

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter the researcher will to presents some review of related literature includes of the definition of Politeness, Face Threatening Acts, Politeness Strategies or Strategies to performed FTA, Directive Act, Context, Movie and The Previous of Relevant Studies.

#### **A. Politeness.**

As we know that The Face Threatening Acts means talking about politeness since they both are interconnected. Also the strategies to perform Face Threatening Acts actually are well known as politeness strategies. Hence, the researcher will begin this chapter by presenting what politeness is based on some linguists.

According Yule (1996:60) Politeness, in an interaction, can then be defined as the means employed to show awareness of another person's face. In this sense, politeness can be accomplished in situations of social distance or closeness. Showing awareness for another person's face when that other seems socially distant is often described in terms of respect or deference. Showing the equivalent awareness when the other is socially close is often described in terms of friendliness, camaraderie, or solidarity. In based on Yule's theories, there are some examples that explain how the politeness can be accomplished in situations of social distance or closeness:

1. The first is a boy asking something with someone who has a

higher level than himself.

➤ *Excuse me, Mrs. Elizabeth. Could you return my book tomorrow?*

2. The second is a girl asking with her friend.

➤ *Hey you, return my book immediately.*

Based on example above, we know that if there are difference kinds of politeness that associated and marked linguistically with the assumption of relative social distance or closeness. In English contexts, the participants in an interaction often have to determine, as they speak, the relative social distance between them, and hence their 'face wants'.

Besides according Brown & Levinson (1987:1), Politeness means acting so as to take account of the feelings of others and includes both with positive face (the wish to be approved) and negative face (the wish to be unimpeded, free from imposition of left alone. A further assumption, Brown & Levinson's theory (1987) is that face is constantly at risk, since any kind of linguistic action termed a face threatening act (FTA) may occur, which has relational dimension to the interlocutor's face. Consequently, such face threatening acts need to be counterbalanced by appropriate doses of politeness. In this case politeness can be understood as a basis to the production of social order and recondition of interaction. Politeness refers to socio- cultural matter and is crucially reflected in language. It is the expression of the speaker's intention to mitigate face threats carried by certain face threatening acts toward another.

The goal of politeness is to make all the parties relaxed and

comfortable with one another, these culturally defined standards at times may be manipulated to conflict shame on designed party. Brown & Levinson (1987:62) clarify that politeness is one important issue in speech acts because it is regarded as a universal phenomenon in language use. For linguists, as Cutting notes (2002:44 original emphasis), politeness does not refer to the social rules of behavior such as letting people go first through the door, or wiping your mouth on the serviette rather than on the back of your hand". In this case, politeness becomes the main factor in selecting utterances or sentences appropriately in life of society.

### **B. Face Threatening Acts**

Brown & Levinson (1987) define face as the public self- image that every member wants to claim for himself. It refers to that emotional and social sense of self that everyone has and expects everyone else recognize. Brown and Levinson (1987: 61) also state face consists of two related aspects. On the one hand, we have the negative face. Negative face is the want to be unimpeded in one's action which is the basic claim to territories, personal preserves, and rights to non-distraction—in other words, freedom of action and freedom from imposition. Meanwhile, on the other hand, the positive face consists of the self-image or 'personality' (crucially including the desire that this self-image be appreciated and approved of) claimed by interactant.

Brown and Levinson(1987:61) claim that the 'notion of face is derived from that of Coffman and from the English folk term which ties

face up with notion of being embarrassed or humiliated or ‘losing face’. They also explain that face is socially invested and that can be lost, maintained, or enhanced, and must be constantly attended to in interaction.

FTA (Face Threatening Acts) means act that threatens the positive or negative face of the hearer. Intrinsically certain acts can sometimes threaten one’s face. Like in Brown and Levinson (1987:65) state it is intuitively the case that certain kinds of acts intrinsically threaten face, namely those acts that by their nature run contrary to the face wants of the addressee and/or of the speaker . There are two distinctions acts that threaten positive and negative face of the hearer and speaker face.

