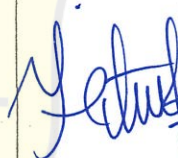
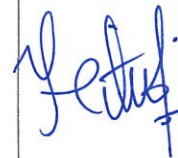




## APPENDIX 6


### TERM PAPPER COUNSELLING FORM

Nama Mahasiswa : Restu Rachma Waninghyun  
Dosen Pembimbing : Nurul Fitriani, S.S., M.Hum.  
Judul Skripsi : Politeness Strategies Used By The Main Character In *The Witches* Movie Script By Robert Zemeckis  
Mulai Bimbingan : 22 Maret 2022  
Tahun Akademik : 2021/2022

No	Hari & Tanggal	Catatan Pembimbing	Paraf
1	Senin, 18/04-2022	<b>BAB 1</b> <ul style="list-style-type: none"><li>• pada dasarnya saya meminta Anda melakukan revisi menyeluruh di Bab 1 Anda.</li><li>• setiap Anda mengutip informasi atau teori dari orang lain, Anda wajib mencantumkan sitasi yang jelas, (harap baca tata cara penulisan sitasi APA STYLE edisi 5 atau 6 sebagai panduan bagi Anda).</li><li>• Bagian latar penelitian Anda masih belum elaboratif dan komprehensif, saya tidak menemukan inti dari latar belakang penelitian Anda itu apa? Pun hal yang sama terjadi pada identifikasi dan batasan masalah Anda, saya tidak melihat perbedaan di dua sub-bab tersebut, oleh karena itu, Anda harus merombaknya ulang. Sila baca referensi penelitian terdahulu jika Anda masih bingung dalam menyusun bab 1 Anda.</li></ul>	
2	Kamis, 28/04-2022	<b>BAB 1 (revisi I)</b> <ul style="list-style-type: none"><li>• Saya sudah membaca dan mengecek dokumen revisi bab 1 Anda,</li><li>• Masih menemukan beberapa hal yang harus direvisi, seperti: penulisan sitasi yang masih salah, penggunaan huruf kapital yang tidak sesuai aturan, ukuran huruf pada footer, tata bahasa yang tidak tepat, dan lain sebagainya. (Oleh karena itu, sila cek dokumen terlampir sebagai referensi perbaikan yang harus Anda lakukan, dan pastikan Anda melakukan revisi secara menyeluruh dan mendetail.)</li></ul>	

		<ul style="list-style-type: none"> <li>• Untuk laporan revisi berikutnya, saya memberi izin kepada Anda untuk menyampaikannya secara langsung kepada saya lewat WA, tentu saja Anda harus membuat janji waktu bimbingan terlebih dahulu dengan saya (setelah tanggal 9 Mei 2022).</li> </ul>	
3	Kamis, 12/05-2022	<p>BAB 1 (revisi II)</p> <p>Ok, sila lanjut menulis bab 2, berikut beberapa arahan dari saya untuk Anda lakukan dalam menulis bab 2</p> <ul style="list-style-type: none"> <li>• Untuk setiap kutipan teori yang anda cantumkan di bab 2, harus selalu menyertakan sitasi,</li> <li>• Anda harus menggunakan APA STYLE, dan melampirkan referensi yang jelas.</li> <li>• Jumlah total halaman di bab 2, usahakan berkisar di 8-15 halaman</li> <li>• Kemudian, pada bagian "Previous Related Studies",       <ol style="list-style-type: none"> <li>1. Anda harus mencantumkan 3 artikel ilmiah/skripsi/tesis/atau sejenisnya, yang ditulis oleh orang lain, dan memiliki topik yang sejenis dengan penelitian Anda.</li> <li>2. Dari masing2 tulisan tersebut, Anda harus menjelaskan tujuan penelitiannya dan menulis hasil penelitian yang didapat (1 tulisan dibuat dalam 1 paragraf, jadi total ada 3 paragraf)</li> <li>3. Pada bagian akhir, Anda harus menulis 1 paragraf yang berisi persamaan dan perbedaan dari 3 tulisan orang lain tersebut dengan tulisan Anda. Jelaskan apa hal baru yang Anda ingin tunjukkan dari penelitian Anda.</li> <li>4. Pastikan ketika menjabarkan 3 tulisan orang lain tersebut, Anda juga melampirkan sitasi.</li> </ol> </li> </ul>	
4	Selasa 24/05-2022	<p>BAB 2</p> <ul style="list-style-type: none"> <li>• Saya sudah mengecek dan membaca dokumen bab 2 Anda, dan masih menemukan beberapa hal yang masih harus direvisi. Sila cek dokumen terlampir sebagai referensi perbaikan bagi Anda. Harap lakukan perbaikan secara mendetail dan menyeluruh, dan sila hubungi saya jika ada pertanyaan terkait feedback ini.</li> <li>• Laporan revisi berikutnya dapat Anda sampaikan secara langsung kepada saya lewat</li> </ul>	

		Whatsapp, namun tentu saja Anda harus membuat janji terlebih dahulu seperti biasa. Jangan lupa menulis kegiatan hari ini di lembar bimbingan skripsi Anda. Good luck.	
5	Rabu 08/06-2022	<p>BAB 2 (revisi I)</p> <ul style="list-style-type: none"> <li>• Paragraf terakhir masih salah</li> <li>• Kalimat 1, saya sudah bilang tulisnya jangan "movie" tapi "movie script"</li> <li>• Tolong semuanya jangan dilupa utk diperbaiki lagi</li> <li>• Terutama format sitasi, jangan pake "p"</li> <li>• Silahkan lanjut menulis bab 3</li> <li>• Anda baca buku panduan utk informasi lebih lanjut</li> </ul>	<i>Setu</i>
6	Senin 27/06-2022	<p>BAB 3</p> <ul style="list-style-type: none"> <li>• Perbaiki sesuai arahan</li> <li>• Silahkan lanjut menulis bab 4: Aturan skripsi dr Bab 1 samapai dengan Bab 5 minimal 55 Halaman: -Bab 1 sampai Bab 3 21 halaman -Bab 5 = 2 halaman -Bab 4 = 32 halaman</li> <li>• BAB 4: 4.1 Posistive politeness Strategy → min 10 Data 4.2 Negative politeness Strategy → min 10 Data</li> </ul>	<i>Setu</i>
8	Senin 03/11-2022	<p>BAB 4</p> <ul style="list-style-type: none"> <li>• Analisis bab 4 ditambahkan setiap sub strategi harus ada 3 dialog</li> <li>• Bimbingan selanjutnya di tanggal 25 November 2022</li> </ul>	<i>Setu</i>
9	Senin 05/12-2022	<p>BAB 4</p> <ul style="list-style-type: none"> <li>• Bab 4 Ok</li> <li>• dilanjut ke CHAPTER 5 CONCLUTION <ul style="list-style-type: none"> <li>- dari data analisis Bab 4 total ada berapa data untuk Positive Politeness dan Utk Negative Politeness</li> <li>- dari Analisis, tokoh utama menggunakan Positive politeness karena apa (alasan), begitu juga yang negative</li> </ul> </li> </ul>	<i>Setu</i>

		<ul style="list-style-type: none"> <li>- Diparagaf terakhir, tulis saran bagi penelitian berikutnya.</li> <li>• Bikin Datar Pustaka (references) <ul style="list-style-type: none"> <li>- Dibuat sesuai Abjad</li> <li>- Semua yang muncul di bab 1-3 harus dimasukkan.</li> </ul> </li> <li>• Bikin Appendix 1 – 7</li> <li>• Bimbingan selanjutnya dua minggu lagi</li> </ul>	
10	Rabu 21/12-2022	<p>BAB 5</p> <ul style="list-style-type: none"> <li>• Bab 5 koreksi typo</li> <li>• Lengkapi Skripsi: <ol style="list-style-type: none"> <li>1. Cover</li> <li>2. Intellectual Page → tandatangan di atas Materai</li> <li>3. Letter Approval</li> <li>4. Term paper validation</li> <li>5. Acknowledgment (d disesuaikan sendiri)</li> <li>6. Abstrak versi Bhs Inggris dan Indonesia</li> <li>7. Table of Contents dari intelektual → penomoran <u>romawi</u></li> </ol> </li> <li>• Bimbingan selanjutnya bulan Januari 2023</li> </ul>	

Jakarta, 11 Januari 2023

**Menyetujui:**

Dosen Pembimbing



(Nurul Fitriani, S.S., M.Hum.)

**Mengetahui:**

Ketua Program Studi

S-1 Bahasa dan Kebudayaan Inggris

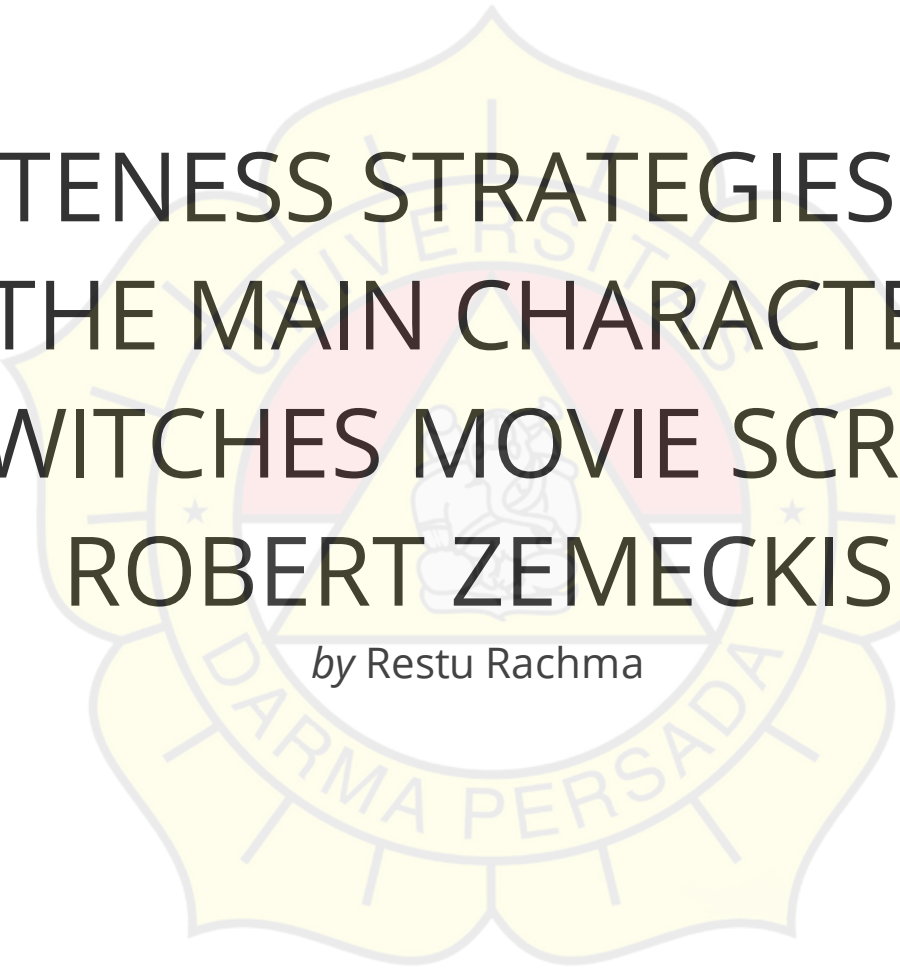


(Dr. Yoga Pratama, M.Pd.)

