

**POLITENESS STRATEGIES ON *THE EDGE OF SEVENTEEN*  
BY KELLY FREEMON CRAIG'S MOVIE**



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UNIVERSITY OF DARMA PERSADA  
JAKARTA  
2018**

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BY KELLY FREEMON CRAIG'S MOVIE**

**TERM PAPER**

Submitted in Part Fulfilling for Obtaining  
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


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2018**

**INTELLECTUAL PROPERTY STATEMENT PAGE**  
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**KELLY FREEMON CRAIG'S MOVIE**

I hereby declare that the term paper is the result of my own work, not a half or total plagiarism of someone else's, and all of the sources quoted or referred to have been stated correctly based on the actual date and time.

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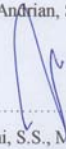
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Finally the writer aware this term paper is still far from the perfectness, therefore it needs suggestion and constructive criticism to make it better. The writer hopes this term paper can contribute to the development of English linguistic study especially in the study of linguistic.

Jakarta, August 15<sup>th</sup>, 2018

Writer,



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## ABSTRAK

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Judul : The Politeness Strategies on the Edge of Seventeen by  
Kelly Freeman Craig's Movie

*Skripsi ini membahas tentang strategi kesantunan di film the Edge of Seventeen oleh Kelly Freeman Craig. Penelitian ini ditujukan untuk menganalisis penggunaan strategi kesantunan oleh karakter utama. Strategi kesantunan yaitu; strategi tindakan mengancam muka bald-on record, tindakan mengancam muka off-record, strategi tindakan menyelamatkan muka kesopanan positif, dan strategi tindakan menyelamatkan muka kesopanan negatif. Tujuan dari penelitian ini yaitu (1) untuk mengidentifikasi jenis dan strategi dominan kesopanan yang digunakan oleh karakter utama dalam film the Edge of Seventeen dan (2) untuk mencari tahu alasan mengapa dominan strategi itu muncul lebih sering dalam film the Edge of Seventeen. Penelitian ini menggunakan data utama yaitu naskah dalam film yang didukung oleh referensi tertulis dan beberapa sumber linguistik yang berkaitan dengan konsep dan teori*

*Kata Kunci: Pragmatik, Strategi Kesantunan, FTA & FSA*



## ABSTRACT

Name : Yohana Vera Veronica  
Program of Study : Strata One (S-1) Degree of English Department  
Title : The Politeness Strategies on the Edge of Seventeen by  
Kelly Freemon Craig's Movie

*This term paper discusses the politeness strategies on the Edge of Seventeen by Kelly Freemon Craig's movie. This research intended to analyze the using politeness strategies by the main characters. The politeness strategies which are; bald-on record strategy, off-record strategy, positive politeness strategy and negative politeness strategy. The aims of the research are (1) to identify the types and dominant of politeness strategies employed by the main characters in the Edge of Seventeen movie and (2) to find out the reason why of the dominant strategy appears more frequently in the Edge of Seventeen movie. This research used the main data is the script in the movie that supported by written reference and supported by some linguistic sources related to the concept and theories.*

*Keywords: Pragmatic, Politeness Strategies, FTA & FSA*

## TABLE OF CONTENTS

<b>INTELLECTUAL PROPERTY STATEMENT PAGE</b> .....	iii
<b>TEST FEASIBILITY APPROVAL PAGE</b> .....	iv
<b>APPROVAL PAGE</b> .....	v
<b>ACKNOWLEDGEMENT</b> .....	vi
<b>ABSTRAK</b> .....	viii
<b>ABSTRACT</b> .....	ix
<b>TABLE OF CONTENTS</b> .....	x
<b>LIST OF TABLES</b> .....	xii
<b>LIST OF FIGURE</b> .....	xiii
<b>LIST OF GRAPHIC</b> .....	xiv
<b>CHAPTER 1: INTRODUCTION</b> .....	1
1.1 Background of the Research .....	1
1.2 Identification of the Problem .....	2
1.3 Limitation of the Problem .....	2
1.4 Formulation of the Problem .....	3
1.5 Objectives of the Research.....	3
1.6 Benefits of the Research .....	3
1.7 Methods of the Research.....	3
1.8 Systematic Organization of the Research .....	4
<b>CHAPTER 2: FRAMEWORK OF THEORIES</b> .....	5
2.1 Pragmatic Theory.....	5
2.2 Speech Acts.....	6
2.2.1 Direct Speech Acts.....	6
2.2.2 Indirect Speech Acts .....	6
2.3 Politeness Theory .....	7
2.3.1 Face .....	7
2.3.2 Face Threatening Acts .....	8
2.4 Politeness Strategies .....	10

2.4.1 Bald-on Record Strategy .....	10
2.4.2 Off-record Strategy .....	11
2.4.3 Positive Politeness Strategy .....	12
2.4.4 Negative Politeness Strategy .....	14
2.4.4 Don't Do the FTA Strategy .....	15
2.5 Summary of The Edge of Seventeen's Movie .....	16

### **CHAPTER III : POLITENESS STRATEGIES ON THE EDGE OF**

<b>SEVENTEEN'S MOVIE .....</b>	<b>17</b>
3.1 Data Analysis .....	17
3.1.1 Bald-on Record .....	17
3.1.2 Off-record .....	27
3.1.3 Positive Politeness.....	33
3.1.2 Negative Politeness .....	47
3.2 Data Description .....	55
3.2.1 The Dominant Politeness Strategy on The Edge of Seventeen by Kelly Freeman Craig Movie.....	55
3.2.2 The Reason Why of the Dominant Strategy Appear More Frequently on The Edge of Seventeen's Movie .....	56

### **CHAPTER IV: CONCLUSION .....**

<b>REFERENCES .....</b>	<b>58</b>
<b>SCHEME OF THE RESEARCH .....</b>	<b>59</b>
<b>POSTER OF THE RESEARCH .....</b>	<b>60</b>
<b>ABOUT THE WRITER .....</b>	<b>61</b>

## LIST OF TABLE

Table 1: Sub-strategies of Bald-on Record .....	11
Table 2: Sub-strategies of Off-record .....	11
Table 3: Sub-strategies of Positive Politeness .....	13
Table 4: Sub-strategies of Negative Politeness .....	15
Table 5: Politeness Strategies and it's Realization Employed by the Characters on the Edge of Seventeen's Movie .....	56

## LIST OF FIGURE

Figure 1: Brown & Levinson, 1987:316 .....	10
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## **LIST OF GRAPHC**

Graphic 1: The dominant Types of Politeness Strategies .....	56
--	----

# CHAPTER 1

## INTRODUCTION

### 1.1 Background of the Research

Communication is a process where a speaker and hearer have an utterance. There are two kinds of communication verbal and non-verbal communication. Verbal is a direct communication and non-verbal is a written communication. In communication, we use language to convey the utterances to the hearers. Communication happens in almost all aspects of life and it's not only as the communication to each other, but also it uses in the social aspects such as one's relationship with other religion, politic, economic, and culture. In addition, communication is not only use for those aspects but it also uses to movies, soundtracks, and scripts.

In communication, human uses language to convey their ideas or feelings. As we know, language is the method and system of human communication that use by speaking and writing. Unconsciously, in language there are linguistic elements. By this research, the writer uses politeness as one of the kind of linguistics element. Politeness strategy varies from language to language and within each society. At times, the wrong strategies can have disastrous effect. This can occur when language are used by non-native speakers. According to many linguists, the importance of politeness strategies lies in maintaining a social order and (*Brown & Levinson, 2000, xiii*) see it as “a precondition of human cooperation”. The writer uses movie to convey the purpose of politeness. A movie is one of the creative arts arguably that has a lot of demands from its spectacle. The story itself has its own uniqueness, in this research the writer uses the *Edge of Seventeen* movie.

The *Edge of Seventeen* is a comedy drama who produced by Kelly Freemon Craig. The characters of this movie are Nadine, Darian, Krista, Mona, Erwin, and Mr. Burner. This movie tells us about the girl in the Junior High School who looks for the identity. Nadine is seventeen years old, teenager and her life become messy when her father died. Nadine lives with her mother and brother, Mona and Darian. Through this movie the writer is curious with conversation all of the characters, as we know almost all of the characters in this

movie are still young. In this movie, the writer have to understand the intention in human conversation, it requires interpretation in order to accomplish some purposes in communication. The interpretation is based on what we might have intended to convey and includes evaluation as 'rude' and 'inconsiderate' or 'considerate' and 'thoughtful'. The impact of these evaluations become the investigation and it calls politeness.

In this research, the writer focuses on the politeness strategies that divided by four there are (1) bald on record, (2) positive politeness, (3) negative politeness, and (4) off record. Those strategies will convey us the linguistics element within the human interaction. We can find out one goal by using politeness strategies through their utterances which relates to the context and situation in the movie. This study aim to find out strategies should be used any context of the conversation that if we can apply in our daily lives that will ultimately have an impact on our relationship with others. The explanations above, makes the writer want to analyze the politeness in movie with entitled Edge Of Seventeen by using the theory of Brown and Levinson as the main theory. The Edge of Seventeen movie has 94 percent likes for the movie and seven point for rating in IMDb.

## **1.2 Identification of the Problem**

Based in the background above, the writer identifies that there are the types of politeness strategies which uttered by the characters and there is dominant politeness strategies used by the characters. The writer tries to identify the strategy of the politeness in communication by the characters because the characters in that movie come from different backgrounds there are a teacher, junior high-school students, parents, children, and the friendship relationship.

## **1.3 Limitation of the Problem**

In this limitation of the problem, the writer limits the case by analyzing politeness of the positive, negative, off record, and bald on record that appear in main characters : Nadine, Darian, Krista, Mona, Erwin, and Mr. Burner. The analysis applies Brown and Levinson theory as the main theory.



#### **1.4 Formulations of the Problem**

In short, the research problems can be formulated as the two points below:

1. What are the types and dominant types of politeness strategies employed by the characters on the Edge of Seventeen movie?
2. Why does the dominant strategy of politeness on main characters conversation appear more frequently in the Edge of Seventeen movie?

#### **1.5 Objectives of the Research**

Based on the research question above, the writer has several objective of the research as follow:

1. To identify the types and the dominant of politeness strategies employ by the characters on the Edge of Seventeen movie.
2. To find out the reason why of the dominant strategy appear more frequently on the Edge of Seventeen movie.

#### **1.6 Benefit of the Research**

The writer only focuses on the Edge of Seventeen movie and takes that script to be analyzed through the politeness strategies according to Brown and Levinson. This study is expect to provide accurate information about the meanings of what is contain in every utterance its politeness and politeness strategies. This study is also to learn about politeness strategy in deeper through the movie that become the object of this study. The strategy is can be applied in daily conversation.

#### **1.7 Method of the Research**

The method that uses in this research is descriptive qualitative analysis by text analysis. In this research, the writer uses script in the movie to collect the data. From these data, the writer gets the conclusions of the research subject.

The writer searches the data in selected the movie then looks for the script in the movie. That is suitable as a data afterwards the writer writes in the data card for makes the analysis easier. The data has already collected by qualitative analysis and by performing to the following many steps.

## **1.8 Systematic Organization of the Research**

Term paper has a systematic organization. The writer organizes the term paper that consists of four chapters:

**Chapter I: Introduction**

In this first chapter, the writer start to explain from background of the research, identification of the problem, limitation of the problem, formulations of the problem, objective of the research, benefit of the research, methods of the research, and systematic organization about politeness strategies on the Edge of Seventeen movie.

**Chapter II: Framework of the Theories**

In this chapter consist of the theory politeness strategies about positive politeness, negative politeness, off record, bald on record and do not do the FTA and theory in sociolinguistic aspect.

**Chapter III: The politeness strategies on the characters of the Edge of Seventeen movie by Kelly Freemon Craig**

In this chapter, the writer analyzes the problem of the research. The writer analyzes the types of politeness strategies and what the dominant strategies of the characters. After that the writer also find out the reason why those characters use that strategy and why that strategy become dominant.

**Chapter IV: Conclusion**

## **CHAPTER 2**

### **FRAMEWORK OF THE THEORIES**

#### **2.1 Pragmatic Theory**

Pragmatic is the theory of study the meaning of the speech, based on the formulation it is clear that the context is basic to understand the meaning of speech. *“Pragmatics is the study of the relations between language and context that are basic to an account of language understanding”* (Levinson,1991:21). The pragmatic examines the relationship between language and context. The relationship between language and context are basic in understanding communication with language. Pragmatics examines the conditions of human language usage determined by the context of society. The essential of the formula is the condition of language usage. The use of language is tangible that involve the speaker and the hearer in certain usage situations.

According to Yule, "pragmatics is the study of the relationship between linguistic form and the users of those forms." There are four areas that pragmatics is concern with, as follow:

1. Pragmatic is the study of speaker meaning, pragmatic concern with the study of meaning uttered by the speaker or written by writer and interpreted by listener or reader
2. Pragmatics is the study of contextual meaning." It includes the relationship of what people mean in a specific context and how the context effect what is said.
3. Pragmatics is the study of how more gets communicated that is said." This approach also explores how the listener can interpret what the speaker's proposed meaning. This type of study discovers how a great deal of what is unsaid is predictable as part of what is communicated.
4. Pragmatics is the study of the expression of relative distance." The choice between said and unsaid was determined by the notion of distance. Closeness, it is physical, social, or conceptual, implies shared experience. On the supposition of how close or distance the listener is, speaker decide how much needs to be said. The central topics of linguistic pragmatics are those aspects of meaning which are dependent content. There are some clues which can help

listener in a communication to determine the meaning of utterance. Tone of voice and intonation that is an important contextualize of meaning.

## **2.2 Speech Acts**

The theory of speech acts starts with the assumption that the minimal unit of human communication is not a sentence or other expression, but rather the performance of certain kinds of acts, such as making statements, asking questions, giving orders, describing, explaining, apologizing, thanking, congratulating, etc. Characteristically, a speaker performs one or more of these acts by uttering a sentence or sentences. It is common to divide speech acts into two categories: direct and indirect.

