THE POLITENESS STRATEGIES USED BY THE MAIN CHARACTERS OF TWILIGHT MOVIE

A SARJANA PENDIDIKAN THESIS

Presented as Partial Fulfillment of the Requirements to Obtain the Sarjana Pendidikan Degree in English Language Education

By
Natalia Sulistya Aryani
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ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
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Defended before the Board of Examiners on February 8, 2017 and Declared Acceptable

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Yogyakarta, February 8, 2017
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STATEMENT OF WORK’S ORIGINALITY

I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and the references, as a scientific paper should.

Yogyakarta, February 8, 2017

The Writer

Natalia Sulistya Aryani
111214172
This research is proudly dedicated to:

My adored parents, Mr. S. Arman and Mrs. Titik Maryani, who have given endless love, support and affection in my life.
LEMBAR PERNYATAAN PERSETUJUAN

PUBLIKASI KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

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(Natalia Sulistya Aryani)
ABSTRACT

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Politeness plays an important role in keeping a conversation run well. However, there are still some difficulties in applying the polite and proper language for the communication. Considering these phenomena, a study of politeness strategies was conducted.

This study aims to answer two research questions. The research questions were formulated as follows: 1) Which politeness strategies are used by the main characters in the Twilight movie? And 2) What are the factors influencing the choice of politeness strategies used by the main characters in the Twilight movie?

The writer used a qualitative research method by employing discourse analysis to answer the two research questions. The writer conducted the study by using the movie script of Twilight movie to analyze the utterances of the main characters. The writer analyzed the utterances in order to find out the types of politeness strategies used by the main characters. Afterwards, the writer analyzed the factors which influenced the main characters in choosing the types of politeness strategies.

The research results showed that the main characters in Twilight movie applied the types of politeness strategies, namely Bald on record, Positive politeness, Negative politeness, and Off record. The factors which were found influencing the main characters in choosing the types of politeness strategies were payoffs and sociological variables which consist of social distance, relative power, and rank of imposition.

Keywords: Twilight movie, politeness strategies, payoffs, sociological variables
ABSTRAK


Kesantunan memiliki peran yang penting guna menjaga komunikasi agar berjalan baik. Namun, masih terdapat beberapa kesulitan yang dialami oleh penutur dalam menggunakan bahasa secara sopan dan benar. Berdasarkan fenomena yang terjadi, maka dilakukanlah sebuah studi untuk menganalisa penggunaan kesantunan.

Penelitian ini bertujuan untuk menjawab dua rumusan masalah. Pertanyaan-pertanyaan penelitian dapat dirumuskan sebagai berikut: 1) Tipe strategi kesantunan bahasa mana saja yang digunakan oleh tokoh utama dalam film Twilight? Dan 2) Faktor apa saja yang mempengaruhi tokoh utama dalam memilih tipe strategi kesopanan bahasa?


Hasil dari analisis menunjukkan bahwa para tokoh utama dalam film Twilight menerapkan tipe strategi kesantunan, yaitu Bald on record, Positive politeness, Negative politeness, dan Off record. Faktor-faktor yang mempengaruhi para tokoh utama dalam menentukan tipe kesantunan bahasa yaitu keuntungan bagi penutur dan variabel sosial yang terdiri dari jarak sosial, kekuasaan, dan tingkat pemaksakan.

Kata kunci: Twilight movie, politeness strategies, payoffs, sociological variables
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First and above all, I praise Jesus Christ, the almighty, for providing this opportunity and granting me the capability to finish my study successfully. Moreover, this thesis is successfully completed on the support and help of great people around me. I would therefore like to offer my sincere thanks to all of them.

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Finally, I would like to thank everyone who has given me their hands throughout my life, those whose names I cannot mention one by one for the worthy support and best wishes. Nothing can express my gratitude. Hopefully this thesis will be beneficial for everyone.

Natalia Sulistya Aryani
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CHAPTER I
INTRODUCTION

This chapter presents the introduction of the research. It consists of 6 sections. The first section is the Research Background. This section covers the background information related to the issues and concerns. The second section is the Research Problem that contains questions to be answered in this study. The third section is the Problem Limitation. This section limits the scope of the study. The fourth section is the Research Objectives. This section mentions the main purpose of the study. The fifth is the Research Benefits which contains the advantages of this study. The sixth section is the Definition of Terms. It explains the terms used in this study to make a better understanding for the readers about this study.

A. Research Background

Language plays an important role in our daily communication. People use it to communicate with each other in order to express their ideas, thoughts, and feelings. Hence, language is used as a communication device to establish the relationship among people. Wardhaugh (2006) defines a language as a set of systems which contain symbols used for communication. It means that people need language to share their ideas to others in order to have a good relationship among them. In social interaction, there are some aspects that influence the way of
speaking, such as education background, age, ethnicity, power, gender, and context. However, people should be able to decide the polite language which is appropriate in order to maintain the communication. Since language deals with how people act when they are using the language for communication, it is related to sociolinguistics.

Holmes (2001) states that sociolinguistics is concerned with the relationship between language and context where the language is used as the communication device. Therefore, they must be aware of the politeness strategy to make their communication more acceptable by the others. Politeness is the expression of the speakers’ intention to mitigate face threats carried by certain face threatening acts toward another (Mills, 2003, p.6). In other words, politeness is showing concern for people when we are dealing with this thing every day and every time with people. People should pay attention to others’ feeling, for examples, by being friendly or respecting others or trying not to insult someone’s feeling in order to avoid embarrassed other person or making them feel uncomfortable. Holtgraves (2002, p.38) defines politeness as a technical term, a theoretical construct invoked as a means of explaining the link between language use and social context. In other words, people need to consider the language as well as the context. It is indeed important to learn politeness strategies in order to know how to treat other people well and to keep someone’s feeling. Therefore, by learning politeness strategies people will get their conversation run well and smoothly.
On the other hand, problems might appear in the condition of language. English learners often face difficulties to decide polite language which is appropriate with the context and the social aspects of the communication. As a result, when having conversation with others, sometimes their English still sounds strange, the language is considered as impolite or even improper. Moreover, it might lead to misunderstanding in the conversation. When people study other languages, they must learn and understand first about the culture in order to avoid some misunderstanding when they talk to foreign people.

The writer chooses politeness strategies as a subject in this research because politeness is an important subject matter in communication. Politeness relates with the study of knowing the way people use a language while they are having interaction or communication. As stated by Holmes (1996, p. 296), being linguistically polite involves speaking to people appropriately in the light of their relationship.

Based on the explanation, the writer decides to observe and to analyze the applications of politeness strategies. The writer wants to show that a movie can be a good medium to learn politeness. In this study, the focus is to observe and to analyze the use of politeness strategies in the movie entitled *Twilight* movie. The writer chooses *Twilight* movie because it contains the formal and informal language which is used in the daily conversation. It shows many utterances that are used by the main characters using politeness strategies. Through the daily conversation, the writer analyzes the utterances of the main characters so that the research questions can be answered. Thus, this movie also provides examples of
how politeness strategies are used in a social context. Specifically, *Twilight* movie tells about a love story of a human girl named Bella and a vampire named Edward. *Twilight* movie shows how society could be like. This story is more about a teen couple getting to know each other and learning as much as they can. One reason of *Twilight* movie has reached the height of popularity is because it gives the reader a true love story with a bit of the supernatural to spice it up. It is a fantasy set in modern times. The four main characters that the writer chose from the movie are Edward Cullen, Bella Swan, Charlie Swan, and Jessica Stanley. They are selected because they mostly involved in the conversation. *Twilight* movie is a 2.5 hours romance fantasy movie adapted from a novel by Stephenie Meyer. The original *Twilight* movie was released on November 21, 2008.

The writer analyzes politeness strategies applied by the main characters in *Twilight* movie because a movie can be a good medium to study other languages and the cultures. Through a movie, people can know about the cultures of the places and the people where the movie take place. In addition, it can help English learners especially as the English Department students who study sociolinguistics and pragmatics, especially politeness strategies. Moreover, the writer found out that politeness strategies and factors influencing someone's politeness are important and also interesting to be explored. Therefore, the study is done by classifying the politeness strategies as shown by the four main characters in *Twilight* movie and the factors which influence the main characters in applying the politeness strategies in their conversation.
B. Research Problems

This study aims to analyze the politeness strategies used by the main characters in *Twilight* movie and factors influencing the characters’ politeness. Therefore, two research problems are formulated as follows.

1. Which politeness strategies are used by the main characters in *Twilight* movie?

2. What are the factors influencing the choice of politeness strategies used by the main characters in *Twilight* movie?

C. Problem Limitation

The scope of the study is to analyze the use of politeness strategies by the four main characters in *Twilight* movie. The characters are chosen because of the writer’s consideration based on the frequency of the appearance and the important roles within the plot in the movie. The four main characters are Edward Cullen, Bella Swan, Charlie Swan, and Jessica Stanley. Therefore, they certainly have more portions in conversations than the other characters. The utterances that they produce may contain politeness strategies. The writer used the theory of Brown and Levinson (1987) to analyze the data. The methodology used in this study is limited to discourse analysis.
D. Research Objectives

This section will present the research objectives of the study in accordance with the research problems. There are two objectives that will be explained in this study.

a. To find out the politeness strategies which are used by the main characters in Twilight movie.

b. To find out the factors which influence the politeness strategies used by the main characters in Twilight movie.

E. Research Benefits

The writer believes that this study could be beneficial for English teachers, English learners, and future researchers.

This study is about the four types politeness strategies. For English teachers, this study will encourage them to be able to create various kind of exercises. For English learners, this study will encourage them to be more aware of sociolinguistics, especially about politeness in order to be capable of applying English expressions politely. For other researchers, this study can be used as a reference for similar research and as simulation for other researchers.

The writer also believes that this study gives benefits for the readers. The readers may get more understanding about what politeness is, and be able to apply English expressions in the form of conversation in daily life.
F. Definition of Terms

In order to give clear definitions and as guidance for the readers to understand the whole study, the definition of terms are given here.

1. Politeness

Yule (2006) defines politeness as the means employed to show awareness of another person’s face. Furthermore, Mills (2003) states that politeness is an action of showing respect toward the person who we are talking to and avoiding any offenses that are directed to him. In other words, politeness is an expression of concern for the feelings of others. In this study, the writer will focus for the verbal aspect of politeness. Therefore, the utterances where the politeness are produced by the main characters in Twilight movie will be the focus of the study.

2. Politeness strategies

Politeness is behaving in a way that attempts to take into account the feelings of the people being addressed. In this case, the speakers try to avoid embarrassing other person, or making the hearer feels uncomfortable. Besides, someone can be considered as a polite person depends on how, to whom, and when he or she applies those polite manners. Brown and Levinson (1987) classify four main strategies of politeness strategies. They are Bald on Record strategy (direct strategy), Positive Politeness (solidarity strategy), Negative Politeness (deference strategy), and Off Record strategy (indirect strategy). Politeness
strategies in this study are dealing with the use of language of the main characters by considering those four strategies.

3. **FTA (Face Threatening Act)**

Face threatening act is the condition of being impolite because of the way speaker in delivering the conversation to the addressee. The condition occurs in the diction used, expression used, or maybe others factors that can lead the FTA. Brown and Levinson (1987) propose two notions, which are positive face and negative face. Positive face is the want of connection or interpersonal relation. Negative face is the want of freedom or being unimpeded. In this study, face threatening act is the utterance that threatens the positive or negative face of the speaker or hearer within the interaction of the main characters in *Twilight* movie.
CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the theories related to the study. Hence, this chapter consists of two parts, namely the theoretical description and the theoretical framework. Theoretical description presents some theories which are used as the basic of this study. Theoretical framework presents the summary of the theories which are employed to answer the research questions of the study and the correlation between the theories and the research questions.