Pembimbing Akademik



(Nurul Fitriani, S.S., M.Hum.)



# POLITENESS STRATEGIES USED BY THE MAIN CHARACTER IN THE WITCHES MOVIE SCRIPT BY ROBERT ZEMECKIS

*by Restu Rachma*

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# CHAPTER 1

## INTRODUCTION

### 1.1 Background of the Problem

Humans are social beings, it is impossible to live alone without interacting with other people to fulfill their needs. In interacting, language plays an important role in human life because language is a means of human communication in everyday life. With language, a person can convey ideas, thoughts, feelings to others, both orally and in writing.

Language is used in most human activities. When humans communicate not only convey ideas that are thought of, but need to pay attention to applicable norms such as: procedures, customs, or habits that apply in society as a form of politeness in language. In general it can be said that language is a tool to convey knowledge, emotions, concepts or feelings. While the study of science is called linguistics.

Lyons (1968: 1) linguistics may be defined as the scientific study of language, linguists usually describe linguistics as the scientific study of language. Whereas Crystal (1987:82) in his book entitled "The Cambridge Encyclopedia of Language" divides the types of linguistics into six parts, namely: first, morphology: the branch of grammar studies the structure of words. Second, phonetics: the physical facts of pronunciation, as defined by the processes of articulation, acoustic transmission and audition, third, phonology: the way different languages organize sounds to convey differences of meaning. Fourth, syntax: the way in which words are arranged to show the relationship of meaning with in (and sometimes between) sentences, fifth, semantics: the study of meaning in language. Sixth, pragmatics: studies the factors that govern our choice of language in social interaction and the effects of our choice on others.

Furthermore, Crystal (1987: 120) states that pragmatic study is the factors that govern our choice of language in social interaction and the effect of our choice on others. In theory, we can say anything we like. In practice, we follow a large number of social rules (most of them unconsciously) that constrain the way

we speak. While Levinson (1983: 7) provides a pragmatic definition as the study of language from a functional perspective, that is, that it attempts to explain the facets of linguistic structure by reference to non-linguistic pressures and causes. One aspect that is included in pragmatics is politeness.

According to Brown and Levinson (1978, p. 70), politeness is how people behave in a way that takes into account the feelings of the other person. Politeness also means that being polite is not just saying, “thank you” or “please” in the right places. It is a matter of how people use their language appropriately with their interlocutor. That is, politeness is an important point to maintain good relations with other people. Brown and Levinson (1987:60) identify human politeness behavior in four politeness strategies or general behavior patterns that can be applied by speakers, namely (1) bald-on record strategy, (2) positive politeness strategy, (3) negative politeness strategy, (4) off-record politeness strategy. This implies that an understanding of politeness strategies is very necessary in maintaining the continuity and success of a person in communicating.

The importance of politeness strategies in communication is not only in real society but can also be found in films (Holmes, 1993: 296-297). Therefore, in this study the I will analyze the movie script. Furthermore, I am interested in analyzing politeness strategies based on Brown and Levinson's politeness strategies in “The Witches” movie script.

The Witches with the main character Anne Hathaway is a fantasy comedy movie directed by Robert Zemeckis released on HBO Max in the United States on October 22, 2020. The movie script entitled “The Witches” has a good story about a boy is Charlie (Jahzir Kadeem) who loses both people. old because of an accident. The child is then raised by his grandmother is Agatha (Octavia Spencer). Even though at first it was difficult for the child to accept the fact that his parents had passed away, his grandmother kept trying to comfort him until finally the eight-year-old child was able to relieve his sadness (Zemeckis, 2020).

## 1.2 Identification of The Problem

Based on the background above, I assume that there is a use of politeness strategies in the utterance of the characters in "The Witches" movie script. To



overcome the main problem, it is necessary <sup>2</sup> to analyze the politeness strategies used by the characters and the influence of the utterances of the characters in "The Witches" movie script.

### 1.3 Limitation Of The Problem

To make the research more specific and focused, I limit the three characters, because these three main roles play an important role in the plot of the film, and the frequency of their appearance. The three main characters are The Grand High Witch, Charlie and Agatha. The utterance produced by the main character <sup>2</sup> can be in the form of a politeness strategy.

### 1.4 Formulation of The Problem

Based on the research background above, I propose the main problem as follows:

1. What are utterances representing politeness in "The Witches" movie script?
2. What are the impact on utterances of the main character in "The Witches" movie script?

### 1.5 Objectives of The Research

In line with the problem statement, the research objectives are:

1. To describe the types of politeness strategies used in the main character's utterances in the movie script entitled "The Witches".
2. To explain some of the impacts of the main character's utterances in "The Witches" movie script.

### 1.6 Benefit of the research

<sup>5</sup> Theoretically, this study is expected to enrich theoretical perspective on positive politeness strategies used in "The Witches" movie script. Practically, the results of this study is useful reference for further researchers who are investigating relevant topic in the area of politeness with the different aspect, such

as literary works or comparative analysis of politeness in different languages and culture.

### **1.7 Systematic Organization of the Research**

The Term Paper organization is systematically arranged as follows:

#### **CHAPTER 1: INTRODUCTION**

Chapter one explains about the background of the problem, identification of problem, limitation of problem, formulation of problem, objective of the research, benefit of the research and systematic organization of the research.

#### **CHAPTER 2: THEORETICAL FRAMEWORK**

Chapter two describes the definitions, concepts and theories used to conduct the analysis, include consists of the theories about pragmatics, politeness strategies theory by Brown and Levinson.

#### **CHAPTER 3: RESEARCH METHOD**

Chapter three explains in general the research methods that contain related information: place and time of research, research approaches and methods, research objects and data sources, data collection methods, and data analysis techniques.

#### **CHAPTER 4: POLITENESS STRATEGIES USED BY THE MAIN CHARACTER IN *THE WITCHES* MOVIE SCRIPT BY ROBERT ZEMECKIS**

Chapter four describes the results of research and research analysis based on the formulation of the problem that has been prepared in the Chapter 1.

#### **CHAPTER 5: CONCLUSION**

Chapter five contains conclusions from research results that are disclosed comprehensively.



## CHAPTER 2

### THEORETICAL FRAMEWORK

#### 2.1 Pragmatics

Humans are social beings, it is impossible to live alone without interacting with other people to fulfill their needs. In interacting, language plays an important role in human life because language is a means of human communication in everyday life. With language, a person can convey ideas, thoughts, feelings to others, both orally and in writing

Pragmatics is a branch of linguistics that studies the meaning of language as well as semantics. The difference is that semantics studies the meaning of context-free language while pragmatics studies the meaning of context-bound language (Wijana, 1996:2). Leech (1983:6) formulates the difference between semantics and pragmatics with two statements, namely:

- (1) What does X mean ? and
- (2) What do you mean by X?

semantics is the first sentence while pragmatics is the second sentence. This explains that pragmatics is related to speakers and meaning, while semantics is only a property of speech in language, regardless of the situation of the speaker or listener.

Furthermore, Leech (1993:8) states pragmatics is the study of how speech has meaning in situations. This means that pragmatics is related to the meaning of the utterance, where the meaning depends on the situation in which the utterance occurs. which includes the elements of the greeter and who is addressed, context, purpose, illocutionary acts, speech, time, and place. Parker (1986:11) defines pragmatics as follows: Pragmatic is the study of how language is used to communicate. Pragmatic is distinct from grammar, which is the study of the internal structure of language.

Yule (2006:3) suggests that pragmatics is the study of speech intent. That is, the study of meaning conveyed by speakers and interpreted by listeners. In addition, Yule (1993:3) describes pragmatics with four definitions, (1) namely

pragmatics is the study of the speaker's intent; (2) namely pragmatics examines meaning according to the context; (3) namely pragmatics about how what is conveyed is more than what is said; (4) namely pragmatics is a field that examines the form of expression according to the distance of the relationship.

While Levinson (1983:7) provides a pragmatic definition as the study of language from a functional perspective, which tries to explain aspects of linguistic structure by referring to non-linguistic stresses and causes, namely its relationship to the context of its use. Based on some of the definitions above, it can be concluded that pragmatics is a study that discusses the speaker's intentions and is interpreted by the interlocutor.

## 2.2 Context

Language cannot be separated from its context. The role of the context that surrounds the occurrence of a conversation or utterance is important in order to understand the meaning of the utterance. If we ignore the context, the conversation or utterance will not be able to give birth to meaning and difficult to interpret. The importance of context in language can be seen from the opinion of Malinowsky (in Halliday and Hasan, 1985:6) which states that there are two meanings of context, namely the context of the situation and the cultural context. The context of the situation is the situation in which the text is spoken. While the cultural context is the cultural or historical background behind the perpetrators.

According to Leech (1999:13) context is a relevant aspect of the physical or social setting of an utterance. Context is the background knowledge shared by speakers and listeners in understanding their speech. Meanwhile, Levinson (1985:24) shows the importance of context which is included in the definition of pragmatics, as a study of the ability of language users to pair sentences with appropriate contexts. That is, the role of context in language is studied in pragmatics. It is necessary to pay attention to the context that surrounds the conversation.

From the statement above, it can be concluded that the context of speech linguistic studies is a study that discusses all elements outside of language that surround an utterance, both physical aspects or social settings. So utterance has

meaning if it is accompanied by context that is understood together between speakers and listeners.

Context can be used to interpret an utterance and can also be determined by the speech partner. This means that context can help understand the meaning of the speaker's message. Hymes in Nurhaidah (2014:44) provides convenience in communication patterns by using a lattice classification known as SPEAKING. Each letter is an abbreviation for a communication component which describes the eight classifications of the analysis of communicative patterns: S (= Setting and Scene), P (= Participant), E (= End), A (= Act sequence), K (= Key), I (= Instrument), N (= Norm), and G (= Genre).

- a) Setting and Scene, in this case the setting relates to the time and place where the speech takes place, while the scene refers to the situation of place and time, or the psychological situation of the conversation. Different times, places, and speech situations can lead to the use of different language variations.
- b) Participants are parties involved in speech activities, can be speakers and listeners, greeters and addressees, or senders and recipients (messages). Two people having a conversation can switch roles as speaker or listener.
- c) Ends, refers to the intent and purpose of the speech. For example, a speech event that occurs in a court room intends to resolve a case, but the participants in the speech event have different goals. The prosecutor wants to prove the defendant's guilt while the lawyer tries to defend that the defendant is innocent, and the judge tries to give a fair decision.
- d) Act sequence refers to the form of speech and the content of the speech. This form of speech is related to the words used, how they are used, and the relationship between what is said and the topic of conversation.
- e) Key refers to the tone, manner, and spirit in which a message is conveyed, for example happily, seriously, arrogantly, mockingly, and so on. This can also be shown by gestures and gestures. Instrumentalities, refers to the language used, such as spoken, written, by telegraph or telephone.
- f) Instrumentalities also refer to the speech code used, such as language, dialect, fragment, or register.