### **2.2.1. Direct Speech Acts**

Nowadays in everyday life, people tend to use indirect speech acts a lot in expressing themselves. Indirect speech acts more encouraging because has the lowest risk to offend others. Sometimes it is a verbal art to appropriately switch between direct speech and indirect speech in different situations. Generally, speech acts is an utterance when there is a direct relationship between the structure and the communicative functions of the utterance, and in direct speech acts there are interrogative sentence used to ask something, news sentences used to tell something or deliver information and command sentence used to express orders, invitation or request. The following examples show that the form correspondences with the function:

*(1) An interrogative is used to ask a question: "Do you wear a helmet?"*

*(2) An imperative is used to make a command: "Wear a helmet!"*

### **2.2.2. Indirect Speech Acts**

Searle stated that an indirect speech is one that is "performed by means of another" (Searle quoted in Thomas, 1995, p.93). That means that there is an indirect relationship between the form and the function of the utterance. The following examples show that the form does not correspondence with the function:

(3) *An interrogative is used to make a request: "Could you pass the salt?"*

(4) *A declarative is used to make a request: "You're standing in front of the TV."*

The speaker does not explicitly state the intended meaning behind the utterance. It is the hearer's task to analyze the utterance to understand its meaning. (Yule 1996, 56)

## **2.3 Politeness Theory**

Politeness becomes very important for the speakers of the language, every culture and nation has a different level of politeness. But mostly the same, that is in a conversation the level of politeness be judged other than the actions we do. Usually, the older people or the people we respect that we should be politely, if with friends or relatives of the same age, we may still be able to be what we are without a tribute, that does not apply to people the more mature of us. According to Brown and Levinson (1987), being polite is to be concerned about the "face" of both the speakers and the hearer. "Face," in this case not in the sense of physical kind, but "face" in the sense of public image, or can be called "image" in the public view.

Watts (2003:9) explains politeness as a thing that is not born with people. It is something people have to learn and be socialized into, and no generation has been of short teachers and handbooks on etiquette and "correct behavior" to help people acquire politeness skills. He also describes that Brown and Levinson view politeness as a complex system for softening face-threatening acts. They analyze politeness and say that in order to enter into social relationship, people have to acknowledge and show awareness of the face, the public self-image, the sense of self, and the addressee.

### **2.3.1 Face**

Central of many politeness approaches is the concept of "Face". According to Brown and Levinson, face is the public self-image that everyone wants to claim for himself, and it relates for two aspects: negative face and positive face. In simple term, negative face reflects to the wants of being unimpeded by interlocutors, whereas positive face reflects to the wants of being desirable or

approved by interlocutors. Both of those must continuously presented and must preserve in a conversation. So therefore, politeness is an action to keep positive and negative face of someone. For example, when someone asks to getting a pen from someone else, if he/she applies negative face, he/she says "Could you lend me a pen?" In the other hands, if he/she wants to show his/her positive face, he/she can say "How about letting me to use your pen?".

In everyday conversation, it is often finds a person expects that their public self-image will be respected or face wants. Yule (1998:61) explains that if the speaker says something to lessen the possible threat from another's face, it is called a face saving act. A face saving act which oriented to the person's negative face that will tend to show deference, emphasize the importance of the other's time or concerns, and even include an apology for the imposition or interruption is called negative politeness. Whereas, a face saving act which is concerned with the person's positive face that will tend to show the solidarity, emphasize that both speakers want the same thing, and they have a common goal is called positive politeness (Yule, 1998:62).

### **2.3.2 Face Threatening Acts**

In a conversation, the interlocutor could be thereat to someone's face and the face of his own by making a question, suggestion, criticism, reveling mistake, thanking and so on. All of these we called face-threatening act (FTA). *The acts that threaten either the negative or positive face of the hearer are called 'Face Threatening Acts' (FTA) (Brown and Levinson, 1987: 65).*

According to Brown & Levinson (1987: 313-314), there are two kinds of face threatened:

1. Positive-face threatening act is an act that threatens the need to be accepted/liked/treated as member of same group. Positive face is threatened when the speaker or hearer does not care about their inter-actor's feelings, wants, or does not want what the other wants
2. Negative-face threatening act is an act that threatens the need to be independent or have freedom of action or not be imposed on. Negative face is threatened

when an act inherently damages the face of the addressee or the speaker by acting in opposition to the wants and desires of the other.

In linguistic politeness theory, Brown and Levinson state that there are the face threatening acts (FTAs) that threaten the hearer's face. These acts are as follows:

1. The actions in which the speaker threatens the hearer's negative face wants by impeding H's freedom of action. It includes the following:

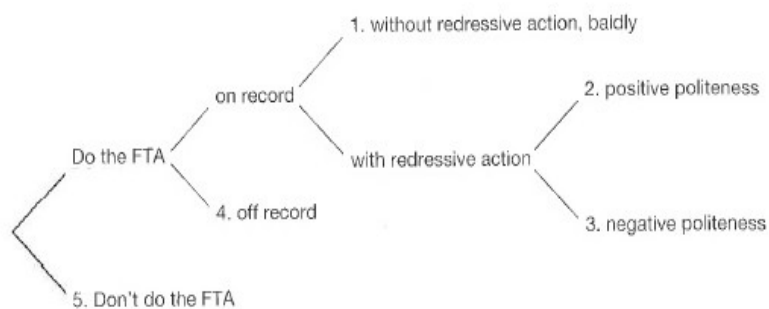
- a) The speaker puts some pressure on the hearer to do (or refrain from doing) an act. It involves: a) Order and request, b) Suggestion or advice, c) Reminding, d) Threat, warning, dare.
- b) The speaker puts some pressure on the hearer to accept or reject them. It involves: a) Offer, b) Promise.
- c) The speaker puts some pressure on the hearer to take an action to protect the object of speaker's desire, or give it to the speaker. It involves: a) Compliment, expression of envy or admiration, b) Expression of strong (negative) emotion toward hearer.

2. The actions in which the speaker threatens the hearer's positive face wants by indicating that the speaker does not want the hearer's wants. It includes the following:

- a) The speaker has negative evaluation of some aspects of the hearer positive face. For example:
  - Speaker indicates that he does not want one or more hearer's wants. It can be expression of disapproval, criticism, insult, accusation, or complaint.
  - Speaker indicates that hearer is wrong or misguided about some issues. It can be disagreement and challenge.
- b) The speaker shows that he does not care about the hearer's positive face. It includes: 1.) Expression of violent emotion, 2.) Irreverence or mention of taboo topic, 3.) Bad news about hearer or good news (boasting) about speaker, 4.) dangerous emotional or divisive topic, 5.) Blatant non-cooperation in a activity, and 6.) Address term and other status-marked identifications in initial encounters.

Briefly, face is vulnerable. The FTA possibly does not threaten only one type of face. According to Brown and Levinson, some FTAs can threaten both positive and negative face such as request for personal information, complaint, threat, strong expression of emotion and interruption. When FTA is unavoidable in the interaction, the speaker can employ face saving act. Face saving act is an act that lessens or removes the threat of the face that is threatened or lost.

The following figure describes the politeness strategies for doing FTA:



**Figure 1 (Brown&Levinson,1987:316)**

## 2.4 Politeness Strategies

In any society, there are several rules and principles that regulate how people speak and behave. Brown and Levinson offer a descriptive analysis of strategies used by the participants to maintain their respective faces in social interaction. Brown and Levinson sum up the human politeness behaviour in five strategies: bald on record, positive politeness, negative politeness, off-record, and no FTA strategy.

### 2.4.1 Bald on record

Bald-on record politeness is the strategies of politeness that use with not minimize the threats to the hearer. Therefore, in this strategy, a person can't use the twisted utterance which can make the hearer misinterpret the message of that utterance. This type of strategy is commonly found in people who know each other very well, and who are very comfortable in their environments, such as a close friend and family. Applying this strategy, someone can utilize its five sub



strategies. They are showing disagreement (criticism), giving suggestion/advice, requesting, warning; threatening, and using imperative form.

Those five sub-strategies of bald-on record are showed in table 1.

**Table1. Sub-strategies of Bald-on record**

No	Sub-strategies	Example
1.	Showing disagreement (criticism)	I do not take sides
2.	Giving suggestion or advice	You must do as you're told
3.	Requesting	Put your shoe away!
4.	Warning; threatening	Don't contradict me!
5.	Using imperative form	Run!

According to Brown and Levinson (1978), bald on record deals with Grice's maxims (1975) which reveal that to get the maximum advantage in communication. Those maxims are the quality, quantity, relevance and manner. It means that, people ought to tell the truth and not to say something less or more than is required, be relevant with the topic and avoid the ambiguity. It is the best way to avoid misunderstanding.

#### **2.4.2 Off-Record**

Off-record politeness is the strategy that uses to minimize the threats to the negative face of the person. Its utterances are indirect uses of language which precise meaning has to be interpreted. If the speaker wants to do a FTA, in contrary, he/she wants to avoid the responsibility in doing it. He/she can do off-record and leave it up to the addressee to decide how to interpret it. The hearer cannot know with certainty that a hint has been broached; the speaker can credibly claim an alternative interpretation. Here, the threat to face is very high. Inviting conversational implicature and being vague or ambiguous are the sub-strategies of off record.

Those sub-strategies of off-record are showed in table 2.

**Table2. Sub-strategies of Off-record**

No	Sub-strategies	Example
<b>Inviting conversational implicatures :</b>		
1.	Give hints	So really cold in this class
2.	Give association clues	Oh my God, I've got a stomachache
3.	Presuppose	I washed the car again today
4.	Understate	What a beautiful house
5.	Overstate	I've seen it thousand time, but she is not there
6.	Use tautologies	War is a war
7.	Use contradiction	a. Are you upset about that b. Well, ( I am and I am you )
8.	Be ironic	Your voice is really beautiful
9.	Use metaphors	Tania is a real fish
10.	Use rhetorical questions	How many time that I have to tell you...?
<b>Being vague or ambiguous: Violating the manner maxim</b>		
11.	Being ambiguous	Nadia is a pretty smooth cookie
12.	Being Vague	I am going to you know where
13.	Over-generalize	People who lives in glass houses shouldn't throw stones
14.	Displace H	She never comes here for a long time
15.	Be incomplete, use ellipsis	Well, I didn't see you

### 2.4.3 Positive Politeness

Positive politeness is oriented to satisfy hearer's positive face; it means that speaker kindly shows his appreciation, approval, interest, and familiarity with the hearer. The mechanisms of this strategy are claim common ground with the hearer, to convey that speaker and hearer are cooperator and fulfill hearer's desire. The strategy of positive politeness involves three broad mechanisms. Those of the first type involve speaker claiming "common ground" with hearer, by indicating that Speaker and Hearer both belong to some set of persons who share specific wants, including goals and values.

*Positive politeness is orientated toward the positive face of H, the positive self-image that he claims for himself. Positive politeness is approach-based; it 'anoints' the face of addressee by indicating that in some respects, S wants H's wants (e.g., by treating him as a member of an in group, a friend a person whose wants personality traits are known and liked). The*

*potential face threat of an act is minimized in this case by the assurance than in general S wants at least some of H's wants. (Brown & Levinson. 1987:317)*

Positive politeness divided into several strategies, namely:

**Table3. Sub-strategies of Positive politeness**

No	Sub-strategies	Example
<b>Claiming common ground :</b>		
1.	Notice, attend to H (his interest, wants, needs, goods)	Oh my God, you look awesome today; anyway, I want to lead your book
2.	Exaggerate (interest approval, sympathy with H)	What a beautiful dress you have!
3.	Intensify interest to H	You'll never guess what Fred told me last night. This is right up your street
4.	Using in-group identity markers: in-group language or dialect, jargon, slang, contraction or ellipses	Here mate, I was keeping that seat for a friend of mine
5.	Seek agreement: safe topics, repetition	a. John went to London this weekend! b. To London!
6.	Avoid disagreement: token agreement, pseudo agreement, white lies, hedging opinions	Yes I do like your new heat! (white lies)
7.	Presuppose/raise/assert common ground	People like me and you, Bill, don't like being pushed around like that, do we?
8.	Jokes	If you mind, could you lend me your broken iron ride?
<b>Conveying that S and H are cooperators</b>		
9.	Assert or presuppose S's knowledge of and concern for H's wants	I know you like marshmallows, so I've brought you home a whole box of them
10.	Offer, promise	I'll come to your party tomorrow
11.	Be optimistic	Anyway, I'm sure you will not mind if I come to your house tonight
12.	Include both S and H in the activity	I'm feeling really hungry. Let's stop for a bit
13.	Give ( or ask for ) reasons	I think you've a bit too much drink, Jim.
14.	Assume or assert	Tomorrow, I'll lead you my money if you

	reciprocity	do something for me now
<b>Fulfilling H's wants for some X</b>		
15.	Give gift to H (goods, sympathy, understanding, cooperation)	a. Have a glass of malt whisky, Dick b. Terrific! Thanks. a. Not at all. I wonder if I could confide in you for a minute or two

#### 2.4.4 Negative Politeness

Negative politeness is a kind of politeness which deals with satisfying hearer's negative face by demonstrating the distance between interlocutors, and avoiding intruding on each other's territory. Speakers use them to avoid imposing or presuming. Negative politeness combines direct utterance and the action which minimizes imposition in the FTA.

*Negative politeness is oriented mainly toward partially satisfying (redressing) H's negative face, his basic want to maintain claims of territory and self-determination. Negative politeness, that is essentially avoidance based, and realizations of negative-politeness strategies consist in assurances that the speaker recognizes and respects the addressee's negative-face wants and will not (or will only minimally) interfere with addressee's freedom of action. Hence negative politeness is characterized by self-effacement, formality and restraint, with unimpeded (Brown & Levinson. 1987:317)*

There are sub-strategies that are used in negative politeness strategies:

**Table4. Sub-strategies of Negative politeness**

No	Sub-strategies	Example
<b>Being indirect</b>		
1.	Being conventionally indirect	Can you please close the window?
<b>Not presuming or assuming</b>		
2.	Question, hedge	I wonder whether I could just sort of ask you a little question
<b>Not coercing H</b>		
3.	Be pessimistic	If you had a little time to spare for me this afternoon, I'd like to talk about my paper
4.	Minimize imposition	I just asked you for a moment if you want help me clean the table up

5.	Give difference	Excuse me, mam, but would you mind if I close the door?
<b>Communicating S's want to not impinge on H</b>		
6.	Apologize : admitting the impingement, indicating reluctance, giving overwhelming reasons, begging forgiveness	Sorry to bother you, but ...
7.	Impersonalize S and H: using performatives, imperatives, impersonal verbs, passive and circumstantial voices, replacing the pronouns 'I' and 'You' by indefinites, pluralizing the 'I' and 'You' pronouns, using point-of-view distancing	<ul style="list-style-type: none"> <li>a. That car's parked in a non-parking area</li> <li>b. It's mine, officer</li> <li>a. Well, it'll have to have a parking ticket</li> </ul>
8.	State the FTA as general rule	Students please submit the assignments right now!
9.	Nominalize	Participation in an illegal demonstration is punishable by law. Could I have your name and address, madam?
<b>Redressing other wants of H's</b>		
10.	Go on record as incurring debt, or as not indebting H	If you could just sort out a problem I've got with my formatting. I'll buy you a beer at lunchtime

#### 2.4.5 Don't Do the FTA

The last strategy of the politeness is don't do FTA strategy. This strategy is the best strategy to keep hearer's negative face, because speaker avoids doing any FTA to hearer. Therefore, it has the least risk to threat hearer's face. However, speaker might fail to communicate what he/she wants because he/she does not say or do anything to hearer. As said Brown and Levinson, a utterance has the potential to threaten a person's face. Therefore speakers will avoid threatening face by don't perform the FTA. Speakers choose this strategy when they estimate the threat to another's face is extremely high. For examples, there is someone who wants to borrow a lawnmower from his neighbor. If he does not know his neighbor, he might decide to choose the negative pole of rational decision (not to

do the FTA at all), which would logically result in never borrowing the lawnmower at all. Of course, if he is desperate, he could secretly 'borrow' the lawnmower without asking and without the addressee knowing, but if this ever becomes known, it would constitute a very serious face-threatening act (Watss,2003:93)

## **2.5 Summary of The Edge Of Seventeen Movie**

Nadine and Krista becomes best friend since they are still elementary school. They always play together and in the night Nadine and her father buy burgers but in the middle of the situation her dad suffers a fatal heart attack and crashes his car. Nadine's dad is dead and his death devastated the family. In the present at age 17, Nadine and Krista is spotting Nick is a bad boy fresh out of juvie and she becomes sexually attracted to him. In Mr. Brunner's class, Nadine meets Erwin Kim is an equally awkward but friendly boy that has a crush on her.