A. Theoretical Description

In this section, the writer would like to discuss four parts, namely pragmatics, speech acts, sociolinguistics, and politeness strategy. Pragmatics is necessarily related to the relation between meaning in the contexts and the study. It deals with the utterances of Twilight movie’s characters. Speech acts as the part of pragmatics is focused on how language is used in communication. Sociolinguistics is presented to make an understanding of how language is used in social context. Politeness strategies is used as the basic theory of this study.
1. Pragmatics

A conversation is communication between multiple people which consists of speaker and audience or hearer. It depends on how many people involved in the conversation. Leech (1999) describes pragmatics as the study of how language is used to communicate. It explains language use in a context including the effect on an utterance and the goal that the speaker wants to reach through expression. In having conversation, people are advisable to be careful in using strategy in order to maintain the communication. Leech (1999) also emphasizes pragmatics as a study that analyzes the meaning in connection with speech situations.

Pragmatics is the study of the relations between language and context that are grammaticalized, or encoded in the structure of a language. In everyday conversation, usually a speaker will communicate not only explicitly but also implicitly. The speaker will modify his utterance in order to get successful communication, for instance, using indirect speech and imperative speech.

Levinson (1983) states that “pragmatics is the study of the ability of language users to pair sentences with contexts in which they would be appropriate”. Pragmatics focus on how language is used by people to communicate in a certain situation or context. For example, a person who wants the air conditioner to be switched on may say “It is hot in here.” instead of saying “turn the air conditioner on”. In this situation, if the hearer does not understand the context, the hearer probably will end up doing nothing. When the speaker conveys an implicit message through an utterance, the hearer must know the
context of the utterance the speaker makes. Then, the hearer will be able to interpret what the speaker actually means.

This study focuses on the use of language in conversation. Pragmatics defines the way people use the language to communicate in conversation based on the context of situation. Besides, people also use the direct, indirect, imperative speech, and other kind of speech to make a good conversation with the hearer. To get a successful conversation, the speaker and hearer have to be careful with all words that will be said. Then, the hearer will get or interpret what the speaker says as well as possible, so that conversation can run well.

2. **Speech Act**

Language has many different functions as there are occasions for using language, but for all the apparent diversity, the basic function of language are rather limited. Yule (1996 b, p. 47) states that actions performed via utterances are generally called speech acts. Speech acts is part of sociolinguistics and under the scope of pragmatics study. People do not only produce utterances consists of grammatical structures and words when they communicate with others, but to make the communication more effectively, they also perform particular actions. When the speaker produces utterances, the speaker’s utterance communicates things carrying actions.

A speech act is the idea that “words” have meaning. For example, a statement expresses a belief, a request expresses a desire, and an apology expresses a regret. It is not only knowledge about the language but also the appropriate of use that language within given culture. Meanwhile, as stated by
Searle (1987, p. 59), every speech act consists of three separate acts, namely an act of saying something, an act of doing something, and an act of affecting someone. Searle (1987) distinguishes the importance of performing an action through an utterance into three terms, namely locutionary, illocutionary, and perlocutionary acts.

a. **Locutionary Act**

Yule (1996, p. 48) defines that a locutionary act is the basic act of utterance, or producing a meaningful linguistic expression. This act contains of the literal meaning by sentence that is said by the speaker. Searle (1987, p. 23) mentions that locutionary act contains the way people produce an utterance and mean what they say literally. For example, if your room-mate says, “The weather is too hot”, in locutionary meaning, it means that the temperature in room is indeed really hot. This utterance also means that the speakers communicate his or her thought about the weather.

b. **Illocutionary Act**

Illocutionary act is what the speaker intends to do by uttering a sentence. Yule (1996, p. 48) states that illocutionary act is performed via the communicative force of an utterance. A speaker communicates the intention to do something by stating an utterance. The way people convey the intention or the force of an utterance is called performative. Holtgraves (2002) describes that performative is the type of an utterance that is used to perform certain actions.
Illocutionary act consists of stating, promising, apologizing, threatening, predicting, complaining, ordering, refusing, and requesting. For example, a teacher says “submit your homework!”, the illocutionary act is one of ordering act. Searle (1987) classifies the illocutionary act into several types, namely assertives, directives, expressives, declaratives, and commissives. The classifications are described as follows.

1) **Assertives**

An assertive is the act of representing an actual state of an affair, to commit a speaker to something which becomes the case. This act is to state the actual status of a case or to state something which is true. The examples of assertive acts are stating, suggesting, boasting, informing, claiming, and reporting. “It is raining.” is the example of informing. The speaker gives an information to the hearer about the weather that it is raining. When the speakers use assertives, they say the words with their belief.

2) **Directives**

Searle (1987) states that directives represent a world-to-words fit, means the speaker is attempting to bring the world in line with words. The speech act can be positive and negative utterances. It includes the act of requesting, ordering, suggesting, commanding, and questioning. This act focuses on the speaker’s behavior. For example, “May I borrow your book?” is the example of requesting. The speaker asks the hearer for request of whether the speaker may borrow the hearer’s book or not. Another example for commanding is “Come here!”. The
speaker gives command to the hearer to come to the speaker. When the speakers use directives, they attempting to bring the world in line with words.

3) **Expressives**

An expressive act is the kind of speech acts that express the speaker’s feeling. This act expresses the psychological state of the speaker explicitly. It includes thanking, appreciating, complaining, greeting, apologizing, and congratulating. For example, “The cake is so delicious!” is the example of appreciating. The speaker give appreciation to the hearer that the cake is so delicious. When the speakers use the expressive, they adjust the words with the feelings.

4) **Declaratives**

A declarative is a speech act which changes the state of affairs in the world such as decrees or declarations. In other word, declarative is kind of speech act that changes the hearers’ reality by the speaker declaration. It includes such as passing sentence, blessing, firing, bidding, and excommunicating. The example is during the wedding ceremony or in the court the act of marriage or sentence are performed. For example, “Now I pronounce you husband and wife.” The speaker states the hearer as a husband and a wife. The speaker use declarations to change the status of the hearer with their utterances.

5) **Commisives**

A commissive is the speech act that allows the speakers to do a certain action in the future. It includes warning, promising, threatening, guaranteeing, intending, vowing, and offering. For example, “Will you come to my party?” is
the example of offering. The speaker offering the hearer whether the hearer will come to the speaker’s party or not. When the speakers use commissive act, the speaker himself intends to do something.

c. Perlocutionary Act

Searle (1987) states perlocutionary act is the act of using language as a tool that gives effect to the hearer. By stating this utterance, this act more concerns on the hearer’s point of view. Perlocutionary act would include such effects as persuading, embarrassing, intimidating, boring, imitating, or inspiring the hearer. The example of this act is the utterance, “Let’s go, we will be late,” in many situation, it means that the condition is in a hurry or urgent. This perlocutionary act can be observed because this act uses the utterance that is repeatedly to the hearer.

3. Sociolinguistics

Holmes (2001) explains that sociolinguistics is the study of relationship between language and society. By learning sociolinguistics people can understand that language cannot be separated from social interaction. It concerns the way people speak differently in different social context, the function of the language in social term, and the way language is used to convey social meaning. Stockwell (2002) mentions three points of relation between language and society which state that all language events consist of language in social context, every different social context determines the form of a language and the language used in
particular situation determines the nature of the social event. Utterances do not only provide information as literal meanings, but also include non-linguistic information. For instance, people can indicate the society or community in which the speaker coming from.

Holmes (2001) defines that sociolinguistics is also concerned with identifying the social functions of language and the way it is used to convey social meaning. In order to convey the meaning successfully, the speaker of a language should be able to apply the sociolinguistics to produce appropriate language. From the definition above, the writer can conclude that sociolinguistics deals with the study of language in a society. It shows how the people speak differently in different social context. It explains the social functions of language and the ways it is used to get the social meaning.

4. Politeness

In social interaction, before we speak with other people, what we will speak, with whom we speak, we have to know how to speak in good behavior. When we speak with close friends, we are not consider politeness so much, but when we speak to our parents, lecturers, teachers or person that we respect as much, politeness becomes our consideration. Mills (2003) states that politeness is an action of showing respect toward a person the speaker is talking to and avoiding any offenses directed to him. In other word, politeness concerns on how people maintain interpersonal relationship.
Politeness is an aspect of pragmatics that is used in language is determined by an external context, a polite person can make others feel comfortable. People might know whether people is being polite or impolite through the way they speaks. Holmes (1996, p. 5) defines that politeness as behavior which actively express positive concern for others, as well as non-imposing distancing behavior. Being polite involves speaking to participants in order to make a good relationship.

Linguistically, politeness involves speaking to other people appropriately in the light of their relationship because inappropriate linguistic choices may be considered rude. Meanwhile, Brown and Levinson (1987) explain that politeness is related to psychological state, something that is emotionally invested and that can be lost, maintained, or enhanced and must be constantly attended to in the interaction. Being polite can be presented by being friendly or giving respect to the hearer and avoid threatening other’s feeling.

Furthermore, Brown and Levinson (1987) define face as the public self-image that a person wants for himself. It divided into two notions, namely, Negative face, or the desire for autonomy and Positive face, or the desire of connection with others.

a. Negative Face

Brown and Levinson (1987, p. 62) state that the will of every member to be independent and unimpeded by others is known as negative face. It means that every individual has the want to be free from imposition and impediment force
toward their action. In other word, negative face refers to the one’s freedom to do some actions. Brown and Levinson (1987) also explain that negative politeness is the basic claim to territories, personal preserve, and right to non-distraction. This involves areas such as wanting other to like the same thing, agreeing with others, and expressing solidarity.

b. Positive Face

Positive face is the term that is used to show the desire or want of an individual that refers to the state of being appreciated and approved. Brown and Levinson (1987) state that positive face is the state when an individual wants his or her desire to be approved and appreciated by others. It means that an individual wants to be approved, appreciated, and liked by others. This involves such areas as avoiding imposing on others, wanting to complete actions without interference from others, expressing deference to others, and expecting respect from others. In other words, positive face is the behavior expressing warmth towards to the hearer.

5. Face Threatening Act

When people communicate and interact with others, speakers and hearers want to maintain their positive face as well as negative one. On the other hand, sometimes, faces cannot be simply as what someone wants. If someone produces an utterance that threatens other people’s face, a conflict will arise within a social interaction. This conflict will damage the interpersonal relationship. Brown and
Levinson (1987, p. 66) explain that Face Threatening Acts (FTA) is the threats generally require a mitigating statement or some verbal repair (politeness). In addition, it is an action that threatened by other’s face, and it does not make satisfied or not run well in a communication.

Face Threatening Acts are usually done within verbal communication, through utterances for instance. However, intonation and other non-verbal communication can also cause FTAs as well. As an example, people may violate someone’s negative face by simply ordering the person to do something for him and violate someone’s positive face by simply failing to respond to a greeting.

Holtgraves (2002) explains that many people want to perform face-threatening acts. Therefore, people should concern the way they produce an utterance. The speakers should concern the word they want to say or utter in order to be able to save the face of the hearer.

6. Politeness Strategy

Brown and Levinson (1987) define politeness strategy is a strategy that has concern on saving hearer’s face by formulating an expression that is less threatening for the hearer’s face. Politeness strategies are strategies which adopted by the speaker and the hearer to avoid and minimizing the FTA that occured in communication. Politeness is a form of strategic behavior which the speaker engages in, weighing up the potential threat to the hearer.

Politeness strategy is one of communication strategy which emphasizes the polite words and actions. Brown and Levinson (1987, p. 92) categorize into four
main strategies of politeness strategy, namely, bald on record, negative politeness, positive politeness, and off record. Bald on record is applied when speaker does not minimize the threat to the hearer face. Positive politeness is a strategy that concerns on how to fulfill hearer’s positive face. Negative politeness is a strategy that concerns on how to fulfill hearer’s negative face. Off record is a strategy that let the speaker’s utterances ambiguous and therefore leaves the speaker with no responsibility to the act that he does.