- g) Norm, refers to the norms or rules in the interaction. For example, relating to the way of interrupting, asking questions, and so on. In addition, it also refers to the norms of interpretation of the speech of the interlocutor
- h) Genre, refers to the type of delivery form, such as narration, poetry, proverbs, prayers, and so on

### 2.3 Politeness Strategies

Before discussing politeness strategies, first understand what is meant by politeness. According to Leech (1983:16) as interpersonal rhetoric, pragmatics still requires other principles besides the cooperative principle, namely the principle of politeness. Yule (1966:60) argues that politeness in an interaction can be defined as a tool used to show awareness of other people's faces. The face here is a person's personal form in society. In this case, politeness can be enhanced by social distancing situations.

Holmes (1996:5) defines politeness as behavior that actively expresses positive concern for others, as well as behavior that does not impose a distance, because inappropriate linguistic choices can be considered rude. Meanwhile, Brown and Levinson (1987: 61) explain that politeness is related to a psychological state, something that is emotionally implanted and can be lost, maintained, or enhanced and must always be considered in interactions.

When people interact and communicate with others, speakers and listeners want to maintain their positive and negative faces. Brown and Levinson (1987:61) define face as the public self-image that a person wants for himself, divided into two senses, namely, a negative face, or the desire for autonomy and a positive face, or the desire for connection with others.

#### a) Negative Face

Brown and Levinson (1987:62) state that each member's desire to be independent and not hindered by others is known as a negative face. That is, every individual has a desire to be free from coercion and obstacles to his actions. In other words, negative face refers to a person's freedom to perform some actions. Brown and Levinson (1987:61) also explain that negative politeness is a basic claim to territory, personal protection, and the right not to interfere. This involves

areas such as wanting others to like the same things, agreeing with others, and expressing solidarity.

#### b) Positive Face

Positive face is a term used to denote an individual's desire or desire which refers to a state of being appreciated and approved. Brown and Levinson (1987:61) state that positive face is a state when an individual wants his or her wishes to be approved and appreciated by others. This means that individuals want to be recognized, appreciated, and liked by others. This involves areas such as avoiding imposing on others, wanting to complete actions without interference from others, expressing respect for others, and expecting respect from others. In other words, a positive face is a behavior that expresses warmth towards the other person.

Furthermore, Brown and Levinson (1987:65) define a politeness strategy as a strategy that is concerned with saving hearer's face by formulating an expression that is less threatening to hearer's face. Politeness strategy is a strategy adopted by speakers and listeners to avoid and minimize Face Threatening Acts (FTA) that occur in communication. Face Threatening Acts (FTA) are threats that generally require a mitigating statement or some verbal/polite redress (Brown & Levinson, 1987:66). Politeness is a form of strategic behavior that the speaker performs, by considering the potential threat to hearer.

Politeness strategy is a communication strategy that emphasizes polite speech and actions. Brown and Levinson (1987:92) categorize into four main politeness strategies, namely bald on record, negative politeness, positive politeness, and off record. Bald on record is applied when the speaker does not minimize the threat to hearer's face. Positive politeness is a strategy that pays attention to how to meet hearer's positive face. Negative politeness is a strategy that pays attention to how to meet hearer's negative face. Off record is a strategy that allows the speaker's speech to be ambiguous and therefore leaves the speaker not responsible for his or her actions.

Furthermore, Brown and Levinson (1987:65) also state that the most impolite politeness strategies were bald on record strategies and following the ways were positive politeness strategies, negative politeness strategies, and off



record strategies. Bald on record is a strategy where the FTA is stated explicitly without any corrective action. On the other hand, Off record is a strategy where the FTA is implicitly stated. Positive politeness is oriented to hearer's positive face, the positive self-image that hearer claims for himself. Negative politeness is oriented mainly to partial satisfaction of hearer's negative face or wanting to maintain territorial claims and self-determination. The following sections will discuss a more in-depth explanation of positive and negative strategies

### 2.3.1. Positive Politeness Strategy

Positive politeness strategy is an attempt to minimize damage to the face of the other person. Holtgraves (2002:47) defines that positive politeness is a strategy-based approach. This strategy demonstrates awareness of hearer's needs which includes things like praise and friendly greetings. Brown and Levinson (1987:70) state that positive politeness is a compensation that is addressed to a positive face, the desire to be approved, accepted, and wanted. This type is usually found to reduce the distance between the speaker and hearer.

Brown and Levinson (1987:101-129) have classified the substrates of positive politeness strategies into three major substrate mechanisms. This mechanism demands equality, conveys that speaker and listener are cooperators, and fulfills the wishes of hearer.

#### a) Noticing hearer's interests, wants, needs, and good.

This strategy suggests that speakers pay attention to or pay attention to aspects of hearer's condition. It can be in the form of sympathy, attention or even praise (Brown and Levinson, 1987:103).

For example: "We ate too many beans tonight, didn't we?"

The example above shows that the speaker is paid attention to the hearer.

It indicates that the speaker notices the hearer is condition.

#### b) Exaggerating interest, approval, and sympathy with the hearer.

This strategy can be done by saying something in a way that is higher than the actual status by using an exaggerating adjective (Brown and Levinson, 1987:104).

For example: "What a fantastic house you have!"

<sup>3</sup> The example above shows that the speaker exaggerated her or his compliment about the hearer's house. The word "fantastic" implied that the hearer has a great house.

- c) Intensifying interest to hearer, making good story, draw hearer as a participant into the conversation.

This strategy is used for the speaker to the hearer that she or he wants intensify the interest of speaker is by making a good story (Brown and Levinson, 1987:106).

<sup>3</sup> For example: "I come down the stairs, and what do you think I see? A huge mess all over the place, the phone is off the hook and clothes are scattered all over."

- d) Using in-group identity markers.

This strategy is done by using in-group identity markers are address form, language dialect, jargon, and slang to indicate that speaker and hearer belong to some of persons who share specific wants (Brown and Levinson, 1987:107).

<sup>3</sup> For example: "Come here, guys!"

The example above shows that the speaker used in-group identity markers by saying "guys" intended to the hearer.

- e) Seeking agreement.

This strategy is to seek for hearer's agreement by raising "safe topic" that the hearer will agree with (Brown and Levinson, 1987:112).

For example: "Is not your new car has a beautiful color?"

<sup>2</sup> The example above showed that the speaker says a comment to a neighbor's new car. The speaker raises the topic which is safer instead of stating the unsafe topic.

- f) Avoiding disagreement.

This strategy showed that avoiding disagreement by stating false agreement, indirect agreement, white lies, and hedging (Brown and Levinson, 1987:113).

For example:

A : That is where you live, California?

B : That is where I was born.

The speaker asked for information to the hearer whether she lived there or not. Instead of claiming what the speaker says as a mistake, the speaker states that she was born there. The hearer answered by avoiding disagreement.

- g) Presupposing to raise and assert common ground.

This strategy explains that presupposing is the act of believing something is true before it is proven (Brown and Levinson, 1987:117).

For example: "I had a really hard time learning to drive, didn't I?"

- h) Joking.

This strategy is a basic positive politeness technique used to minimize the face threatening acts (FTA). Therefore, it is the form of claiming common ground (Brown and Levinson, 1987:124).

For example: "How about lending me this heap of junk?"

- i) Presupposing speaker's knowledge of and concern for the hearer's want.

This strategy aims to presuppose what the hearer's desire according to the speaker's knowledge toward what hearer's want (Brown and Levinson, 1987:125).

For example: "I know you love roses but the florist didn't have anymore, so I brought you geranium instead."

- j) Promise.

This strategy means that when the speaker makes a promise to the hearer, the speaker has the intention to fulfill the hearer's want (Brown and Levinson, 1987:125).

For example: "I will treat you next week."

The speaker promises to the hearer that she or he would treat next week.

- k) Being optimistic.

In this strategy, the speaker becomes optimistic regarding the willingness of the hearer to fulfill or wants to do something for the speaker (Brown and Levinson, 1987:126).

For example: "You will lend me your car, right?"

The example above shows that the speaker was optimistic that hearer would lend her or him a car.

l) Including both speaker and hearer in an activity

This strategy aims to make the speaker and hearer involve both of them in the activity and eventually become cooperators. This strategy uses an inclusive “we” form, when the speaker really means “you” or “me” (Brown and Levinson, 1987:127).

For example: “Let us have a coffee, then.”

The example above shows that actually the speaker wants the hearer to have a coffee. The speaker's request used inclusive “we” form “let's”. The request will be more polite because it indicates the cooperation between the speaker and the hearer.

m) Giving and asking for reason

This strategy shows that the speaker and hearer are cooperators through the act of asking and giving reason (Brown and Levinson, 1987:128).

For example: “Why do not we go to the market?”

n) Assuming or asserting reciprocity

This strategy can be done by creating mutual advantages among the speaker and the hearer (Brown and Levinson, 1987:129).

For example: “I will lend you dictionary if you lend me your book.”

A reciprocity is a behavior in which two people give each other help or advantages. In the example above, the speaker wants to lend the hearer her or his dictionary if the hearer lends the speaker a book.

o) Giving gifts to hearer can be in the form of goods, sympathy, understanding and cooperation.

This strategy shows that the speaker can satisfy hearer's positive face by actually satisfying some of the hearer's wants (Brown and Levinson, 1987:129).

For example: “I just know that your dog died yesterday. I am sorry to hear that.”

The speaker gave a gift to the hearer by giving sympathy and understanding.

### 2.3.2. Negative Politeness Strategy

Brown and Levinson (1987) define negative politeness as corrective action directed at the recipient's negative face: his desire for freedom of action is not hindered and his attention is not hindered. That is, compensation concerns the freedom of action and the autonomy of hearer. Negative politeness focuses on minimizing certain impositions imposed by an FTA. This strategy presupposes that the speaker will impose on hearer. The negative face is the desire to have freedom of action. (Brown and Levinson, 1987:130-211) have classified ten sub-strategies of negative politeness strategies, namely:

a) Be direct.

This strategy includes indirect speech acts that contain indirect requests. When the speaker produces speech that is in accordance with negative politeness, it means that the speaker wants to achieve what he wants through FTA but also wants to improve it (Brown and Levinson, 1987:130).

For example, "Can you please pass the salt?"

b) Do not assume/assume hearer.