When the girls go back to Nadine's house, they see Nadine's mom want to go to out with someone. Nadine's mom leave them, in the night Nadine get drunk and she pukes in the toilet and Nadine sleeps in the toilet. When Nadine gets up she hears Krista voice in the Darian's room and she walks into his room. Nadine finds Krista and her brother sleep together. From that situation the problem between Nadine and Krista is starting. In the end of this story Nadine regretting what she has done and she says apologize to Darian.

## CHAPTER 3

### POLITENESS STRATEGIES ON *THE EDGE OF SEVENTEEN* MOVIE

In this chapter, the writer would like to analyze what types and the dominant politeness strategies the main characters use. The main characters in that movie have a age difference. The characters in that movie are Nadine, Darian, Krista, Mona, Erwin, and Mr. Burner. From the difference of age, the writer would like to analyze what types and the dominant of the politeness strategies in every single age of the characters on the Edge of Seventeen's movie. In the last, the writer will find the dominant strategy and find the reason why the dominant strategy appears more frequently. The step to analyze this research is the writer collects the data by watching the movie and reading the scripts in that movie.

#### 3.1 Data Analysis

##### 3.1.1 Bald-on Record

- **Dialogue 1 (0:07:57)**

Setting	: in the toilet
Situation	: Krista and Nadine talk about picture in the magazine and they see that picture have a similarity with Nadine. When they laugh together, suddenly Darian comes into the toilet.
Participants	: Darian, Krista, and Nadine
Darian	: <b>Hey, move I got to pee</b>

Nadine and Krista talk about a picture in the magazine. They talk in the toilet and they laugh together because that picture has a similarity with Nadine. Suddenly, Darian comes into the toilet and he says, "**hey, move I got to pee.**" He applies politeness theory by using bald-on record. He uses a requesting strategy in that sentence. Look at the word of '**move,**' which word have a meaning he asks them to get out from the toilet. He conveys his command with direct way into the hearer's faces.

- **Dialogue 2 (0:14:33)**

Setting	: at the house
Situations	: Mona gets out from the house but before she

leaves, she asks Nadine to tell her brother; if their mother will leave them for three nights.

Participants : Mona and Nadine

Mona : Very funny. I'm gonna be back on Sunday. Okay?  
Just in time to surprise you.  
**Be good**  
( DOOR CLOSES ) ( LAUGH )

In this story, Mona will leave Darian and Nadine for three nights. Mona will go to some place with her friend that find in match.com. Mona asks Nadine to tell her brother; if she will leave them. Nadine just laugh when she hears that, and Mona walks into the door and she says, *“Very funny, I’m gonna be back on Sunday, okay? Just in time to surprise you. Be good.”* On Mona utterances, she uses bald-on record strategy. She uses a warning sentence, the speaker threatens the face wants of the hearer. Look at the words of ‘be good,’ is the word of the threatening to the hearer’s face. It means, Mona wants Nadine to be good when she leaves them. She will surprise her when she is back on Sunday.

• **Dialogue 3 (0:15:50)**

Setting : in the Nadine’s room

Situations : Krista and Nadine just talk together in the Nadine’s room. At the moment, they hear the noisiness from the swimming pool. Nadine gets out from her room and come close to them.

Participants : Krista and Darian

Nadine : Darian.....  
**You need to get all these people out of the pool**

In this part of story, Nadine and Krista spend their time in the Nadine’s room. They talk and laugh together; at that moment, Nadine hears there are people whose swim in the swimming pool. She gets out from her room and come close to them. She asks Darian to ask his friends to leave out of the pool. She says *“Darian... You need to get all these people out of the pool.”* She uses bald-on record by using a requesting strategy in her utterances. She uses that strategy without minimizing the threats to the hearer. That strategy is addressed to Darian’s faces and the speaker gives the threatening in direct, clear, and concise way.



- **Dialogue 4 (0:15:53)**

Setting	: at swimming pool
Situations	: After Nadine warns to the Darian's faces, Nadine walks into the swimming pool and asks his friends to leave the swimming pool
Participants	: Nadine and Darian's friends
Nadine	: <b>Excuse me, all of you need to leave</b>

According to the dialogue three, Nadine asks Darian to ask his friend to get out from swimming pool. After she asks him, in directly she walks into Darian's friends and asks them to leave that swimming pool. She says "***Excuse me, all of you need to leave.***" Nadine's utterance classifies as bald on record strategy. She uses bald on record strategy by using a requesting and warning sentence. She asks all of his friends must to leave that swimming pool quickly. She uses that strategy without minimize the threats to the hearer. She uses that strategy in direct, clear and concise way.

- **Dialogue 5 (0:19:32)**

Setting	: in the Darian's room
Situation	: Nadine just wakes up and gets out from the toilet. She hears Krista's voice from Darian's room. She comes close to Darian's room and she sees Krista in the Darian's bed.
Participants	: Darian and Krista
Darian	: <b><i>Just get out.</i></b> <b><i>Get of my room, man!</i></b> <b><i>Just stop looking, man!</i></b> <b><i>Just get out!</i></b>

In that story, Nadine hears Krista's voice from Darian's room. Nadine comes close to his room, she opens Darian's room and she sees Krista sleep together with Darian. She is shocked; they just wake up and wear their clothes quickly. Darian asks Nadine to get out from his room. He says, "***Just get out. Get of my room, man! Just stop looking, man! Just get out!***" He uses bald-on record by using an imperative form strategy. Darian always repeats the direct threatening into the hearer's face. First, he says "***just get out***" and second "***just stop looking,man!***" Look at the words of 'man' in the baldly sentences. According to

“<http://www.dictionary.com/browse/man/>: a person or group asserting authority or power over another, especially in a manner experienced as being oppressive, demeaning, or threatening, as a racial group.” By using that word he threatens the hearer without minimize the FTA.

- **Dialogue 6 (0:20:34)**

Setting	: in the house
Situation	: See that incident, Nadine gets out and sits in the house's yard. Nadine hears all of that reason from Krista; she is speechless and leaves her. She gets in, and she sees Darian in the living room. She comes close to him.
Participants	: Darian and Krista
Nadine	: You disgust me
Darian	: That's nice
Nadine	: Go grow yourself a wispy mustache, you pervert, and <b><i>stay away from my friends, okay?</i></b>

Nadine gets in to the room and she sees Darian in the living room. She comes close to him and she says, “You disgust me.” In her utterance, she shows her disappointment to him because of the incident that happened to them. That incident makes her frustrated. In the next utterance, she says “***Go grow yourself a wispy mustache, you pervert, and stay away from my friends, okay?***” Nadine's utterance above is classified as bald on record strategy. She imposes Darian's face directly by using a warning; threatening sentence.

Bringing the word and the intonation of 'okay,' it means the speaker gives a warning and requesting to the Darian's faces. That word is relate to the bald on record strategy; warning and requesting, because that word shows us how Nadine to get the approval from Darian. We can see the meaning from ‘<http://www.dictionary.com/browse/okay>’ to put one's endorsement on or indicate one's approval of (a request, piece of copy, bank check, etc.); authorize; initial. Looking at the context before, Darian, Krista and Nadine get some problem. Because that problem the threatening must be highly regarded, it makes all of them do the FTA without minimizing the threatening. All of them do the FTA in direct, clear, and concise way.

- **Dialogue 7 (0:26:04)**

Setting	: In the cafe
Situation	: Krista asks Nadine to meet her in the café. They still talk over about the incident. Nadine shows her disappointment to Krista.
Participants	: Nadine and Krista
Nadine	: Why? Why? Why? Why do you even like him?
Krista	: I don't know.
Nadine	: Yes, you do. Yes, you do. Is it a girl thing that, like, you hooked up with him, so now you're emotionally attached?
Krista	: No
Nadine	: Are you unconsciously mad at me, maybe, and this is like some kind of revenge? Are you unconsciously mad at yourself, and this is some kind of self-punishment? 'cause if that's what it is, then we can work...
Krista	: <b><i>Will you stop talking!</i></b> <b><i>Because you're driving me insane! Please!</i></b>

In this story, Krista asks Nadine to meet her in the café. Nadine asks Krista ‘***Why?Why?Why?***’ by that question Nadine still confuse why that incident can be happened. Nadine shows her frustrations and disappointment to Krista. Krista is mad to hear all of that and she says, “***Will you stop talking! Because you’re driving me insane! Please!***” She uses bald on record strategy by using imperative form in her utterances. According to the dialogue above, Nadine forces Krista to answer all of her questions. Look at the boldly sentences, Krista asks Nadine to stop talking. She threats into the hearer’s face in direct, clear, and concise way. She does the FTA without minimizing the FTA into the hearer’s face.

- **Dialogue 8 (0:30:14)**

Setting	: In the toilet
Situation	: Nadine meets with the stranger in the outside and they talk together. Nadine feels, that woman threats her and makes Nadine’s upset. Nadine leaves that woman and gets into the toilet. She calls her mother to pick her.
Participant	: Nadine and Mona

( SIGHS )  
 Mona : Hi  
 Nadine : ***I need you to come pick me up.***

In that conversation above, Nadine uses bald-on record strategy. When Nadine calls her mother and she says, “***I need you to come pick me up***” that sentences has a meaning, Nadine needs her mother to come and pick her up from that party. Nadine uses a requesting sentence; we can see from the word ‘***need***’ that means she requests her mother to pick her up soon. Nadine does the FTA to make her mother hurry to pick Nadine up. Nadine does not minimize the threat when she says that sentence, because she wants the efficiency of the message success. It is important the hearer will be ready for what happens.

• **Dialogue 9 (0:38:26)**

Setting : In the school  
 Situation : Krista meets Nadine in the corridor’s school. In that moment, there is a debate between Nadine and Krista. Nadine shows her upset for that night because she feels Krista tossed her aside  
 Participants : Nadine and Krista  
 Nadine : You can't. You can't have both. ***It's me or him. Pick!***

In that story, Krista meets Nadine in the corridor’s school. Krista asks about that night and she makes sure; Nadine is angry or not. Nadine shows her upset to Krista because Nadine feels Krista tossed her aside, a friend who had her back since second grand and a friend who has been with her through everything. Situation becomes heat up, when Krista says; Darian asks her to be his girlfriend and asks her to prom in May. Nadine looks upset and she gives her an option; to choose her brother or Nadine. In that dialogue, she uses bald on record strategy by using imperative form. She says “***You can't. You can't have both. It's me or him. Pick!***” According to “<https://dictionary.cambridge.org/dictionary/english/pick> *to take some things and leave others.*” In that dialogue, Nadine does the FTA in the Krista’s face and there is no attempt to acknowledge the hearer’s face wants. She threats into the hearer’s face in direct, clear, and concise way. She does the FTA without minimizing the FTA.

- **Dialogue 10 (0:42:02)**

Setting	: In the house
Situation	: Nadine arrives in her house, she sees Darian and she comes close to him. They talk together, in that conversation Nadine reminds Darian about his promises before their dad passed away. His promises are to keep and love Nadine.
Participant	: Darian, Nadine, and Mona
Darian	: Oh man, you are so dramatic. Okay? Hey, life isn't fair sometimes, Nadine, okay? Get over it!
Krista	: I swear to God. I swear to God. I'm gonna clock to you! Stop saying stuff like that!
Darian	: Calm down already, man!
Mona	: <b>Stop it!</b>

In that story, Nadine sees Darian in the living room. Nadine starts to talk with Darian and she reminds Darian about his promises before her dad passed away. He is promise to love and keep her sister but Nadine is angry because Darian betrays his promises. Darian have a feeling with her friend; Krista. Nadine says asshole to Darian and he gets angry for it. Darian says, ***“Oh man, you are so dramatic. Okay? Hey, life isn't fair sometimes, Nadine, okay? Get over it!”*** To hear that, Nadine gets angry and she says, ***“I swear to God. I swear to God. I'm gonna clock to you! Stop saying stuff like that!”*** Nadine uses bald on record and she uses a warning strategy. Nadine will clock Darian if he does not to stop talking. When they argue, their mother comes and does the FTA to their faces. She says, ***“Stop it!”*** she uses bald on record strategy in their face. She uses imperative form strategy and applies that strategy in direct, clear, and concise way. She does not minimize the threat when she says that sentence, because she wants the efficiency of the message success.

- **Dialogue 11 (0:42:30)**

Setting	: In the house
Situation	: Mona gets angry to both of them. Nadine loses her control and she leaves her house.
Participants	: Mona, Darian, and Nadine
Mona	: Where are you going?
Nadine	: I'm taking a therapeutic walk

Mona : **Get back here!**

Mona knows about what happen between Nadine and Darian, the problem is Krista. Mona gets angry of the problem. Mona is disappointed to see her children argue because of it. Nadine gets outside and she leaves Mona and Darian in there. By seeing it, Mona is angry and asks Nadine to get back. In that situation, Mona uses bald-on record by using imperative form strategy. She says “**get back here!**” that sentence is imperative form. Mona uses directly and no attempt to soften the face threatening acts. Mona threats the hearer negative face with not minimize the threats.

- **Dialogue 12 (0:46:02)**

Setting : in the yard  
Situation : Nadine asks her mother to drop her to school but Mona cannot drop her. She asks Nadine to go to school with Krista and Darian.  
Participants : Mona and Nadine  
  
Nadine : ***If you do that, I will do something terrible to you. I will tell everyone on Facebook that you pluck your nipples.***

Mona and Nadine talk over about Mona cannot drop Nadine everyday to school and she asks her to go to school with her brother and Krista. Nadine does not want to go to school with them. Nadine uses bald on record strategy by using a warning in the sentence “If you do that, I will do something terrible to you. I will tell everyone on Facebook that you pluck your nipples.” That warning sentence applies in the words “***if you do that,***” it means if Mona does not drop Nadine to school, she will do something terrible to her and she will tell everyone on Facebook. In that dialogue, directly Nadine does the FTA to Mona face without minimizing the imposition. That warning is clear and concise to threat the hearer’s face.