It is summarized in table 1 (the table is adapted from Brown and Levinson theory, 1987:65-68).

Table 1

**Examples of Face-Threatening Acts based on Brown and Levinson Theory**

	<b>Negative FTAs</b>	<b>Positive FTAs</b>
<b><i>Affecting Hearer</i></b>	Orders/requests Suggestions/advice Reminders Threats/warning/dares Offers Promises Compliments/envy/admiration	Disapproval/criticism/contempt/ ridicule/ Complaints/reprimands/accusations/insults. Contradictions/disagreements/challenge Violent emotions Irreverence/taboo Bad news/boasting Emotional/divisive subject matter

<i>Affecting Speaker</i>	Strong negative emotions	Non-cooperation
	Giving thanks	Apologies
	Acceptance of thanks/apology	Acceptance of compliment
	Excuses	Breakdown of physical control
	Acceptance of offers	Self-humiliation/deprecation
	Responses to hearer's faux pas	Confessions/admissions of guilt
	Unwilling/reluctant promises/offers	Emotional leakage/non-control of Laughter/tears

That is why, if we do not want to threaten someone's positive or negative face, we have to minimize it by applying the politeness strategies. They are then developed in order to save the hearer's face. Face, universal but culturally elaborated construct, refers to the respect that an individual has for him/ herself, and maintaining that "self -esteem" in public or in private situations. In line with that, the following is the assumption of Brown & Levinson about "face". In general, speakers cooperate in maintaining face in interaction, such cooperation being based on the mutual vulnerability of face. It can be concluded that normally everyone's face depends on someone else's is being maintained. Since face is understood in terms of wants to be fulfilled by others and it is someone's interest to constantly monitor and attend to face in interaction.

This theory then encompasses the social constraint which the

speaker is faced with the interaction. In performing a face threatening acts, unless the situations maximum efficiency or urgency, the speaker will decide to minimize the possible face threat. They suggest that threatening either the positive or negative face will influence the maintenance of relationships. Although we are all interested in maintaining other people's face, Brown & Levinson note that we perform some acts which are intrinsically impolite and therefore threaten their face needs; for instance, orders, requests, suggestions, threats, warnings and so forth, which pose a threat to the addressees' negative face, or disapproval, disagreement, criticism, etc.

Brown and Levinson utilize this notion of 'face', 'politeness' is regarded as having a dual nature: 'positive politeness and negative politeness. 'Positive politeness' is expressed by satisfying 'positive face' in two ways: 1) by indicating similarities amongst interactants; or 2) by expressing an appreciation of the interlocutor's self-image. 'Negative politeness' can also be expressed in two ways: 1) by saving the interlocutor's 'face' (either 'negative' or 'positive') by mitigating face threatening acts (hereafter FTAs), such as advice-giving and disapproval; or 2) by satisfying 'negative face' by indicating respect for the addressee's right not to be imposed on.

Brown & Levinson then further argue that, in normal circumstances, people will try to avoid face-threatening acts (FTAs). If an FTA is unavoidable, one will try to minimize the threat caused thereby. They further propose that the degree of threat can be evaluated according

to three culturally sensitive social variables: social distance (D) between interlocutors, relative power (P) of the participants and absolute ranking (R) of the impositions carried in the act in a particular culture. In addition to the three variables, the seriousness of an FTA is also determined by the participants in interactions. In any given situation, participants then select appropriate strategies to its needs. The greater the threat of an act, the more a polite strategy is required. With this rationale, Brown & Levinson propose five linguistic strategic choices for speakers to lessen Face Threatening Act; baldly on record, positive politeness strategy, negative politeness strategy, off record strategy, and don't do an FTA. The possible sets of strategies may be schematized as in Figur1.

