism, overstate because they never say something more than necessary, use tautologies because they never utter obviously, use contradictions because they never expressing two ideas that

opposite, be ironic because they never convey their intended meaning that consisting some expression such as smirk, use metaphors because they never used hedging particles, use rhetorical questions because they never ask something that actually don't need an answer, be ambiguous because they never uttering something that consist of ambiguity, be vague because they never doing an FTA by being vague, over-generalize because they never utter off-record that the object of FTA may leave, displace hearer because they never displace the FTA to the one who wouldn't threaten, and be incomplete or use ellipsis because they never undone their utterances. The main characters are rarely used off-record because it is easier for uttering something without hiding its meaning from their close friend.

#### **4.1.1.1 Bald On-record**

Bald on-record is a type of politeness strategy where the speaker directly asks, invites, and offers the hearer, so the hearer doesn't have to guess the literal meaning of the speaker's sentence. According to Brown and Levinson (1987), bald on-record is divided into two sub-strategies which are cases of non-minimization of the face threat and cases of FTA- oriented bald on-record usage. The researcher found 13 utterances indicate as bald on-record in cases of non-minimization of the face threat.

##### **4.1.1.1.1 Cases of non-minimization of the face threat**

Brown and Levinson (1987) state that this sub-strategy of bald on record is applied when the speaker's urgent situation. It can be concluded that the speaker and

the hearer know that face redress in this sub-strategy is unnecessary. The researcher found the examples of the data below;

**Datum 1:**

Scorpius is grieving over his mother recently died of illness.

Albus : “Is there anything . . . ?”

Scorpius : “**Come to the funeral.**”

Albus : “Of course.”

Scorpius : “And be my good friend.”

*(Harry Potter and The Cursed Child, 40/11)*

The data above shows that the speaker makes the addressee feel good in a way where the speaker makes the hearer feel wanted. The speaker’s utterance belongs to bald on-record cases of non-minimization of the face threat where the speaker asks the hearer directly. Albus sees Scorpius, who’s looking sad. He asks Scorpius if is there anything he can help with. Scorpius directly answers Albus’s answer by asking him to come to his mother’s funeral. In this case, Scorpius utters his direct demand because maximum efficiency is essential in this situation. Face redress is not necessary for this kind of urgent situation. Both Albus and Scorpius know that they are close enough to each other, so face redress is not required.

**Datum 2:**

They are on a mission where they have to find a time-turner. However, someone who has the time-turner hide it among the books under the spells. They have to do some mission to get the time-turner. Apparently, they fail in one mission where they have to guess a riddle. Thus, Albus asks Scorpius to find anything to solve the mission.

Albus/Ron: “No! Because I was more worried about her being eaten by a bookcase! **Find. Something. Anything on him.**”  
Scorpius/Harry: “Albus? Albus!!”  
*(Harry Potter and The Cursed Child, 116/2)*

Albus’s utterance might sound rude to a stranger, but they are in a state where they have been spending a long time together and trust each other. In this case, the speaker makes the hearer feel good by uttering indirectly that they are equal. From the data above, it shows bald on-record non-minimization of face threat because Albus who disguise as Ron in the scene is uttering equivalent urgent imperatives. In this scene, Albus asks Scorpius to find a book during their critical mission. They are in an urgent situation where maximum efficiency is very needed. Hence, they both know that face redress in this situation is not necessary.

**Datum 3:**

They are at the top of the train and they want to jump from the train heading to Hogwarts because they have to do a mission.

SCORPIUS : “The what? The where? **Look**, I am as excited as you are to be a rebel for the first time in my life — yay — train roof — fun — but now — oh.”

ALBUS: “The water will be an extremely useful backup if our Cushioning Charm doesn’t work.”

*(Harry Potter and The Cursed Child, 77/4)*

The speaker makes the hearer feel good by expressing his feeling to the hearer. By expressing his feeling, it makes the hearer seem more like an active participant. The data above shows that Scorpius used bald on-record cases of non-minimization of a face threat. They are on the top of a train roof where they want to jump into the lake to start their mission of saving Cedric Diggory. Scorpius is excited to be a rebel



student for the first time in his life, but not by jumping from the train roof into a lake; he is scared. Scorpius used 'Look' to get attention from Albus that jumping from the train roof into a lake is not a great idea to rebel for the first time in their life. By uttering 'Look,' is efficient for using that word because he can directly deliver his meaning. He emphasizes his metaphorical urgency.

**Datum 4:**

They are in an argument where Albus wants to fix everything after using a time-turner and Scorpius doesn't allow Albus because it's dangerous.

Albus: "Things need fixing, Scorpius. Cedric still needs saving. Rose needs bringing back. We'll be more careful. Whatever Croaker says, trust me, trust us. We'll get it right this time."

Scorpius: "No. We won't. **Give it back, Albus! Give it back!**"

Albus: "I can't. This is too important."

*(Harry Potter and The Cursed Child, 191/4)*

Someone who hears Scorpius's utterance might think that he is boorish, but he applied it to someone close to him which is Albus. Besides, Scorpius's imposition serves good purposes for both of them. From the data above, Scorpius used bald on-record cases of non-minimization of face threat by delivering great urgency or desperation, so face redress is not necessary for this situation because concerning face redress will decrease the communicated urgency. Scorpius asks Albus to give him the time-turner directly because it is dangerous based on their experiences using the time-turner before. Scorpius thinks that they are not good at using time-turner because they only mess up everything.

#### 4.1.1.2 Positive Politeness

Cutting (2020) states that this strategy demonstrates closeness and solidarity, appealing to friendship, making others feel good, and emphasizing that both speakers have a common goal. Based on Brown and Levinson (1987), positive politeness consists of 15 sub-strategies. The researcher of this study found that 41 utterances indicate positive politeness strategies.

##### 4.1.1.2.1 Notice, attend to Hearer's interests, wants, needs, and goods.

Brown and Levinson (1987) describe this sub-strategies as when the speaker takes notice of the aspects of the hearer's condition, for instance, noticeable changes, great possessions, and anything that H wants S to notice and approve.

##### **Datum 5:**

They are in a situation where they don't allow to meet each other because they are a punishment. However, Albus secretly meets Scorpius using James's cloak which is magically able to hide his body. He conveys his condolences to Scorpius because his mother recently passed away.