- **Dialogue 13 (0:50:34)**

Setting : in the class  
Situations : Nadine looks for her teacher and she finds him in the class. She comes close to him and they talk together.

Participants : Nadine and Mr. Brunner

Mr. Brunner : Nadine?

Nadine : Max?

Mr. Brunner : ***Maybe, nobody likes you.***

Nadine sees Mr. Brunner in the class and she comes close to him. She talks to him and she tells him if she does not have a friend and she has nothing in common with the people out there and they have nothing in common with her. Mr. Brunner answers that Nadine's statement, why she does not have a friend because there is nobody likes her. Look at the bolded sentence, Mr. Brunner uses bald on record strategy, with direct and honest there is no attempt to soften the face-threatening act and Mr. Brunner does the FTA in the front of Nadine's face. The speaker threat the hearer's positive face wants. The speaker threatens the hearer in direct and clear into the hearer's face.

• **Dialogue 14 (1:00:55)**

Setting : in the car

Situation : Mona drops Nadine into her school. Nadine gets out of the car and she sees Krista. She gets back into the car and she asks her mother to go around once.

Participants : Mona and Nadine

Nadine : ***I can't get out. Can you just go around the block once?***

According to this dialogue, Mona drops Nadine into her school. She gets off the car and her eyes are directed to see Krista. She gets back into the car and asks her mother to go around once. She says, "***I can't get out. Can you just go around the block once?***" In her utterance, Nadine applies bald on record. She uses a requesting strategy, by the word '***can***' that show Nadine asks her mother to take that car go around the block once. She uses that strategy to threat the hearer negative's face wants without minimizing the threats.

• **Dialogue 15 (1:14:17)**

Setting : In the Nadine's room

Situation : Mona calls Darian to come home early. Darian and Krista arrive in the home. They look for his mother and they find her in the Nadine's room.

Participant : Darian and Mona

Darian : ***Can you stop for a second, please ?***

In this part of story, Mona gets angry to Nadine because she leaves her room is so messy. She cleans up Nadine's room and takes all of Nadine's stuff into garbage bag. Darian asks his mother to stop cleaning but she is still. Darian loses his patience and once again he asks his mother to stop cleaning up. He says "***Can you stop for a second, please?***" Darian applies the politeness theory by using bald on record. He uses a requesting strategy, through the words 'can' and 'please.' That shows us the speaker needs the hearer to stop doing it. The speaker does not minimize the threats when he says that. The speaker wants the efficiency of the message success.

- **Dialogue 16 (1:17:40)**

Setting : in the car  
Situation : Nick takes Nadine to around the city. Nick stops that car in the end of a quiet road.  
Participants : Nadine and Nick  
  
Nadine : ***Get off! Get off!***

This is the first time Nadine and Nick have a dating. Nadine just knows Nick when she sees him on the school ground. She is curious to with him and she asks him to meet her tonight. Nick approves her inviting; he picks Nadine in the end of road near her room. Nick takes Nadine to around the city-states and shows the beauty of the city at night. They talk together and the atmosphere on that night is rain. Nick kisses Nadine's lip and he touches her body. Nick pulls Nadine's panty and he puts his penis into Nadine's vagina. Nadine is shocked and she says, "***Get off!! Get off!!***" She applies the politeness theory by using bald on record. She uses imperative form strategy; in that dialogue, the speaker wants the hearer to get off his penis from her vagina. She threats the hearer's face in direct, concise and clear.

- **Dialogue 17 (0:50:47)**

Setting : in the class  
Situation : Nadine gets angry to her teacher, she cannot accept what he already said to her.  
Participants : Mr.Brunner and Nadine  
  
Nadine : ***You are a dick.*** Maybe nobody likes you, huh?



You know, you're always in a shit mood. You're a really shitty teacher. You put zero effort into everything you do here and there's no way you're proud of that.

According to the dialogue 13, Nadine asks about herself to her teacher. In that dialogue, her teacher says, “*Maybe nobody likes you*” by that sentence he threatens Nadine’s face. In this story, Nadine gets angry to her teacher and she says “*You are a dick. Maybe nobody like you, huh?*” In this dialogue, Nadine applies bald on record by showing disagreement strategy. She shows her disagreement by repeating the sentence ‘*maybe nobody like you, huh*’ she threatens Mr. Brunner’s face without minimizing the threats.

### 3.1.2 Off-record Strategy

- **Dialogue 18 (0:20:19)**

Setting	: In the Nadine’s house yard
Situation	: Nadine gets outside after she sees her friend sleep together with her brother.
Participants	: Nadine and Krista
Nadine	: <i>I'm just ... just thinking</i> <i>Okay, I'll see you later</i>
Krista	: Nadine, you can't just leave without saying anything

Nadine's utterance above is classified as off record strategy. She imposes Krista's face indirectly by using give a hints sentences “*I'm just ... just thinking. Okay, I'll see you later.*” Bringing the sentence “*I'm just thinking,*” Nadine gives a hint to Krista; if she wants to be lonely and she wants Krista to stop talking about that something happen before. The next sentence, “*Okay, I'll see you later*” it has a meaning, she asks Krista to explain that reason maybe in the next time. She uses that strategy to minimize the threats to the hearer’s face.

- **Dialogue 19 (0:14:19)**

Setting	: in the home
Situation	: Nadine and Krista just arrive at home and they see Mona downstairs and takes a baggage
Participants	: Nadine, Krista, and Mona
Nadine	: <i>You should go for as long as you want.</i>

In this story, Nadine and Krista just arrive in the home. They see Nadine's mother down the stairs. She takes a luggage; Mona will go to Manzanita for the weekend. Mona will leave Nadine and her brother and Mona will go to Manzanita with the dentist. The dentist is the man from match.com guys. Therefore, when Nadine hears if Mona wants to go with the man from match.com guys Nadine says "*You should go for as long as you want.*" In that conversation, Nadine applies off-record strategy. Indirectly, Nadine wants her mother to leave them quickly and she can go anywhere as long as she wants. She uses that strategy to minimize the threats to the hearer's face.

- **Dialogue 20 (1:19:02)**

Setting	: In the car
Situation	: Nadine and Nick is silent when the incident happen. The atmosphere in that car is so awkward.
Participants	: Nick and Nadine
Nick	: Are you serious
Nadine	: What?
Nick	: <i>What, now you're making fun of my car?</i>

In this story, the atmosphere in the car is so awkward; Nadine and Nick is just silent. In that moment, Nadine does face saving act to make that moment back to the first. Nadine asks Nick to go for walk, catch a movie, or maybe they could sit in his car. However, by that conversation; Nick feels satirical with Nadine's words. Indirectly, Nick uses off-record strategy by being ironic to the hearer. By this sentence, "*now you're making fun of my car?*" shows us how Nick threat Nadine's face with minimize the threats and he chooses the interrogative utterance.

- **Dialogue 21 (1:03:23)**

Setting	: In the Mona's office
Situation	: Mona takes Nadine into her office. Nadine is so bored in there because she does not know to do something. In the middle of conversation, Mona talks over about her husband.
Participants	: Mona and Nadine
Mona	: Here's something you're not gonna guess.
Nadine	: Hmmm

Mona : ***Your dad would be so disappointed in the way you're turning out.***

In that story, Mona takes Nadine into her office and they arrive in the office. Nadine gets bored because she does not know what she must do in there. Nadine and Mona talk about her dad but in the middle of the conversation, Nadine is mad to her mother. The increasing of Nadine's anger is when Mona says ***"here's something you're not gonna guess."*** That sentences make Nadine wants to know. Continue in the next dialogue, Mona says ***"your dad would be so disappointed in the way you're turning out."*** Indirectly, she uses off-record by using an understate strategy and she threatens the hearer's face by the word of 'disappointed'. According to <https://www.merriam-webster.com/dictionary/disappointed>: *feeling sad, unhappy, or displeased because something was not as good as expected or because something you hoped for or expected did not happen.* Nadine is only speechless and she takes a breath immediately. She takes the car's key and leaves Mona's office.

- **Dialogue 22 (0:39:45)**

Setting : In the class  
Situation : The class already over and the bell was rang. So Mr.Brunner asks Nadine to leave that class.  
Participant : Mr.Brunner and Nadine  
  
Mr.Brunner : ***Hey, the bell rang.***

The class is already over but Nadine still sleeps in that class. Mr. Brunner comes close to her and asks Nadine to wake up. In this conversation, Mr. Brunner does the FTA. He uses off-record strategy by giving a hint to the hearer's face. In the sentence, ***"Hey, the ball rang."*** It means Nadine must leave that class because the class already over and it's time to get out from there. The speaker uses that strategy to minimize the threats to the negative face of the person.

- **Dialogue 23 (0:19:29)**

Setting : In the Darian's room  
Situation : Nadine hears a laughing from Darian's room. She walks into his room and she sees his friend in that room.  
Participants : Nadine, Krista, and Darian

Nadine : ***oh my god, oh my god  
What the fuck!***

In this story, Nadine wakes up and she hears a laughing from Darian's room. She walks into his room and she opens the door; she sees her friend in there. Nadine is shocked, because she sees her best friend and her brother sleep and laugh together in the Darian's bedroom. Indirectly, Nadine says "***Oh my god, oh my god. What the fuck!***" that sentences shows us Nadine is shocked to see that and she does not know what to say for Darian and Krista. As we know '***What the Fuck***' has a meaning "Used alone or as a noun or verb in various phrases to express annoyance, contempt, or impatience." from <https://en.oxforddictionaries.com/definition/fuck>. In this story, Nadine does the FTA for Darian and Krista; she uses off-record strategy. With indirect sentences, Nadine shows her shocked to them and expresses her contempt.

• **Dialogue 24 (0:20:49)**

Setting	: in the house
Situation	: Nadine and Darian argue in the living room. Nadine warns him to leave her best friend.
Participant	: Nadine and Darian
Darian	: Did you just say "friend" plural?
Nadine	: <b><i>Your head is too big for your body.</i></b> It makes you look ridiculous, and you'll never be able to fix it.

In this story, Nadine and Darian talk together in the living room. In the dialogue before, Nadine asks Darian to leave her friend. Through the dialogue, Darian hears she says 'friend' plural. Darian does the FTA for Nadine and he says, "***Did you just says 'friend' plural?***" Nadine is upset to him and she does the FTA for Darian. She applies off record strategy by using metaphors sentence "***your head is too big for your body.***" That sentence means, is not the real big head but it means like stubborn. When Nadine warns to Darian, Darian still makes Nadine's mad through his words. Nadine does the FTA by indirect sentence and that sentence makes Darian quietly.

- **Dialogue 25 (0:25:09)**

Setting : In the cafe  
 Situation : Krista asks Nadine to meet her in the café. They have a quality time to talk over about that happen in that night.  
 Participants : Nadine and Krista  
 Nadine : What if I did this to you?  
 What if I liked your dad?  
***What if I gave your dad a hand job?***

In this part of story, Krista asks Nadine to meet her in the café. Nadine and Krista still talk over about something happened before. Nadine still asks why it can happened, why her brother. Nadine's mad and she does the FTA to Krista by using off-record strategy. By using metaphors sentence "***What if I gave you dad a hand job***" it means 'An act of masturbation performed by someone else's hand.' by <http://www.yourdictionary.com/hand-job>. Nadine uses that sentence to threats Krista face but she uses that words to minimalize the threats into the hearer's face.

- **Dialogue 26 (0:29:25)**

Setting : In outside of house party  
 Situation : Krista and Darian play beer pong, Nadine gets out to the outside of that place and she meets with the woman who sits alone which enjoys her drink.  
 Participants : Nadine and the woman  
 Woman : Hey  
 Aren't you Darian Franklin's sister?  
 Nadine : (Smile) Yep  
 Woman : Do you watch TBS ever?  
 Nadine : Sometimes  
 Woman : There's this old movie that's always playing on there. It's got Arnold Schwarzenegger and the little bald guy from it's always sunny? Yeah, the play twin brothers. Only Arnold's all tall and buff and hot.  
 Nadine : Yeah, yeah, and the other guy's like little and funny looking  
 Woman : Yes  
 Nadine : God, emmm Twins!  
 Woman : Yes!  
 Nadine : I love that movie!  
 Woman : ***It's so good. You and your brother kind of remind me of that.***

In the next conversation, Nadine meets a woman who sits alone. Nadine comes close to her and that woman asks Nadine *“Aren’t you Darian Franklin’s sister?”* That woman keeps the positive face the hearer. In the next conversation, they talk about the movie, that woman asks about the character in that movie *“There’s this old movie that’s always playing on there. It’s got Arnold Schwarzenegger and the little bald guy from it’s always sunny? Yeah, the play twin brothers. Only Arnold’s all tall and buff and hot.”* Nadine knows about the other guys of twin brothers, Nadine answers that other guys are “little and funny looking” and that woman says *“It’s so good. You and your brother kind of remind me of that.”* In that sentence the woman uses off record strategy by giving a hint. That woman gives a hint, Nadine and her brother remind that woman to that movie. That speaker does the FTA in Nadine’s face but the speaker minimalizes the threats into the hearer’s face.

• **Dialogue 27 (0:39:31)**

Setting	: In the class
Situation	: Nadine still sleeps in the class and the class is already over.
Participants	: Mr. Brunner and Nadine
Mr. Brunner	: Nadine... hey, wake up. <b><i>You had a brain operation. It worked. They made you pleasant and agreeable.</i></b>

In this story, Nadine sleeps in the class when the class is in progress. The lesson is finished and Nadine still sleeps. Mr. Bruner comes close and asks her to wake up. He uses off-record strategy to wake her up. He says to Nadine a brain operation is worked, Mr. Bruner uses a metaphor strategy. Look at the bold sentence, he uses ‘had a brain operation’ to threaten the hearer’s face. Brain operation in here is not real brain operation like as we know, but it means your head is free to think of something and it makes Nadine pleasant and agreeable. The speaker minimalizes the threatening by using a metaphor sentence.

• **Dialogue 28 (0:42:45)**

Setting	: in the kitchen
Situation	: Nadine leaves a home and situation in that home so bad

Participants : Mona and Darian

Mona : *is it worth turning the house into a war zone?*

In that dialogue, she uses off-record strategy by using a metaphor sentence 'into a war zone' Mona does the FTA to Darian. On <https://www.merriam-webster.com/dictionary/war%20zone> 'a zone in which belligerents are waging war; broadly : an area marked by extreme violence' with indirect language Mona use that words to show her threatening to Darian. She uses the rhetorical question too to minimize the threats to the hearer face.