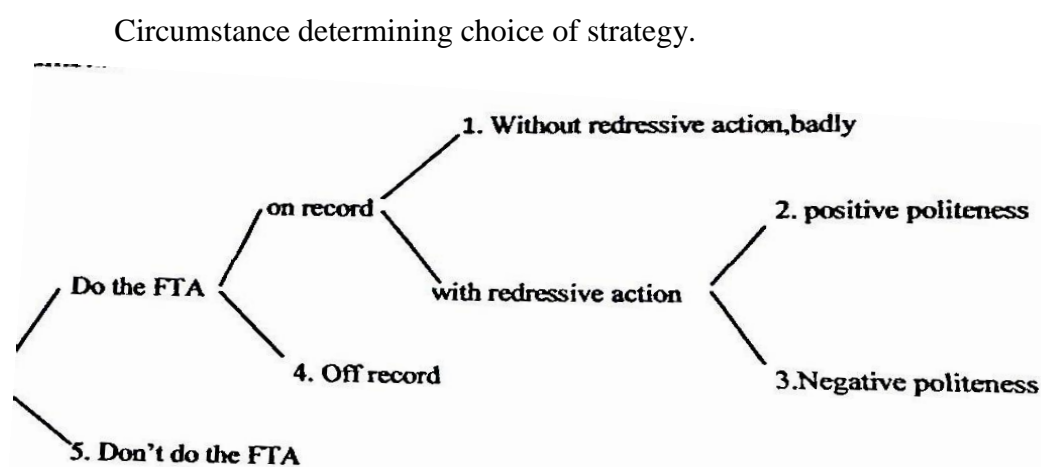


Figure 1 Strategies For Performing FTAs by Brown and Levinson (1987: 69)

Based on figure 1 above, Watts (2003:86) states that Brown and Levinson postulate a set of five possibilities which are available to the speaker to do this, ranging from the best case (strategy type 5 'Don't do the face threatening act (FTA) to the worst (strategy type 1 'Do the FT A and

go on record as doing so badly and without any redressive action, without atoning for the FTA in any way. If the participant goes on record as doing the FTA, she/he can soften the blow by carrying out two types of redressive action, (a) by choosing a strategy aimed at enhancing the addressee's positive face (strategy type 2) or (b) by choosing a strategy which will soften the encroachment on the addressee's freedom of action or freedom from imposition (strategy type 3) while the strategy type 4 is off record strategy.

The scale given on the left is the degree to which these strategies are face- threatening to the addressee. To go on record badly and commit the FTA without any redressive action clearly involves the greatest amount of face- threat and should therefore only be used as strategy if there is a minimal risk of threatening the addressee's face. To avoid committing an FTA at all is obviously the least face- threatening of the strategies. In order of the degree of face-threat, strategy 1 is more likely to involve face-threat to the addressee than strategies 2 and 3. Strategy 4 is next on the scale followed by the least face-threatening action, strategy S, i.e. do not carry it out at all. (Watts: 2003:87).

As cited on Nurul (2015:61) according to Brown and Levinson FTAs can be seen from the perspectives of whose face and what face are threatened. Table 1.2 above will show the acts threatening the addresser's face.



**Table 1.2 The Acts Threatening The Addresser's Face ( Brown and Levinson 1987)**

<b>Addresser's face</b>	<b>Face Threatening Acts</b>	<b>Linguistic Realizations</b>
Positive	Apologizing	Sorry for my being late. I apologize for this inconvenience.
	Congratulating	Congratulations for your victory Great!! You have a good job.
	Self-humiliating	Oh,.. ..how stupid I am
Negative	Expressing thanks	Thank you for your concern
	Accepting thanks and apologies, offers	You're welcome, it's ok, ok, thanks

According to Nurul (2015:62) the act of apologizing damages the speaker's positive face since it indicates that the speaker regrets doing a prior FTA. Regretting a prior action, the speaker admits his mistakes, and to some degree it damages his own face. The act of congratulating threatens the speaker's positive face since it suggests that he acknowledges his addressee's superiority, and it damages his own face. Self- humiliating necessarily threatens the speaker's positive face since it foregrounds the speaker's weakness and ignores his strengths.

Expressing thanks threatens a speaker's negative face since the speaker may feel constrained to acknowledge his addressee's good deed such as giving help or debts. Accepting thanks, apologies, offers, etc is

included into negative face threatening act since the speaker may feel constrained to minimize his hearer's good deeds or transgressions. Table 1.3 above will show the acts threatening the addressee's face.