This strategy is carried out by not assuming and assuming that the FTA is desired or accepted by listeners. This strategy is question and hedge. Hedges can serve to soften orders and turn them into polite suggestions (Brown and Levinson, 1987:144).

For example, "Will not you open the door?"

c) Be pessimistic.

Do not force hearer means the speaker does not persuade hearer to do something by force. This can be done by stating an option for hearer not to take the action. This can also be done assuming that hearer does not want to perform the action (Brown and Levinson, 1987:173).

For example, "Could you jump over that five-foot fence?"

d) Minimizing the imposition.

This strategy is used to minimize coercion or threats to hearer's negative

face. Minimization can be done by choosing a few words that indicate the minimum state of a thing (Brown and Levinson, 1987:176).

For example, "Could I borrow your pen just for a minute".

e) Giving difference.

This strategy explains that making a difference is an act of humbling oneself and fulfilling hearer's desire to be appreciated. This can be done by using a special form of addressing someone who is superior (Brown and Levinson, 1987:178).

For example, "Excuse me sir, would you mind if I close the window?"

f) Apologizing.

By apologizing, speakers can show reluctance to threaten the other person's face or hit the other person (Brown and Levinson, 1987:187).

For example, " I am sorry to bother you, but please tell him to call me tonight."

g) Impersonalize the speaker and listener in the conversation.

This strategy has to do with avoiding the pronouns 'I' and 'U' (Brown and Levinson, 1987:190).

For example, "Do this for me."

h) State the FTA as an example of a general rule.

This strategy shows that the speaker does not want to override hearer. The speaker removes the fact that afflicts hearer by emphasizing the idea that the action is a general rule (Brown and Levinson, 1987:206).

For example, " I am sorry, but late-comers cannot be seated till next interval.."

i) Nominalizing.

Nominalizing is the act of changing a verb into a noun in a sentence. By doing this strategy, the speaker can add distance and formality. The more formal the utterance, the more visible that the speaker does not want to override hearer (Brown and Levinson, 1987:207).

For example, " It is our regret that we cannot."

j) Recorded as hearer who owe or hearer who do not owe.

This strategy is carried out by demanding speaker's debt to the speech partner or by releasing all the debt of the speech partner. Therefore, the speaker can fix the FTA (Brown and Levinson, 1987:210).

For example, " I would be eternally grateful if you would "

#### 2.4 Previous Related Studies

There have been previous relevant researchers researching politeness, their research support in this research paper is as follows:

Hasmi with a thesis research entitled "A Pragmatic Analysis Of Politeness Strategies Reflected In Nanny McPhee Movie." The purpose of study is to the types of politeness strategies used by the main character in the Nanny McPhee film and to describe the ways in which strategies are manifested in the speech used by the main character in the Nanny McPhee film. This study uses Brown and Levinson's (1987) politeness strategy theory and uses a qualitative descriptive method. The results of his research show that the positive politeness strategy has the highest frequency among other strategies because of the dialogue between family members who have close relationships and know each other very well. Second, in realizing the politeness strategy, the main characters use their own sub-strategy (Hasmi, 2013).

Aryani with a thesis research entitled "The Politeness Strategies Used by the Main Characters of Twilight Movie." The purpose of study to determine the politeness strategy used by the main character in the film Twilight and the factors that influence the main character in choosing the type of politeness strategy. This study uses the theory of politeness strategy by Brown and Levinson (1987) and uses qualitative research methods analysis. The results of his research show that the main characters in the Twilight film apply the types of politeness strategies, namely Bald on record, Positive politeness, Negative politeness, and Off record. The factors that influence the main characters in determining the type of language politeness are advantages for speakers and social variables consisting of social distance, power, and level of coercion (Aryani, 2017).

Abitza with a thesis research entitled "Analysis of Politeness Strategies Used By The Main Character In Home Alone 1." The purpose of study is to the

<sup>3</sup> types of politeness strategies used by the main character in the film Home Alone 1, and to find out how the main character uses these politeness strategies. This study uses a pragmatic approach from Eva Alcon Soler and Aricia Martinez Flor (2008), and politeness theory from Brown and Levinson (1978). The method used is qualitative research and descriptive method. The results of his research show that the main character (Kevin) uses politeness strategies to protect his house from thieves and communicates with other characters. Kevin's way of using politeness strategies includes direct communication and indirect communication (Abitza, 2021).

The similarity of my research with the three previous studies above is to analysing the main character in the movie script using Brown and Levinson's (1987) politeness strategy theory, and the method used is qualitative research. While the difference lies in the object and focus of research. Overall, the object of previous research was to investigate all kinds of politeness strategies from the main character in the movie. In contrast to previous research, my research focuses on a broader description of positive politeness strategies and negative politeness strategies the main character's utterances in the movie script and their influence on the main character's utterances.



## CHAPTER 3

### RESEARCH METHOD

#### 3.1 Time and Location

Time of the research was carried out for five months, starting from March to July 2022. The place or location of this research is on the Darma Persada University Campus, Taman Malaka Selatan Street, Number 8, Duren Sawit District, East Jakarta City.

#### 3.2 Research Method and Approach

Research is a scientific way to get valid data with the aim of being able to find, develop, and prove certain knowledge so that in turn it can be used to understand, solve, and anticipate problems (Sugiyono, 2012:2). The research was conducted with the aim of obtaining answers to questions or symptoms that attracted the attention of researchers, so that appropriate research approaches and methods were needed in the process.

A research approach is a research plan and procedure that includes steps from broad assumptions to detailed methods of data collection, analysis, and interpretation (Creswell, 2014:3). One of the research approaches is qualitative. According to Creswell (2014:4) qualitative research is a method for exploring and understanding the meaning that a number of individuals or groups of people consider to be derived from social or humanitarian problems. It means an approach to explore and understand the meaning of individuals or groups related to social problems.

While the descriptive method is research that aims to describe a phenomenon accurately based on the characteristics of the research (Creswell, 1997:15). This means that research is carried out with a writing method that can describe the actual situation about the object under study, according to the actual situation at the time of direct research, the data collected is not in the form of numbers but the data comes from manuscripts, interviews, field notes, personal documents, memo notes, and other documents.

In this study, I used a descriptive research method with a qualitative approach. The qualitative approach in this study is to match the actual data with the applicable theory by using descriptive methods. In this research is a description of the strategy of unity in “The Witches” movie script.

### 3.3 Research Object and Data

The object of this term paper is taken from the movie script “The Witches” written by Robert Zemeckis, which consists of 43 pages obtained by downloading the script from Script website (Script, 2020). While the data of this research are several dialogues between the main character and other characters that contain politeness strategies.

### 3.4 Data Collection Technique

Arikunto (2013:265) explains that data collection is an important job in research. Data collection techniques are the methods used by researchers in collecting research data. The data collection technique used is documentation. Documentation is a data collection technique by collecting and analyzing documents, both written documents, pictures, and electronically (Sukmadinata, 2013: 221).

While the document is a record of events that have passed, it can be in the form of writing, pictures, monumental works of someone (Bogdan in Sugiyono, 2005:82). This means that documents are sources of data used to complete research, both in the form of written sources, films, pictures (photos), and monumental works, all of which provide information for the research process.

Several steps to collect data for this term paper are as follows: 1) downloading the movie script; 2) reading the movie script to know the whole story; 3) writing and choosing the data in the form of dialogues which are suitable for my research purpose.

### 3.5 Data Analysis Technique

According to Miles and Huberman (1992:16) qualitative data analysis techniques are carried out through three stages, namely: data reduction, data

display, and conclusion drawing/verification. Data reduction is an activity to process, sharpen, select the data needed, discard data that is not needed, and classify according to the theme or pattern (Miles and Huberman, 1992:16). Data reduction was carried out by collecting data from “The Witches” movie script. After that, I do data display which was carried out by presenting the data and doing analysis. And the last step is drawing conclusion to show that I have done the research according to the research purpose.



## CHAPTER 4

### POLITENESS STRATEGIES USED BY THE MAIN CHARACTER IN *THE WITCHES* MOVIE SCRIPT BY ROBERT ZEMECKIS

In this chapter, the results of the research are presented to answer the research objectives, namely to identify and describe the types of politeness strategies according to Brown and Levinson's theory, and their impact on the speech of the main character in "The Witches" movie script with the limits of positive politeness strategies and negative politeness strategies

#### 4.1 Positive Politeness Strategies

According to Brown and Levinson (1987:70) stated that positive politeness is compensation aimed at a positive face, the desire to be approved, accepted, and desired. This type is usually found to reduce the distance between the speaker and the listener. In analyzing the data in this category, I found some data that have a tendency to use positive politeness strategies used by speakers of "The Witches" movie script

From the fifteen positive politeness strategies according to Brown and Levinson (1987:70) it was found ten sub-strategies used in the speech of of "The Witches" movie script. Sub-strategies used in the use of this strategy include 1) Noticing hearer's interests, wants, needs, and good, 2) Intensifying interest to hearer, making good story, draw hearer as a participant into the conversation, 3) Using in-group identity markers, 4) Presupposing to raise and assert common ground, 5) Joking, 6) Promise, 7) Being optimistic, 8) Including both speaker and hearer in an activity, 9) Giving and asking for reason and 10) Assuming or asserting reciprocity. The data analysis is as follows:

##### 4.1.1. Sub strategy 1: Noticing hearer's interests, wants, needs, and good

###### Datum 1

a) Dialogue

Agatha (Grandma): My dear child...

Charlie : Grandma  
Grandma's here

Agatha : Aw, you gonna be all right. Here, let me look at you.  
 Mmm.  
 I'mma get you out of here.  
 I packed your things, I'm gonna take you home.

Charlie : Home? To my house?

Agatha : No, darling.  
 Home to my house. (Zemeckis, 2020:3)

b) Context:

The events of this story began in the morning in the mortuary waiting room of a hospital, in a state of mourning. This story begins when Aghata comes to meet Charlie who is grieving because his parents died in a car accident. Furthermore, while hugging Charlie, Aghata persuaded Charlie to be willing to stay at Agatha's house.

c) Analysis :

In the Dialogue above, I identified that Agatha was using a positive politeness strategy. The saying "you're gonna be all right. Here, let me look at you" shows that Aghata as a speaker pays attention to Charlie's grieving condition. the above statement was made so that Charlie could quickly forget his sadness and was willing to be invited to live with him.

By using this strategy, Charlie as a listener feels comfortable and is willing to be invited to stay at Agatha's house

**Datum 2**

a) Dialogue

Agatha (Grandma): <sup>1</sup> Hey.  
 Son, what were you trying to tell me in the grocery store this morning? You were shaking like a leaf.

Charlie : Don't worry about that, Grandma.  
 I just want you to feel better.