### 3.1.3 Positive Politeness

- **Dialogue 29 (0:04:15)**

Setting : In the car  
Situation : Mona drops Darian and Nadine into their school,  
and they arrive in their school  
Participant : Darian and Mona  
  
Darian : Bye  
Mona : Bye, *sweetheart*  
(Car door closes)

In this part of the story, Mona takes her children into their school. They arrive in their school, Darian gets out of the car and he says bye to her mother, and his mother gives a response with “*bye sweetheart.*” In that dialogue, Mona applies politeness strategies by using in group identity marker for Darian. According to <https://dictionary.cambridge.org/dictionary/english/sweetheart>, *sweetheart means used for talking to a person that you love, especially a child or person you have a romantic relationship with.* Look at the dialogue between Mona and Darian, they have a special relationship and Mona as the speaker uses this term to show that the hearer is approved as the same member of group.

- **Dialogue 30 (0:08:06)**

Setting : in the car  
Situation : in the night, when Nadine and her Dad pick up  
some cheeseburgers; she asks about herself to her  
dad  
Participants : Dad and Nadine

Nadine : What do I have that's any good?  
Tell me that. What have I ever had?  
Dad : **Hey, you have a lot**  
**You have love. You have my love.**

In the night, Nadine and her dad buy a cheeseburger. When they wait for the cheeseburgers, Nadine asks her father about *“what she has ever had?”* Nadine asks about her life to him and he is surprised about that question. To show his comprehends, her dad gives his sympathy and understanding to her positive face wants. In his utterance *“hey, you have a lot. You have love. You have my love”* he gives an understanding for Nadine if she has a lot of love and she has her father’s love. In the utterance, he uses positive politeness by giving gifts to the hearer. He gives his cooperation as a father and understanding to his daughter if she has a lot of love from his father.

• **Dialogue 31 (0:13:59)**

Setting : at the home  
Situations : Nadine and Krista get into Nadine's house and see Nadine's mother downstairs. Mona will leave a house for a days and she asks Nadine and Krista about her look.  
Participants : Krista, Mona, and Nadine  
  
Mona : Oh.Oh, good, good, good, good! I caught you I' so glad, oh!  
Do you like this dress?  
Does it look bad? think it looks kind of bad.  
You know, it's kind of poofy and I don't know...  
Do my arms look bad ?  
Nadine : **No.**  
Mona : Yeah, you don't sound very believable and you're making me nervous, Nadine.  
Nadine : **Your upper arms are breathtaking**

In this story, Nadine and Krista just arrive in the home. Mona sees them and come close to them. Nadine and Krista have a conversation with her mother. But in the first dialogue, Mona asks Nadine and Krista about her look *“Do you like this dress?”* By the questions, Mona is curious and wants to hear a good answer from them. But they don’t answer what she asks, until then she asks again *“Does it look bad? think it looks kind of bad.”* Still with the same question, she asks them and she is still curious about the answer from them. In the next



dialogue, still in the same context she asks about her arm *‘Do my arms look bad’* and Nadine says *‘No’* it means she gives an acts to satisfy the hearer’s positive face. The speaker gives some respect to the hearer. Look at the boldly sentence *“your upper arms are breathtaking.”* According to <https://dictionary.cambridge.org/dictionary/english/breathtaking> *“extremely exciting, beautiful, or surprising.* From the sentences, Nadine uses politeness strategy 6 (avoid disagreement) by using white lies. Nadine uses that strategy to avoid the imposing. By using that strategy, Nadine gives the answer what the hearer wants to hear. By the dialogue, the writer sees the speaker save the positive face of the hearer and satisfy the hearer’s positive face.

- **Dialogue 32 (0:15:56)**

Setting	: In the kitchen
Participants	: Darian and Krista
Darian	: Hey, no one's listening to you
Krista	: You said you weren't gonna drink until after soccer. You failed, failure!
Darian	: <b>Dude</b> , I'm not drinking. It's orange juice, genius.

After Nadine is grumbling to Darian’s friend, Darian says *‘Hey, no one’s listening to you’*. By the dialogue, Darian threatens to the hearer face, he gives a reminding to Nadine. Darian says if his friends will not listen what she says to them. Darian takes a bottle of drink, by seeing it she does the FTA to Darian and says *“You said you weren't gonna drink until after soccer. **You failed, failure!**”* Look at the boldly sentences, it has a high threat to the hearer direct face. But in the next dialogue Darian uses positive politeness strategy in the sentences of *“**Dude**, I'm not drinking. It's orange juice, genius.”* Look at the boldly word of *‘dude’* according to the <http://www.dictionary.com/browse/dude> mean Slang :a fellow; chap.(a general term of address used to a man, woman, or group). In that conversation Darian uses positive politeness strategies using a slang word. The speaker treats the hearer as a member of a group and makes the hearer is still being accepted.

- **Dialogue 33 (0:20:26)**

Setting : in the yard of Nadine's house  
 Situation : Nadine leaves Krista when Krista not getting an answer from Nadine  
 Participants : Nadine and Krista

Nadine : ***Look, you're my best friend and I love you. it wasn't your fault***

Look at the context, in the part of conversation before Nadine and Krista already have a conversation. Krista tells about what happen, but Nadine still thinks about it and leaves Krista alone. Nadine leaves Krista without an answer and there is no reply for Krista's explanation. But in the end of dialogue, Nadine says “***Look, you're my best friend and I love you.***” By the sentences, Nadine uses positive politeness strategy by using in group identity. The words ‘***best friend***’ and ‘***love you***’ it means Nadine still Krista’s best friend and Krista is still being accepted for Nadine. By the sentence, the speaker is oriented to satisfy the positive face of the hearer. In the next sentence, Nadine says “***it wasn’t your fault***” from that sentence perform is classified as positive politeness strategy by using white lies. Nadine threatens Krista with the lower threatening because for now Nadine does not care about the hearer feelings. However, the speaker shows her approval and familiarity with the hearer. In that dialogue, the writer knows Nadine is so disappointed with Krista but she hides it and save the hearer’s positive face wants. She convinces Krista if her feelings okay about what happened on the night.

• **Dialogue 34 (0:22:26)**

Setting : In the class  
 Situation : Nadine feels mad after she has a conversation with her teacher because she doesn’t collect her assignment. But, when Nadine sits in her seat, Erwin asks about her weekend.  
 Participants : Erwin and Nadine

Erwin : ***How was your weekend?***  
 Nadine : Hmmm.... it was below average, yeah.  
 Erwin : Okay  
 Nadine : How was your weekend?  
 Erwin : Oh I uh, I golfed  
 You know, like, mini. Like mini golf,like ...I don't know why I did that. I'll pick that up

Um, but, yeah. yeah.  
 Nadine : TIM's fun park.  
 Erwin : Yeah.  
 Nadine : I love that place  
 Erwin : Yeah, ***we should go sometime***  
 Nadine : Yeah, we should  
           ***But with like a group of people. Like, with***  
           ***several people***  
 Erwin : ***Several ? or just us***  
 Nadine : Like, just-just-just us?  
 Erwin : Yeah. you know.  
 Nadine : I think we...  
 Erwin : Yeah, or a group

In the story, Nadine gets into the class and looks all of her friends collect the homework. She walks into her teacher and she talks to her teacher. She gives a reason to her teacher because she does not collect the homework. Her face looks distress after she has a conversation with her teacher. She walks into her seat, and Erwin looks Nadine's face and starts the conversation with Nadine. He asks about Nadine's weekend, look at the context Erwin asks about Nadine's weekend when he sees Nadine's face. In that conversation, Erwin uses positive politeness to give his sympathy to Nadine. As we know Nadine looks like stressed. He applies a giving gifts to H sentences with asks about the weekend. Is not only that conversation, but in the next conversation when Erwin tells Nadine about his weekend, Erwin asks Nadine next time we should go together to fun park. In that conversation Erwin tries to minimize the distance between them by expressing friendly statement and solid interest in the hearer's need.

Is not only that, in the next conversation there is a positive politeness strategy too. We can see in the conversation above when Erwin says "***We should go together sometime.***" It means just Nadine and Erwin, but in the next conversation; Nadine says "***We should go with several people.***" Just making sure, Erwin repeats Nadine statement with the sentence '***Several? or just us?***' in that conversation the writer sees Erwin uses positive politeness by using seek the agreement strategy. Erwin repeats Nadine statement to know her statement is sure and to see the agreement from Nadine's statement. Is not only that, the word '***we***' it means that word is pronoun, pronoun is regarded the positive politeness strategies.

- **Dialogue 35 (0:23:35)**

Setting : In the corridor's school  
 Situation : Darian and Krista meet in the corridor of school  
 Participants : Darian and Krista

Darian : **Hey**  
 Krista : Hi  
 Darian : **Look, I just... I want to say that, uh, You're my sister's friend, and what happened the other night, you know...**  
 Krista : Yes thank you... Thank you.  
 Darian : So weird  
 Krista : Yeah, it was just...  
 Darian : I'm sorry.  
 Krista : I'm sorry.  
 Darian : **It was all me, 'cause...I had a really good time with you.**  
 Krista : Me, too.

In that story, Darian meets Krista in the corridor. Darian says '**hey**' to her, and starts conversation with talk over about what happened before. In that conversation, Darian saves Krista's face by using positive politeness strategy. Those strategies (greet Krista and says prelude to broach a topic) apply to intensify interest to her. He wants to get her respect of his face. He uses the intensify interest sentence when he says "**hey**." In the next conversation, he uses positive politeness strategies by using give (or ask for) reasons in the sentences "**Look, I just... I want to say that, uh, You're my sister's friend, and what happened the other night, you know...**" By the sentences, Darian uses that strategy to give and ask a reason for Krista about that night. From the sentence '**I want to say that**' it means Darian starts to giving a reason for Nadine. Look at the next sentence, Darian says '**you know**' it means Darian asks for a reason. In the last conversation, Darian says '**I had a really good time with you**' by using that sentences Darian conveys both of them in the same activity and they are cooperators.

- **Dialogue 36 (0:26:01)**

Setting : In the cafe  
 Situation : Nadine says sorry to Krista after she sees Krista

mad of her  
 Participants : Krista and Nadine

Nadine : I'm sorry, I'm sorry  
 Krista : ***He invited me to a party on Friday.  
 And I want you to come with us.***

In that story, after Krista's mad of Nadine. Nadine says sorry to her because of it. Krista treats her and satisfies the positive face of the hearer to make it all clearly. From the sentence “***He invited me to a party on Friday. And I want you to come with us***” Krista uses positive politeness by offering strategy. Krista offers the invitation to Nadine, by the words ‘***I want you***’ it means Krista wants Nadine to come to that party and in the other words ‘***to come with us***’ shows Nadine is still being accepted for Krista. But the sentences is negative face threatening for the hearer because the speaker acts in opposition to the hearer wants and in that conversation Krista minimizes the imposition with asks Nadine to the party.

• **Dialogue 37 (0:27:07)**

Setting : In the yard  
 Situation : Nadine, Krista, and Darian just arrived in the Party  
 Participant : Krista and Nadine

Krista : ***Thank you for coming***  
 Nadine : ***What? No, no, I'm having a great time.***

In before conversation, Krista invites Nadine to visit the party. Nadine comes to that party with Krista and Darian, just arrives in that place Krista says “***thank you for coming***” by using that sentence Krista uses positive politeness strategy by notice her needs to the hearer and she keeps the positive face to the hearer because Krista treats Nadine as a member of the same group. By that sentence, Krista minimizes the imposing. In the next conversation, Nadine does the FSA to satisfy the hearer’s positive face. She uses positive politeness strategy by using avoids the disagreement. Look at the dialogue, she uses white lies sentence ‘***What? No, no, I'm having a great time***’ and hedging the opinion. The sentences means Krista does not need to say thanks because she has a great time.

The writer sees have a great time in here, it's lying because we can see in that context before, Nadine looks mad and disappointed with Krista and Darian.

• **Dialogue 38 (0:27:50)**

Setting	: in the party
Situation	: Nadine, Krista and Darian get into that party. Darian takes Krista to meet his friend and turns out they have in the same class
Participants	: Darian, Krista, and Shannon
Darian	: Hey, I want you to meet some people <b><i>Whatsup, this is Krista</i></b>
Shannon	: Hi, I'm Shannon. You were in my chem class last year, right?
Krista	: <b><i>Yes! yes.</i></b> <b><i>Nice to officially meet you</i></b> <b><i>Oh, my God. I love your outfit. It's so cute</i></b>
Shannon	: Oh! thank you very much.
Krista	: <b><i>I love the lace and the necklace.</i></b>
Shannon	: Thank you

In this conversation, Darian, Nadine and Krista come into party and in there Darian wants to Krista meet Darian's friend. Darian's friend is Shannon, Shannon and Krista ever in the same class. In the first dialogue, Darian says "***whatsup, this is Krista***" by that dialogue Darian uses the positive politeness by using intensify interest to the hearer. According to '<https://www.merriam-webster.com/dictionary/whatsup> : used as a friendly greeting' using that word 'whatsup' Darian shows a friendly greeting to his friend and wants to show Krista to his friend and makes her to be accepted to his friend. In the next dialogue, Krista uses positive politeness in the sentences '***Oh, my God. I love your outfit. It's so cute***'. Look at the words '***oh my God***' she says that to commend the outfit of Shannon. Krista uses the politeness strategy 2: Exaggerate (Interest, approval, sympathy with H). The strategy applies in the sentence '***Oh my God and I love it***'. Look at the words 'Oh my God', According to '<https://www.urbandictionary.com/define.php?term=oh%20my%20god>: An exclamatory expression used to express supreme surprise, amusement, wonder or other emotions. By the words, Krista keeps her positive face wants to get the approval and being in the same group with Shannon.

• **Dialogue 39 (0:30:39)**

Setting : In the car  
 Situation : In the car Mona tells Nadine about something that already happen to her. Mona is talking about the man that she met before.  
 Participants : Mona and Nadine

( SOFT MUSIC PLAYING ON RADIO )

Mona : ***God, You wouldn't believe the night I had. Sorry I look like hell.***

Nadine : What happened?  
 ( SIGHS )

Mona : So, the dentist?  
 I was home tonight, having a relaxing glass of wine, and I got an email from his wife. I was about to call Dr. Hill, hysterical but then I thought, "No, Mona. You're gonna do this on your own. You've done everything on your own since 2011. You're gonna do this on your own too."  
 ( MONA SIGHS )

Mona : God, I feel like such a loser  
 Nadine : You're not a loser.  
 Mona : I feel like one.  
 Nadine : ***You're not a loser, Mom. You're attractive. You're good at decorating. You're very diligent with your eyebrows.*** Think about if it did work out, "Hey, did you floss today? You know. gum disease is a silent killer, Mona."  
 (LAUGHING)

Mona : You know what I'm gonna do tonight?  
 Nadine : What?  
 Mona : I want to go home. Fix my hair. Put on a beautiful face of makeup and the best dress I own. Then take it all off and go to sleep.  
 Nadine : Fun

In this dialogue, Mona tells Nadine about something that happened to her. In the first dialogue, Nadine says “***God, You wouldn't believe the night I had***” by the sentences Mona uses positive politeness strategy using intensify to the hearer. The word of ‘God’ according to “<https://en.oxforddictionaries.com/definition/god> : *Used for emphasis or to express emotions such as surprise, disappointment, anger, or excitement.*”. By using that word, she intensify the interesting to the hearer. In the next dialogue, Mona says ‘***sorry I look like a hell***’ that sentence more intensifying the interesting of the hearer. Mona tells Nadine about the

dentist, the man that she met before and Mona tells her about his wife. Mona tells to Nadine if *'she feels like such a loser'*.