Furthermore, Brown and Levinson (1987) also state that the least polite strategy is bald on record strategy and following in manner are the positive politeness strategy, negative politeness strategy, and off record strategy. Bald on record is the strategy where the FTA is stated explicitly without any redressive action. In contrast, Off record is the strategy where the FTA is implicitly stated. Positive politeness is oriented toward the positive face of the hearer, the positive self-image that the hearer claims for himself. Negative politeness is oriented mainly toward partially satisfying the hearer’s negative face or want to maintain claims of territory and self-determination. The following sections will discuss the deeper explanation of the strategies.

1. **Bald on Record Strategy**

   According to Brown and Levinson (1987), bald on record is the form of maximally efficient communication. The primary reason why the speaker uses this strategy is because the speaker wants to do the FTA with efficiency rather than to satisfy the hearer face. The utterances are spoken in a direct, clear,
unambiguous, and concise way. This strategy is applied without any minimization to the impositions to the hearers.

It attempts not to minimize the threats to the hearers to perform actions. This strategy is commonly used when the speakers and hearers have known each other well. As the result, this strategy will shock, embarrass, and make the hearer feel a bit uncomfortable. This strategy is ranked as the most direct strategy. It refers to the expression of an act in the most direct way. The speaker can ask the hearer to do something, for example, “Bring me these books!” In a situation when the speakers have significantly more power than the hearer, thus, a bald on record strategy is also applied.

1) **Great Urgency or Desperation**

This strategy is used when the speaker is needing the attention very soon, especially before anything else because of its importance. In cases of great urgency or desperation, a compensation would actually decrease the communicated urgency. For example:

- (1) “Help!”
- (2) “Watch out!”

From the example above, with an exclamation point showed that there is no other choice in that situation. From the example (1) the speaker needed help for the hearer than in the example (2) the speaker used to warn the hearer of danger or an accident that might be happen.
2) Speaking as if great efficiency is necessary in attention-getters

This strategy is used where the speaker speaks as if maximum efficiency were very important, he or she provides metaphorical urgency for emphasis. For examples,

(1) Look, the point is this...

(2) Listen, I’ve got an idea.

The example in (1) and (2) are used in order to get the attention from the hearer. In example (1) the word “look” is a verb which used by the speaker to direct the hearer’s eyes in order to see in another point. In example (2) the word “listen” is a verb which used to give attention to the hearer in order to hear what the speaker said.

3) Task-oriented/ Paradigmatic Form of Instruction

This strategy is used when the speaker gives a task to the hearer in order to get the desire results. Face redness may be felt to irrelevant when the focus interaction is task-oriented (Brown & Levinson, 1987, p. 97). The example of this strategy is “Give me the nails.” From the example, the speaker gave the hearer a task to give the nails to the speaker.

4) Sympathetic Advice or Warnings

Brown and Levinson (1987, p. 98) state that in doing an FTA, the speaker conveys that he or she does care about the hearer (and therefore about the hearer’s positive face), so that no redness is required. Sympathetic advice or warning may be bald on record.

For example:
(1) Careful! He’s a dangerous man.

(2) Your slip is showing!

In the example (1) the speaker wants to warn the hearer to be careful because he is a dangerous man. The word “careful” was used to give an attention to what the hearer was doing so that he or she did not have a damage from that man. In the example (2) the speaker gave sympathetic expression that the hearer’s slip was showing.

5) Granting Permission for Something

This strategy is used when the speaker gives or allows the hearer to do something so that the hearer is allowed to do it. The example of granting for something is “Yes, you may go.” From the example, it showed that the speaker allowed the hearer to move to another place.

6) Invitations

This strategy is used when the speaker requested a hearer to do something. “Come in” or “Enter” are the examples of this strategy. It implied that the speaker asked the hearer to move towards the speaker in a room or building.

7) Welcoming

Welcoming (or post-greeting) is used when the speaker insisted that the hearer may impose on his or her negative face (Brown & Levinson, 1987, p. 99). The example of welcoming is the utterance by the speaker to a person who comes to his or her house as in “Oh you come. Come in.”
8) **Greetings and Farewells**

The greeting strategy is used when the speaker welcomes the hearer to show her or his friendliness or politeness. Meanwhile, the farewell strategy is used when the speaker says goodbye or takes his or her leave to the hearer. The examples of this strategy are “come”, “go”, “sit down”, or “good bye”.

2. **Positive Politeness Strategy**

Positive politeness strategy is an attempt to minimize the damage to the hearer’s face. Holtgraves (2002) defines that positive politeness is an approach based strategy. This strategy is showed awareness of the hearer’s needs that includes such things as compliments and friendly forms of address. Brown and Levinson (1987) state that positive politeness is a redress directed to the positive face, the want to be approved, accepted, and desired. This type is commonly found to minimize the distance between the speaker and hearer.

Brown and Levinson (1987) have classify the substrategies of positive politeness strategy into three big mechanisms of the substrategies. These mechanisms are claiming common ground, conveying that speaker and hearer are cooperators, and fulfilling hearer’s want.

a.) **Claiming Common Ground**

This type involves the speaker to claim the hearer in the common ground by indicating the speaker and hearer being to a particular group. This particular group is sharing specific desires or wants which includes goals and values.
1.) Noticing hearer’s interests, wants, needs, and good

This strategy suggests that the speaker should pay attention or notice to aspect of hearer’s condition. It can be in the form of sympathy, care or even compliment.

For example: “We ate too many beans tonight, didn’t we?”

The example above shows that the speaker paid attention to the hearer. It indicates that the speaker notices the hearer’s condition.

2.) Exaggerating interest, approval, and sympathy with the hearer

This strategy can be done by saying something in a way that is higher than its actual status using exaggerating adjective.

For example: “What a fantastic house you have!”

The example above shows that the speaker exaggerated her or his compliment about the hearer’s house. The word “fantastic” implied that the hearer have a great house.

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

This strategy is used for the speaker to the hearer that she or he wants intensify the interest of speaker’s by making a good story.

For example: “I come down the stairs, and what do you think I see? A huge mess all over the place, the phone’s off the hook and clothes are scattered all over.”
4.) **Using in-group identity markers**

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

For example: “Come here, guys!”

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

5.) **Seeking agreement**

This strategy is to seek for hearer’s agreement by raising ‘safe topic’ that the hearer will agree with.

For example: “Isn’t your new car has a beautiful color?”

The example above showed that the speaker says a comment to a neighbor’s new car. The speaker raises the topic which is safer instead of stating the unsafe topic.

6.) **Avoiding disagreement**

This strategy showed that avoiding disagreement by stating false agreement, indirect agreement, white lies, and hedging.

For example:

A : That’s where you live, California?

B : That’s where I was born.

The speaker asked for information to the hearer whether she lived there or not. Instead of claiming what the speaker says as a mistake, the speaker states that she was born there. The hearer answered by avoiding disagreement.
7.) **Presupposing to raise and assert common ground**

This strategy explains that presupposing is the act of believing something is true before it is proven.

For example: “I had a really hard time learning to drive, didn’t I?”

8.) **Joking**

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

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

9.) **Presupposing speaker’s knowledge of and concern for the hearer’s want**

This strategy aims to presuppose what the hearer’s desire according to the speaker’s knowledge toward what hearer’s want.

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

10.) **Promise**

This strategy means that when the speaker makes a promise to the hearer, the speaker has the intention to fulfill the hearer’s want.

For example: “I will treat you next week.”

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

11.) **Being optimistic**

In this strategy, the speaker becomes optimistic regarding the willingness of the hearer to fulfill or wants to do something for the speaker.

For example: “You’ll lend me your car, right?”
The example above shows that the speaker was optimistic that hearer would lend her or him a car.

12.) **Including both speaker and hearer in an activity**

This strategy aims to make the speaker and hearer involve both of them in the activity and eventually become cooperators. This strategy uses an inclusive ‘we’ form, when the speaker really means ‘you’ or ‘me’.

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

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

13.) **Giving and asking for reason**

This strategy shows that the speaker and hearer are cooperators through the act of asking and giving reason.

For example: “Why don’t we go to the market?”

14.) **Assuming or asserting reciprocity**

This strategy can be done by creating mutual advantages among the speaker and the hearer.

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

A reciprocity is a behavior in which two people give each other help or advantages. In the example above, the speaker wants to lend the hearer her or his dictionary if the hearer lends the speaker a book.
15.) Giving gifts to hearer can be in the form of goods, sympathy, understanding and cooperation.

This strategy shows that the speaker can satisfy hearer’s positive face by actually satisfying some of the hearer’s wants.

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

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

3. Negative Politeness Strategy

Brown and Levinson (1987) define negative politeness as redressive action addressed to the addressee’s negative face; his want to have his freedom of action unhindered and his attention unimpeded. It means that the redress concerns hearer’s freedom of action and autonomy. Negative politeness focuses on the action of minimizing particular imposition carried by the FTA. This strategy presume that the speaker will be imposing on the listener. Negative face is the desire to have freedom of action. Brown and Levinson (1987, pp. 132-211) have classified ten sub strategies of negative politeness strategy, those are:

1. Be direct

This strategy includes indirect speech acts that contain of indirect request. When a speaker produces an utterance in accordance with the negative politeness,
it means that speaker wants to achieve what they want through the FTA but also wants to redress it.

For example, “Can you please pass the salt?”

2. Do not presume /assume hearer

This strategy is done by not presuming and assuming that the FTA is desired or accepted by the hearer. This strategy namely question and hedge. Hedge may be functioned to soften command and turn it into a polite suggestion.

For example, “Won’t you open the door?”

3. Being pessimistic

Do not coerce hearer means that the speaker does not persuade hearer to do something forcefully. This can be done by stating an option for the hearer that may not do the act. This also can be done by assuming that hearer does not want to do the act.

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

4. Minimizing the imposition

This strategy is used to minimize the imposition or the threat toward the negative face of the hearer. The minimization can be done by choosing some words which shows the minimum state of a matter.

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

5. Giving difference

This strategy explained that giving difference is the act of humbling oneself and fulfill hearer’s want of respect. This can be done by using particular addressing form for someone that is superior.
For example, “Excuse me sir, would you mind if I close the window?”

6. **Apologizing**

By apologizing the speaker can show the unwillingness to threat the face of the hearer or to impinge on hearer.

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

7. **Impersonalizing the speaker and hearer in a conversation**

This strategy deals with avoiding the pronouns ‘I’ and ‘U’.

For example, “Do this for me.”

8. **Stating the FTA as an instance of general rule**

This strategy shows that the speaker does not want to impinge the hearer. The speaker omits the fact that impinge the hearer by emphasizes a notion that the act is a general rule.

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

9. **Nominalizing**

Nominalizing is the act of changing a verb into a noun in a sentence. By doing this strategy, the speaker can add more distance and formality. The more formal utterance is, the more visible that the speaker does not want to impinge the hearer.

For example, “It is our regret that we cannot.”
10. **Going on record as incurring a debt or as not indebting hearer**

This strategy is done by claiming speaker’s indebtedness to hearer or by disclaiming any indebtedness of hearer. Hence, the speaker can redress the FTA.

For example, “I’d be eternally grateful if you would..”

4. **Off Record Strategy**

Off record is likely to call as indirect strategy. When the speaker states off record, the speaker will communicates in ineffective way because the speaker does not directly state what actually means. Brown and Levinson (1987) explain that off record is a communicative act which contains not only one particular intention. Which means that the speaker makes the utterance contains more than one particular intention. Then, the hearer has to interpret the utterance in order to understand the real meaning. Holtgraves (2002) states that off-record strategy is an indirect communication. The indirectness of this strategy gives a chance for speaker to do the FTA without taking the responsibility for doing it. In other words, off record strategy is an indirect politeness strategy where the speaker says something that can be interpreted in many ways by the hearer, depends on the hearer’s interpretations.

For example, “The door is not open.” which mean the speaker wants the hearer to open door. The meaning of the statement is not directly stated by the speaker. According to Brown and Levinson (1987), there are fifteen strategis of Off Record strategy, they are as follows:
1. Giving hints

This strategy explains that giving hints is an act if saying something which is not relevant and inviting the hearer to search for an interpretation of the possible relevance. The speaker invites the hearer to search for an interpretation of the possible relevance.