Albus: "Yes, I stole this from James. He's remarkably easy to steal from; his trunk combination is the date he got his first broom. I've found the Cloak made avoiding bullies . . . easier."

*"SCORPIUS nods."*

**"I'm sorry – about your mum. I know we don't talk about her enough – but I hope you know – I'm sorry – it's rubbish – what happened to her – to you."**

*(Harry Potter and The Cursed Child, 195/2)*

Albus makes Scorpius feel good by expressing his feeling to Scorpius, he is showing his empathy to Scorpius about his mother who recently died from an illness. From the data above, it can be known that Albus's utterance consists of positive politeness notice, and attending to H's wants. In that utterance, they are in a kind of punishment where they can't meet each other because Albus's father asks the school to give them punishment. Albus's father thinks that Scorpius is not a good friend to his son, Albus. However, they are in an urgent situation where they have to neglect the rules because everything around them is changed for instance the people after they use the time-turner. Albus notices Scorpius's condition, showing his sympathy toward Scorpius's mother, who just passed away.

**Datum 6:**

Scorpius is being covered in rumors where it said that Scorpius is the son of Voldemort. Albus utters some good words after he sees Scorpius doubting himself.

**ALBUS: "No. They're not true. And I'll tell you why. Because I don't think Voldemort is capable of having a kind son — and you're kind, Scorpius. To the depths of your belly, to the tips of your fingers. I truly believe Voldemort — Voldemort couldn't have a child like you."**

*"Beat. SCORPIUS is moved by this. SCORPIUS: That's nice — that's a nice thing to say."*

*(Harry Potter and The Cursed Child, 196/2)*

Albus makes Scorpius feels good in a way where he shows his feeling to Scorpius by complimenting Scorpius that he is kind, unlike the others think. Scorpius feels wanted after hearing Albus's utterance. From the data above, it can be known that Albus uttering positive politeness notice, attend to Hearer's wants. The other Hogwart

students have bullied Scorpius that he is Voldemort's son. Hence, all of that is just a rumor; he is the son of Draco Malfoy. However, sometimes he questioned the rumor, and sometimes he believed the rumor. Albus, who knows his best friend is feeling that way, utters nice words to make him calm. Scorpius's wants at the moment is words that make him sure that all of the rumor about him and Voldemort is wrong. Thus, Albus notice Scorpius's wants and fulfilling his wants.

**Datum 7:**

Scorpius feels good after hearing some good words from Albus. He and Albus have the same situation where they often get bullied by other Hogwarts students. Scorpius gets bullied because rumor said he is the son of Voldemort, while Albus gets bullied because he doesn't inherit his father at all. Thus, Scorpius also utters some good words toward Albus.

**SCORPIUS: "I didn't much like my life without you in it either."**

**ALBUS: "And I know I'll always be Harry Potter's son — and I will sort that out in my head — and I know compared to you my life is pretty good, really, and that he and I are comparatively lucky and —"**

**(*Harry Potter and The Cursed Child*, 196/6)**

As a good friend, Scorpius makes Albus feels good by uttering his opinion about having Albus in his life. Scorpius helps Albus to realize that he is worthy. They help each other to realize their worthiness. Besides, he also makes Albus feel wanted. If Scorpius gets bullied because of the rumor that he is Voldemort's son, Albus gets bullied because he doesn't look like his father, Harry Potter, at all, for instance in the

skill and Hogwart's houses. Sometimes, he feels that he's useless, so Scorpius makes him think that he is important in his life.

#### 4.1.1.2.2 Exaggerate (Interest, approval. Sympathy with hearer)

This strategy indicates exaggerated utterances towards the Hearer, for instance, the intonation, words, etc.

##### **Datum 8:**

Albus has a plan where he wants to do a mission to save someone's life in the past. He looking for someone's cooperation and that is Scorpius. He asking some question to Scorpius whether he will functional during the mission.

Albus: First question. What do you know about the Triwizard Tournament?

Scorpius (*happy*): Ooooh, a quiz! Three schools pick three champions to compete in three tasks for one Cup. What's that got to do with anything

Albus: You **really** are an enormous geek, you know that?

(*Harry Potter and The Cursed Child*, 74/10)

Albus makes Scorpius feel good by uttering his nickname 'enormous geek'. In Lakoff's 3<sup>rd</sup> politeness rule, the more nicknames a person refers to, the more intimate their discussion is. From the data above, it can be known that Albus's utterance consists of the exaggerated word 'really.' Albus has a mission where he wants to get off the moving train as the first movement to accomplish the task of saving Cedric. Thus, he gives Scorpius a test by asking him questions that relate to his task. Certainly, Scorpius successfully answered Albus's question because he is a clever

boy. Albus emphasizes the word ‘really’ because he certainly knows that Scorpius going to answer his question correctly.

**Datum 9:**

Scorpius is grateful because he has a best friend like Albus Potter.

Scorpius: “Not for me.”

*“Albus looks at his friend, shocked.”*

“All I ever wanted to do was go to Hogwarts and have a mate to get up to Mayhem with. Just like Harry Potter. And I got his son. **How crazily fortunate is that.**”

*(Harry Potter and The Cursed Child, 142/3)*

In this utterance, Scorpius makes Albus feels good by using a nickname such as ‘mate’. He also makes Albus feels good by expressing his feelings about how proud he is of having a friend like Albus. Scorpius’s utterance consists of positive politeness in exaggeration. He’s proud of being Albus’s close friend because he wants a friendship like his father, Harry Potter, in the past with Ron Weasley and Hermione Granger. Even though their friendship is different from Harry Potter and others in the past, he got Harry’s son as his close friend.

**Datum 10:**

Scorpius surprises Albus after he found him because he avoids people who like to bully him.

SCORPIUS: “And now you’ve found me. Ta-da! **I was hardly hiding.** You know how I like to — get on early. Stops people staring. Shouting. Writing “son of Voldemort” on my trunk. That one never gets old. She really doesn’t like me, does she?”

*ALBUS hugs his friend. With fierceness. They hold for a beat.*

*SCORPIUS is surprised by this.”*

*(Harry Potter and The Cursed Child, 73/4)*

Scorpius makes Albus feels good by expressing his feelings. Scorpius used ‘hardly’ to show his expression in exaggerating his utterance. He is hiding from the other students in the compartment who often bully him. That’s the reason why he always gets on early so he can avoid people.

#### **4.1.1.2.3 Use in-group identity markers**

This sub-strategy of positive politeness consists of in-group usages of address forms, language or dialect, jargon or slang, and ellipsis.