In the next dialogue, Nadine answers her mom statement if she is not a loser but she is a good woman. By the sentences, *"You're not a loser, Mom. You're attractive. You're good at decorating. You're very diligent with your eyebrows"* Nadine uses the positive politeness strategy by giving a sympathy and an understanding to the hearer. Look at the boldly sentences Nadine says her mom not a loser but her mom is a good one because she is an attractive woman. By the sentences, the speaker gives a sympathy and an attention to her to make her mother is being good and to appreciate her. In the end dialogue, Mona feels relieve and she wants do something on tonight.

- **Dialogue 40 (0:33:20)**

Setting : in the house  
Situation : Nadine calls Erwin, and asks him to meet her in the TIM's theme park tonight.  
Participants : Nadine and Erwin

(CELL PHONE VIBRATING)

Erwin : Hello  
Nadine : Hey, it's Nadine from history.  
Um, what are you doing right now?  
Erwin : Uhhh...oh, uh...  
You all right? you cool? You all right?  
Nadine : Yeah  
Erwin : What's up? Sorry, I keep...  
(LAUGHING AWKWARDLY)  
Erwin : How are you? Are you good? You all right?  
Nadine : ***Hey, so TIM's Theme Parks's open late tonight.  
Do you want to meet there?***

In that story, Nadine calls Erwin. Erwin picks up the phone and he is so awkward. Erwin looks like he doesn't know how to starting a conversation. In the end of the dialogue, Nadine says *"Hey, so TIM's Theme Parks's open late tonight"* by the sentences Nadine uses the positive politeness by intensifying interest to the hearer. Look at the word of *'Hey'* it means Nadine starts to greeting and says prelude to broach a topic. Continue the last sentence, *'Do you want to meet there?'* as we know Nadine and Erwin ever talk about TIM's Theme Park by the sentences Nadine uses the positive politeness by being optimistic. Nadine asks



Erwin to that park because she knows Erwin will not refuse Nadine's invitation and as we know Erwin ever asks Nadine to visit TIM's Theme Parks.

- **Dialogue 41 (0:37:24)**

Setting : In the school  
Situation : Krista comes into Nadine, and she greets Nadine and says sorry for that night .  
Participants : Nadine and Krista

Krista : I... I know you're mad at me because you think that I ditched you to play beer pong, and...

Nadine : ***I never said I was mad.***

In that story, Krista comes into Nadine and she smiles to her and says sorry for that happen in that night. In that dialogue, Nadine uses the positive politeness strategy by avoiding disagreement. Nadine applies that strategy by the sentence '***I never said I was mad***' Nadine uses the hedging opinion and white lies. Look at the word of 'never' shows us the hedging of opinions and that dialogue shows us the white lies. As we know, Nadine sees Krista and Darian play beer pong and after see them Nadine leaves them. That situation shows us the actually of Nadine gets mad with them but she still says she wasn't mad by using that sentence.

- **Dialogue 42 (0:36:20)**

Setting : in TIM's Park  
Situation : After Nadine and Erwin play golf, they walk around there and they have a conversation. Nadine says sorry for what happen in the wheel.  
Participants : Nadine and Erwin

Nadine : ***You're a really great guy, Erwin.***

Erwin : Aww

Nadine : No, I'm serious  
***I look at you and I just see this really, really, really old man***

Erwin : ***"Old"?***

Nadine : I'm complimenting you

Look at the story, after Nadine and Erwin enjoy the night in the wheel. After then they play golf and have a fun night. In the middle of the way, Nadine says "***you're a really great guy Erwin***" the sentence shows she uses the positive politeness . Nadine uses the strategy by noticing the interest to the hearer. Nadine

gives a compliment to him, look at the word ‘great’ according to <https://en.oxforddictionaries.com/definition/great>: *Used before a noun to emphasize a particular description of someone or something.* Compliment, according to Brown and Levinson is a strategy to satisfy someone's notion of positive face wants. And look at the word of ‘guy’, according to <https://www.merriam-webster.com/dictionary/guy>: refer to the members of a group regardless of sex’ by that word Nadine shows us that the hearer is approving as the member of group. Erwin just express ‘aww’ to Nadine, it means Erwin doesn’t believe about what Nadine’s talking.

But in the next dialogue, Nadine says “***No, I’m serious. I look at you and I just see this really, really, really, old man.***” Nadine uses the positive politeness by intensifying interest to the hearer. Old man has a meaning ‘***very kind, very gentle, and very wise***’. Nadine saves positive face the hearer to be accepted and treats the hearer as a member in the same group. But in the next dialogue, Erwin uses the positive politeness to seeking the agreement by using a repetition word. ‘***old?***’ by using that word Erwin sees the agreement. In that dialogue, Erwin does the low of FTA but still keep the positive face of Nadine.

• **Dialogue 43 (0:52:11)**

Setting	: in the class
Situation	: Nadine gets angry to her teacher, Mr. Brunner and all of bad words out from Nadine’s mouth. Mr. Brunner just cickle to her and walks into her and gives her a cookie.
Participants	: Nadine and Mr. Max
Mr. Brunner	: <b><i>I’m giving you half my cookie.</i></b>
Nadine	: Why?
Mr. Brunner	: <b><i>Make you feel better. Jesus.</i></b>

In that story, after Nadine yells to her teacher, Mr. Brunner gets felling upset to her but he just smiles to her and takes a cookie from his desk. He walks into Nadine and gives her a cookie. Mr. Brunner says “***I’m giving you half my cookie***” by the sentences Mr. Brunner applies the positive politeness with sub-strategy give the hearer gift. Mr. Brunner uses that strategy to satisfy the hearer positive face wants. Is not only that Mr. Brunner gives his sympathy to the hearer,

when he says “*make you feel better*” it means Mr. Brunner wants Nadine to get a better feeling and stops to being upset with Mr. Brunner words.

- **Dialogue 44 (0:52:28)**

Setting : in the class  
Participants : Mr. Max and Nadine

Mr.Brunner : You're my favorite student. Does that help?  
Nadine : ***Am I really your favorite student?***  
Mr.Brunner : Felt like the right thing to say.

Still in the same context before, Nadine takes that cookie and Mr.Brunner says Nadine is his favorite student. Mr. Brunner saves Nadine’s positive face and he tries to minimize the threatening before. He expresses a solid interest to hearer’s need by giving Nadine a cookie and says Nadine is the favorite student. To seek agreement of Mr.Brunner statement Nadine uses the positive politeness by using a repetition sentence and still safe that topics. Look at the bolded sentence ‘***Am I really your favorite student?***’ by using that sentence Nadine needs to seek agreement and she does the face saving of her-self. In that dialogue that positive politeness shows that the speaker recognizes the hearer desire to be respected.

- **Dialogue 45 (0:56:30)**

Setting : in the swimming pool  
Situation : Nadine visits Erwin's house and gets into his house. She is swimming in his swimming pool  
Participants : Nadine and Erwin

Nadine : ***Why didn't you tell me you were rich?***  
Erwin : I thought I did. I always try to tell everyone.  
Nadine : (Laugh) what?  
***Well, you didn't tell me that you were in a film festival, either.***

In that story, Nadine comes into Erwin’s house and they swim together in there. In that dialogue, Nadine startled with Erwin’s house, and she says to him why he didn’t tell her about himself before. She uses the positive politeness strategy Nadine shows her interesting to him. Look at the sentence ‘why didn’t you tell me you were rich’ in that sentences Nadine shows her interesting and she needs for the next Erwin can tells everything about him-self to her. The next

sentences ‘you didn’t tell me that you were in a film festival’ she notices to Erwin that she wants to be close with him. Uses that positive politeness strategy makes Nadine to minimize the distance between them and she expresses a friendly statement and solid interest in the hearer’s needs.

- **Dialogue 46 (0:59:29)**

Setting : In the Erwin's room  
 Situation : Erwin takes Nadine into his room and shows her all the Erwin's picture.  
 Participants : Erwin and Nadine  
 Nadine : ***Man, wow. Man, Erwin, you're really good.***

Erwin takes Nadine into his room and shows her all of the picture that was drawn by him. Look at the bolded sentences, on <https://dictionary.cambridge.org/dictionary/english/wow> "to make someone feel great excitement or admiration" that sentence shows us how Nadine uses the positive politeness by using exaggerate the interesting to the Hearer. Nadine shows her interesting by that sentences and she expresses a friendly statement and solid interest in the hearer's needs.

- **Dialogue 47 (1:15:55)**

Setting : In the car  
 Situation : Just stop in the edge of the street with a music on  
 and raining in the outside  
 Participants : Nadine and Nick

Nick : ***I love this song.***  
 (INCREASES VOLUME)  
 Nadine : It's really good

In that story, finally Nadine gets a response from Nick and that man asks Nadine to hanging out. In Nick's car, they listen to the music and one of that song is the Nick's favorite song. By that song, Nick intensifies Mona to get her interesting. Nick applies the positive politeness with intensifying interest to H strategy by using a sentence 'I love this song' from that sentence Nick is intensifying the hearer to enjoy that song. From the word 'love' is telling us how this song is Nick's favorite song. Despite that is the first time for Nadine and Nick hanging out but Nick threat to Hearer's face is relative low and Nick tries to

minimize the distance between them. In that dialogue, Nick expresses a friendly statement and solid interest to the hearer's needs.

- **Dialogue 48 (1:18:56)**

Setting : In the car  
Situation : Both of them is so really awkward after that  
                  fucking is happened  
Participants : Nick and Nadine  
  
Nadine : ***Anyway, do you maybe wanna go for a walk or  
something? We could maybe a catch a movie or we  
could sit here silently in your Mercury Marquis all  
night.***

In that story, the situation in that car is so awkward. Nadine starts the conversation and she uses the pronoun 'we' in the utterance '***We could maybe a catch a movie or we could sit here silently in your Mercury Marquis all night***' to redress the imposing action that she has made before. Nadine also tries to intensify that they can be so good for each other and know each other by stating that sentence. The pronoun 'we' is regarded the positive politeness strategies.

#### **3.1.4 Negative Politeness**

- **Dialogue 49 (0:10:56)**

Setting : In the School yard  
Situation : Nadine and Krista are sitting in the yard and  
                  talking together  
Participants : Krista and Nadine  
  
Krista : What if you actually did that?  
          What if you actually lost your virginity in a petland?  
Nadine : ***I think it'd be kind of nice  
All the little tropical fish watching. It'd be kind of  
spiritual***

In that conversation, Nadine and Krista sit in the yard and talk about a movie. In that conversation, Nadine gets a spoiler about the movie from Krista. In the middle of their conversation, there is a boy who past in front of Nadine and Krista. Nadine is curious with that boy and she says, "***God, juvy made him so hot***" and Krista replay that statement with "whoa" and Krista says; he works at petland. In that conversation Nadine says, she will go to there and asks "***Excuse me, where are the betta fish? and also could you put your penis inside me?***" by

the utterance Nadine uses negative politeness. Nadine shows that she respects her negative face wants, need to be free from imposition. After then Krista asks to Nadine ***“What if you actually lost your virginity in a petland?”*** by the utterances Krista threat negative face of the hearer by acting in opposition to the hearer’s wants and desire. Nadine says ***“I think it'd be kind of nice. All the little tropical fish watching. It'd be kind of spiritual”*** by the sentences Nadine uses negative politeness and shows that she respects her negative face wants. Nadine wants free from imposition and need to be independent and have a freedom.

- **Dialogue 50 (0:17:13)**

Setting	: In the toilet
Situation	: After Nadine warned her brother about his friend, she vomited because drinking and she felt like there was no one care
Participants	: Nadine and Krista
Nadine	: <b><i>I got to spend the rest of my life with myself</i></b>
Krista	: (SHUSHING)
Krista	: <b><i>Let's go to your room</i></b> <b><i>Don't you want to wake up in your bed tomorrow morning?</i></b> <b><i>Don't you want to do that?</i></b> <b><i>You don't want to sleep here.</i></b> <b><i>Come on, Nadine.</i></b>

According to Dialogue 50, Nadine gets drunk and she vomits in the toilet. She is mad with herself because there is no one cares about her. She says to Krista that she wants to spend her time alone. Nadine says, ***“I got to spend the rest of my life with myself”***, the utterance shows the negative politeness strategy by minimizing the imposition. The utterance shows that Nadine needs a freedom from the imposition and she wants to be independent. Krista gives her sympathy and understanding, but she threatens the negative face of the hearer. By the sentences ***‘Let's go to your room. Don't you want to wake up in your bed tomorrow morning? Don't you want to do that? You don't want to sleep here. Come on, Nadine’*** the speaker threatens the hearer’s negative face wants. Krista puts some pressure on the hearer’s face wants. Krista acts in opposition to the wants and desires of the hearer.

- **Dialogue 51 (0:19:50)**

Setting : In front of the Nadine's house  
 Situation : They are still shocked by the incident. They go to the outside and Krista tells her about how that could happen.  
 Participants : Nadine and Krista  
 Krista : I don't know, I don't know. I don't swear I don't even know what happened  
***I don't even know how it happened it was... I don't know. I am so sorry, I am so sorry. Are you okay ?***

In the context, we know after Nadine sees Krista and Darian sleep together. Nadine is angry to them, she feels upset and disappointed. Because how can her friend sleep with her brother. Nadine and Krista go outside and they sit in the yard. Nadine keeps thinking about why that happen and Krista tells Nadine if she does not know why it can happen, she says sorry to her about what happen. In that conversation the writer sees Krista applies negative politeness strategy by apologizing to her by the sentences '***I don't know how it happened. I am so sorry, I am so sorry.***' In the dialogue Krista minimize the case by using self-image and let Nadine know that she does not know how it can happen.

- **Dialogue 52 (0:29:19)**

Setting : In outside of house party  
 Situation : Krista and Darian play beer pong, Nadine get out to the outside of that place and she meets with the woman who sits alone and enjoy her drink.  
 Participant : Nadine and the woman  
 Nadine : ***It's cool if I sit here?***  
 Woman : Yeah  
 Nadine : You having fun  
 Woman : Feeling pretty good  
 Nadine : I respect that

In that story, Nadine go outside after she sees Krista and Darian play beer pong. Nadine meets a stranger woman and starts a conversation with her. By the conversation Nadine says "***It's cool if I sit here?***" by using that sentences Nadine applies negative politeness. Nadine uses the sub-strategy of negative politeness by

using giving deference to the hearer. Nadine here shows that she respects the hearer's negative face wants need to be free from imposition.