For example, “This soup is a bit bland.” As asking the hearer to pass the salt.

2. Give association clues

The speaker gives a related kind of implication triggered by relevance violations that is provided by mentioning something associated with the act of a hearer, either by precedent in the speaker-hearer’s experience or by mutual knowledge irrespective of their interactional experience.

For example, “My house isn’t very far away... There’s the path that leads to my house.”

The speaker gives a clue to the hearer to come visit him or her.

3. Presupposing prior event

This strategy is done by forcing the hearer to search for the relevance of a prior event.

For example, “I washed the car again today.”

As said to convey a criticism to the hearer and to ask the hearer to do it.

4. Understating

The speaker understates what he or she actually wants to say. This is the act of saying less that what is required. By doing this strategy, the speaker invites
the hearer to search for an interpretation. In the case of criticism, the speaker avoids the upper points.

For example, “He’s all right.”

That is an understatement which implicates that the person the speaker is talking about is awful or fabulous.

5. **Overstating**

   The speaker exaggerates or chooses a point on a scale which is higher than the actual state of affairs. This strategy is saying more than what is required.

   For example, “You never do your assignments.”

6. **Use tautologies**

   By uttering a tautology, a speaker encourages hearer to look for an interpretation from non-informative utterance.

   For example, “Your clothes belong to where your clothes belong, my clothes belong where my clothes belong.”

   As said to the hearer as a criticism for placing his belonging in speaker’s room.

7. **Use contradictions**

   By stating two things that contradict each other, the speaker makes it appear that he or she cannot be telling the truth.

   For example, “I am happy and I am not happy about that.”

8. **Being ironic**

   A speaker can indirectly convey his or her intended meaning by saying the opposite of what he or she means, if there are clues that his or her intended meaning is being conveyed indirectly.
For example, “John’s a real genius.” As said after the third person has just done something stupid.

9. **Use metaphors**

   By using a metaphor the speaker hedges his utterance and he invites the hearer to interpret the meaning of his hedged utterance.

   For example, “Tom is a real fish.” As said to convey that Tom swims like a fish or swims well.

10. **Use rhetorical questions**

    By using rhetorical question, the speaker asks a question with no intention of getting the answer. The speaker also invites the hearer to interpret what he really means.

    For example, “How many times do I have to tell you?”

    As said by the speaker as a criticism to the hearer’s action.

11. **Being ambiguous**

    The speaker makes purposeful ambiguity which may be achieved through metaphor and lets the hearer to guess what he or she meant.

    For example, “John’s a pretty sharp cookie.” This could be either a compliment or an insult, depending on the speaker’s intention of stating the connotation sharp.

12. **Being vague**

    The speaker may go off record with an FTA by being vague who the object of the FTA is, or what the offense is.

    For example, “I’m going down the road for a bit.” As said to the local pub.
13. **Over–generalizing**

This strategy is about conveying a general rule that hearer then has to choose whether the general rule applies to him.

For example, “Mature people sometimes help to wash dishes.” As said by the speaker to convey an order or request.

14. **Displacing the hearer**

The speaker may go off record as to whose target for his FTA is (Brown & Levinson, 1987). He may pretend to address to FTA to someone whom it would not threaten and hope that the real target of the FTA will be able to realize that the FTA is addressed to him.

For example, one secretary in the office asks another secretary in negative politeness to pass the stapler in the circumstances where the professor is much nearer than the other secretary. The face of the professor is not threatened and the professor can choose to help as a bonus for the secretary.

15. **Being incomplete**

The speaker does not purposefully finish his or her utterances. It can leave the implication of “hanging in the air”, just like rhetorical question.

For example, “Oh sir, a headache...” It was used by a child to ask her father for an aspirin. This gave him the option of telling her to go and lie down instead of dispensing a precious pill.
7. Factors of Politeness Strategies

Brown and Levinson (1987) explain that there are two factors influence the application of the politeness strategies. Those factors are the payoffs and the sociological variables of circumstances between the speaker and the hearer. The payoffs refer to the result of the strategies and the sociological variables involve three variables namely social distance, the relative power, and the rank of imposition.

a.) The Payoffs

Brown and Levinson (1987) define that payoff is the expected results of the politeness strategies. When the speaker applies politeness strategies there will be expected result underlying in the strategies. In applying the strategies, speaker also expects a result which is advantageous for him. The advantages of the strategies are explained in the following list.

1) Payoffs of Doing Bald On Record Strategy

Bald on record strategy allowed speakers and hearers to get clarity about the intended meaning the speakers want to convey (Brown & Levinson, 1987 p. 71). Both speaker and hearer, as a result, can avoid the danger of being misunderstood. Speaker can also avoid the chance to be seen as manipulator, to be misunderstood, and the speaker can also have the chance to give a compensation for the face that has been threatened by the FTA.
2) **Payoffs of Doing Positive Politeness Strategy**

Brown and Levinson (1987) state by applying positive politeness strategy, the speaker can minimize the face-threatening aspect of an act by assuring hearers that the speaker considers to be ‘at the same kind’. Positive politeness allows the speaker to satisfy the hearer positive faces as if the speaker recognizes the hearers’ wants and himself wants to be achieved. Besides, the speaker can avoid or minimize the debt implications of the FTA. As a result, positive politeness strategy leads to mutual friendship, solidarity, and equal participants.

3) **Payoffs of Doing Negative Politeness Strategy**

Negative politeness strategy is oriented mainly towards partially redressing hearers’ negative face. It minimizes particular impositions on the hearers, so that the speakers can satisfy the hearers’ want to have his or her freedom of action in interpreting the utterances spoken by the speakers. By applying negative politeness, the speaker can show the respect and difference toward the hearer for the FTA that he makes. Besides, the speakers can maintain the social distance among the parties involved and avoid the threats for potential face loss.

4) **Payoffs of Doing Off-Record Strategy**

An off-record strategy allowed the speaker to avoid the responsibility for the potentially face-damaging interpretations (Brown & Levinson, 1987, p. 71). The speaker can avoid the potentially FTAs by allowing the hearer to interpret the
intended meaning of certain utterances themselves. The speaker can also give the hearer an opportunity to be seen as caring toward speaker.

b.) Sociological Variables

Sociological variables are one of the factors of politeness strategy choice. According to Brown and Levinson (1987), the seriousness of an FTA which may affect choice of politeness strategies involves the sociological factors. Brown and Levinson (1987) describe that sociological variables consists of ‘social distance’, ‘relative power’, and ‘the rank of imposition’ in the particular culture. These variables affects the way the speaker uses the politeness strategies.

1) Social Distance

Social distance is a variable that concerns frequency assessment of the interaction and also the kinds of material or non-material goods exchanged between the speaker and the hearer. Brown and Levinson (1987, p. 76) explain that social distance is a symmetric social dimension of similarity or difference within which speakers and hearers stand for the purpose of an act. The two notions, the frequency of interaction and the exchanged goods are affected by stable attributes such as the age, sex, and socio-cultural background, which includes social class and ethnic background.

Then, intimacy between the speaker and hearer affects the choice of the strategy. For example, if the speaker and the hearer are intimate, the speaker might use in group membership marker such as ‘man’, ‘bro’, ‘honey’, which are
kinds of positive politeness strategy. On the contrary, when the social distance
between the speaker and the hearer are getting far, the degree of politeness that the
speakers use will be higher, which is kind of negative politeness strategy. The
more intimate the speaker and the hearer are, the more the speaker will choose the
least polite strategy.

2) Relative Power

Brown and Levinson (1987) explain that relative power is the degree to
which the hearer can impose his own want, desire or face over the speaker’s want,
desire or face. Holmes (2001) uses the same term but it is called relative status. It
explains the status of the hearer over the speaker which basically also concerns the
power of the hearer over the speaker. The power possesses by the hearer affects
the choice of the strategy used by the speaker. When the speaker who possess
higher power communicate with the hearer who have lower power, the degree of
politeness that the speaker use will be lower. Meanwhile, when the speaker who
have lower power speak to the hearer who have higher power, the speaker will
apply high degree of politeness with great respect. For example, when a boss asks
for permission to his employee, he simply says “Can I smoke?” Therefore, when
the employee want to ask for permission to his boss, he or she applies high degree
of politeness by saying “Excuse me Sir, would it be alright if I smoke?”.

Furthermore, Brown and Levinson (1987, p. 77) state that there are two
sources of power, namely material control (over economic distribution and
physical force) and metaphysical control (over the actions of others). Relative
power is not only attached between individuals but also role-sets, such as employer-employee, teacher-learner, and gangster-victim.

3) **Rank of Imposition**

Brown and Levinson (1987) explain that the rank of imposition is the degree of a matter that is considered as the interference to the face of the hearer. This interference is the FTA that the speaker made. The rank of imposition can be identified by two variables which are the imposition toward the positive face and negative face. For the positive face, the imposition is assessed by the amount of threat given to hearer positive face. Then, for the negative face, there are two scales that identify the rank of the imposition, namely the imposition requiring services (including the provision of time) and the imposition requiring goods (including non-material goods like information). Both impositions cover actions which cause FTAs. When the speaker shows greater FTAs in his utterances, the imposition of the act is also getting greater. Thus, the speaker will use highly standard politeness strategies in speaking.

**B. Review of Related Studies**

This section is to review other related studies previously done on the same topic. In doing this research, the writer needs to seek for references from related studies. Many researchers conducted a research on politeness analysis. There are two studies that will be reviewed by the writer.
The first study is an example of the research on politeness written by Kristianingrum (2006), which aims to analyze the type of politeness strategies that are used through daily conversation in *Thank You for Smoking* movie. The writer tried to find what politeness strategies are used in conversation and analyze the factors that influences the use of politeness strategies based on Brown and Levinson’s theory.

In analyzing the data, the writer employed the discourse analysis to find out the research problems. The study found into four types of politeness strategies (Bald-on Record, Positive Politeness, Negative Politeness, and Off-record). Further, the factors that may influence the use of politeness strategies is determined by the social distance, relative power, and degree of imposition.

The second study is written by Prameswari (2015), which aims to analyzed the use of politeness strategies in “*A Walk to Remember*” movie by the main female character of the movie, Jamie. The main female character’s utterances were categorized into four politeness strategies of Brown and Levinson’s theory (Bald-On Record, Positive Politeness, Negative Politeness and Off-Record). The writer also applied Spolsky’s theory to analyze the characters’ utterances.

The writer concluded that the intentions of applying politeness strategies are the relation between language and gender, language style, social situations, and solidarity. However, those two studies provided sufficient information and references on politeness strategies. Furthermore, those studies led the writer to complete understanding in classifying the politeness strategies employed by the main characters of *Twilight* movie.
C. Theoretical Framework

This study particularly aims at observing and analyzing the use of politeness strategies in the utterances produced by the main characters of *Twilight* movie. The writer summarizes and synthesizes all theories related to the study to answer the two formulated research problems. There are two research problems in this study, namely, the kinds of politeness strategies used by the main characters in *Twilight* and the factors that influences the choice of politeness strategies by the main characters in *Twilight* movie.

Since the focus of this study is the use of politeness strategies employed by the main characters, it is obvious that it would be related to many various utterances in conversation or the use of language in conversation. In other words, the writer needs to comprehend the meaning of the characters’ utterances in context (pragmatics). Pragmatics is necessary because it deals with relation between language and context. It deals with the utterances of *Twilight* movie’s characters. In order to answer the two research problems, the writer applied the theories of politeness strategy proposed by Brown and Levinson (1987).