**Table 1.2 The Acts Threatening The Addresser's Face ( Nurul Chojimah 2015:62)**

<b>Addressee's Face</b>	<b>Face Threatening Acts</b>	<b>Linguistic realizations</b>
Positive	Criticizing	Oh, your writing needs improvement, there are weaknesses here and there.
	Disapproving, disagreeing	Choose another topic for your thesis.
	Accusing	It is you who have to responsible for this inconvenience.
	Insulting	This is the worst seminar I once attended.
Negative	Ordering	Can you serve me ?
	Suggesting, advising	Why don't you change your topic ?
	Reminding	Ma'am, I would like to remind you that tomorrow you will examine me.
	Threatening / Warning	I warn you that smoking is bad habit!

The acts of criticizing, disapproving, disagreeing, accusing, and insulting indicate that the speaker has negative evaluation of some aspects

of his addressee's positive face. Meanwhile, the acts of ordering, suggesting, advising, reminding, threatening, and warning are included into negative face threatening acts since they indicate that the speaker intends to impede his addressee's freedom of action.

### C. Politeness Strategies or Strategies to performed FTAs

Brown and Levinson there are several strategies on Face Threatening Acts to maintain other people's face in interaction based on the table below:

Table 2.1 Politeness Strategies by Brown and Levinson

No.	Politeness Strategy	Strategies
1.	<p>Bald on record</p> <p>This strategy is emphasized on achieving maximum efficiency of communication. Thus, the speakers do the FTA directly and openly</p>	<p>a) Cases of non-minimization of the face threat: It is the case where the great urgency happen</p> <p>Ex: "Attack!"</p> <p>(Shane give a command for the children in a water balloon fight)</p> <p>b) The condition in which S provide metaphorical urgency for emphasis.</p> <p>Ex: "Send me a post card"</p> <p>c) The situation in which S speaks as if imploring H to</p>

		<p>care for S (stressing of H's friendship). Ex: "Lend me a hand here!"</p> <p>d) The situation in which S's want to satisfy H's face is small, because S is powerful and not fears retaliation. Usually in teasing and joking. Ex: "Cry, get angry" (teasing).</p> <p>e) The condition in which S cares about H, it can happen in sympathetic advice or warning. Ex: "Careful! He is a dangerous man".</p> <p>f) The situation in which S granting permission for something that H has requested. Ex: "Yes, you may go!".</p> <p>g) Cases of FTA – oriented bald on record usage: This case is face oriented. It is the way how to respect for face that involves mutual orientation. Ex: "Thanks for picking me up, Tom!"</p> <p>h) Emergencies. Ex: Help!</p>
--	--	--

		<p>i) Task-oriented commands. Ex: Give me that!</p> <p>j) Requests Ex: Put your coat away!</p> <p>k) Alerting. Ex: Turn your headlights on! (When alerting someone to something they should be doing)</p>
2.	<p>Positive Politeness</p> <p>Positive politeness is a strategy which oriented to positive face of the hearer.</p>	<p>a) Use in-group identity markers: Usually, this strategy is done by using a common form in a certain community or group. Ex: “Rockers, boat now!” (rockers is a summons of Camp Rock’s campers)</p> <p>b) Give or ask the reason Ex: “Trust me. Everything’s cool when I do it.”</p> <p>c) Include both S and H in the activity Ex: “Let’s do this!”</p> <p>d) Notice, Attend to the hearer: Suggests that S should take notice of aspects of H’s conditions.</p>