##### **Datum 11:**

Scorpius smells something fishy from Albus, he is afraid of what is he going to do after this with that look in his eyes.

Scorpius: “**Albus Severus Potter**, get that strange look out of your eye.”

ALBUS: “First question. What do you know about the Triwizard Tournament?”

*(Harry Potter and The Cursed Child, 74/7)*

In Scorpius’s utterance, it might sound rude for people who barely know each other in using that order and full name. But his intended meaning is different, he is only joking around. He makes Albus feels good in a way where that makes Albus feel like a friend. From the data above, Scorpius uses in-group language or dialect because he mentions Albus’s full name to redress Face Threatening Act (FTA). Scorpius thought that Albus was just throwing a joke about the mission of saving someone’s death in

the past, but it turns out that Albus was serious about that, so he utters Albus's full name in that situation.

#### **Datum 12:**

Scorpius tells Albus to leave because their presence is not appreciated by Cedric Diggory's father.

Scorpius: "**Come on, mate**, if there's one thing we're good at it's knowing where we're not wanted."

*"ALBUS is reluctant to leave. SCORPIUS pulls him by the arm. He turns and they walk away."*

*(Harry Potter and The Cursed Child, 89/3)*

Scorpius makes Albus feel good through calling him by the nickname 'mate'. It can be known that Scorpius used the address forms 'mate' to Albus in that utterance.

Albus and Scorpius visit Cedric's father, and they want to tell him that they want to help him return his son. However, their appearance seems not appreciated by the father. Thus, Scorpius tells Albus to leave because they're not wanted.

#### **Datum 13**

They want to change a soap to make it bigger using 'engorgio' spell. Scorpius is impressed by Albus, he combines the word 'engorgio' and 'impressed'.

Albus: "Yes. Scorpius, that soap, if you may. . ."

*"SCORPIUS fishes a soap out of the sink."*

"Engorgio."

*"He fires a bolt from his wand across the room. The soap blows up to four times its size."*

Scorpius: "Nice. **Consider me engorgimpressed.**"

*(Harry Potter and The Cursed Child, 206/7)*



Scorpius makes Albus feels good by expressing his feelings that he is impressed by Albus who just spelling a spell. From the data above, it can be known that Scorpius used the use of in-group language or dialect by uttering ‘engorgimpressed.’ Engorgio is a growing charm usually used by a witch or a wizard. Albus uses engorgio to the soap so the size of the soap can be larger than the standard size. Scorpius was impressed by watching Albus spelling the charm. Rather than ‘impressed,’ he used ‘engorgimpressed’ as a combination of engorgio + impressed.

#### **4.1.1.2.4 Seek agreement**

This politeness strategy consists of safe topics and repetition. Due to the hearer's need to be right, safe topics enable the speaker to elicit agreement from the listener. At the same time, repetition is repeating part to show the emotional deal with the utterance.

#### **Datum 14:**

They want to try the time-turner once again after they failed in the first one. Scorpius asks Albus because he is unsure.

Scorpius: **“Tell me this is all going to be okay.”**

Albus (grinning): **“It’s all going to be entirely okay. Are you ready?”**

**(Harry Potter and The Cursed Child, 210/9)**

Albus’s utterance makes Scorpius feels good because he shows his solidarity and reassures him that everything going to be fine. It can be known that Albus shows repetition to answer Scorpius’s utterance. Scorpius needs Albus to encourage him that

they will be fine in the whole mission. Albus encourages and makes sure of Scorpius, who seems to doubt the mission by repeating his sentence.

#### **Datum 15:**

Scorpius who has had a crush on Rose Weasley since the day they met, finally has the courage for asking her out. Scorpius and Albus can't believe that Scorpius asking her out.

Scorpius: **"I can't quite believe I did that."**

Albus: **"I can't quite believe you did that either."**

*(Harry Potter and The Cursed Child, 400/2)*

They make each other feel good by expressing their feelings after what Scorpius did.

From the data above, Albus shows his positive politeness in Repetition and seeks agreement towards Scorpius. Scorpius has had a crush on Rose Weasley since the day they met in the first grade, but Rose didn't interest in Scorpius yet because of the rumor. At the moment, Scorpius dares to ask Rose Weasley to go out with him. Albus, who hears that from his best friend shows his agreement towards Scorpius, who seems can't believe that he just asked Rose Weasley to go out with him.

#### **4.1.1.2.5 Joke**

Brown and Levinson (1978) states that this strategy is employed when the speaker is making fun of themselves and wants to reframe the FTA by highlighting the listener's values and prior knowledge.

### **Datum 16:**

After hearing Albus's plan, Scorpius thinks that doesn't make any sense.

Scorpius: "Okay, **whatever was holding your brain together seems to have snapped.**"

ALBUS: "I'm going to do this, Scorpius. I need to do this. And you know as well as I do, I'll entirely mess it up if you don't come with me. Come on."

*(Harry Potter and The Cursed Child, 75/5)*

If Scorpius talks to someone he just met, that sounds boorish. But he intended his utterance to Albus who is his close friend and someone who spends a lot of time with him. Based on the data above, it can be known that Scorpius was joking with Albus after hearing Albus's nonsense mission of saving someone in the past from death. Scorpius thinks Albus's mission is unlogical. Thus, Scorpius tells him that his brain has to be snapped.

### **Datum 17:**

Scorpius parodies the movie character when he and Albus will try polyjuice which can make someone who tries it looks like exactly another person.

Scorpius: "**No. No way, Jose. If we're doing this, we're doing it** *(he puts on a pair of familiar-looking glasses with a smile)* together."

ALBUS: "Three. Two. One."

*(Harry Potter and The Cursed Child, 97/7)*

Scorpius makes Albus feels good by expressing his feelings through mimicking a scene from a movie that relates to the situation at the moment. From the data above, they share background knowledge to tell that joke. If the hearer doesn't understand the joke, it will be failed. At the moment, they are going to drink a potion called

Polyjuice. Polyjuice is used to imitate the shape and sound of another person. They will imitate Harry Potter, Hermione Granger, and Ron Weasley to get the time-turner. When it's time for Albus to try the polyjuice, Scorpius utters the joke that they have to do it together.

**Datum 18:**

Scorpius imitates Harry Potter who's mad at Albus.