The first research problem is “What kinds of politeness strategies are used by the main characters in *Twilight* movie?” will be solved using Brown and Levinson’s politeness strategies theory. There are four strategies namely bald on-record, positive politeness, negative politeness, and off-record strategy. The writer employs the four strategies to classify the utterances done by the main characters of *Twilight* movie to analyze the kinds of strategies used by them.
The second research problem is “What kinds of factors influencing the choice of politeness strategies done by the main characters in *Twilight* movie?” Brown and Levinson (1987) will also be used in solving the second research problem. There are two factors are likely influence the application of the politeness strategies. These two factors are the payoffs and the sociological variables. The writer analyzes the utterance done by the main characters of *Twilight* movie in accordance with these two factors.

Thus, this chapter provides all of the theories needed and related to this study. One theory in particular is politeness theory by Brown and Levinson (1987). This main theory will be used to analyze the main characters’ utterances to discover what politeness strategies used in *Twilight* movie and the factors influencing the choice of the strategies.
CHAPTER III

METHODOLOGY

This chapter will be divided into six parts. The first part is about the research method which describes the methods used in this study. The second part is about the research setting which describes when the study was conducted. The third part is about the data source which elaborates the participants who were involved in this study. The fourth part is about the instruments and data gathering technique which describe about the instruments and the techniques in gathering the data. The fifth part is about the data analysis technique which explains about the technique employed in this study to analyze the data. Then, the sixth part is about the research procedure which elaborates the steps in conducting this study.

A. Research Method

The focus in this study was politeness strategies used by the main characters of Twilight movie. More specifically, the two research problems in this study were (1) Which politeness strategies are used by the four main characters in Twilight movie? (2) What are the factors influencing the choice of politeness strategies used by the main characters in Twilight movie? This study concerns the way the four main characters of Twilight implemented the politeness strategies in their conversation in the movie. Therefore, this study is a study about how language is used in a social context as depicted in the movie.
Since it concerns with how people speak or modify their utterances in conversations, the writer conducted a qualitative research. It is considered qualitative study since it aims to understand human behavior and the reasons that govern such behavior as it is (Denzin & Lincoln, 2005). The qualitative research is research that produce descriptive data in the form of written or oral words of the people and behaviors that can be observed. It is not dealing with numerical measurement or statistic procedure. Ary, Jacobs, and Razavieh, (2002) stated that qualitative research focused on the total picture of a phenomenon rather than the variables of the phenomenon. In other words, the writer analyzed the data in the form of detail explanation rather than in the form of numeric data.

This study discussed the utterances of the four main characters of Twilight movie which carried politeness strategies. The writer analyzed how the four main characters used the language to communicate and employed politeness strategies. Thus, this study used discourse analysis as the method in accomplishing this research. Discourse analysis provides a different way of theorizing language. Wilig (2008) states that discourse analysis concerned with the analysis of texts and utterances within specific socio-cultural context and indicates a method of data analysis that can tell researchers about the discursive construction of a phenomenon. The use of discourse analysis for this research was due to the focus of this study which was analyzing the types of politeness strategies and the factors influencing the choice of politeness strategies. Therefore, the writer considered discourse analysis as the most appropriate method for this study, since this study dealt with language use in social interaction.
B. Research Setting

The writer of this study spent 10 months analyzing the use of Brown and Levinson’s politeness strategies in *Twilight* movie. The technical process included compiling the politeness theories, analyzing the movie script, identifying the utterances related to speaking politeness, categorizing the main characters’ utterances based on Brown and Levinson (1987) politeness strategies, analyzing the politeness factors affecting the characters’ choice of politeness strategies based on Brown and Levinson’s theory (1987), and writing up the report of the study. Since the study does not deal with a field study or human interaction, the research setting was varied, such as home, library, cafe, and anywhere as long as an internet connection was available.

C. Research Subject

*Twilight* movie was the research subject in this study, in which the characters’ utterances where taken as the data. There were twenty three characters in the movie. However, the writer only took four characters from the movie as the research subjects. The main characters were Bella Swan, Edward Cullen, Charlie Swan, and Jessica Stanley. The main focus of this study was the use of Brown and Levinson’s politeness strategies in the movie. Besides, *Twilight* movie also portrays the situation involved the main characters that employed the politeness strategies. It provides examples on the use of politeness strategies and leads the writer to analyze the factors influencing the characters’ choice of politeness strategies.
D. Instrument and Data Gathering Technique

There was one instrument used in the study. The instrument of the research was the movie script of *Twilight* movie. The movie script was the document that needed as the material of qualitative research. A document was an artefact which has as its central feature an inscribed text (Scott, 1990). Miles and Huberman (1994) explain that documents could be public records, textbook, letters, films, tapes, diaries, themes, reports and so on.

The writer selected some utterances made by the four main characters containing politeness strategy from the script. The utterances were used to analyze the first research problem: (1) Which politeness strategies are used by the main characters in *Twilight* movie? The second research problem: (2) What are the factors influencing the choice of politeness strategies used by the main characters in *Twilight* movie?

The utterances were categorized based on Brown and Levinson’s (1987) politeness strategies. Additionally, the factors influencing the characters’ choice of politeness strategies were analyzed based on Brown and Levinson’s politeness theory. In supporting the process of data analysis and collection, the writer employed information taken from books, journals, and internet. Hence, the supporting instruments used in conducting the research are laptop, headset, and note cards or field notes.
E. Data Analysis Technique

The writer gathered all the characters’ conversation in the movie based on the script and observed how they try to deliver their messages to others and also how they respond to the conversations. Afterwards, those utterances were identified in order to find out which utterances applied a certain politeness strategy.

Furthermore, the writer classified certain utterances into four politeness strategies by Brown and Levinson (1987). The writer focused on politeness strategies and factors influencing the characters’ politeness in speaking. The data were discussed based on the theories provided. In selecting the utterances, the writer employed a table consisting four classifications of politeness strategies.

<table>
<thead>
<tr>
<th>Characters</th>
<th>Politeness Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Bald on Record</td>
</tr>
<tr>
<td>Bella Swan</td>
<td>Positive Politeness</td>
</tr>
<tr>
<td>Edward Cullen</td>
<td>Negative Politeness</td>
</tr>
<tr>
<td>Charlie Swan</td>
<td>Off Record</td>
</tr>
<tr>
<td>Jessica Stanley</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
</tr>
</tbody>
</table>

Table 3.1 The Number of Politeness Strategies Produced by the Four Main Characters of Twilight Movie
F. Research Procedure

In conducting the study, the writer took several steps in order to finish the analysis. They were analyzing the script, categorizing the characters’ utterances, identifying the factors of politeness strategies within the utterances and writing up the report.

1. Analyzing the script

The first step was analyzing the script. The script of Twilight movie has been found by the writer from the internet. Then, the writer analyzed the script to collect the data which was in the form of utterance in the script. The writer made sure that the script was the authentic one. Afterwards, the writer searched for the utterances that contained politeness strategy. The writer analyzed all of the expressions or utterances produced by the main characters in order to find the answer for the research problems.

2. Categorizing the characters’ utterances

Having analyzed the script, the writer categorized the characters’ utterances into four potential types of politeness strategies proposed by Brown and Levinson (1978). There are bald-on record, positive politeness, negative politeness, and off-record. Each of the utterances was put into each category to assist the writer in analyzing the data.

3. Identifying the factors of politeness strategies within the utterances

After categorizing the characters’ utterances, the writer continued the procedure by identifying the factors that influence the choice of the strategy. The writer employed Brown and Levinson’s (1987) theory about factors in choosing
the politeness strategy. There are two factors in choosing the strategy namely payoffs and sociological variables. The payoffs vary from one strategy to another. The sociological variables include the social distance, the power, and the rank of imposition. Thus, the writer gave explanations about the choice of the strategies in analyzing the choice of the strategy. The utterances and the situations involved became the writer’s consideration as well.

4. Writing up the report

The last one was reporting the result of analysis. At this step, the writer started to write the report after obtaining all the data needed. The writer provided explanations on the four main character’s utterances presented as the examples and associated the findings. The data were discussed based on the theories provided. The writer focused on types of politeness strategies and factors influencing the characters in speaking politeness. Since the research was qualitative research, the writer presented the results in a narrative form.
CHAPTER IV

RESEARCH RESULTS AND DISCUSSION

This chapter presents the research finding and discussions in order to answer the two research problems that have been formulated in the first chapter. The first research problem is the use of politeness strategies by the main characters of Twilight movie. The second research problem is the factors influencing the application of politeness strategies by the main characters of Twilight movie. There are two parts in presenting the data; part A presents the findings and discusses the use of politeness strategies and part B discusses the factors influencing the application of politeness strategies.

A. The Politeness Strategies Used by the Main Characters of Twilight

This section describe the result of the analysis of the utterances by the four main characters of Twilight movie, namely Bella Swan, Edward Cullen, Charlie Swan, and Jessica Stanley. Based on the analysis, the writer identified that all of the main characters used the four politeness strategies in their utterances as stated by Brown and Levinson (1987) theory. Bald on Record, Positive Politeness, Negative Politeness, and Off Record were applied by all of the four main characters.
1. **Bald On Record (BOR) Strategies in *Twilight* Movie**

Bald on record is a direct way of conveying things. The usage of this strategy is related to speaker’s want of ignoring the face of the hearer. In other word, it is related to the want of not satisfying the hearer’s face. Brown and Levinson (1987, p. 95) state that bald on record strategy is used in different situations since the speaker can have different motives in doing Face Threatening Acts (FTAs). It does not attempt to minimize the threats to the hearers’ notion of face. This politeness strategy is often used in a situation whereby the speaker and the hearer know each other as well, such as family, close friend, or colleague. Besides, the subtypes of bald on record politeness strategies frequently occured when the characters were task-oriented, great urgency, attention getters, welcomes, and greetings. The results and discussion of subtype bald on record politeness strategy were explained as follows.

**Dialogue 1**

**Time**: 00:04:56 – 00:05:07  
**Setting**: Driveway  
**Situation**: A honk came from outside, Bella looked out of window. Bella came to the driveway.  
**Participants**: Charlie and Bella

Charlie : So, what do you think?  
Bella : What?  
Charlie : Your homecoming present.  
Bella : This?
Charlie : Just bought it off Billy, here.
Bella : Oh Come on. Oh my gosh! This is perfect.

Bella had just come to her father’s house. After she arrived, Charlie asked her to see her room. Afterwards, Bella heard a honk in front of her house. Billy and Jacob were coming with a truck in driveway. Bella came to the driveway to see them. Billy was Charlie’s friend and Jacob was his son. Charlie asked Bella “what do you think?” while looking at the truck. The truck was her homecoming present. Bella really loved it, it was perfect. Then, Billy told Charlie that she would love it and he was right.

In dialogue 1, Charlie and Bella’s utterances will be analyzed. Charlie and Bella used Bald-on record strategy in this conversation. Using such strategy will shock or embarrassed the addressee, but in this case it does not happened for them as they have a close relationship as a father and a daughter (family). The strategy was used when Charlie asked Bella about her opinion to the truck as her homecoming present. Bella used bald on record strategy by saying “Oh come on. Oh my gosh! This is perfect.” it showed that she was excited for the present. Brown & Levinson (1987) assert that bald on record strategy is employed as an attempt to minimize the efficiency of speaking. Dialogue 1 showed how the conversation was.
Dialogue 2

Time: 00:39:21 – 00:39:40
Setting: Warehouse at end of parking lot
Situation: Bella exit from the book store, soon she was followed by two naughty boys who were teasing her. A silver Volvo screeched up.
Participants: Bella and Edward

Naughty boy: Pretty.
Bella: Don’t touch me.
Naughty boy: Cute.
Bella: Don’t touch me! (hit one of the guys)
Naughty boy: Ow! (A silver Volvo screeches up. Door opens. It’s Edward.)
Edward: Get in the car.