Agatha : I feel fine.  
 You just tell me what you were trying to say.  
 Looked like you were about to have a conniption fit  
 (Zemeckis, 2020:8)

b) Context:

This speech incident took place in the living room of Aghata's house during the day, between Aghata as the speaker and Charlie as the listener in a relaxed atmosphere. This story begins when Aghata comes to Charlie who is playing with his pet mouse. Sitting on the couch Aghata asks Charlie about what happened at the department store this morning so he doesn't end up buying nails. Then Charlie tells of his meeting with a mysterious woman who will give him a caramel candy

c) Analysis :

In the Dialogue above, I identified that Agatha was using a positive politeness strategy. Agatha, as the speaker, tried to pay attention to aspects of the condition of the listeners who looked scared when they were at the department store this morning, namely by conveying "Looked like you were about to have a conniption fit". The utterance is uttered as a form of attention/sympathy of the speaker to the listener.

By using this strategy, it made Charlie feel comfortable to tell the situation he experienced when he met the mysterious woman at the convenience store.

**Datum 3**

a) Dialogue

**Bruno** : Hey, are you in there?  
Grand High Witch : Welcome, you... fine, handsome man. We've been waiting.  
Grand High Witch : Darling boy. I have your chocolate for you.  
**Bruno** : You promised me six bars of chocolate. I only see one in your hand.  
Grand High Witch : Hmm... You see, ladies, not only is he fat and stupid but greedy too.  
That's right, little man.  
Here is your delicious chocolate. (Zemeckis, 2020:19)

b) Context:

This story event took place in the meeting room "Le Grand Imperial Ballroom" at noon, between the Grand high Witch and the listeners, namely Bruno and the magicians, in a relaxed atmosphere.

This story begins with the Grand High Witch telling the witches about her meeting with a boy in the hotel lobby about an hour ago. The boy was given a Swiss chocolate bar that had been mixed with a drop of Number 86 Mouse Maker formula. And then the boy was told to meet in the room at 12:25. While pointing at the Clock in the Room Grand High Witch said that **in less than 10 minutes** the **witches will see** her **genius**. Then from outside the meeting room came the voice of Bruno, the boy Grand High Witch meant, came knocking on the door. After the door was opened Grand High Witch showed one chocolate and said to Bruno that she had chocolate for Bruno. Then Bruno said that the Grand High Witch promised him six chocolate bars, but all he saw in the Grand High Witch's hand was only one bar. Then while showing 6 chocolate bars in her hand Grand High Witch said Here is your delicious chocolate. Next, Bruno walked closer following the Grand High Witch's will

c) Analysis :

In the Dialogue above, the Grand High Witch as the speaker told Bruno that the chocolate that was to be given was already there. I identify that the Grand High Witch is using a positive politeness strategy. The words "I have your chocolate for you" show the Grand High Witch's attention to Bruno's condition, who is craving chocolate.

By using this strategy, it made Bruno feel comfortable because someone was paying attention by giving him as much chocolate as he wanted. Compared to the attitude of his mother who often forbade him when Bruno did or wanted something. So Bruno walked closer to follow the will of the Grand High Witch. Bruno didn't realize it would prove the impact the chocolate he ate some time before had been mixed with Formula 86 and in an instant he turned into a Rat

4.1.2. Sub strategy <sup>2</sup> 3: Intensifying interest to hearer, making good story, draw hearer as a participant into the conversation

**Datum 1**

a) Dialogue

Agatha : <sup>1</sup> Have you come up with a name for your mouse yet?

Charlie : Uh-huh.

Agatha : Well, tell me.

Don't be keeping me in suspense.

Charlie : Aisy.

Agatha : Lazy?

Well, that mouse is full of nothing but energy. She runs all the time in that wheel.

Charlie : Not "lazy." Daisy

Agatha : I like it.

That's a perfect name for her. (Zemeckis, 2020:5)

b) Context:

This speech event took place in the afternoon in the bathroom of Aghata's house, between Aghata as the speaker and Charlie as the listener and in a relaxed atmosphere. This conversation begins when Aghata bathes Charlie. He asks quietly the name given to Charlie's pet rat. Then Charlie gave the name given to his pet mouse.

c) Analysis :

In the Dialogue above, I identified that Agatha was using a positive politeness strategy. Agatha as a speaker seeks to increase the listener's interest in being involved in the interactions created by the speaker, namely through delivering the utterance "Well, tell me. Don't be keeping me in suspense." The speech was said so that listeners would be interested in answering the speaker's curiosity about the name given to his pet rat, so Agatha slowly managed to get Charlie out of his sadness.

By using this strategy, Charlie as a listener has an impact on responding to the question by giving the name of the mouse

**Datum 2**



a) Dialogue

- Agatha : <sup>1</sup> That lady you saw in the grocery store was no lady.  
What you saw was a witch.
- Charlie : A witch?
- Agatha : That's right.  
A no-good, rotten, low-down, sneaky, sneaky witch.  
Okay. Okay.
- Charlie : Is this you and your church friends trying to play a  
joke on me?'Cause if it is, it's not very funny.
- Agatha : Listen, child.  
Witches ain't nothing to joke about.  
I've known children who no longer exist as children  
on this earth. They were turned, transformed, taken by  
witches.  
I can tell you about Alice Blue (Zemeckis, 2020:8)

b) Context:

This speech event took place during the day in the living room of Aghata's house, between Aghata as the speaker and Charlie as the listener in a relaxed atmosphere. This conversation begins when Aghata asks the characteristics of the mysterious woman who met Charlie at the convenience store this morning. From Charlie's story, Aghata deduces that the woman Charlie meets at the convenience store is a Witch. Next, Aghata recounts the incident that happened to his childhood friend, Alice Blue. Alice Blue was turned into a Chicken by a Witch.

c) Analysis :

In the Dialogue above, I identified that Agatha was using a positive politeness strategy. Agatha as a speaker seeks to increase the listener's interest in being involved in the interactions created by the speaker, namely through delivering the utterance "Listen, child . Witches ain't nothing to joke about". These words were said seriously so that the listeners would want to know more about what a Witch is. And to intensify

listeners' interest, Aghata recounted the events that had happened to his best friend, Alice Blue.

By using this strategy, Charlie as a listener is interested in knowing more about Witches.

### Datum 3

#### a) Dialogue

Grand high Witch : <sup>1</sup> This morning, I'm having my breakfast and I'm looking out the window, at the beach, and what am I seeing? Hmm?  
What am I seeing?  
I'm seeing dozens... I'm seeing hundreds... I'm seeing hundreds of repulsive little brats playing in the sand, and it's putting me right off my food! So...(Zemeckis, 2020:18)

#### b) Context:

This speech incident took place in the meeting room "Le Grand Imperial Ballroom" at noon, between the Grand high Witch as the speaker and the magicians as listeners in a serious atmosphere.

This story begins with the Grand High Witch telling the witches that while having breakfast, she looked out the window. Then he asked the magicians what he saw. Furthermore, he said that he saw dozens of children, even hundreds of children playing in the sand on the beach, so he lost his appetite.

#### c) Analysis :

In the Dialogue above, I identified that the Grand High Witch is using a positive politeness strategy. The Grand High witch as a speaker tries to attract listeners' interest by inserting expressions that can make her interlocutor more involved in the interactions created by speakers, namely through asking the question "What am I seeing?". These utterances are said up to two times so that listeners are curious about what they see and are involved in the interaction.

Besides that, to increase interest, the Grand High Witch also made a good

story by saying "I'm seeing hundreds of repulsive little brats playing in the sand." The speech "seeing hundreds of repulsive little brats" intensified the listener's interest because little boys enemy of wizards and must be exterminated. So that it can increase the interest of listeners, because stories about little boys are interesting things for wizards.

As a result, the witches who were in the meeting room became more interested and paid attention to the stories of the Grand High Witch and gave positive comments

#### 4.1.3. Sub-strategy 4: Using in-group identity markers

##### Datum 1

a) Dialogue

Grand high Witch : Saoirse, secure the room!

Okay, you so-called ladies.

Prepare for removal. Wake up.

Okay, you trussed-up succubines, you may remove your gloves.

You may remove your shoes. And... you may remove your wigs! . (Zemeckis, 2020:17)

b) Context:

This speech event took place in the meeting room "Le Grand Imperial Ballroom") during the day, between the Grand High Witch and the listeners, namely the magicians, while the situation when the speech event occurred was in a relaxed state.

This conversation begins when the hotel manager leaves the meeting room after showing the meeting room facilities to the witches, the Grand High Witch asks one of the witches named Saoirse to close the meeting room door. Furthermore, the Grand High Witch asked the witches to prepare for the ritual of removing the camouflage attributes, namely gloves, shoes and wigs.

c) Analysis :

In the Dialogue above, the Grand High Witch refers to witches as the so-called ladies. I identify that the Grand High Witch is using a positive politeness strategy. The use of the term "so-called ladies" in the utterance is a marker of in-group identity, namely to show that the speaker and listener are from the same group, namely a group of witches who look like women. In the *Witches* film, the character of a witch is described as a creature with a bald head, with a wide mouth and only three fingers and toes. This strategy is carried out by the speaker because the speaker wants to reduce the power of threat to the positive face of the interlocutor

As a result, the magicians who were in the meeting room felt comfortable because they were in their group and agreed to every word and action taken by members in the group. Next, following the Grand High Witch's request to take off the Wigs, remove the gloves and footwear so that their true form is visible.

#### 4.1.4. Sub strategy 7 : Presupposing to raise and assert common ground

##### Datum 1

##### a) Dialogue

Agatha (Grandma): <sup>1</sup> Look here.

This was my baby.

I'd do anything for her to be here right now. But the Man Above had another plan for her.

And whether it seems fair to me or not, it doesn't matter. Sometimes life isn't fair.

It's a hard lesson for folks to learn and most people don't have to learn it this young.

But you do. You hear me? (Zemeckis, 2020:5)

##### b) Context:

This speech incident took place in the dining room of Agatha's house at noon, between Agatha as the speaker and Charlie as the listener. while the situation when the speech event occurs is in a relaxed state.

This conversation begins when Aghata asks why Charlie doesn't eat the cornbread that is served. And Charlie answered that he had no appetite. Furthermore, Agatha tried to strengthen Charlie's heart, who was still grieving because his parents had just died, by showing him a photo of one of his daughters who had died. Then Aghata said that she would do anything so that the child in the photo could be with her, then Agatha explained to Charlie that what happens in life sometimes doesn't go as expected.

c) Analysis :

In the Dialogue above, Agatha explains to Charlie that what happens in life sometimes doesn't turn out as expected. I identify that Agatha is using a positive politeness strategy through the utterance "And whether it seems fair to me or not, it doesn't matter" as a statement to elevate and emphasize the similarity of feelings Agatha experienced when she was left by the person she loves, but Agatha must rise and not dissolve in prolonged sadness.

By using this strategy, it had an impact on Charlie starting to smile and feeling what Agatha said was true, that he should be able to get up, just like what Agatha did. So that he becomes a more cheerful boy and his appetite starts to appear. Charlie tasted the food/bread provided by Agatha and ate the bread until it ran out..