SCORPIUS/HARRY (full of drama — he's really enjoying this):  
**“Go to your room. Go straight to your room. You've been an incredibly awful and bad son.”**

ALBUS/RON (with a laugh): “Scorpius . . .”  
*(Harry Potter and The Cursed Child, 98/7)*

Scorpius makes Albus feels good by mimicking Albus's father giving an order to Albus. Scorpius makes Albus feels like a friend. Besides, they also share mutual trust. From the data above, it can be known that they shared the same knowledge background, so the joke can be understood by the hearer. Since Scorpius change like Harry Potter after drinking the polyjuice potion, he tells a joke that only Albus understands because he argued with his father currently.

**4.1.1.2.6 Offer, promise**

According to Brown and Levinson (1987), when the speaker wants to get something for the listener to feel good about, they utilize this technique.

**Datum 19:**

Albus has an appointment with his father, so he promised Scorpius that they will see each other after dinner.

Albus: **“I’ll see you at dinner.”**  
(*Harry Potter and The Cursed Child*, 404/5)

Albus makes Scorpius feel good by making him feel wanted that he wants to see Scorpius after dinner. Based on the data above, Albus utters a positive politeness offer and promise to Scorpius. After they finish their mission, they live their daily lives at Hogwarts as usual. When they meet, they don’t have much time to spend together. Thus, Albus makes a promise due to fascinating the hearer’s positive face.

#### 4.1.1.2.7 Include both S and H in the activity

This strategy uses the term ‘we’ form due to redress face-threatening acts (FTA).

##### **Datum 20:**

Albus tells Scorpius why he wants to save someone’s life from the past. He also wants Scorpius to help him.

ALBUS: “When Amos Diggory asked for the Time-Turner my father denied they even existed. He lied to an old man who just wanted his son back — who just loved his son. And he did it because he didn’t care — because he doesn’t care. Everyone talks about all the brave things Dad did. But he made some mistakes too. Some big mistakes, in fact. I want to set one of those mistakes right. **I want us to save Cedric.**”

SCORPIUS: “Okay, whatever was holding your brain together seems to have snapped.”

(*Harry Potter and The Cursed Child*, 75/4)

Albus makes Scorpius feels good by expressing his solidarity. Based on the data above, Albus’s utterance is positive politeness including both S and H in the activity.

Albus uses the ‘we’ form when he means Scorpius and me. He wants Scorpius cooperative to do the mission of saving someone in the past from death.

**Datum 21:**

Scorpius didn’t get a kiss from Delphi, but Albus get the kiss. That’s why he got a little pale.

SCORPIUS: “She didn’t kiss me — did you notice? (He looks at his friend.) Are you okay, Albus? You look a little pale. And red. Pale and red at the same time.”

**ALBUS: “Let’s do this.”**

*(Harry Potter and The Cursed Child, 136/2)*

In Albus’s utterance, he shows his solidarity with Scorpius. That’s why Scorpius feels good about it. It can be known that ‘let’s’ is a form of positive politeness, including both S and H in the activity. It means Scorpius and Albus. Albus wants Scorpius’s cooperation to start the mission instead of discussing his nervousness.

**Datum 22:**

They are in another dimension of time after using a time-turner. They are in a muggle world where people can’t use magic. Even worse, they have no wands or brooms with them.

SCORPIUS: “Let’s not think about that. **Let’s** focus on the fact that we have no wands, no brooms, no means of returning to our time. All we have is our wits and — no, that’s all, our wits — and we have to stop her.”

*(Harry Potter and The Cursed Child, 333/6)*

Scorpius’s utterance shows his solidarity with Albus. So, Albus feels good after hearing it. Scorpius’s utterance is included in positive politeness including both S and

H in the activity. He includes the 'we' form when he really aids himself and Albus in his every sentence, such as 'let's' and 'we.' They are stuck in another time after using a time-turner without their wands. After figuring out the real villain is Delphi whom they used to know as Cedric's cousin, it turns out that Delphi faked all of that, including making Cedric's father under the spell.

#### **4.1.1.3 Negative Politeness**

Negative politeness is showing the gap between interlocutors, paying attention to a negative face, and staying out of each other's space (Cutting, 2002). An example from Yule (1996) might help the understanding; "I'm sorry to bother you, but can I ask you for a pen or something?" The researcher only found two utterances that indicate negative politeness.

##### **4.1.1.3.1 Question, hedge**

This strategy contains a hedge. Brown and Levinson (1987) states, "a 'hedge' is a component, term, or phrase that alters the level of membership that is partial". The researcher only found one utterance that indicates a question, hedge;

##### **Datum 23:**

Since they are very lost in a muggle world, without wands and brooms. Albus thinks that they should talk to people.

ALBUS: "One of us should talk to him, **don't you think?**"  
(*Harry Potter and The Cursed Child*, 332/2)

In his utterance, Albus shows his solidarity with Scorpius by mentioning the word 'us' and asking about Scorpius's opinion. He makes Scorpius feel good because of his solidarity. It can be known that Albus applies question, hedge in his utterance where he uses the expression of adverbial-clause hedges especially 'don't you think?'. They are in a situation where they don't know anyone from the muggle world. Muggle world is a world where there is no magic in it. Albus offers Scorpius something, and at the same time, he also asks Scorpius's opinion about it. Thus, Albus doesn't forget to include Scorpius as the same kind as him by using the word 'us' in his utterance.

#### 4.1.1.3.2 Apologize

This strategy is employed when the speaker requests an apology from the hearer for doing an FTA. This strategy entails acknowledging the intrusion, expressing reluctance, providing compelling justifications, and pleading for forgiveness.

##### **Datum 24:**

Albus has to do the mission, he needs Scorpius's cooperation during the mission because he will fail if Scorpius doesn't come along.

**ALBUS:** "I'm going to do this, Scorpius. I need to do this. **And you know as well as I do, I'll entirely mess it up if you don't come with me.** Come on."

*"He grins. And then disappears ever up. SCORPIUS hesitates for a moment. He makes a face. And then hoists himself up and disappears after ALBUS."*

**(Harry Potter and The Cursed Child, 76/1)**



In his utterance, Albus makes Scorpius feel good by showing him that he is wanted, he needs his cooperation in doing the mission. Albus's utterance above is included in apologize especially in giving overwhelming reasons. Albus has the plan to save someone in the past from death because his dad had something to do with this case. Thus, he wants to clear his father's name. He asks Scorpius to help him with the mission because he will screw everything up without him.