Bella bought some books at the book store, she exit from the store, soon she was followed by two men emerged from the shadows, the naughty boys, who met her when she was at the dress store with Jessica and Angela. Then, the other two boys were there also. She was cornered by the naughty boys who wanted to tease her. But, when naughty boy 1 came near, she swung her purse as a mace and hits him in the groin. The books in her bag doubled over him. The other three boys laughed, and started to close in. Suddenly, the headlights blinded them from the street. A silver volvo car screeched up. Then, the naughty boys dived out of the way, and the passenger-side door opened. It was Edward. He walked to the naughty boys and told Bella to get in his car. Edward then glared at the boys, showed his angry face. The boys suddenly backed off, and Edward backed into his car. His volvo car then screeched away.
In dialogue 2, Edward said, “Get in the car” to Bella. The conversation above showed that Edward applied Bald-on record politeness strategy, to maximize efficiency in an urgent situation. Bald-on record politeness strategy is applied because Bella was in urgent situation where she was in the middle of the boys who teased her. Edward used Bald-on Record by directly saying “get in the car” to her.

However, Bella as the hearer does not lose her negative face in this case because the relevance of face demands may be suspended in the interests of urgency. This utterance contained an FTA which was not redressed or in other word, the threat was not minimized at all. The choice of not minimizing the utterance was because of the urgency that Bella faced. She was in the middle of the boys group who wanted to tease her. If Edward did not show up, then Bella might be hurt because of the naughty boys. This condition was the urgency that Bella faced. Therefore, Edward did not redress the threat and went baldly on the utterance to Bella.

**Dialogue 3**

**Time** : 00:27:20 – 00:27:35

**Setting** : Greenhouse

**Situation** : Mr. Molina and a tour guide led several dozen kids through the greenhouse.

**Participants** : Mr. Molina, Edward and Bella

Mr Molina : Yeah. This is recycling at its most basic form. Guys, don’t drink it! it’s for the plants.

Edward : What’s in Jacksonville?
Bella: How did you know about that?
Edward: I.. you didn’t answer my question.
Bella: Well, you don’t answer any of mine. So, I mean, you don’t even say hi to me.
Edward: Hi.

The conversation above took place in the greenhouse, when they had field trip. Mr. Molina and a tour guide led several dozen kids through the greenhouse. Before they went to the greenhouse, Edward heard that Mike asked Bella to go to prom with him. However, Bella said that it was not a good idea for her because she had something to do for the weekend, she told him that she wanted to go to Jacksonville that weekend. Hence, Edward asked her about what is in Jacksonville. In dialogue 3, showed that Edward and Bella used Bald-on record politeness strategy. As both of them did not attempt to minimize the threat to the hearer’s face. Though they both used a quite impolite words in the conversation.

It can be considered impolite since Edward used Bald-on record with no desire to maintain Bella’s face. He told Bella directly that “You didn’t answer my question.” But, Bella also used Bald-on record politeness strategy as she also said “Well, you don’t answer any of mine”. The dialogue above showed that both of them used Bald-on record politeness strategy as they said directly with the power between the speaker and the hearer were the same. Dialogue 3 showed how the conversation have no desire to minimize the threats of the hearer.
2. **Positive Politeness (PP) Strategies in *Twilight* Movie**

Positive politeness is one of politeness strategies that functioned as a redress directed to the addressee’s positive face. Brown and Levinson (1987) defined that positive politeness as a strategy which oriented toward the face saving or the positive self-image of hearers. It refers to the action of minimizing the distance between the speaker and the hearer and also made the hearer felt accepted, wanted and felt good about himself. As a result, it made solidarity and friendship among the speaker and the hearer. The examples of positive politeness strategy were compliment, optimism, agreement, and joke.

*Twilight* movie figured out stories about fantasy romance movie. Thus, positive politeness strategy was applied by all of the main characters in the movie. It was applied by the main characters whenever they were in a conversation with people they put interested in. The most apparent sub-strategies of positive politeness were the use of in-group identity marker, promised and offered, the use of joke, and giving gift to hearer. The findings and discussion of positive politeness strategy were listed as follows.

**Dialogue 4**

**Time**: 00:07:52 – 00:08:08

**Setting**: Cafetaria

**Situation**: In the lunch room, Bella walked with Mike and Jessica to the table.

**Participants**: Tyler and Jessica

Eric : Hey, Mike. You met my home girl, Bella.
Mike: Oh, you-your home girl?
Eric: Yeah, yeah.
Tyler: My girl. (Kisses Bella’s cheek) Sorry, I had to break your day, Mike!
Jessica: Oh my god, it’s like, the first grade all over again, you’re the shiny new toy.

After a volleyball game, the students had lunch in the cafeteria. While Bella walked with Mike and Jessica to the table, Mike pulled the chair for Bella. He pleased her with his action by saying “It’s my pleasure.” Eric who saw Mike like that to Bella, admitted Bella was his home girl which means it was just a joke. Suddenly, Tyler came and kissed Bella’s cheek. Which means he was joking around with the new student in their school. On the other hand, Jessica who watched it tried to make her new friend, Bella, felt good of herself by saying “you’re the shiny new toy”. This utterances can be considered as positive politeness strategy.

The conversation above showed that Jessica employed the positive politeness strategy, used in group identity markers by saying “the shiny new toy” (see Appendix A, p. 94, item 11). The address form was used to convey such in-group membership including generic names and terms of address. The conversation showed that Jessica and Bella had a close relationship.

**Dialogue 5**

**Time**: 00:17:00 – 00:17:08
**Setting**: Biology class
**Situation**: Bella walked into the class, and she looked at Edward and sat beside him

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
Participants : Edward and Bella

Edward : Hello. I’m sorry I didn’t get the chance to introduce myself last week. I’m Edward Cullen. You’re Bella.
Bella : Um.. yes.

Rain beat on the roof as Eric walked Bella into class. She brushed water off her coat and looked at Edward who had already sat in his chair. Bella walked into the class and sat beside him. Then, he started to say hello to Bella. She was shocked that he was talking to her to asked her answer. The conversation above showed that it was the first time Edward and Bella get involved in conversation since they met.

They have been met before in the same class, however they have not talked to each other before. Moreover, Edward seemed avoiding to talk to her and even kept staying away from her. Then, he was started greeting Bella with “hello” in speech, and he continued introducing himself. While Bella was still silence of shocked, Edward tried to respond by called Bella with her own name. It can be considered as positive politeness strategy. Edward had been rude to Bella when they first met and tried to move to another class in order to avoid Bella. His behavior toward Bella made her thought Edward did not like her. It was threatened Bella’s negative face. Therefore, from the conversation above, it seemed that Edward wanted to redeem his fault by greeting her politely and trying to behave nicely. He tried his best, he even called Bella’s nickname. Usually, Bella had to tell her new friends that she wanted to be called just with her nickname “Bella” rather than “Isabella”.

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
Furthermore, Edward surely wanted to be friendly to Bella by calling her nickname as a familiar address term or an in-group identity marker. The group identity marker or the positive politeness was demonstrated in the conversation above.

Dialogue 6

Time: 00:24:13 – 00:24:40
Setting: Hospital
Situation: Bella turned to the corner and saw Edward, Rosalie and Carlisle were talking.
Participants: Edward and Bella

Bella: I know what I saw.
Edward: What exactly was that?
Bella: You.. you stopped the van. You pushed it away with your hand.
Edward: Well, nobody’s gonna believe you so.
Bella: I wasn’t gonna tell anybody. I just need to know the truth.
Edward: Can’t you just thank me and get over it?

The conversation happened when Bella had just exit from the treatment area, then she saw Edward, Rosalie, and Carlisle were talking about the accident. Then, when they saw Bella in the corner they were stop talking. Bella asked Edward to talk in a minute. Carlisle and Rosalie walked away, and Edward walked over Bella. She asked Edward how did he get over to save her so fast. However, Edward told a white lie by telling her that he was standing right next to her when the accident happened. Bella surely knew what she saw before the
accident happened, Edward was next to his car, across the road. Bella promised that she would not gonna tell anyone what Edward might say. Bella stated the promise as Edward was unlikely to tell her the truth. Bella hoped Edward would tell her the truth by using positive politeness strategy. Responding her question, Edward led her to another idea than her idea of wanted to know the truth. Instead, Bella asked Edward of how he was saved her very quickly.

One of the mechanisms of positive politeness was conveying that speaker and the hearer were cooperators. This mechanism deal with conveying the cooperation that existed between the speaker and the hearer. It means that the speaker and the hearer were related in relevant activity and they were cooperatively connected by that activity. The substrategy of conveying that the speaker and hearer were cooperators was the use of offer and promise.

The use of offer and promise indicated the cooperation between the speaker to the hearer. By giving an offer or a promise, the speaker wanted to give what the hearer wants and would help to obtain the hearer wants. The use of promise revealed positive politeness strategy. Bella promised to Edward that she would not tell anybody about how he was saved her so fast. Brown and Levinson (1987) state that when the speaker made a promise to the hearer, the speaker had the intention to fulfill hearer wants. The intention of fulfilling hearer wants showed that the speaker considered the hearer and they were cooperators.

Dialogue 7

Time :00:28:05 – 00:28:20
Setting : In Greenhouse
**Situation**: Jessica suddenly rushed up, while Bella and Edward were talking.

**Participants**: Jessica and Bella

Jessica : Bella! Guess who just asked me to prom.
Bella : Uuhh.
Jessica : (Looks at Edward when he walks away) Um, yeah. I actually totally thought Mike was gonna ask you. It’s not gonna be weird though, right?
Bella : No. Zero weirdness. **You guys are great together.**
Jessica : I know, right?

The conversation above showed positive politeness strategy. Bella and Edward had just having a talk about what was in Jacksonville. Edward has not finished talking to Bella, but Jessica suddenly rushed up to her. Then, she told her to guess who just asked her to prom. Bella used positive politeness strategy as she said “**You guys are great together.**” She used substrategy in group identity markers. She made Jessica felt goof of herself and saved her positive face, by giving her a compliment. Meanwhile, Jessica showed her agreement in order to raise common ground with the speaker. It means that by minimizing the expression of disagreement between self and other and maximizing the expression of agreement between self and other.

The conversation above happened in greenhouse, while they were in field trip. Bella showed substrategy noticing the hearer interests, wants, needs, and goods. Brown and Levinson (1987) state that this strategy was the speaker attempts to notice what the hearer has. It could be in the form of sympathy, care or
even compliment. By doing this strategy, the speaker saved the hearer positive faces.

**Dialogue 8**

Time: 00:37:46 – 00:37:59

Setting: Boutique in Port Angeles

Situation: Jessica and Angela were trying some dresses, and Bella was sitting while reading a book

Participants: Jessica and Bella

Jessica: Okay, I like this one. It makes my boobs look good.
Angela: Oh my god.
Jessica: Bella, what do you think?
Bella: It looks great.

On a sunny day in the school, the sun has came out. Bella searched the crowd for Edward. Jessica suddenly came and guessed she was waiting for Edward, hence, she told her that whenever the weather was nice the Cullens disappeared. Since Dr. Cullen and Mrs. Cullen yanked them for hiking, camping, and other activities. Suddenly, Angela jumped on them and told them that she just asked Eric to the prom. She took Bella advices to take control of Eric by asked him first to go to the prom. Then, Eric said yes to her.

After Jessica and Angela got the partners to the prom. They both wanted to go shopping in Port Angeles looked for good dresses. Bella who also wanted to buy some books in Port Angeles, asked them if she would come too. After school bell rang, they went to the boutique in Port Angeles. While both of them, Jessica
and Angela were looking for a good dress for them to the prom, Bella was sitting at the corner reading a book and gave her opinion about her friends gown.

From the conversation above, Bella used positive politeness strategy by trying to satisfy Jessica’s positive faces by saying “it looks great” to Jessica. She actually did not really understand of such girl stuffs like night gown, but she just wanted to made Jessica felt good of herself. Bella gave the intention of fulfilling hearer positive faces to Jessica by giving her a compliment. However, Bella employed positive politeness strategy 2, exaggerating interest, approval and sympathy with the hearer by saying “it looks great”. Moreover, she wanted to satisty Jessica’s positive faces.