- **Dialogue 53 (0:59:35)**

Setting	: in the Erwin's room
Situation	: Nadine and Erwin walk around in the Erwin's room. Erwin shows his picture to Nadine and makes Nadine awesome to all of those pictures. But in middle of it Erwin asks Nadine to see the film on Saturday.
Participants	: Nadine and Erwin
Erwin	: <b><i>Do you, uh, you know, want to come on Saturday? To see the film? It's early in the morning super inconvenient, so... I mean, I hope you say yes, but, you know, you can take that and think about it. I don't expect an answer, like, right now.</i></b>

In that story, Erwin invites Nadine to see the film on Saturday. In the dialogue, Erwin applies negative politeness by being pessimistic strategy. He says ***"I mean. I hope you say yes, but you know, you can take that and think about it. I don't expect an answer, like, right now"*** in that dialogue Erwin hopes Nadine comes on Saturday but he uses negative politeness to respect the hearer negative face wants. The speaker uses negative politeness to avoid imposing and presuming to the hearer. Look at the words of ***'I don't expect an answer, like, right now'*** by the sentences Erwin minimizes the imposition to the hearer. Erwin does not need that answer quick; maybe Nadine can answer that invitation in the next.

- **Dialogue 54 (0:06:01)**

Setting	: in the yard
Situation	: Nadine stands alone in the field and she grumbled because her friends bother her in the canteen
Participant	: Nadine and Krista
Krista	: <b><i>Excuse me, can you move, please?</i></b>

In the later part of this story, Nadine gets bullying from her friends. She is upset and she goes to field lonely. Suddenly, Krista comes and asks ***"Excuse me, can you move, please?"*** in that utterance Krista asks Nadine to move from there. When Krista conveys her command of asking Nadine to move, Krista minimizes



the imposition by attempting to soften it with her utterances. In that utterance Krista uses negative politeness strategy, first Krista uses being conventionally indirect. In that utterance Krista being indirect to asks Nadine move from there, the words of "*excuse me*" shows us how Krista being indirect. The second, Krista uses minimizing the imposition. From the words "*can*" and "*please*" show us how Krista minimizes the imposition. She is also shows that she respect of the negative face wants which need to be free from imposition. She also shows that she is aware of the social distance.

- **Dialogue 55 (0:12:52)**

Setting	: In the class
Situation	: Nadine and Erwin have a first meeting in the class and they are starting a conversation to wait a class started
Participants	: Erwin and Nadine
Erwin	: Hey
Nadine	: Hey
Erwin	: <b>I like your sweatshirt today. It's nice</b>
Nadine	: Thank you
Erwin	: <b><i>Where'd you get it? The sweater. Sweatshirt</i></b>
Nadine	: I don't know. I don't remember

After Nadine have a conversation with her teacher, Nadine sits and there is a man his name is Erwin. Nadine and Erwin start their conversation, in the first conversation Erwin says "Hey" to her and in the next Erwin says He likes her sweatshirt. By that sentence, Erwin wants to be close with Nadine and this is their first conversation. In his conversation, he uses Negative politeness with not coercing the H and to minimizing the imposition. The word "Like" in the sentences of "**I like your sweatshirt today. It's nice**" is that the way to minimize the imposition, and is not only "like" but in the end of that sentence he says, "***it's nice.***" The word of 'nice' has a meaning to make the hearer happy when she hears that and give a good impression for her.

In the next sentence, the writer sees Erwin uses negative politeness. From the sentences, '***Where'd you get it? The sweater. Sweatshirt***' in that context Erwin to confirm that Erwin wants to be close. He uses negative politeness, strategy to minimize the imposition. So in this conversation the are two negative

politeness is using by the speaker. The speaker keeps the negative face of the hearer by minimizing the imposing.

- **Dialogue 56 (0:21:21)**

Setting : in the class  
Situation : Nadine gets into class and she is seeing all of her friends collect the task but she forgets to do that homework  
Participant : Nadine and her teacher  
  
Nadine : ***I didn't have a chance to do the homework last night because...  
Well, I don't know if you know this, but my dad passed away.  
It's just been really hard to do anything.***

In this part dialogue, Nadine makes use of negative politeness in order to get a freedom from her teacher. Look at context, when Nadine gets into the class and she sees all of friend collect the assignment Nadine realized she is not doing homework. She is walking into her teacher and she tells to her teacher 'did not have a chance to do the homework last night because...' and the reason of why she is not doing the homework is that 'her father was dead'. Nadine gives an overwhelming reason to get a freedom from her teacher and she does the FSA.

- **Dialogue 57 (0:35:18)**

Setting : In the wheel  
Situation : Nadine and Erwin in the wheel they have a conversation and Nadine asks about Erwin's parents.  
Participants : Nadine and Erwin  
  
Nadine : Whoa! what are you...  
Oh, my God  
Erwin : ***Whoa, I'm sorry. Was that bad timing? 'Cause I thought it was good timing. 'cause you're on a ferris wheel, you're upset. I'm just trying to comfort you.***  
  
Nadine : Okay  
Erwin : That was weird?  
Nadine : We should probably get off.  
Erwin : We should get off. Yeah, that was

In that story, Erwin does the FTA in the Nadine's face. He wants to kiss Nadine and Nadine shocked when Erwin wants to kiss her and they are feeling

awkward in the wheel. To minimize that threat Erwin uses negative politeness by using apologizing sentence '*Whoa, I'm sorry. Was that bad timing?*'. Erwin says sorry after he does a bad something for Nadine and in that place the situation so really awkward between Nadine and Erwin.

- **Dialogue 58 (0:44:47)**

Setting	: in the petland
Situation	: Nadine gets into petland she is looking for the man who worked in there
Participant	: Nadine and the man
Nadine	: <b><i>Could you point me in the direction of the cat litter?</i></b>

Pet-land is a pet shop in that city, Nadine reminds of what Krista said before if there is man who worked in that place. After she leaves home, she gets a drink slurpee and she sees a pet-land shop. She comes into that place and she looks for the man, that man is the one of handsome man in her school. Nadine sees that man she walks into him. Because this is the first time Nadine to meet him, she applies the negative politeness strategy by being indirect sentence '*could you point me in the direction of the cat litter?*' that sentence means Nadine needs that man to show her, where is the cat litter. The writer sees Nadine not look for a cat litter but by that sentence, she just wants to be close to him and by that sentence Nadine minimizes the imposition and she respects the addressee's negative face wants.

- **Dialogue 59 (0:30:18)**

Setting	: in the car
Situation	: Mona picks Nadine from that party and Mona asks Nadine about that party.
Participant	: Mona and Nadine
Mona	: How was it?
Nadine	: <b><i>Oh, It was probably of the one the worst nights of my life.</i></b>

In this story, Nadine calls her mother to pick her up from that party. Mona just arrives in that place, Nadine gets into the car. Mona asks about that party and Nadine just says '*oh, it was probably of the one the worst nights of my life*' the

sentences shows us the speaker use negative politeness. Nadine uses the negative politeness by using minimize the imposition. The speaker's utterance shows us, the speaker respects to her negative face's wants, she is need to freedom and avoid the presuming. The speaker uses that strategy, she wants that the hearer respect to the speaker's negative face wants.

### 3.2. Data Description

Politeness is one of the central concepts in pragmatics. Politeness strategy includes someone's basic knowledge about norms and beliefs he/she learns from his/her culture. Different cultures have different ways of expressing consideration for other. Ever culture has its own ways or strategies of showing politeness to others.

In this research, the writer also applies the own perspective and basic knowledge to looking for the politeness strategies that employed by the main characters when having a conversation and the way those strategies are realized in the Edge of Seventeen movie. This research attempts to describe those strategies and in the findings section, the writer shows the results of the data analysis.

Look at the table below:

Table 5. Politeness Strategies and its Realization Employed by the Characters in the Edge of Seventeen's Movie.

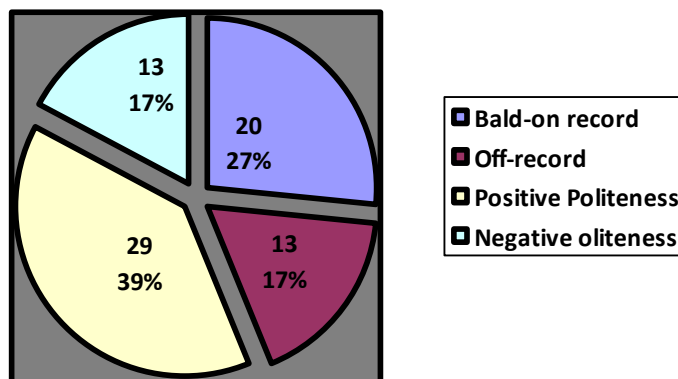
No	Politeness Strategies	Sub-Strategies	Frequency
1.	Bald-On Record	Showing disagreement (criticism)	1
		Giving suggestion/advice	1
		Requesting	6
		Warning, threatening	6
		Using imperative form	6
	Sub Total		20
2.	Positive Politeness	Claiming common ground	22
		Conveying that S and H are cooperators	3

		Fulfilling H's want for some X	4
		<b>Sub Total</b>	<b>29</b>
3.	<b>Negative Politeness</b>	Being Indirect	1
		Not presuming/assuming	1
		Not Coercing H	8
		Communication S's want to not Impinge on H	3
		Redressing other wants of H's	-
		<b>Sub Total</b>	<b>13</b>
4.	<b>Off-record</b>	Inviting conversational implicatures	13
		Being vague or ambiguous	0
		<b>Sub Total</b>	<b>13</b>
<b>TOTAL</b>			<b>75</b>

### 3.2.1 The Dominant Politeness Strategy on the Edge of Seventeen Kelly Freemon Craig's Movie

After conducting research the strategy of politeness that are used in the Edge of Seventeen's movie, the concluding of frequency of each types of politeness strategies used in the movie of the Edge of Seventeen as follows

Graphic 1: The Dominant Types of Politeness Strategies



According to the data analysis and diagram above, the writer concludes the most politeness strategy that used in the Edge of Seventeen movie is Positive Politeness strategy. That strategy is using by a whole of main characters, the main characters use that strategy try to minimize the threat and the main characters want to express friendly statement and solid interest to the hearer's needs. Except that the characters is showing their desire to be respected.

### **3.2.2 The Reason Why of the Dominant Strategy Appears More Frequently on the Edge of Seventeen Movie.**

The writer already analyzed politeness strategies of the characters in the Edge of Seventeen. The writer finds the dominant of the politeness strategy in the characters is positive politeness strategy. As we know, this movie is telling us about the girl who is growing up in her age. In that story the problem start when her brother starts dating with her best friend. She is feels more alone than ever, but in the middle of the story she finds a new someone that gives her an unexpected friendship and gives her a hope to through the terrible things.

The writer finds out the reason why positive politeness strategy appears more frequently in that movie. There are many of the main character are using positive politeness strategy. In Krista and Nadine as we know, they are a best friend, except that the positive politeness is using by Darian, Mona and Nadine because they are a family. Because in this story is talking about a family and a friendship so the positive politeness is the most frequently appears. As we know, the type of positive politeness strategy is usually seen in the groups of friends or where the people the social situation know each other fairly well. The main characters likes Nadine, Krista, Mona, and Darian are influenced the positive politeness strategy in this movie. All of the characters use positive politeness because all of the character is still younger and they must keep the interlocutor positive face. They need being accepted and approved by interlocutor

## **CHAPTER 4**

### **CONCLUSION**

#### **4.1 Conclusion**

In this term paper, the writer explains the politeness strategies on the Edge of Seventeen movie. The writer concludes there are four types of politeness strategy that employed by the main character in that movie. The writer uses the theory of politeness strategies by Brown and Levinson. The strategies are positive politeness, negative politeness, bald-on record, and off-record strategy. The writer finds the dominant of the politeness strategy in that movie. Positive politeness is the first dominant strategy of politeness in that movie. The next dominant is bald-on record continue with negative politeness and off-record strategy.

The writer analyzes 59 conversations from the Edge of Seventeen movie. There are 29 conversations of positive politeness, 13 of negative politeness, 20 of bald-on record strategy, and 13 of off-record strategy. The writer uses table to figure out the dominant strategy in the Edge of Seventeen movie. The last, the writer finds out the reason why the dominant strategy appears more frequently. That movie is telling us about the family and friendship. In that movie main character more using positive politeness and bald-on record strategy than other strategy. The writer suggests this research can show the reader the politeness strategies in the context of family and friendship and the readers can understand more about the way to show their politeness to others through those strategies.