#### 4.1.1.4 Off-record

According to Brown and Levinson (1988), off-record tends to allow the addressee to interpret by themselves even if the speaker's communication is not clear. The researcher only found one utterance indicates as off-record.

##### 4.1.1.4.1 Understate

Brown and Levinson (1987) explain that in this strategy, saying less than is required can be called an understatement. The speaker can choose a point on a scalar predicate in the ways constructing understatements.

#### Datum 25:

They are gossiping about Delphi who turns out she is the real villain.

**SCORPIUS: "And you're not? Not to question your taste in women, but you fancied . . . well . . ."**

*"They both know who he's talking about."*

**ALBUS: "I did, didn't I? I mean, what she did to Craig . . ."**  
*(Harry Potter and The Cursed Child, 333/3)*

Scorpius makes Albus feels good by expressing his feelings about Albus's crush.

Besides, according to their utterance they also share mutual trust where they can talk

about everything. Based on the data above, it can be known that Scorpius's utterance including in understate. He doesn't want to mention the literal name of the person. However, Albus directly know who Scorpius is talking about, Delphi. He immediately proceeded to tell his vile deed to his friend.

#### 4.1.2 The Factors Influencing Politeness Strategies

The second research question is related to the factors influencing the politeness strategies by Brown and Levinson (1987). According to Brown and Levinson (1987), the factors influencing politeness strategies consist of two factors which are payoffs and circumstances. Payoffs consist of payoffs bald on record, payoffs with positive politeness, payoffs with negative politeness, and payoffs off-record. Furthermore, circumstances consist of social distance, relative power, and rank of imposition.

**Table 4.2 Finding the Factors Influencing the Politeness Strategies Used by the Characters**

Factors Influencing the Strategies	Total
Payoffs	35
Social Distance (D)	18
Rank of Imposition (R)	4

The researcher found 35 utterances categorized as payoffs where the speaker can get different advantages according to their politeness strategies. The researcher also found 18 utterances categorized as the social distance where the speaker shows that he is interacting with a close friend and that the degree of politeness they used is

lower than interacting with a stranger. Furthermore, the researcher found 4 utterances indicated the rank of imposition because the speaker sometimes shows imposition that requires services or the hearer's time. Unfortunately, the speaker did not find relative power because the researcher only analyzed Albus Potter and Scorpius Malfoy who is a close friend who has equal status.

#### **4.1.2.1 Payoffs**

This is the factor where the speaker gets the advantages by applying politeness strategies. Each strategy has different advantages, such as in the explanations below;

##### **4.1.2.1.1 Payoffs Bald on-record**

The utterance showed clarity due to avoid misunderstanding. The speaker can get acknowledgment for his honesty and bluntness. The speaker can avoid being seen as a schemer. The researcher found 15 utterances that indicate as payoffs bald on-record for instance in data 1;

**SCORPIUS:** "Come to the funeral."

When Scorpius presented bald on-record in a form of demand. He said it directly and it is so much more efficient for him to say that directly without implicit meaning.

Scorpius is in a grieving situation over his mother, Albus notices his close friend looking sad asking is there something he can help. Scorpius directly ask him to come to the funeral as a best friend. By applying this factor, the speaker can get an advantage by being seen as honest that demonstrating the speaker trust the hearer.

#### 4.1.2.1.2 Payoffs Off-record

The speaker can get acknowledgment for being generous by applying this factor. The researcher found only 1 utterance that indicates payoffs off-record as in data 24;

**SCORPIUS:** “And you’re not? Not to question your taste in women, but you fancied . . . well . . .”

He used understate strategies where he doesn’t completing his utterance due to making the hearer guess who’s Scorpius talking about. Additionally, the speaker gave the listener free rein to determine the speaker's intended meaning. By applying this factor, Scorpius avoids being seen as a gossip and he seems generous not to mention the actual person’s name that he intended to Delphi who killed someone.

#### 4.1.2.1.3 Payoffs Positive Politeness

The speaker can get the advantages by minimizing the FTA aspects by assuring the hearer that they are the same kind. The researcher found 18 utterances that indicate as payoffs positive politeness. One example is in the dialogue;

**ALBUS:** Exactly, it’s been done before — let’s do something new, something fun.”

In that utterance, Albus includes the hearer or the addressee as the same participants by using the word ‘let’s’ which means they are able to get benefit from the offer that Albus made. Hence, by making the hearer belongs to the same group as the speaker, the speaker can minimize the FTA that he might probably do to the hearer.

#### 4.1.2.1.4 Payoffs Negative Politeness

By applying this strategy, Brown and Levinson (1987) mention that the speaker can benefit by showing respect, showing deference, and maintaining his social distance from the listener. The researcher only found 1 utterance that containing as payoffs negative politeness as in data 23;

“ALBUS: One of us should talk to him, don’t you think?”

In Albus’s utterance, he used a question and hedge to offer Scorpius something. At the same time, he also asks about Scorpius’s opinion. By not directly giving the offer to Scorpius, Albus considered satisfying Scorpius’s negative face. Thus, Albus applies this factor because he respects Scorpius as his friend by asking his opinion.

#### 4.1.2.2 Circumstances

This factor has 3 sub-factor which are social distance (D), relative power (R), and rank of imposition (R).

##### 4.1.2.2.1 Social Distance (D)

When the speaker and the hearer show their intimacy or their closeness by using in-group identity markers such as bro, man, mate, etc means that they use the degree of politeness lower. On the opposite, when they show their social distance towards each other, their politeness degree is higher. The researcher found 18 utterances that indicate social distance, for instance as in dialogue;

“ALBUS: Mate, now we’ve got this, the next stop is saving Cedric. Our journey has only just begun.”

From the dialogue above, Albus shows his intimacy with Scorpius by using in-group identity marker 'mate'. It means that they use a lower politeness degree to each other. It shows how frequently they interact with each other, between the speaker and the hearer. Thus, Albus's utterance shows his closeness with Scorpius as he also shows his closeness in this dialogue because the interlocutor tends to show a lower degree of politeness;

“SCORPIUS: Come on, mate, if there's one thing we're good at it's knowing where we're not wanted.”