Dialogue 9

Time : 01:46:07 – 01:46:41
Setting : Bella’s house
Situation : Edward and Charlie were sitting opposite each other at the dining table in the kitchen.
Participants : Edward, Bella, and Charlie

Bella : Alice lent me the dress... um the cast is..
Edward : Perfect. I’ll take care of her, Chief Swan.
Bella : Dad.
Charlie : And.. you look beautiful.
Bella : Thanks.
At a picnic table, Charlie cleaned a fish with a big knife, while Edward waited awkwardly near his Volvo, dressed in an elegant suit. Although he was calmed, Edward was unnerved by Charlie’s glare. The front door opened and they looked up to see Bella. She was stunning with her dress, Edward was enchanted. Bella descended the steps with difficulty, because of the cast in her leg. Then, Charlie edge out Edward to help her down.

In the conversation above showed that Edward and Charlie were used positive politeness strategy. Firstly, Edward complimented Bella’s appearance by saying “perfect”, which made Bella felt good of herself. Secondly, Edward promised to Charlie that he would take good care of Bella. In addition, Edward used positive politeness strategy to Bella by giving a compliment and Charlie by giving a promise. The use of promise indicated the cooperation of the speaker gave to the hearer. By giving a promise, the speaker showed a good intention of fulfilling hearer’s want.

Charlie also gave compliments to Bella’s appearance by saying that she looked beautiful. Bella really needed it indeed for she was not very sure about her dress. By using positive politeness strategy, Charlie made Bella felt good of herself, after Edward gave compliment. Dialogue 9 showed the conversation between Charlie and Bella that consisted of the used of compliment. This was one of forms of claiming common ground.
3. Negative Politeness (NP) Strategy in Twilight Movie

Negative politeness strategy was a strategy that addressed to hearer’s negative face. Brown and Levinson (1987, p. 129) defined that negative politeness strategy intended to create distance between a speaker and the hearers to show respect. It focused on redressing an action that contained threat to hearer’s negative face. It also performed the functions of minimizing particular the impositions on the hearers. Negative face was one’s desire of being not imposed or the desire of freedom to act. In addition, negative politeness was also the way to maximize the social distance and it was generally used to put a social brake in the interaction. The examples of negative politeness strategies were formality and indirectness. Therefore, hedges and questions were also used in this strategy.

The negative politeness strategy was used by all of the main characters in Twilight movie. The strategy used when the characters were aware that the action they wanted to do was kind of threat to the hearer negative faces. There were five mechanisms of negative politeness namely being direct, avoiding assumption, avoiding coercion to the hearer, communicating speaker’s want to not impinge on hearer, and redressing other wants of hearers. The example of the strategy showed when the speaker was about to ask or to order something from the hearer. This strategy presumed that the speaker would be imposing on the listener.

The way of conveying thing which had meaning more than or different from what it literally means called conventional indirectness. One of the examples of this strategy was showed in the scene where Edward and Bella met again in the class on another day. Edward was apologizing for her because not having the
chance to introduced himself to Bella when they first met in the class. The findings and discussions of negative politeness strategy were explained as follows.

**Dialogue 10**

**Time**: 00:17:29 – 00:17:56  
**Setting**: Biology Class  
**Situation**: Edward pushed microscope toward Bella  
**Participants**: Bella and Edward

Edward : Ladies first.  
Bella : You were gone.  
Edward : Yeah, I was out of town for a couple of days, personal reasons.  
Bella : Prophase.  
Edward : **Do you mind if I look?** (Bella shakes her head.) It’s prophase.  
Bella : Like I said.

After Edward said “ladies first” to Bella, she grabbed the microscope and snapped the first slide in, adjusting the lens. Then, she began to remove the slide. Edward wanted to check it, whether she was right or not that it was a prophase. Bella slid him the microscope, and he glanced through the lens. She was right, it was prophase.

The conversation above happened in Biology class, when they had to check the onion cells through microscope. In his speech, Edward used negative politeness strategy by stating the FTA as a general rule. Edward asked Bella to look the onion cells through microscope. However, he did not used direct words
to ask her in order to save Bella’s negative face. Edward decided to state general rule by saying “ladies first” to Bella. In dialogue, Edward said, “Do you mind if I look?” to Bella. The question was kind of conventional indirectness. He actually meant by asking that was an order for Bella to let him looked at the microscope. In addition, Edward redressed the threat to the negative face that was carried within the actual meaning. Edward used a normal intonation in order to soften the command to Bella.

Dialogue 11
Time : 00:23:37 – 00:23:47
Setting : Hospital
Situation : Charlie and Bella had just exit from the treatment area.
Participants : Bella and Edward

Bella : Can I talk to you for a moment?
Edward : What?

The conversation above happened at the hospital after Bella had just finished her treatment from almost getting an accident. When she walked turn the corner and saw Edward, Rosalie, and Charlie were talking, she wanted to talk with Edward about how he saved her so fast. In her speech, it could be considered that Bella used negative politeness strategy. She was minimizing the expression of beliefs which implied cost to other. She asked Edward’s agreement first before she talked to him. Bella recognized Edward’s negative face and did not want to threat it, although she had a will to talk to him. Thus, Bella said “Can I talk to you for a moment?” instead of saying “I have to talk to you”.
The dialogue above showed that Bella employed negative politeness strategy by being conventionally indirect to Edward. She used this strategy to ask Edward to came closer to her. She wanted to know about how he could move so fast for saving her. Bella also used a normal intonation in order to soften the command to Edward and to minimize the negative FTA.

**Dialogue 12**

**Time**: 01:12:13 – 01:12:24  
**Setting**: In a restaurant  
**Situation**: Bella entered the restaurant, while Charlie had been waiting for her.  
**Participants**: Bella and Charlie

Bella: *Sorry, I’m late*. Biology project.  
Edward: *I ordered you the spinach salad, I hope that’s okay*. (Cora puts their meals on the table.)  
Bella: *You should order for yourself next time. Cut back on the steak.*  
Charlie: *Hey, I’m as healthy as a horse.*

Before Bella arrived in the restaurant, she had an appointment with Charlie to have lunch together. Therefore, she was late because she had a project from biology class. However, Charlie seemed not bother about it. He just said that he already ordered the spinach salad for Bella, and hoped Bella like it. Otherwise, Bella also wanted Charlie to order the same food by saying he should order for himself next time. Therefore, they just enjoyed their meals.
The conversation above showed that Bella employed negative politeness strategy, apologizing. She tried to beg forgiveness from Charlie for made him waiting for her in the restaurant. She apologized to him in normal intonation. Thus, the social distance between them made Bella applied negative politeness in conducting the utterance for her mistake for being late. By apologizing for doing FTA, the speaker could indicate his reluctance to impinge on hearer’s negative face and by redress that impingement. Brown and Levinson (1987) state that by apologizing the speaker can show the unwillingness to threat the face of the hearer to impinge on hearer.

4. Off Record (OR) Strategies in Twilight Movie

Off-record was likely to call as indirect strategy. Brown and Levinson (1987) explain that a speaker can apply Off-record strategy by using hint or statement. It allowed hearers to interpret the meaning themselves. Off-record strategy was doing a communicative act which had done in such way that was somehow unclear and made the act had more than one clear intention. It also allowed the speaker to do the FTA without taking the responsibility of doing that. The main characters of Twilight movie revealed the sub strategy of off-record politeness strategy, for example, being incomplete and using metaphors. The findings and discussion of off-record politeness strategy were explained as follows.
Dialogue 13

Time : 00:06:05 – 00:06:37
Setting : High School
Situation : Bella walked toward her new school building, when Eric showed up.
Participants : Bella and Eric

A Student : Nice ride
Bella : Thanks. (Walks towards school building holding some papers)
Eric : (Showed up from behind Bella) You’re Isabella Swan, the new girl. Hi, I’m Eric, the eyes and ears of this place. Um, anything you need? Tour guide? Lunch date? Shoulder to cry on?
Bella : Uh, I’m really kind of the more ‘suffer in silence’ type.
Eric : Good headline for your feature. I’m on the paper, and you’re news baby, front page.

The red truck arrived at school, the door opened, it was Bella. That was her first day at the new school, in March, in the middle of the semester. Bella had just moving to Forks, to Charlie’s house, because of her mother wanted to go on the road with her husband, Phil. On her first day in the school, a few students giggle at the sight of the truck. Suddenly, Eric showed up behind Bella, found out that Bella was a new student. Then, he introduced himself and told her that he would give anything when she needed. Unfortunately, Bella answered with negative politeness strategy to him. She used it in order to reject his offered without hurting his heart.

The conversation above happened in the school and showed that Bella used negative politeness strategy. Negative politeness strategy used when the
speaker wanted to show if she or he care or respect to the hearer’s negative face. Actually, she did not care about the face of him but still she wanted to respect him. In her speech, she used hedge by using a phrase of the utterance “suffer in silence” which means that Bella is an introvert person, she did not open up to people when it came to her feelings. Brown and Levinson (1987) stated that a hedge made the membership of a noun phrase in a set that it was partial, or true only in certain respects and more complete than might be expected. Hedge might be functioned to soft commanded and turned it into a polite suggestion. In dialogue 10, Bella applied negative politeness strategy by trying not to impose the addressee and avoided doing negative FTA.

Dialogue 14

date: 00:06:33 – 00:06:48
Setting: In the school
Situation: Bella walked toward the school building
Participants: Bella and Eric

Eric: Good headline for your feature.. I’m on the paper, and you’re news, baby, front page.
Bella: No, I’m not. You.. please don’t have any sort of—
Bella: Okay, thanks.

The conversation above happened in front of the school, where Bella just arrived and walked toward her new school on the first day. Suddenly, Eric showed up behind Bella. He knew that she was a new student from Arizona. Previously,
he was introduced himself to Bella, as the eyes and the ears of this place. Which means that he would know everything about the news in the school, including Bella as the new student in the school. He also said “Anything you need? Tour guide? Lunch date? Shoulder to cry on?” he might be always there to her. Therefore, he would probably want Bella in front of the magazined as the news. Bella was not interested in what he said as she said she was kind of the more ‘suffer in silence’.

The dialogue above showed that Bella depicted off-record politeness strategy, for being incomplete. Bella’s utterance was incomplete. It left the implication of hanging in the air. She could not finished her utterance because Eric interrupted her so she seemed confused about it. In addition, the speaker produced an ambiguous utterance because of being interrupted. Thus, the speaker used the technically indirectness. Brown and Levinson (1987) state that the speaker did not purposefully finish his or her utterance it could be considered as off record politeness strategy.

**Dialogue 15**

**Time**: 00:46:08 – 00:46:49  
**Setting**: In Charlie’s office  
**Situation**: Bella walked up stairs, seeing her father  
**Participants**: Bella and Charlie

Bella : Dad, I’m really sorry.
Charlie : Known him going on thirty years. Don’t worry, we’re gonna, we’re gonna find this thing. In the meantime.. I want you to carry this with you. (gives pepper spray to Bella)
Bella : I don’t really..
Charlie : **It will give your old man some peace of mind.** Let’s go home.

While Bella and Edward were went to home after dinner, they passed by Forks Police Department, Charlie’s office. She looked at Charlie’s car which was still in the office which indicate that Charlie was still in the office. Edward also saw her father’s car on the end. Therefore, they wanted to know what was going on. Carlisle just walked out of the building, and Edward asked him what was going on. He told him that Waylon Forge was found died in a boat near his place because of animal attack. On the other hand, Charlie looked at Edward giving the hint that it was not because animal attack but vampire attack. Bella thought that the animal must be getting closer to the town, but Carlisle immediately told Bella to go inside because Waylon was her father’s friend. Charlie must be shocked knowing his friend died because an animal attack.

Bella walked up to the stairs, and saw Charlie was sitting in his chair with his sorrow eyes. She said sorry to her Dad for showing her sympathy and understanding about the situation that happened. It meant that she also felt the same way her Dad feeling by accompanying him. Charlie told her that he known him for about thirty years, and it must be very sad from losing the people you have known for a long time. Despite of his friend died, Charlie was getting worried about Bella. So, he asked her to carried a pepper spray with her. Actually Bella did not really need that thing, but Charlie said “It will give your old man some peace of mind”. Hence, she took the pepper spray because of her Dad.