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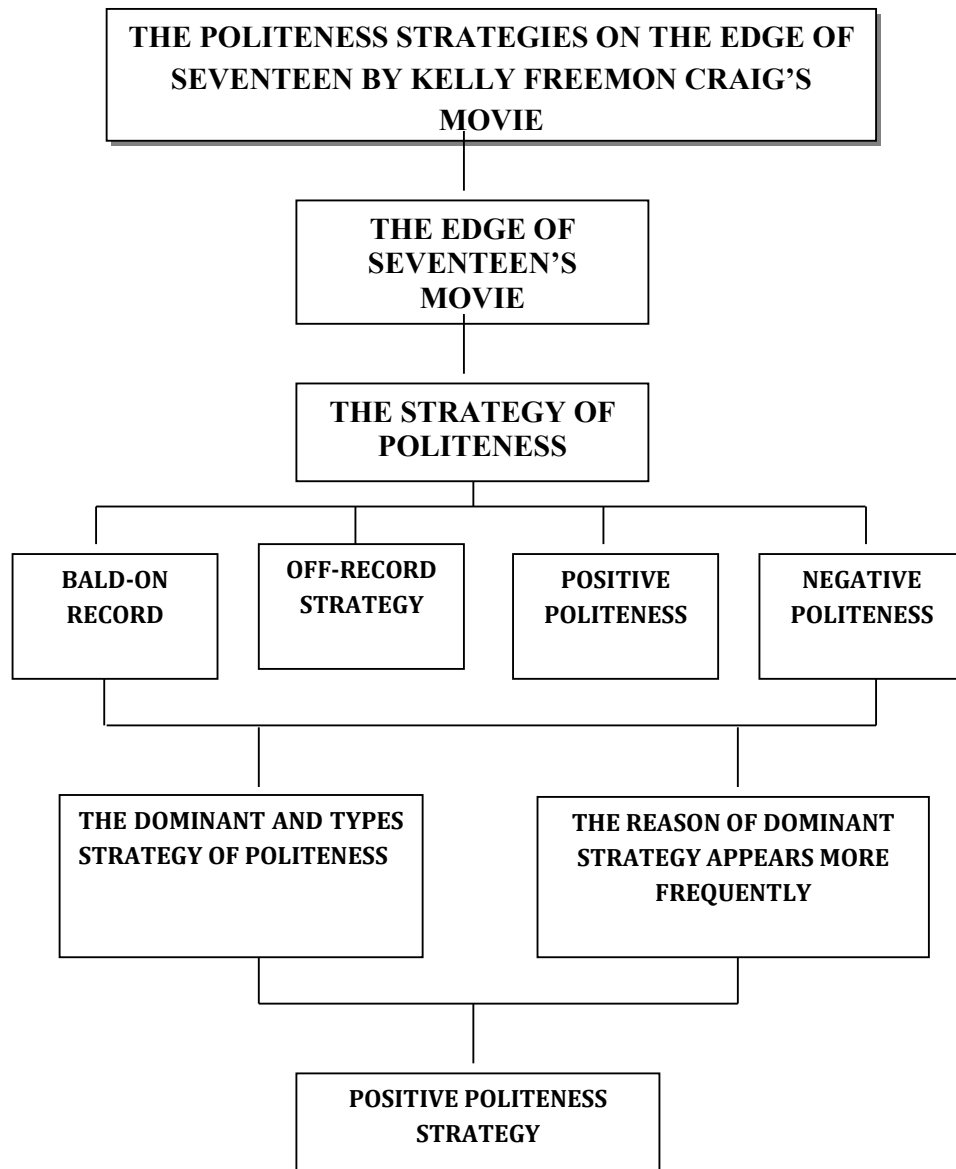
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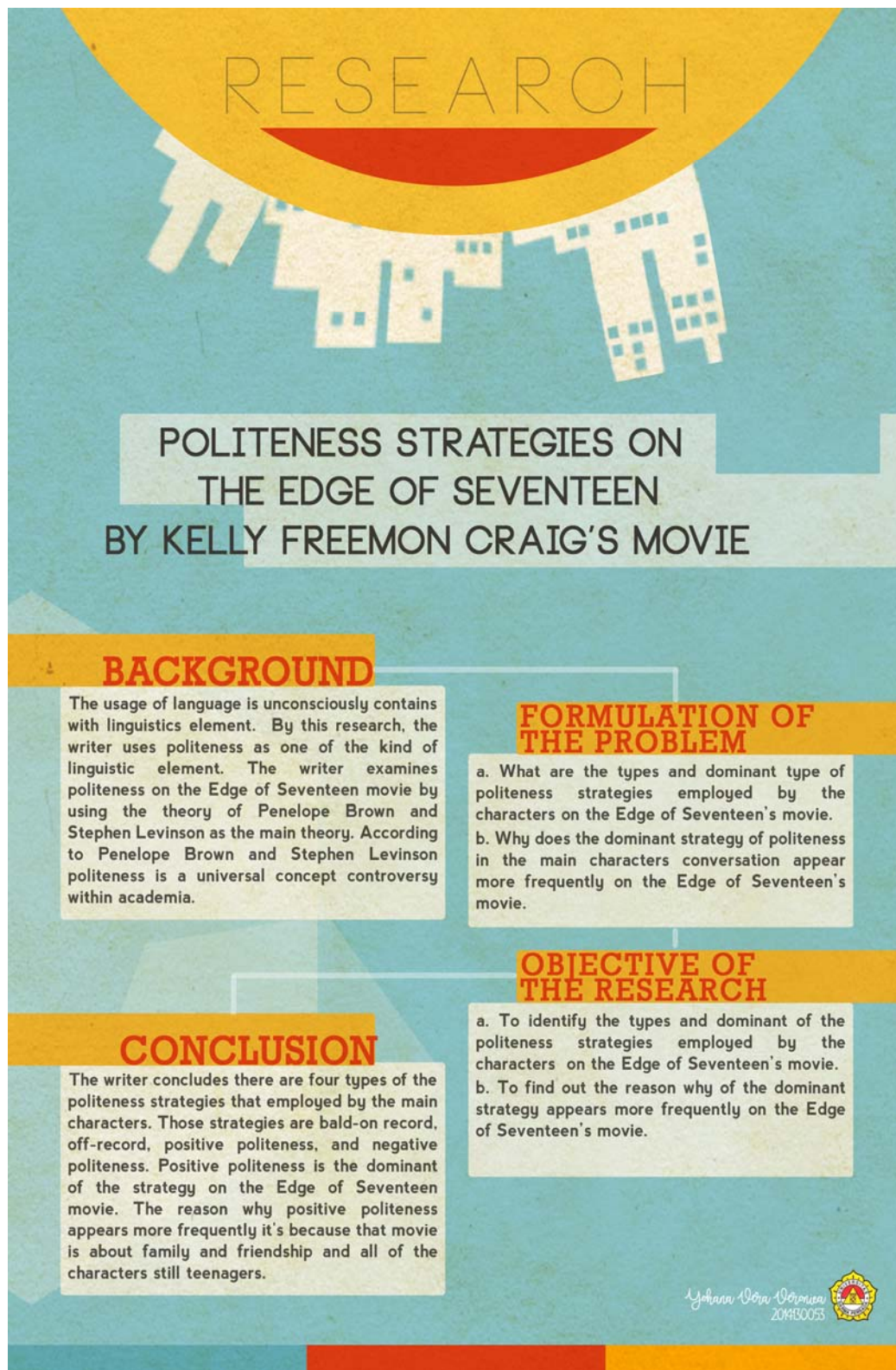
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## SCHEME OF THE RESEARCH



## POSTER OF THE RESEARCH



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LISTENING

Your score 330

5 495

READING

Your score 280

5 495

TOTAL SCORE 610

This score report is intended for use only by the institution which sponsored the test administration.

LISTENING		READING	
<p>Your scaled score is between 300 and 400. Test takers who score around 300 typically have the following strengths:</p> <ul style="list-style-type: none"> <li>• They can sometimes infer the central idea, purpose, and basic context of short spoken exchanges, especially when the vocabulary is not difficult.</li> <li>• They can understand the central idea, purpose, and basic context of extended spoken texts when this information is supported by repetition or paraphrase.</li> <li>• They can understand details in short spoken exchanges when easy or medium-level vocabulary is used.</li> <li>• They can understand details in extended spoken texts when the information is supported by repetition and when the requested information comes at the beginning or end of the spoken text.</li> <li>• They can understand details when the information is slightly paraphrased.</li> </ul> <p>To see weaknesses typical of test takers who score around 300, see the "Proficiency Description Table. If your performance is closer to 400, you should also review the descriptors for test takers who score around 400.</p>		<p>Your scaled score is between 250 and 350. Test takers who score around 250 typically have the following strengths:</p> <ul style="list-style-type: none"> <li>• They can make simple inferences based on a limited amount of text.</li> <li>• They can locate the correct answer to a factual question when the language of the text matches the information that is required. They can sometimes answer a factual question when the answer is a simple paraphrase of the information in the text.</li> <li>• They can sometimes connect information within one or two sentences.</li> <li>• They can understand easy vocabulary, and they can sometimes understand medium-level vocabulary.</li> <li>• They can understand common, rule-based grammatical structures. They can make correct grammatical choices, even when other features of language, such as difficult vocabulary or the need to connect information, are present.</li> </ul> <p>To see weaknesses typical of test takers who score around 250, see the "Proficiency Description Table. If your performance is closer to 350, you should also review the descriptors for test takers who score around 350.</p>	
ABILITIES MEASURED	PERCENT CORRECT OF ABILITIES MEASURED	ABILITIES MEASURED	PERCENT CORRECT OF ABILITIES MEASURED
Can infer gist, purpose and basic context based on information that is explicitly stated in short spoken texts	75	Can make inferences based on information in written texts	46
Can infer gist, purpose and basic context based on information that is explicitly stated in extended spoken texts	52	Can locate and understand specific information in written texts	73
Can understand details in short spoken texts	90	Can connect information across multiple sentences in a single written text and across texts	45
Can understand details in extended spoken texts	58	Can understand vocabulary in written texts	59
		Can understand grammar in written texts	65

\* Proficiency Description Table can be found on our web site, [www.ets.org/toEIC](http://www.ets.org/toEIC)

HOW TO READ YOUR SCORE REPORT:

Percent Correct of Abilities Measured:

Percentage of items you answered correctly on this test form for each one of the Abilities Measured. Your performance on questions testing these abilities cannot be compared to the performance of test-takers who take other forms or to your own performance on other test forms.


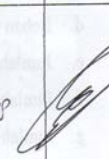

Note: TOEIC scores more than two years old cannot be reported or validated.




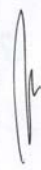





## I. Lembar Kepembimbingan Skripsi

LAPORAN KEMAJUAN PENULISAN  
SKRIPSI SARJANA

Nama Mahasiswa : Yohana Vera V  
 Dosen Pembimbing I : Tommy Andrian S.S, M.Hum  
 Dosen Pembimbing II : Fridolini S.S, M.Hum  
 Judul Skripsi : Politeness Strategies on the Edge  
 of Seventeen Movie by Kelly  
 Fremton Craig  
 Mulai Bimbingan : 22 Maret 2018  
 Tahun Akademik : 2018

No.	Hari & Tanggal	Catatan Pembimbing	Paraf
1.	22, Maret 2018 Kamis	Bimbingan bab 1 Politeness as Language in Use	
2.	27, April 2018 <del>Kamis</del> Jumat	Co-textual & Contextual Theories	
3.	14, May 2018 Senin	Outlining revisited	

4.	06 Juni 2018  Rabu.	Texture vs Contextual Politeness	
5.	Jum. 8 Juni 2018	Pragmatis & Poltini Face in Politeness	
6.	Kamis, 20 Juni 2018	Lean : Damage to the speaker or hearer or negative politeness	
7.	Sabtu, 07 Juli 2018	Pengambilan grammar bab 1 dan 2	
8.	Rabu, 11 Juli 2018	Pengambilan grammar bab 3 dan 4	
9.	Kamis 12 Juli 2018	Revisi grammar bab 1 sampai bab 4	

10.	Just, 13 Juli 2018	Peris Ayat	
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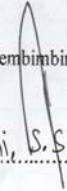
Jakarta, .....

Menyetujui :

Pembimbing I

Pembimbing II

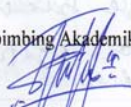
  
 (Tommy Andrian, S.S., M.Hum)

  
 (Fiddini, S.S., M.Hum)

Mengetahui :

Pembimbing Akademik

Kajur Inggris S-1

  
 (Yogie Wahana, M.Pd)

  
 (Tommy Andrian, S.S., M.Hum)



## JURUSAN SASTRA INGGRIS S-1 FAKULTAS SASTRA

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### SURAT PERNYATAAN

Yang bertanda tangan di bawah ini:

Nama : Yohana Vera Veronica  
Tempat/Tanggal Lahir : Jakarta, 22 November 1994  
Alamat Rumah : Jl. Pulogebang Permai No 34 rt/rw 001/005  
Pulogebang, Cakung, Jakarta Timur  
E-mail : [Yohanavv22@gmail.com](mailto:Yohanavv22@gmail.com)  
No. Telepon/Ponsel : 081807968363

dengan ini menyatakan bahwa skripsi saya yang berjudul:

Politeness Strategis on the Edge of Seventeen Movie Script by Kelly Freeman  
Craig.

yang diajukan pada semester genap tahun akademik 2018/2019 bersifat orisinal dan belum pernah ditulis oleh orang lain, dan akan diselesaikan penulisannya selambat-lambatnya 1 (satu) tahun akademik dan/atau setara dengan 2 (dua) semester.


Bilamana di kemudian hari ditemukan ketidaksesuaian dengan pernyataan ini, maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku.

Demikian pernyataan ini dibuat dengan sesungguhnya dan dengan sebenar-benarnya.

Jakarta, 05 Maret 2018

Mengetahui,

Ketua Jurusan Sastra Inggris S-1

  
**Tommy Andrian, SS, M.Hum**  
NIK. 05395 / NIDN. 0320097601

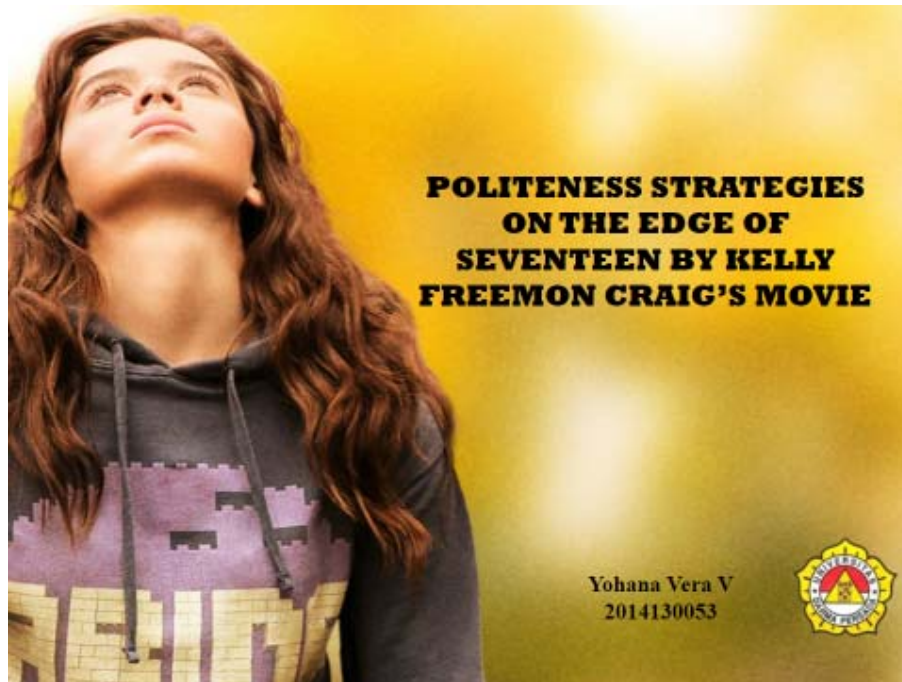
Yang menyatakan,

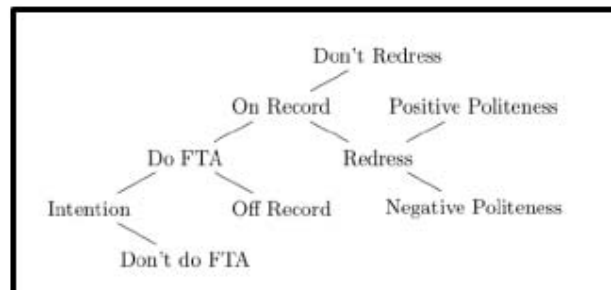
Mahasiswa



**Yohana Vera Veronica**  
NIM. 2014130053









## THE DOMINANT TYPES