#### 4.1.2.2.2 Rank of Imposition (R)

The imposition of the act is getting higher when the speaker shows his FTA greater. In this factor, there are 2 kinds of impositions they are imposition that requires goods and imposition that requires services. The researcher found 4 utterances that contained rank of imposition such as in the dialogue below;

“ALBUS: I'm going to do this, Scorpius. I need to do this. And you know as well as I do, I'll entirely mess it up if you don't come with me. Come on.”

Based on the utterance above, it can be known that Albus satisfies Scorpius's negative face by giving him an overwhelming reason to get his cooperation for doing his mission. Albus imposes Scorpius because he requires his services or time to finish the mission together. Albus shows great imposition because he shows his great FTA for redressing the hearer's negative face.

## 4.2. Discussion

After explaining the findings, the researcher presented the discussion based on the earlier findings. In this research, the researcher focused on the politeness strategies used by close-friend to maintain their friendship in a script play. The researcher focused on the two main characters as the subject of this study. The researcher focused on how the two characters maintain their friendship using 4 politeness strategies by Brown and Levinson (1987) which are bald on-record, positive politeness, negative politeness, and off-record. The first research question of this study has been answered by the researcher: What are the types of politeness strategies used by the main characters which are Albus Potter and Scorpius Malfoy in *Harry Potter and The Cursed Child* script play to maintain a friendship. The researcher of this study found all 4 types of politeness strategies based on Brown and Levinson's theory (1987) which was uttered by Albus Potter and Scorpius Malfoy to maintain their friendship.

According to the results above, among all the types of politeness strategies, the most frequently used is positive politeness. 41 utterances in total indicate positive politeness because positive politeness is the strategy that identifies with solidarity, closeness, the intimacy, the speaker wants to be in the same group as the hearer. They often used words that include the speaker and the hearer in an activity such as 'Let's' and 'We' in their communication. Since this study takes focus on what politeness strategies the characters used to maintain their

friendship, thus the results show that Albus Potter and Scorpius Malfoy frequently used positive politeness to maintain their friendship rather than the other politeness strategies such as bald on-record, negative politeness, and off-record.

The second politeness strategy frequently used by the main characters is bald on-record. The researcher found 13 utterances in total that indicate as bald on-record. Bald on-record has 2 sub-types, they are cases of non-minimization of the face threat and cases of FTA-oriented bald on-record usage. All of the 13 utterances of bald on-record were identified as cases of non-minimization of the face threat because they are often in an urgent situation where maximum efficiency is needed in their every utterance. Besides, they wanted to deliver their speech directly without hiding the literal meaning. Moreover, the researcher did not find cases of FTA-oriented bald-on record usage because the characters were never in a situation where they minimized the FTA by saving the hearer's particular face.

The third politeness strategy that is used by the characters is negative politeness. The researcher found 2 utterances that contain negative politeness. Out of 10 sub-types in the negative politeness strategies, the characters only used 2 sub-types for each utterance in the negative politeness strategies they are question, hedge, and apologize. The character used question, hedge strategy because the character also wants to ask for the hearer's opinion. While for the apologize strategy, the character gives overwhelming reasons because he wanted



the hearer's cooperation. The rest 8 sub-types of negative politeness were not found in this research because negative politeness redress addressed to the negative face which means that the hearer wants freedom from imposition and action. Thus, the main characters did not use negative politeness strategies frequently because they are close and redressing the addressee with a negative face is not necessary.

The last strategy was the least strategy used by the main characters, it is off-record. The researcher only found 1 utterance that indicates as off-record. Off-record is identic with unclear communication intention. There are 15 sub-types of off-record. However, the researcher only found 1 utterance in the sub-type called understate. Understate is the strategy where the speaker says less than required. Thus, this strategy is least used by the main characters because they did not have to communicate unclearly because they know each other very well so they did not have a hard feeling for asking something towards each other.

The second research question of this study has been answered by the researcher. What are the factors influencing their politeness choices to maintain friendship between Albus Potter and Scorpius Malfoy. There are 2 factors influencing politeness strategies proposed by Brown and Levinson (1987), they are payoff that consists of payoffs bald-on record, payoffs off-record, payoffs positive politeness, and payoffs negative politeness. The other factor is circumstances that consist of social distance (D), relative power (P), and rank of imposition (R). Based on the findings, the most frequently used factor is payoffs

which are 35 utterances in total. The main characters used the factor to get the advantages based on each strategy. By using words that include the speaker and the hearer such as 'Let's' and 'We', the speaker can get an advantage by minimizing the FTA aspects to assure the hearer that they are from the same group. The main characters mostly used payoffs bald-on record because they want clarity in communication for instance when great urgency is needed in the situation, they often used payoffs bald-on record. When the characters apply payoffs negative politeness, the characters can get an advantage by being seen as respecting the hearer such as when one of the characters wants the hearer's opinion by asking about it. When the character applies payoffs off-record, the character can get the advantage of being seen as generous as when Scorpius speaks understatement about a person, he did not directly mention the name of the person.

The researcher also found circumstances factors that influence the main characters' politeness strategies. The frequently used circumstances factors is social distance (D). The researcher found 18 utterances that indicate social distance. The subjects often used this factor when they show the degree of politeness between them is lower for instance interacting with a close friend. They frequently include group identity markers such as 'mate', and their nickname such as 'enormous geek'. Furthermore, the researcher also found 4 utterances that indicate the rank of imposition (R). Mostly, their utterances indicate using this factor because the character shows greater FTA and the

speaker requires services such as when Albus redresses Scorpius's negative face and gives overwhelming reasons to ask Scorpius for joining his dangerous mission. However, the researcher did not find relative power because the main characters' status is equal as a close friend who has a journey saving someone in the past from death. Their status is not as boss and employee, but as a close friend which means they did not have higher power to communicate in their utterances. Thus, the researcher only found social distance (D) and rank of imposition (R) in factor circumstances.

It can be known that the subjects of this research, Albus Potter and Scorpius Malfoy, frequently used positive politeness and bald-on record strategies to maintain their friendship by making the hearer feel good. In line with Octaviani and Mulatsih (2017), she found positive politeness strategies as the most frequent data being used by the subject because they show their closeness and solidarity frequently. They often use it by closing the gap between them and showing their friendliness towards each other. Similar to Shigenaga (2016), the subjects frequently used a joke strategy to deliver a joke with a condition that they share the same knowledge and use in-group identity markers strategy such as calling each other nicknames. Besides the similarity, this study differs from Shigenaga (2016) in using a positive politeness sub-strategy that includes both speaker and hearer because the subjects of his research compete through playing a game of chess while this study used subjects that need each other's cooperative for doing a mission. Besides, they used bald-on record for having clear

communication with each other since they are a close friend, there is no need to hide their literal meaning in communication. As in Shigenaga (2016), bald on-record is one of the most frequent strategies used by close friends to deliver their needs directly because the interlocutors do not need to worry about throwing FTA to each other's faces.