		<p>e) Avoid disagreement  Ex: A: What is she, small?  B: Yes, yes, she's small,  smallish, um, not really  small but certainly not  very big.</p> <p>f) Joke: Jokes are based on  mutual shared background and  values and putting H “at ease”.  Ex: “How about lending me  this old heap of junk? “(H’s  new cadillac)</p> <p>g) Exaggerate: This often done  with exaggerated intonation,  stress, and other aspects of  prosodic.  Ex: “You are a fantastic cook,  the lunch was great!”</p> <p>h) Assume or assert reciprocity:  S and H may claimed or urged  by giving evidence of  reciprocal rights or obligations  obtaining between S and H.  Ex: “Yesterday I ‘ve washed  the dishes, so today it’s your  turn!</p> <p>i) Be optimistic: S assume that  H wants for S or for H and S,  and will help him to obtain</p>
--	--	---

		<p>them.</p> <p>Ex: “You’ll lend me your apartment-key for the weekend, I hope .”</p> <p>j) Offer and promise Ex: “I’ll try to get it next week!”</p> <p>k) Assert or presuppose S’s knowledge of and concern for H’s wants: Assert or imply knowledge of H’s wants and willingness to fit one’s own wants in with them. Ex: “Look, I know you want me to be good in mathematics, so shouldn’t I do my homework now.” (instead of cleaning my room)</p> <p>l) Presuppose/ raise/ assert common ground: The value of S’s spending time and effort on being with H, as a mark of friendship or interest in him, by talking for a while about unrelated topics. Ex: “Isn’t it a beautiful day?”</p> <p>m) Seek agreement: S seeks ways in which it is possible to agree</p>
--	--	--

		<p>with H.</p> <p>Ex: “I hate this politicians, they know nothing about the small citizen, they earn....”</p> <p>n) Intensify interest to H: S intensify the interest of his own contribution, by “making a good story” and draw H as a participant into the conversation with direct questions and expressions like <i>you know, see what</i></p> <p>Ex:“I mean and isn’t it .”</p> <p>o) Give gifts to H (goods, sympathy, understanding, cooperation: S may satisfy H’s positive-face want by actually satisfying some of H’s wants (action of gift-giving, not only tangible).</p> <p>Ex:“Why don’t we go to mall?”</p>
3.	<p>Negative Politeness</p> <p>This strategy is purposed to save negative face.</p>	<p>a) Conventionally Indirect: This strategy includes indirect speech acts that contain of indirect request.</p> <p>Ex: “Can you please pass the salt?”</p>



		<p>b) Question, hedge Ex: “Mitchie, can I talk to you?”</p> <p>c) Be Pesimistic: Gives redress to H’s negative face by explicitly expressing doubt that the conditions for the appropriateness of S’s speech act obtain Ex: “You don’t have any exotic plants, do you by any chance?”</p> <p>d) Minimize the imposition: This strategy is used to minimize one’s own action or goods to the addressee. Ex: “I just dropped by for a minute to ask if you.....”</p> <p>e) Give deference: This strategy provides two sides of deference: they are the raising of the other and the lowering of oneself as clearly shown in honorific system. Ex: “we look forward very much to eating with you”.</p> <p>f) Apologize: Indicate reluctance (speaker show his reluctance to</p>
--	--	--

		<p>impinge hearer).</p> <p>Ex: “I don’t want to bother you, but....</p> <p>g) Impersonalize S and H: avoid the pronouns ‘I’ and ‘you’. This strategy aims to make generalization of speaker and hearer.</p> <p>Ex: I ask you to do this for me.</p> <p>h) State the FTA as a general rule: This strategy shows that S is forced by some circumstances in stating FTA based on social rule, regulation, or obligation.</p> <p>Ex: “I’m sorry, but late comers can’t be seated till the next interval”.</p> <p>i) Normalize: The important thing in nominalizing the subject of the utterance is to make the utterance more formal.</p> <p>Ex “I’m surprised that you failed to replay”.</p> <p>j) Go on record as incurring a debt, or as not indebting H S can redress an FTA by</p>
--	--	--