**4.1.5. Sub strategy 8 : Joking**

**Datum 1**

a) Dialogue

Stringer

<sup>1</sup> : Oh, madam, I almost forgot.

Regarding your ladies' dinner this evening, we have neglected to select a soup.

Now, there are two choices.

One is our Cajun spice crab Creole, and the other one is our plantation kitchen split pea.

Grand High Witch : Which one is cheaper?

Stringer : Well, madam, I'm sure you will appreciate that the crab is fresh and it is... Which one?

Plantation kitchen split pea.

Charlie : That's the one.

Grand High Witch : Then we will have the split pea soup.

Stringer : Yes, madam (Zemeckis, 2020:30)

b) Context:

This speech event occurred on the balcony of room 666 of The Grand Orleans Imperial Island hotel in the afternoon, between the Grand High Witch and the listener, namely Stringer (Hotel Manager), while the situation when the speech event occurred was in a state of anger;

This conversation begins with Stringer offering a choice of soup to the Grand High Witch for the Grand High Witch and her group's dinner menu.

There are two choices of soup, namely One is Cajun spice crab Creole, and the other one is split pea. Next Grand High Witch asks which one is cheap.

Dan Stringer explained more about the two soups offered, but the Grand High Witch asked Stringer which soup to choose. Stringer suggests Plantation kitchen split peas. Grand High Witch agrees Plantation kitchen split pea soup no garlic.

c) Analysis :

In the Dialogue above, the Grand High Witch answers Stringer's question by saying "Which one is cheaper?". From the story above, I identify that the Grand High Witch is using a positive politeness strategy. This story is a joke from the Grand High Witch, because it is impossible for people who can afford to stay in a hotel as luxurious as The Grand Orleans Imperial Island and have a suitcase of money still thinking about finding cheap food. At least choose a taste or taste. The joke was used to minimize Stringer's face-threatening acts (FTAs).

By using this strategy, Listeners choose a menu that suits the tastes of Grand High Wicht and his group, namely the split pea soup..

**4.1.6. Sub strategy 10 :Promise**

### Datum 1

#### a) Dialogue

Grand High Witch : <sup>1</sup> So, less than an hour ago, I found a repulsive smelly little boy in the lobby and I gave him an outrageously expensive bar of Swiss chocolate. A chocolate bar that was laced with one drop of my Number 86...

Charlie : Oh, no.

Grand High Witch : ...Delayed Action Mouse Maker potion!.

Charlie : Bruno

Grand High Witch : And I told the greedy little brat to meet me here at 12:25.

So, in less than 10 minutes, all you pathetic witches will see what a true genius I am! (Zemeckis, 2020:19)

#### b) Context:

This speech event took place in the meeting room "Le Grand Imperial Ballroom" during the day, between the Grand High Witch and the listeners, namely the magicians, while the situation when the speech event occurred was in a relaxed state.

This story begins when the Grand High Witch When the Grand High Witch tells the incident less than an hour ago to the witches, that she found a boy named Bruno and he gave her a bar of very expensive Swiss chocolate. A bar of chocolate mixed with a drop of Formula Number 86. then Grand high Witch will show the Witches that applying a drop of Formula Number 86 Mouse Maker in a piece of candy will turn a child into a mouse in one hour. Two drops will change in 30 minutes. And three drops instantly.

#### c) Analysis :

In the Dialogue above, the Grand High Witch told the magicians in the meeting room, that "So, in less than 10 minutes, all you pathetic witches will see what a true genius I am". Through the above statement I identified that the Grand High Witch is using a positive politeness strategy. The word "will see" in the sentence above shows that the Grand High Witch as

the speaker is trying to make a promise to the Witches that in less than 10 minutes, the witches will know the impact that will have on the little boy who has consumed chocolate which has been mixed with formula Number 86

By using this strategy, the witches in the room became curious to know what happened next, whether the Grand High Witch fulfills the listener's promise/desires, namely that a little boy who has eaten chocolate mixed with Formula 86 has turned into a mouse.

#### 4.1.7. Sub-strategy 11: Being Optimistic

##### Datum 1

##### a) Dialogue

Stringer : I'm sorry, madam, but the hotel has a very strict no-pet policy.

Grand high Witch : You seem like the sort of man Who loves a precious. Don't you, Mister...

Stringers : Stringers  
R. J. Stringer III Hotel Manager.

Grand high Witch : Thank you for making an exception, Mr. R.J. The Hotel Manager.

Stringer : Yes, but I haven't yet... But I didn't agree...

Grand high Witch : I know you love kitties. (Zemeckis, 2020:12)

##### b) Context:

This speech incident occurred in the lobby of The Grand Orleans Imperial Island hotel in the morning, between the Grand High Witch and the listener, namely the hotel's Stringer.Manager, while the situation when the speech event occurred was in a relaxed state.

This conversation begins with the Grand High Witch talking to Stringer, suddenly a pet cat appears from behind and walks on her hand. Stringer looked shocked and reminded him that there was a strict hotel policy against bringing pets in.

##### c) Analysis :



In the Dialogue above, the Grand High Witch says thank you to Stringer for giving her an exception, namely being allowed to bring a pet cat. I identify that the Grand High Witch is using a positive politeness strategy. Through the words "you seem" Grand High Witch wants to be seen paying attention to Stringer to make it seem more familiar, and in the next sentence, through the words "thank you". Grand High Witch as a speaker shows an optimistic attitude that the interlocutor does not object to what he is doing and believes that Stringer will provide an exception to the prohibition on hotel guests bringing pets to him.

As a result, Stringer as the interlocutor felt reluctant to take action, but finally Stringer carefully conveyed to the Grand High Witch that he had not given his consent by saying But I did not agree, but did not take action on the pet cat.

#### **Datum 2**

##### a) Dialogue

Grand High Witch : Well, well, well, well.

Why is this wool here, I wonder?

Aghata : Oh. Hello.

I just dropped my knitting over the balcony.

But it's all right.

Thank goodness I still have a hold of it on this end.

Well, I'm just gonna go ahead on and...

And pull it on up.

I'll be out of your way.

Let go (Zemeckis, 2020:28)

##### b) Context:

This speech event occurred on the balcony of The Grand Orleans Imperial Island hotel room in the afternoon, between Aghata as the speaker and the Grand High Witch as the listener, while the situation when the speech event occurred was in a tense state.

This story begins when Aghata, Carlie, Bruno and Daisy try to retrieve formula Number 86 from the Grand High Witch's room which is located

right below Aghata's room, using Wool as a tool. After Charlie managed to take the formula, Charlie was pulled up by Aghata using wool. But when Wool was about to reach the balcony of Aghata's room, Wool was held by the Grand High Witch. Then Aghata said that her Wool had fallen and was being pulled up, and asked the Grand High Witch to let her go.

c) Analysis :

In the Dialogue above, Aghata explains to the Grand High Witch that he dropped the Wool on the balcony. I identify that Aghata as a speaker is using positive politeness strategies. Through the words "Well, I'm just gonna go ahead on and...And pull it on up." Shows that Aghata is optimistic that the Grand High Witch will fulfill her wish to immediately release the wool that Charlie used as a means to retrieve Grand High Witch's formula.

As a result, the Grand High Witch Stringer, as the other person said, let go of the wool from her hand.

#### 4.1.8. Sub strategy 12 : Including both speaker and hearer in an activity

##### Datum 1

a) Dialogue

Aghata : Child, we need to leave.

Charlie : Leave?

Aghata : It's not safe for us here.

Charlie : But where we gonna go?

Aghata : I'll call my cousin, Eston.

Have him make a reservation for us at the Grand Orleans Imperial Island Hotel (Zemeckis, 2020:10)

b) Context:

This speech event occurred in Aghata's house during the day, between Aghata as the speaker and Charlie as the listener, while the situation when the speech event occurred was in a state of panic.

This conversation begins when Aghata finishes the prayer ritual, and gets a hunch that they should leave the house immediately. Then Aghata conveyed her hunch to Charlie. Furthermore, Aghata asked Charlie to pack

up and leave the house immediately, because it was not safe from the Witch's interference. Charlie is confused and asks where they are going.

c) Analysis :

In the Dialogue above, Aghata invites Charlie to leave the house. by saying "Child, we need to leave". From the speech above, I identify that Aghata is using a positive politeness strategy. Aghata tries to involve Charlie in an activity, namely leaving the house by using the inclusive word "We". The invitation to leave the house was carried out because the place was considered unsafe from Witch interference.

By using this strategy, the interlocutor participates actively and becomes a cooperater to take the action of leaving the place to the Grand Orleans Imperial Island Hotel

**Datum 2**

a) Dialogue

Bruno : <sup>1</sup>What are we going to do?  
I don't want to be a mouse.  
I like being a portly little kid.

Deisy : "Child."

Bruno : Whatever

Charlie : All right, we have to find my grandma. She knows everything about witches.  
She'll know what to do.  
Come on. (Zemeckis, 2020:22)

b) Context:

This speech event occurred in the meeting room "Le Grand Imperial Ballroom" during the day between Charlie and the listeners, namely Bruno and Daisy, while the situation when the speech event occurred was in a state of confusion.

This story begins when the Grand High Witch manages to turn Bruno into a rat and then orders the witches present to chase and kill the rat. In the process of pursuit, Grand High Witch managed to find the location of Charlie who was hiding around the meeting room. The Grand High Witch,

assisted by the witches, dripped formula Number 86 into Charlie's ear, so that Charlie turned into a mouse. The Grand High Witch ordered the witches present to chase and kill the rats. After escaping from the witches' pursuit, Charlie, Deisy and Bruno don't know what to do. Then Charlie invites Bruno and Deisy to find Agatha, his grandmother. Because his grandmother who was staying at the hotel knew everything about witches

c) Analysis :

In the Dialogue above, Charlie invites Bruno and Daisy to find his grandmother by saying "we have to find my grandma. and Come on". From the speech above, I identify that Charlie is using a positive politeness strategy. Charlie tries to involve his interlocutors, namely Bruno and Deisy, in an activity, namely finding his grandmother by using the inclusive words "We" and Come on. The activity of finding Charlie's grandmother was not easy considering they had now turned into little mice, so they had to discuss to determine the path that must be passed and how to get through it to arrive at room number 766 where Charlie's grandmother was staying.

By using this strategy, the interlocutor participates actively and becomes a cooperater in carrying out activities to find Charlie's grandmother who is in room number 766.

**4.1.9. Sub strategy 13 : Giving and asking for reason**

**Datum 1**

a) Dialogue

Agatha : <sup>1</sup> Maybe we can go somewhere a bit more private.

Mr Jenkins : Private?

Why do we have to be private?

Agatha : It's not an easy thing for him to explain.

He'd be much more comfortable we all went up to your room.