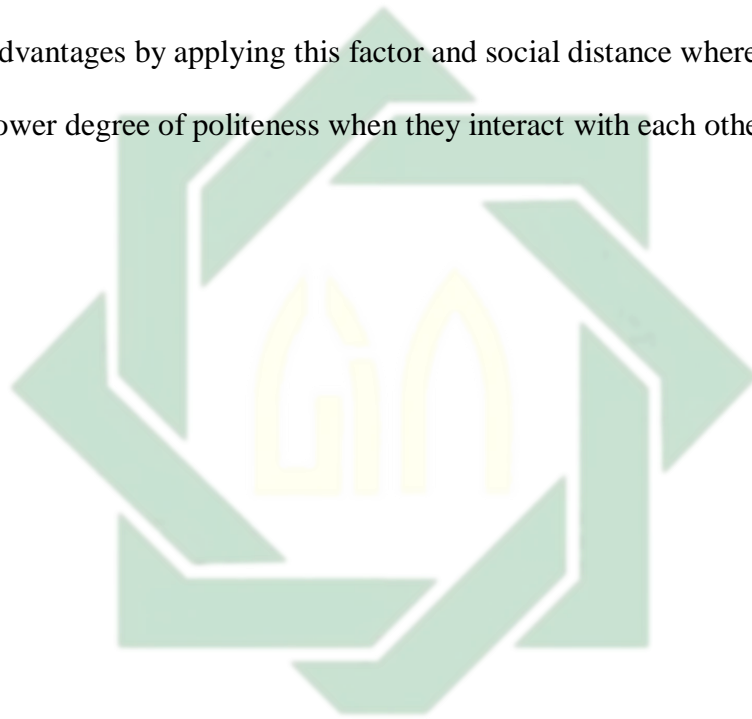
The subjects also indicated to use payoffs and circumstances as their factor in using those politeness strategies. Assuring the hearer that they are in the same group and avoiding obscurity in communicate is the advantage that the subjects can get by applying the payoffs factor. In line with Aryani (2017) where the subjects use payoff bald on-record to get efficiency, payoff positive politeness to minimize the FTA aspects, payoff negative politeness to show respect, and payoff off-record to be seen as generous. Whilst in circumstances, they often show a lower degree of politeness such as interacting with a close friend at a social distance. In the rank of imposition where the speaker imposes on the hearer's service such as the speaker needs the hearer's cooperation. It is in contrast with Aryani (2017), the researcher of this study did not find relative power because this study only analyzed close friends who have equal status. Thus, this research examines the politeness strategies being used by the main characters to maintain their friendship and the factors influencing them using the politeness strategies.

This study aims to determine what politeness strategies types and the factors that influence the politeness strategies types to maintain the main

characters' friendship which are Albus Potter and Scorpius Malfoy. Those findings of the previous studies above are different from this study because some of them use different data sources and several of them only focus on the politeness strategies and factors that influence it. The researcher analyzed politeness strategies being used by a close friend to maintain their friendship because it is uncommon things to be analyzed according to the previous studies mentioned above. Besides, the researcher used script play as the data source because it is also uncommon. This study develops focuses on politeness strategies from a new data source, specifically how politeness strategies are used to maintain a friendship in *Harry Potter and The Cursed Child* script play that no previous research has analyzed before.

In conclusion, this study has a contribution to existing theory and study. This study finds what politeness strategies being used by Albus Potter and Scorpius Malfoy to maintain their friendship towards each other by combining Lakoff's 3<sup>rd</sup> politeness rule which is make A(ddressee) feel good and the politeness strategies theory proposed by Brown and Levinson (1987). The researcher combines Lakoff's 3<sup>rd</sup> politeness rule because it is a suitable rule for a close friend. It can be known that Albus Potter and Scorpius Malfoy often used positive politeness where they often show their solidarity and bald on record where they want to utter something directly to maintain their friendship. Albus and Scorpius rarely used negative politeness where it is demonstrating distance and off-record politeness where the speaker wants the hearer to imply his

utterance by himself. The researcher also expands on what factors influence their politeness strategies using Brown and Levinson's theory (1987). It can be known that Albus Potter and Scorpius Malfoy often used payoffs where they can get several advantages by applying this factor and social distance where they often show a lower degree of politeness when they interact with each other.



UIN SUNAN AMPEL  
S U R A B A Y A

## CHAPTER V

### CONCLUSION AND SUGGESTION

The last chapter covers the conclusion of this study, followed by suggestions for the reader and future research.

#### 5.1 Conclusions

In conclusion, this study aims to investigate what politeness strategies are being used by Albus Potter and Scorpius Malfoy to maintain their friendship using Brown and Levinson's theory (1987) and Lakoff's 3<sup>rd</sup> politeness rules that make addressee feel good. The researcher found 57 utterances indicated as politeness strategies. Among 57 utterances, the researcher found 41 utterances as positive politeness strategies. Besides, the researcher also found 13 utterances categorized as bald on-record. The main characters often used positive politeness and bald on-record strategies to maintain their friendship. They often used positive politeness because positive politeness is identical with showing solidarity, while bald on-record is uttering something for instance request, suggestion, offer, or invitation directly. Moreover, the researcher also found two utterances indicated as negative politeness and one utterance indicated as off-record. The main characters used negative politeness when they want to know others' opinions and other's companions through overwhelming reason.

Besides, the researcher also found the factors that influence their choice of politeness strategies to maintain their friendship using Brown and Levinson's

theory (1987). The researcher found 35 utterances categorized as payoffs, 18 utterances indicated as social distance, and 4 utterances indicated as rank of imposition. It can be known that the main characters often apply the payoffs factor because they can get different advantages based on their politeness strategies. They used social distance to show their politeness degree is lower when interacting with each other. The main characters also applied rank of imposition when they show imposition in a form of service or the hearer's time. However, the researcher did not find another factor of politeness strategies by Brown and Levinson (1987) which is relative power because their status is equal.