		<p>explicitly claiming his indebtedness to H, or by disclaiming any indebtedness of H.</p> <p>Ex: “I’ll never be able to repay you if you...”</p>
4.	Off Records	<p>a) Give association clues</p> <p>Ex: “Mom, obviously it’s something. I mean, you and subtle are not very good friends.”</p> <p>(Actually S want to say: “tell me what actually you want to told me”)</p> <p>b) Presuppose</p> <p>Ex: “I thought you were gonna be rehearsing.”</p> <p>(S want to give a critique to H who didn’t do his/her obligation)</p> <p>c) Give hints: If S says something that is not clear, here the S invites H to search for interpretation of the possible relevance.</p> <p>Ex: “This soup is a bit bland” (it means to pass the salt)</p> <p>d) Understate: Understatement is a way to produce implicature</p>

		<p>by saying informatively. Usually, it uses predicate that describes the lower actual state of affair.</p> <p>Ex: A: what do you think of Harry? B: Nothing wrong with him. (I don't think he's very good)</p> <p>e) Overstate: Overstatement is S says more than is necessary, thus violating the quantity maxim in another way and S may also convey implicatures. The implicature often lie far beyond what is said. Ex: "I tried to call a hundred times, but there was never any answer".</p> <p>f) Use tautologies: By using tautology (patent and necessary truth), S encourages H to look for an informative interpretation of noninformative utterance. Ex: "If I won't give it.</p> <p>g) Use contradiction: By stating two things that contradict each other, S makes it when he</p>
--	--	--

		<p>cannot be telling the truth, so he encourages H to look for an interpretation of his sentence that reconciles the two contradictories.</p> <p>Ex: “Well, Jim is here and he is not here”.</p> <p>h) Be ironic: By saying the opposite of what he means, and a violation of quality.</p> <p>Ex: ”John is a real genius”. (after John has just done twenty stupid things in a row).</p> <p>i) Use metaphors: Usually metaphor is on record, but there is possibility that the connotation of the metaphor is off record.</p> <p>Ex: Harry is a real fish. (he swims like a fish)</p> <p>j) Use rhetorical question: By using rhetorical question, S wants to provide him with the indicated information in purpose of leaving the answer hanging in the air.</p> <p>Ex: “How many times do I have to tell you” (it means many times).</p>
--	--	--

		<p>k) Be ambiguous: Ambiguity includes the literal meaning of the utterance and it is possible implicature. Ex: “John’s a pretty smooth cookie.”</p> <p>l) Be vague: These vague are focuses in about the object of the FTA. Ex: “Perhaps someone did something naughty.”</p> <p>m) Over-generalize: When S makes generalization of what is said. Ex: “Mature people sometimes help do the dishes”.</p> <p>n) Displace H: S may go off record as to who the target for his FTA is, or he pretend to address the FTA to someone whom it wouldn’t threaten, and hope that the real target will see that FTA is aimed at him. Ex: “Oh God, I forget that I have run out of cash”.</p> <p>o) Be incomplete: use ellipsis</p>
--	--	--

		<p>Elliptical utterance is legitimated by various conversational contexts that use a half undone FTA. So, S can leave the implicature hanging in the air.</p> <p>Ex: “Oh sir, a headache...” (It means asking for aspirin).</p>
--	--	---

After discussing several politeness theories above, the writer argued that politeness strategies of Brown and Levinson are the best theory ever. Starting from its “face” concept till the strategies, it possible to be applied by language user although in different country or culture. The “face” concept that refers to human’s self-esteem is very universal and often used by human being Furthermore, the various available strategies which is constructed based on different context enables language user to choose the most appropriate strategy to be used.

#### **D. Directive Act**

According to Huang (2007: 107), directive acts are those kinds of speech acts that represent attempts by the speaker to get the addressee to do something. They express to the speaker’s desire/wish for the addressee to do something. In addition, Yule (1996: 54) states that directive acts are those kinds of speech acts that speakers use to get someone else to do something. They express what the speaker wants.

Furthermore, based on Crystal (1991: 323) directives acts are the speakers try to get their listeners to do something. Cruse (2000: 342) directive acts have the intention of eliciting some sort of action on the part of hearer; order, command, request, beg, advise (to), warn (to), ask, etc. Murcia, et.al (1989: 25) states that directive acts are speech acts that enable speakers to impose some action on the hearer. Through directive acts, the speaker can express what she/he wants and then expects the hearer to comply.