Mr. Jenkins : No, no, look here, madam,

I'm perfectly comfortable exactly where I am  
(Zemeckis, 2020:33)

b) Context:

This story happened in the dining room of The Grand Orleans Imperial Island Hotel at night between Agatha and the listener, Mr. Jenkins, Bruno's father, while the situation when the speech event occurred was in a relaxed state.

This conversation begins when Aghata greets Mr and Mrs Jenkin to confirm that they are Bruno's parents. He tries to explain that Bruno has been turned into a rat by a witch who is currently staying at the hotel. Aghata asked them to meet Bruno in their room. But Mr. Jenkins objected, and asked to meet at the same place. Then Aghata took out Bruno who had turned into a rat from his handbag.

c) Analysis :

In the Dialogue above, Agatha tells Bruno's parents to meet in a closed room. From the speech above, I identify that Agatha is using a positive politeness strategy. In the first utterance "Maybe we can go somewhere a bit more private" and in the second utterance "He'd be much more comfortable we all went up to your room." It is the act of asking and giving reasons as a form of strategy which shows that Agatha as the speaker and Mr Jenkins as the interlocutor are cooperators.

Using this strategy, Mr. Jenkins tried to get further explanations/reasons why the meeting with Bruno was not at the same place. After it was shown that Bruno had become a rat, Bruno's parents left Agatha because the explanation given by Agatha did not make sense.

**4.1.10 Sub strategy 14 : Assuming or asserting reciprocity**

**Datum 1**

a) Dialogue

Grand High Witch: <sup>1</sup> What would you do if there were mice running all around in this hotel?

Stringer : Well, I can assure you, madam, there would never be any mice...

Grand High Witch : **But if there were?**  
**Hypothetically?**

Stringer : **Mmm. Oh, hypothetically.**

Stringer : **Yes, I suppose, well, I would, uh... I would call the exterminator.**

Grand High Witch : **Exactly!**  
 You see, girls?  
 He would call the exterminator!  
 Just like any normal human with his head screwed on right, he would exterminate those brats.  
 Uh... Rats.

Stringer : **We would exterminate the rats.** (Zemeckis, 2020:13)

b) Context:

This speech incident occurred in the reception room of The Grand Orleans Imperial Island Hotel in the morning, between the Grand High Witch as the speaker and the listener, namely Stringer, the hotel manager, while the situation when the speech event occurred was in a relaxed state.

This conversation began when the Grand High Witch tried to get assurance that the hotel would consistently implement a ban on bringing pets into the hotel. Grand High Witch asks if there are rats around the hotel in connection with the hotel's policy of not bringing pets into the hotel. Then the stringer guarantees that there are no rats in the hotel. If rats are found, the hotel will call a rat exterminator. And the Grand High Witch repeated Stringer's statement to the Witches that he would exterminate all the children.

c) Analysis :

In the Dialogue above, the Grand High Witch asks Stringer a question "What would you do if there were mice running all around in this hotel?" From the story above, I identify that the Grand High Witch is using a positive politeness strategy. The above speech is a form of affirming the mutual relationship between the Speaker and the listener, that is, if the Grand High Witch is not allowed to bring a Cat, in return the hotel

manager will call the exterminator to destroy mice if they are found in the hotel, as a form of mutual giving between the speaker and the listener  
By using this strategy, Mr. Stringer realized the commitment to look after each other

#### 4.2 Negative Politeness Strategies

According to Brown and Levinson (1987: 129), the negative politeness strategy is a strategy to save the negative face of the interlocutor to maintain the freedom of action of the interlocutor. In carrying out this strategy, the speaker acknowledges and respects the negative face of his interlocutor.

Of the ten negative politeness strategies according to Brown and Levinson (1987:129) found eight sub-strategies used in the speech "The Witches" movie script, the sub-strategies used in the use of this strategy include 1) Be Direct, 2) Do not assume / assume hearer, 3) Be pessimistic, 4) Giving difference, 5) Apologizing, 6) State the FTA as an example of a general rule, 7) Nominalizing 8) Recorded as hearer who owes or hearer who do not owe. The data analysis is as follows:

##### 4.2.1. Sub-strategy 1: Be Direct

###### Datum 1

###### a) Dialogue

Agatha (Grandma): Young man, what is wrong with you?

Sitting in here all by your lonesome.

It's nice out.

You want something to eat? I just fried some wings

Nobody turns down my wings

I'm gonna make you a plate (Zemeckis, 2020:4)

###### b) Context:

This speech event occurred in the living room of Agatha's house in the afternoon, between Aghata as the speaker and Charlie as the listener, while the situation when the speech event occurred was in a sad atmosphere.

This story begins when Aghata sees Charlie who is sitting alone and daydreaming. Furthermore Agatha said that the weather outside was

sunny. Charlie responded by just looking at Agatha, saying nothing. Then Agatha persuaded Charlie to eat, by offering freshly cooked fried wings.

c) Analysis :

Based on the Dialogue above, I identify that Agatha is using a negative politeness strategy. Through the utterance "Nobody turns down my wings," the speaker informs that the fried wings are very delicious, and indirectly asks Charlie to eat the fried wings that have been prepared on the table. Agatha performs FTA by indirectly expressing her wish for the other person to perform an action for her. Agatha uses this strategy because she wants to save the negative face of her interlocutor.

Charlie responded to Agatha's request using the be direct sub strategy by just looking at the fried wings. This strategy has not been able to make Charlie better, because he has not been able to forget the accident that resulted in the death of his parents

#### Datum 2

a) Dialogue

Charlie : Hey!  
Bruno : You there!  
          And what are you doing?  
          Breaking and entering?  
Charlie : Looking for a quiet spot.  
Bruno : For what?  
Charlie : Training.  
Bruno : Training what?  
          Cool. Super.  
          What's his name?  
Charlie : It's a she.  
          And her name is Daisy.  
Bruno : Can I hold her?  
Charlie : She's not too comfortable around strangers  
(Zemeckis, 2020:16).

b) Context:



This speech event occurred in front of the "Le Grand Imperial Ballroom" meeting room during the day, between Charlie as the speaker and Bruno as the listener, while the situation when the speech event occurred was in a relaxed state.

This conversation began when Charlie was opening the door and was about to enter the Meetinghouse, suddenly Bruno called him and asked what he was doing there. While showing his pet Mouse Charlie said that he was looking for a quiet place to practice. Seeing the mouse, Bruno asked permission to hold it, but Charlie did not allow it politely.

c) Analysis :

Based on the Dialogue above, I identify that Charlie is using a negative politeness strategy. Through the utterance "She's not too comfortable around strangers," the speaker indirectly asks Bruno not to touch Daisy. Submission of Charlie's request by using the be direct sub strategy had an impact on Bruno being able to understand it and continued a number of questions about the advantages of the mouse.

#### 4.2.2. Sub-strategy 2: Do not assume / assume hearer

##### Datum 1

a) Dialogue

- Charlie : <sup>1</sup>What about my friends?  
Can they stay too?
- Agatha : Well, of course.  
If they want to, but don't forget, they all have loved ones who miss them.
- Bruno : I'm not so sure about that.
- Agatha : Don't be a fool.  
I'm sure they love you.
- Bruno : My mother thinks I'm clumsy, and my father complains that I'm always hungry.
- Agatha : Well, maybe this will help them love you for who you are, not for who you ain't. (Zemeckis, 2020:31)

b) Context:

This speech event occurred in room number 766 of The Grand Orleans Imperial Island Hotel in the afternoon, between Charlie as the speaker and Agatha as the listener, while the situation when the speech event occurred was in a relaxed state.

This story begins when Charlie tries to keep Agatha in love with him and allows Charlie and his friends to stay with Agatha. Charlie tells Agatha that he can accept if he stays as a mouse, after attempts to turn him into a little boy again using spells and potions from Agatha were unsuccessful. Furthermore, Charlie hopes that Agatha can accept the situation of Charlie and his friends.

c) Analysis :

In the Dialogue above, I identified that Charlie was using a negative politeness strategy. Charlie said, among other things, "What about my friends?". Through these words, Charlie softened/changed the order into a polite suggestion so that Agatha could also accept that her friends could live with her.

Submission of requests using the Do not assume/assume hearer sub-strategy has the impact that the interlocutor responds according to what is expected, namely Agatha allows Bruno and Daisy to live with her and still loves the three of them. This was shown by paying attention and reminding that Bruno's father and mother felt they had lost their beloved son

#### 4.2.3. Sub-strategy 3: Be pessimistic

##### Datum 1

a) Dialogue

- Agatha : <sup>1</sup> You cut yourself on a rusty nail, you can get lock jaw.
- Charlie : Yes, ma'am.
- Agatha : And then I'd have to flush out your system with liver oil, garlic juice, Tabasco sauce.
- Agatha : You wouldn't want to go through that now, would you?

Charlie : No, ma'am.  
Agatha : Good.  
Agatha : Remember, safety first. (Zemeckis, 2020:7)

b) Context:

This story event took place in the supermarket in the morning, between Agatha and the listener, namely Charlie. While the situation when the speech event occurs is in a relaxed state

This conversation began when Agatha was asking Raymon, the supermarket keeper, to fetch fresh vegetables. Charlie asked permission to buy some nails to make a house/cage for his pet rat and showed me an example of a box of nails. Seeing the nails in Charlie's hands, Agatha suggests taking galvanized nails, so they don't rust easily. Because if you get injured by a rusty nail, it can cause seizures of the mouth. Charlie says galvanized ceiling costs 35 cents more. Furthermore Agatha said "You wouldn't want to go through that now, would you?";

c) Analysis :

In the Dialogue between Agatha and Charlie above, I identified that Agatha was using a negative politeness strategy. Agatha said, among other things, "You wouldn't want to go through that now, would you?". Through these words, Agatha, as the speaker, was careful in giving Charlie a choice. Agatha didn't do it by forcing Charlie, and hoped Charlie didn't choose a rusty nail to make his pet rat cage.

Submission of requests using the Be pessimistic sub-strategy has the impact that listeners will respond according to the stages, namely Charlie does not want to get locked mouth disease by choosing galvanized nails to make his pet rat cage.

**Datum 2**

a) Dialogue

Charlie : <sup>1</sup> Grandma's knitting wool as a rope to lower me down to the Grand High Witch's balcony. I grab a bottle of potion, Grandma hoists me back up, she reverses the spell, and ta-da!

We're kids again.

Agatha (Grandma): Young man, you think all that up just now?

Charlie : Popped right into my head (Zemeckis, 2020:27).

b) Context:

This speech event occurred in the Balcony Room Number 766 of The Grand Orleans Imperial Island hotel in the afternoon, between Aghata as the speaker and Charlie as the listener, while the situation when the speech event occurred was in a relaxed state.