It is important to analyze politeness strategies on every occasion such as maintaining a friendship. We can know what and how they maintain friendship using politeness strategies. Besides, it is a very uncommon thing to be analyzed according to previous studies. It shows that the main characters applied positive strategies and bald on record strategies to maintain their friendship frequently. Moreover, the factor that influences their choice of politeness strategies is payoffs where they can get advantages such as showing their closeness and avoiding being misunderstood.

Hence, to use politeness strategies, we have to understand who are we talking to. We can use positive politeness or bald on-record to someone close since we do not have to worry that we might redress FTA. However, when we talk to strangers, using negative politeness and off-record is preferable due to showing our respect for any decision that we might receive from people.



## 5.2 Suggestions

After reading this study, the researcher hopes the reader can add this information or knowledge in applying politeness strategies in conversation with people. Politeness strategies can be applied even with a close friend to maintain the friendship, not only with a stranger. Moreover, the reader can use the strategy that she or he thinks it's the right strategy to apply at the moment based on the context itself. Each of the strategies has a different function. Thus, the reader can apply the strategy according to the context such as bald on-record has a function to convey direct requests while off-record is an indirect request. In the case of positive politeness, it has the function to save the hearer's positive face while negative politeness tends to save the hearer's negative face. Hence, learning politeness strategies is necessary since it has an important role in daily conversation related to our life.

This research is in the pragmatics field, especially linguistics. It is very important to learn politeness strategies since they related to daily life conversation. Thus, the other linguistics students can expand it to the use of politeness strategies in real life. The students also can take focus on several occasions such as maintaining friendships in this study or other occasions.

To other researchers, this study can be their reference, especially the other researchers who take the same field as politeness strategies. The other researchers can expand the source of data for instance the use of politeness strategies to

maintain a friendship in real life. Otherwise, the other researchers can expand it to different focuses such as the use of politeness strategies to maintain the relationship between parents, etc.

The strength of this study is the researcher take focuses on politeness strategies to maintain a friendship, it is an uncommon thing in previous studies. The weakness of this study is the lack of the characters being analyzed by the researcher. The researcher of this study suggests expanding the characters for example politeness strategies on maintaining the relationship between Albus Potter and Harry Potter.



UIN SUNAN AMPEL  
S U R A B A Y A

## REFERENCES

- Aryani, N. S. 2017. *The politeness strategies used by the main characters of twilight movie*. Unpublished Thesis. Yogyakarta: Sanata Dharma University.
- Ayuningrum, A., Pulungan, R., & S, Syafrizal. (2018). An analysis of politeness strategies applied by the members of ukm debat, the university of bengkulu. *Journal of English Education and Teaching*, 2(4), 1–8. DOI: <https://doi.org/10.33369/j eet.2.4.1-8>
- Birner, B. J. (2013). *Introduction to pragmatics*. UK: Wiley Blackwell.
- Brown, P., & Levinson, S. C. (1987). *Politeness: Some universals in language usage (studies in interactional sociolinguistics 4)*. New York: Cambridge University Press.
- Cutting, J. (2002). *Pragmatics and discourse* (1<sup>st</sup> ed.). New York: Routledge.
- Daymon, C., & Holloway, I. (2011). *Qualitative research methods in public relations and marketing communications* (2<sup>nd</sup> ed). New York: Routledge.
- Fauziati, E. (2013). Linguistic politeness theory. *Proceedings of kesantunan berbahasa dalam berbagai perspektif, 1*, 88–108. DOI: <https://publikasiilmiah.ums.ac.id/handle/11617/3462?show=full>
- Goffman, E. (1967). On face-work : An analysis of ritual elements in social. *Reflections*, 4(3), 7-13.
- Kurniawan, N. 2015. *An analysis of positive and negative politeness strategies in an interview of mark rutte on metro tv's face 2 face with desi anwar program*. Unpublished Thesis. Jakarta: Syarif Hidayatullah State Islamic University.
- Lakoff, R. (1973). *The Logic of Politeness: or, Minding Your P's and Q's*. 9(1), 292–305. DOI: <https://www.ingentaconnect.com/contentone/cls/pcls/1973/00000009/00000001/art00027?crawler=true&mimetype=application/pdf>
- Leech, G. N. (1989). *Principles of pragmatics*. New York: Longman.

Norra, R. 2016. *An analysis of politeness strategies in her movie*. Unpublished Thesis. Jakarta: State Islamic University Syarif Hidayatullah.

Octaviani, I., & Mulatsih, S. (2021). Positive politeness strategies used by albus potter in “ harry potter and the cursed child ” play. *Udergraduate Conference on Language, Literature, and Culture*, 1(1), 133–140. DOI: <http://publikasi.dinus.ac.id/index.php/uncle/article/download/4667/2427>

Rowling, J., Tiffany, J., & Thorne, J. (2016). *Harry Potter and The Cursed Child*. USA: Arthur A. Levine Books.

Ruansyah, R. A., & Rukmini, D. (2018). The host ’ s politeness strategies in ellen degeneres reality talk show. *English Education Journal*, 8(1), 96–106. DOI: <https://doi.org/10.15294/eej.v8i1.22161>

Senowarsito. (2013). Politeness strategies in teacher-student interaction in an efl classroom context. *TEFLIN Journal*, 24(1), 82–96. DOI: <http://dx.doi.org/10.15639/teflinjournal.v24i1/82-96>

Shigenaga, Y. (2016). Friendship through interaction and interaction through friendship : Manifestations of positive politeness and footing changes in the interaction of two friends playing chess. *Advances in Language and Literary Studies*, 7(5), 45-58. DOI: <https://doi.org/10.7575/aiac.all.v.7n.5p.45>

Surjowati, R. (2021). Politeness strategies used by the students with. *Journal of Literature and Language Teaching*, 12(1), 112–135. DOI: <https://doi.org/10.15642/NOBEL.2021.12.1.112-135>

Suyono, M., & Andriyanti, E. (2021). Negative politeness strategies in what would you do ? tv show. *Journal of Language and Literature*, 21(2), 439–452. DOI: <https://doi.org/10.24071/joll.v21i2.3430>

Thoyyibatunnisa, Z. 2020. *Positive politeness strategy by jamie and landon in a walk to remember novel by nicholas spark*. Unpublished Thesis. Surabaya: UIN Sunan Ampel Surabaya.

Yule, G. (1996). *Pragmatics*. New York: Oxford University Press.