Based on Fauzi (2012: 25) directive acts are kind of speech acts that are used by the speakers to order someone to do something. This directive acts reveals about the speaker's wants. The paradigm case of directive acts can be ordering, requesting, advising, suggesting, warning, etc.

Before to analyze the data, the researcher will be showing of the table about the basic differences of expression ordering, requesting, advising and suggesting. The aim of the table is make to analyze the data make easier. We can see in the table 1.1 below.

Paradigm Case	Basic Differences	Example
<b>Ordering</b>	<b>a. Definition:</b> According to Cambridge advanced learner's dictionary 3 <sup>th</sup> edition, ordering is orders someone to do something, or order something to be done, they tell someone to do it.	Close the window!



	<p><b>b. Characteristics:</b> According to Muzakar (2012), the characteristics of expression ordering are as following: (1) ordering most often used by the older to the young people. (2) Verb usually put in the front. (3) More resolute temperament.</p>	
<b>Requesting</b>	<p><b>a. Definition:</b> According to Cambridge advanced learner's dictionary 3<sup>th</sup> edition, requesting is to for something politely and officially.</p> <p><b>b. Characteristics:</b> According to Muzakar (2012), the characteristics of expression requesting are as following: (1) Can be said command, but this expression more polite than command, (2) Usually used by young people to older people, (3) the specific characteristic there is using the word "<b>Please</b>", (4) Usually uses the words <b>would...</b>, <b>could...</b>, or <b>can...</b></p>	Could you come to my birthday party, please?
<b>Advising</b>	<p><b>a. Definition:</b> According to Cambridge advanced learner's dictionary 3<sup>th</sup> edition, advising is to give someone advice about something.</p>	I advise you to stay with him from now

	<p><b>b. Characteristics:</b> usually use the word advice.</p>	
<p><b>Suggesting</b></p>	<p><b>a. Definition:</b> According to Cambridge advanced learner's dictionary 3<sup>th</sup> edition, suggesting is to mention an idea, possible plan or action for other people to consider.</p> <p><b>b. Characteristics:</b> (1) According to <a href="http://www.edufind.com">www.edufind.com</a> 16<sup>th</sup> March '17 at 09.19, suggestion are most often reported using the verb suggest, insist, recommend, demand, request and propose followed by a that cause. (2) Based on English-at-home.com 16<sup>th</sup> March '17 at 09.22, all expressions of should, why don't you, etc are followed by a <b>verb</b> without <b>to</b>.</p>	<p>You should drink some vitamins for your health.</p>

### E. Context

The definition context based on Dell Hymes in the Robert Wardhaugh book *An Introduction to Sociolinguistic* is an ethnography of a communicative event is a description of all the factors that are relevant in understanding how that particular communicative event achieves its objectives. For convenience, Hymes uses the word

SPEAKING as an acronym for the various factors he deems to be relevant (Wardhaugh, 2006: 247-248).

1. Setting and scene (S)

Setting refers to the time and place and physical condition where the conversation takes place. Meanwhile, scene refers to the abstract, psychological situation or cultural definition of an event.

2. Participant (P)

Participants refer to various relationships of speaker-listener, addressor-addressee, or sender-receiver. It include social specified role in the choice of language, such as the levels of formality and informality.

3. Ends (E)

Ends refer to the expected outcomes or the purposes and the goals which are resulted in the conversation.

4. Act sequence (A)

Act sequence refers to the actual form and content of what is said, the utterances which are uses, and the relationship of what is said to the actual topic.

5. Key (K)

Key refers to the tone, manner, or spirit where the particular message is conveyed. It is also in relation with the nonverbal actions such as behavior, gesture, and posture.

6. Instrumentalities (I)

Instrumentalities refer to the choice of channel used in the conversation, such as spoken or written, as well as the choice of actual form of speech such as register, dialect, or code which is chosen by the speakers.

#### 7. Norms of interaction and interpretation (N)

Norms of interaction and interpretation refers to the specific behaviors and properties associated with the conversational exchange, such as the way to open the conversation in a specific language which is related to its cultural aspects.