This story begins when Carlie will take formula Number 86, from the Grand High Witch's room, which is located right below Aghata's room, using Aghata's knitted Wool as a tool to lower and raise Charlie. Hearing Charlie's request, Aghata isn't sure whether Charlie asked to be lowered onto Room 666's balcony.

c) Analysis :

In the Dialogue between Agatha and Charlie above, I identified that Agatha was using a negative politeness strategy. Agatha said, among other things, "Young man, you think all that is up just now?". Through this speech, Agatha, as the speaker, was not sure that Charlie would ask to be sent down to take a bottle of potion in the Grand High Witch's room, because it was very risky.

Submission of requests using the Be pessimistic sub-strategy has the impact that the interlocutor responds according to the staged, namely Charlie will still do it but will be more careful.

**Datum 3**

a) Dialogue

Daisy : <sup>1</sup> We got to do something.

Charlie : I know what we'll do.

I sneak into the kitchen with the Number 86 Mouse Maker, then I slip the potion into the witches' pea soup and turn them all into mice.

Agatha : Are you sure about this, little man?

This sounds like it could be a very dangerous And scary mission.

Charlie : Trust me, Grandma, I can handle it (Zemeckis, 2020:31).

b) Context:

This speech event occurred in the Balcony Room Number 766 of The Grand Orleans Imperial Island hotel in the afternoon, between Aghata as the speaker and Charlie as the listener, while the situation when the speech event occurred was in a relaxed state.

This conversation begins when Carlie conveys her plan to take formula Number 86, from the Grand High Witch's room which is located right below Aghata's room by using Aghata's knitted wool as a tool to lower and raise Charlie. Hearing Charlie's plan, Aghata expressed his doubts about Charlie's plan

c) Analysis :

In the Dialogue between Agatha and Charlie above, I identified that Agatha was using a negative politeness strategy. Agatha said, among other things, "Are you sure about this, little man?". Through these words, Agatha, as the speaker, was not sure that Charlie would do it. And then through the story "This sounds like it could be a very dangerous and scary mission." shows Charli still has a chance to discourage her.

Submission of requests using the Be pessimistic sub-strategy has the impact that the interlocutor responds as expected, namely Charlie will still do it but will be more careful.

#### 4.2.4. Sub-strategy 5: Giving difference

##### Datum 1

a) Dialogue

Agatha (Grandma): <sup>1</sup> I'm not gonna waste good bacon drippings on these shriveled-up weeds.

Can you get me some fresh greens if you don't mind?

Raymond : Yes, ma'am.

I'll see what we have in the back. You do that.  
(Zemeckis, 2020:6).

b) Context:

This speech incident occurred in the supermarket in the morning between Agatha as the speaker and Raymond, the supermarket guard as the listener. While the situation when the speech event occurs is in a relaxed state.

This story began when Agatha was taking a bunch of vegetables from the shelf. The vegetables look wilted and the color has started to turn yellow. Then the vegetables were shown to Raymond while asking for other fresh vegetables to be replaced.

c) Analysis :

In the Dialogue above, Agatha tells Raymond that she wants some fresh greens. I identify that Agatha is using a negative politeness strategy through the utterance "Can you get me some fresh greens if you don't mind?". The phrase if you don't mind indicates that Agatha as a speaker makes a difference with a statement of respect for Raymond as a listener who has a desire to be respected.

Submission of requests using the Giving difference sub-strategy has the effect that listeners provide a fast response. In the context above, Raymond answered Yes, ma'am and immediately headed to the warehouse to get the replacement vegetables Agatha asked for

#### 4.2.5. Sub-strategy 6: Apologizing

##### Datum 1

a) Dialogue

- Charlie : <sup>1</sup> Oh, Grandma, by the way, this is my friend, Bruno Jenkins.  
He's now a mouse too, but he used to be a chubby, little English kid.
- Bruno : You could've just stopped at,
- Charlie : "This is my friend, Bruno."
- Agatha : I'm so sorry, Bruno.

Those nasty, evil witches got you too, huh?

Bruno : Yes. They got me good and proper.  
It's been an awful day. (Zemeckis, 2020:25)

b) Context:

This speech incident occurred in room number 766 of The Grand Orleans Imperial Island Hotel in the afternoon between Agatha as the speaker and Bruno as the listener. While the situation when the speech event occurs is in a serious condition

This conversation began when Agatha was watching another mouse next to Charlie. Charlie introduces his friend, that the mouse named Bruno, used to be a fat English boy. Hearing this story, Agatha felt concerned about what happened to Bruno and apologized for not being able to prevent the incident.

c) Analysis :

In the Dialogue above, Agatha said, among other things, "I'm so sorry, Bruno. Those nasty, evil witches got you too, huh?". Through this speech, I identified that Agatha was using a negative politeness strategy. With this speech, Agatha softened/changed the order into a polite suggestion so that at that time Bruno could accept the fact that he had become a rat.

Submission of requests using the Apologizing sub-strategy has the impact that the interlocutor responds as expected, namely Bruno can accept himself turning into a mouse.

**4.2.7. Sub-strategy 8: State the FTA as an example of a general rule**

**Datum 1**

a) Dialogue

Witch : <sup>1</sup> Your Excellency, do you have a plan?  
How can we possibly wipe out every child?

Grand High Witch : That was actually a good question. Insubordinate but a good question. Of course I have a plan (Zemeckis, 2020:18).

b) Context:

This story event took place in the meeting room "Le Grand Imperial Ballroom" in the afternoon between the Grand High Witch as the Speaker and the Witches as listeners. While the situation when the speech event occurs is in a serious condition

This story begins when the Grand High Witch gives directions to the witches, so that every child in the world is destroyed. Then one of the Witches doubted and said, that whether the Grand high Witch had a plan and whether the witches could do it

c) Analysis :

In the Dialogue above, I identified that the Grand High Witch is using a negative politeness strategy. Through the speech "Insubordinate but a good question". The Grand High Witch emphasized to the witches in the room that generally disagreeing with the leader's ideas was a form of disobedience. The Grand High Witch hopes that there will be no rejection of ideas from her again, because as a general rule anyone who disobeys the leadership will be punished.

Submission of requests using the State the FTA sub-strategy as an example of a general rule has an impact on magicians who will always obey the orders of the leader

**4.2.8. Sub-strategy 9: Nominalizing**

**Datum 1**

a) Dialogue

Agatha : <sup>1</sup> My grandson... Is that you, boy?  
Charlie : Yes, Grandma, it's me. Oh... Oh.  
Agatha : Is it really you?  
Charlie : It's really me.  
Agatha : What happened?  
Charlie : It was the Grand High Witch.  
Agatha : The Grand High Witch?  
Oh, Lord, not the Grand High Witch.  
Charlie : Yes. She mouse-afied me.  
And the whole hotel is full of witches.



Agatha : They're having a witch convention or something.  
: You been through so much, you don't need this.  
Grandma's so, so sorry. (Zemeckis, 2020:24)

b) Context:

This story event occurred in room number 766 of The Grand Orleans Imperial Island Hotel at noon between Agatha as the speaker and Charlie as the listener. While the situation when the speech event occurs is in a relaxed state.

This story begins with Charlie, Bruno and Daisy who have turned into mice and manage to enter Agatha's room after escaping from the hotel cleaners. Charlie shouted for Agatha. Next, Agatha asks if a mouse calling is Charlie. Next Agatha asked Charlie about what happened. Charlie told him that the events that Charlie experienced were due to the actions of the Grand High Witch and the witches who were at the hotel at that time. Agatha expressed regret for what happened to Charlie and his friends.

c) Analysis :

In the Dialogue above, Agatha tells Charlie that "You've been through so much, you don't need this. Grandma's so, so sorry" I identified that Agatha was using a negative politeness strategy. The statement "Grandma's so, so sorry" clarifies the statement that Agatha's words were increasingly formal and seemed to not want to affect Charlie as the listener.

As a result, Charlie became more confident and asked Agatha to pick it up and put it on the table so it was easier to communicate

**4.2.9. Sub-strategy 10: Recorded as hearer who owes or hearer who do not owe**

**Datum 1**

a) Dialogue

Agatha (Grandma): <sup>1</sup> I'm gonna make some hot chocolate. Want some?  
I'm gonna make some anyway, in case you change  
your mind (Zemeckis, 2020:4).

b) Context:

This story happened at Agatha's house in the morning, between Agatha as the speaker and Charlie as the listener. While the situation when the speech event occurs is in an atmosphere of grief.

This story begins when Agatha tries to restore Charlie's enthusiasm and joy after his parents died. Agatha offered a cup of hot cocoa to Charlie who was sitting on the bed in his mother's former room. But Charlie answered with a shake of his head as a sign he didn't want to, because he was still sad after losing his parents in a car accident

c) Analysis :

In the Dialogue above, Agatha tells Charlie that I'm gonna make some anyway, in case you change your mind. I identify that Agatha is using a negative politeness strategy. through the phrase "I'm gonna make some anyway" clarifies the statement that Agatha owes Charlie if Charlie is willing to do Agatha's wish to drink the chocolate that has been served. This strategy was chosen by Agatha because she wanted to save Charlie's negative face as the interlocutor. As a result, Charlie was still silent, Charlie remembered his parents because in the room there were several photos of his parents

## CHAPTER 5

### CONCLUSION

After analyzing and discussing positive politeness strategies and negative politeness strategies in the main character's utterance in "The Witches" movie script, this study found sixteen positive politeness strategy utterance data and eleven negative politeness strategy utterance data, used by the three main characters.

Sixteen positive politeness strategy data are applied in ten types of positive politeness sub strategies, namely: (1) noticing hearer's interests, wants, needs, and good; (2) intensifying interest to hearers, making good stories, drawing hearers as participants into the conversation; (3) using in-group identity markers; (4) presupposing to raise and assert common ground; (5) joking; (6) promises; (7) being optimistic; (8) including both speaker and hearer in an activity; (9) giving and asking for reason; and (10) assuming or asserting reciprocity.

Meanwhile, the eleven negative politeness strategy data are applied in eight types of negative politeness sub-strategies, namely (1) be direct; (2) do not assume /assume hearers; (3) be pessimistic; (4) giving difference; (5) apologizing; (6) state the fact as an example of a general rule; (7) nominalizing; and (8) recorded as hearer who owes or hearer who does not owe.

The use of ten positive politeness strategies by the main character makes the interlocutor feeling comfortable and cooperative, and the use of eight negative politeness by the main character has an impact on the interlocutor being able to accept and understand.

Based on the explanation above, in this study, I only discussed two things, namely positive politeness strategies and negative politeness strategies in the main character's utterance in "The Witches" movie script. Therefore I want to provide advice, especially for other researchers who want to do further research, because there are many things that can be discussed about linguistics, especially about politeness strategies in discussion and different perspectives. This research is not only beneficial for future researchers. My advice for readers, this research is

also useful for anyone who wants to know and understand positive politeness strategies for all contexts as in other literary works such as drama, poetry and in various languages



# POLITENESS STRATEGIES USED BY THE MAIN CHARACTER IN THE WITCHES MOVIE SCRIPT BY ROBERT ZEMECKIS

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