#### 8. Genre (G)

Genre refers to the forms or the types of utterances, such as poems, proverbs, jokes, sermons, prayer, lectures, or editorials.

Holmes (2001:8) also proposes that a conversation occurs by the influence of social factors. Those social factors are commonly shortened as 5W (Who, Whom, Where, What, and Why).

##### a) The participants ( Who or Whom)

‘Who is speaking?’ and ‘To whom they are speaking?’ refer to the participants of the conversation speaker and listener or addressor and addressee. It also includes the relationship occurring between the participants.

##### b) The setting or social context (Where)

‘Where are they speaking?’ refers to the settings – physical or psychological contexts – around the conversation. The physical

aspect includes the location, time, season, and year. Meanwhile, the psychological aspects involve the feeling of the speaker.

c) The topic (What)

‘What is being talked about?’ refers to the topic being discussed in the conversational exchange. The understanding of the topic by the participants is necessary to maintain the conversation. Consequently, the same background knowledge and assumption is a must for both the speaker and the listener.

d) The function (Why)

‘Why they are speaking?’ refers to the purpose of the conversation, such as informing, commanding, inviting, suggesting, promising, greeting, congratulating, and thanking.

## **F. Movie**

Movie is a story or event recorded by a camera as a set of moving images and shown in a theater or on television; a motion picture in <http://www.oxforddictionaries.com>. Movies, also known as films, are a type of visual communication which uses moving pictures and sound to tell stories or information that can help people learn about new ideas, cultures and languages.

Movie is cultural artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them. It is considered to be an important art form, a source of popular entertainment and a powerful method for educating — or indoctrinating — citizens. The visual elements

of cinema give motion pictures a universal power of communication. Some movies have become popular worldwide attractions by using dubbing or subtitles that translate the dialogue in <http://www.eicar-international.com/definition-film.html>.

Besides, according Rizzo (2005:2) Movie is a story delivered with moving images. It is produced by recording photographic images with cameras, or by creating images using animation techniques or visual effects. Where the movie is contains several elements includes:

1. Title

The title of the movie may name of the main actor, place or indicate the story behind.

2. Dramatic conflict

Dramatic conflict of the movie is what takes the audience attention. It makes the emotion of the audience involved.

3. Genre

Genre refers to the kind of movie whether it is comedy, drama, horror and so on.

4. Plot

Plot is the sequences events of the movie.

5. Setting

Setting refers to the background of the story. It provides the situation of the event in the movie and where the event took place.

6. Actors

An actor is a person who acts in a movie. He/she play a certain character in a movie to convey the story of the movie.

### **G. The Previous of Relevant Studies**

Here, the writer tries to present some previous studies which have been done by other researchers in the area of politeness, but these studies have different subject and point from the writer's research. The detail explanation about the previous researches is presented as follows.

The Viollen Winerta (2007) under a title "An Analysis of Politeness Strategies in Requesting Used in Real Human and Non-Human Conversation on Avatar Movie," This study only focuses on analyzing politeness strategy in requesting. The finding shows that the use of politeness strategies in requesting frequently appeared in conversation between real human. The percentage is 54.88 percent of all data and negative politeness is the most frequently politeness strategies used.

The is a study entitled "Politeness Strategies Performed by Students of TBI Sixth Semester in Classroom Discussions" by Findra camari (2013). It tries to find out what FTAs and Politeness strategies are performed by students of TBI sixth semester in classroom discussions. The findings are that in the discussion, the students of TBI sixth semester often perform indirect order or suggestion, question that threatened hearer negative face, but they used negative politeness strategy to minimize the threat.

There are some similarities and differences between this study and those previous studies explained above. In this study, the writer also employs the same theory of Politeness Strategy proposed by Brown and Levinson. What makes this study different from the previous ones besides it has different subject with them, most attention paid to Face Threatening Acts performed by the character and Strategies to perform FTAs (Politeness Strategies) that applied on the dialogue.