From the utterance, Charlie applied off record politeness strategy, using
metaphor. In this case, Charlie gave advice to his daughter, Bella, by using metaphor. He said ‘your old man’ which had the same meaning with him. He made Bella interpreted the meaning by herself. It was in line with Brown and Levinson (1987) explain that by using a metaphor the speaker hedged his utterance and he invited the hearer to interpret the meaning of his hedged utterance.

Dialogue 16
Time : 00:42:47 – 00:43:48
Setting : In the restaurant
Situation : Bella and Edward were having a dinner
Participants : Bella and Edward

Edward : I was trying to keep a distance unless you needed my help and then I heard what those low-lives were thinking.
Bella : Wait. You say you heard what they were thinking? So what.. you read minds?
Edward : I can read every mind in this room apart from yours. There’s money..sex..money sex.. cat. And then you, nothing. It’s very frustrating.
Bella : Is there something wrong with me?
Edward : See, I tell you I can read minds, and you think there’s something wrong with you?

After telling the truth to Bella how he knew where was her before, it was because he could read people’s mind. He could read other’s mind, but not Bella’s. It was frustrating to him, because he cannot read Bella’s mind. Then, Bella asked him why he cannot read her mind like other people. However, Edward also did
not know the reason why he cannot read her mind. Therefore, he used the rhetorical question by saying “I tell you I can read minds, and you think there is something wrong with you?”. From his utterance, he showed that he did not need Bella to answer his question.

The dialogue above showed that Edward used off-record politeness strategy, by using the rhetorical question. He asked using the rhetorical question which meant a sentence in the grammatical form of a question which was not asked in order to request information or to reply but to achieve a greater expressive force than a direct assertion. Brown and Levinson (1987) exemplify this strategy that the speaker asked a question with no intention of getting the answer. Hence, the speaker could employ the strategy and let the hearers interpreted the intention of the message to avoid the responsibility of doing FTA.

B. The Factors Influencing the Application of Politeness Strategies by the Main Characters of Twilight

This section discussed the factors influencing the application of politeness strategies done by the main characters of Twilight movie based on politeness factors proposed by Brown and Levinson (1987). There were two factors that influenced the application of the politeness strategies, namely, the payoffs and the sociological variables. The payoffs explained the result of the strategies and the sociological variables included three variables namely social distance, the relative power and the rank of imposition.
1. **Payoffs**

Payoff was the expected result of the politeness strategies. When a speaker chose a politeness strategy, the speaker might be considering about the payoffs when he or she decided used certain strategy. Brown and Levinson (1987) explain that when a speaker applied the strategy, the speaker expected a certain result that was advantageous for him. Every politeness strategy had its own advantageous for him. Bald-on record gave the speaker a chance to be cleared. Positive politeness gave the speaker the chance to satisfy hearer’s positive face. Negative politeness would gave the speaker the chance to satisfy hearer’s negative face. Meanwhile, Off-record gave the speaker the chance to satisfy hearer’s face in a greater degree and to avoid the responsibility of the FTA he does. The writer would discuss the payoffs found in the movie when the speaker applied each politeness strategy. Furthermore, this section was divided into four parts, namely bald-on record payoffs, positive politeness payoffs, negative politeness payoffs, and off-record payoffs.

a. **Bald On-Record Payoffs in Twilight Movie**

Brown and Levinson (1987) state that Bald-on record strategy was a direct way of saying things, without any minimization to the imposition, in a direct, unambiguous and concise way. Therefore, Bald-on record payoffs was like giving the speaker a chance to be clear and efficient to show demonstrable non manipulativeness. Furthermore, the main characters of Twilight movie applied
Bald on Record strategy in their utterances. The example of Bald-on record strategy based on the payoff was exemplified in dialogue 2.

In dialogue 2, Edward said to Bella “Get in the car” when the naughty boys disturbed her. Edward could avoid the responsibility of doing FTA to Bella. He said that in a direct and efficient way. Because of Bella’s situation was kind of urgent and needed help from the naughty boys who wanted to tease her. Then, luckily Edward came to save her or otherwise Bella could get hurt. Edward realized he had to say this in order for kept Bella away from the naughty boys. The utterance showed that he had great impositions toward the hearer. It indicated great urgency and clarity in speaking.

b. Positive Politeness Payoffs in Twilight Movie

Positive politeness payoff refers to action of minimizing the distance between the speaker and the hearer and also making the hearer felt accepted and felt good about himself and his interest. Brown and Levinson (1987) state that positive politeness strategy allowed the speaker satisfied the hearer’s positive face. Positive politeness strategy was employed by the main characters of Twilight movie. The payoff was exemplified in dialogue 4, between Jessica and Bella. Jessica demonstrated positive politeness strategy and the choice of the strategy based in the payoffs.

In the conversation 4, Jessica said, “Oh my god, it’s like, the first grade all over again, you’re the shiny new toy” to Bella. The speaker addressed term “the shiny new toy” used indicated as an in group identity marker. Jessica showed that
she considered Bella as the new student who was treated special with her friends. From the utterance, Jessica wanted to satisfy Bella’s positive face.

Another example of positive politeness payoff was exemplified in the dialogue 8, the scene where Jessica tried a dress and asked Bella opinion about the dress. Friendship was obviously represented by Bella to Jessica when Bella complimented Jessica’s dress. Bella comforted Jessica by saying “It looks great.” Bella applied the positive politeness strategy and it was affected by the payoffs of fulfilling the positive face of Jessica.

c. Negative Politeness Payoffs in Twilight Movie

Negative politeness payoff refers to satisfy the hearer’s negative face. Brown and Levinson (1987) defined that negative politeness strategy focused on the action of minimizing particular imposition carried by the FTA. It allowed the speaker minimized particular impositions on the hearer, so the speaker could concern hearer’s freedom of action in interpreting the utterances. The speaker who applied negative politeness strategy used indirectness and formality in the language.

Negative politeness was employed by the main characters of Twilight movie to show indirectness and respect in the utterances. The example of negative politeness was in the dialogue 11, between Edward and Bella. The conversation happened in Biology class, when they were having the research about onion cell. Edward was demonstrated the conventional indirectness which redressed to show the respect to Bella. He wanted to look at the microscope by saying “Do you mind
if I look?” in order asking permission to Bella first. The utterance let Bella giving Edward the microscope to be checked by him whether she was right or not. In his speech, Edward considered satisfying Bella’s negative face by not directly conveyed the FTA to her. In other words, he could manage to satisfy Bella’s negative face.

d. Off Record Payoffs in Twilight Movie

The main characters of Twilight movie employed Off-record strategy in their utterances. Brown and Levinson (1987) explain that off-record was a communicative act which contain not only one particular intention. It meant that the utterance the speaker made contained more than one clear particular intention. The indirectness of this strategy gave a chance for the speaker to do the FTA without taking the responsibility for doing it. When the speaker went on Off-record strategy, the speaker communicated in ineffective way because the speaker did not directly stated what he actually meant.

The example of Off-record strategy was exemplified in dialogue 16, between Edward and Bella. The conversation was happened at the restaurant where they were having dinner. After telling the truth to Bella about how Edward knew where was her before, it was because he could read people’s mind. He could read other’s mind, but he could not read Bella’s mind. Furthermore, he felt like protecting Bella. Edward used Off-record strategy by saying “I tell you I can read minds, and you think there’s something wrong with you?”. He used the rhetorical question, which by using this strategy the speaker asked a question with no intention of getting the answer. From the utterances, it also allowed the speaker
invited the hearer to interpret the intended meaning himself. By doing that, Edward could get away from the responsibility of damaging the face of Bella.

2. Sociological Variables

Brown and Levinson (1987) explain that the measurement of the seriousness of an FTA affected by three sociological variables, namely the social distance, the relative power, and the rank of imposition. Each variables had different values that affected the measurement of the FTA and the choice of the strategy.

a. Social Distance

Social distance between the speaker and the hearer was one factor to determine the choice of politeness strategy. Brown and Levinson (1987) defined that social distance was a symmetric social dimension of similarity or difference within which speaker and hearer stand for the purpose of an act. This social dimension was determined by the assessment of the frequency the interaction between the speaker and the hearer. The assessment was determined by social attributes such as the age, sex, and socio-cultural background, which included social class and ethnic background. For example, if the speaker and the hearer were close friend, the speaker might be used in group membership marker such as ‘girl’, ‘bro’, and ‘man’.

*Twilight* movie showed how social distance between the speaker and the hearer determined the choices of politeness strategy. Great social distance was found in the utterances between Jessica and Bella. As seen in dialogue 4, where
Jessica called Bella “you’re the shiny new toy” to Bella. Jessica’s utterance surely represented how social distance would affect the choice of politeness strategy. She said the utterances as a compliment to Bella. The addressed term was one of the instruments to claim the in the group identity member which also meant to claim common ground. Based on the utterances, Jessica employed positive politeness strategy. Brown and Levinson (1987) state that the least polite strategy was bald-on record, then followed by positive politeness, negative politeness and off-record. Jessica chose the politeness strategy because Bella was her friend.

b. Relative Power

Relative power was another factor influencing choice of politeness strategy. Brown and Levinson (1987) state that relative power was the degree to which the hearer could impose his or her own want, desire or face over the speaker’s want. It refers the status of the hearer over the speaker which also concerned the power of the hearer over the speaker. The power possessed by the hearer affected the choice of the strategy used by the speaker. In addition, if the hearer possessed more power than the speaker, the speaker would use the strategy which was more polite. In contrary, if the hearer possessed less power, the speaker would use less polite strategy.

The example of this case was in the dialogue 1, between Edward and Bella. When Bella was in the middle of the naughty boys who wanted to tease her, Edward came suddenly to save her. He employed bald-on record strategy to Bella by saying “Get in the car”. Despite of the urgent situation to avoid Bella from the
naughty boys. This kind of strategy was a direct threat toward the hearer face. Additionally, the conversation between Edward and Bella also indicated how relative power would be affected the choice of politeness strategy.

c. Rank of Imposition

When a speaker showed greats FTAs in the utterances, the imposition of the act was also getting greater. Brown and Levinson (1987) state that the rank of imposition was the degree of a matter that was considered as the interference to the face of the hearer. This interference was the FTA that the speaker made. In other words, the degree of the FTA defined the rank of imposition. The rank of imposition could be identified by two variables which were the imposition toward the positive face and negative face. However, the speaker would use highly standard politeness strategies in speaking if the speaker wanted to minimize the imposition in the utterances.

The threat of the positive face could be shown in the act of creating a social distance with the hearer. In Twilight movie, there were several examples of this case. The used of in group identity marker such as ‘dude’, ‘kitty’, ‘monkey man’ and ‘dear’ showed that the positive face of the hearer was saved by the characters who applied those thing. The characters would give the hearer compliment to acknowledge hearer’s possession.

Twilight movie provided examples on how impositions would affect the choice of politeness strategy. There were so many impositions among the characters’ utterances. However, the writer only took two scenes as examples. The
first imposition was represented by Charlie towards Billy when he gave Bella the truck as homecoming present. Charlie said “Oh yeah, dude. You’re the bomb”. In the utterances, he applied positive politeness strategy which was considered polite. The conversation happened when Bella has just arrived in his house. He said “dude” towards Billy as an example imposition of positive politeness strategy.

In defining the imposition of negative face, there were two scales namely the imposition requiring services and goods. When the speaker wanted services or goods that might threaten the hearer’s autonomy, the speaker would choose negative politeness strategy or even off record strategy. The second imposition was represented by Edward towards Bella when they where at the restaurant. He said “See. I tell you I can read minds, and you think there’s something wrong with you?”. In the utterances, he applied negative politeness strategy which was considered more polite than the previous one.

From the discussion above, the writer thought that research question (1) and research question (2) had been answered. The writer found that the types of politeness strategies used by the main characters in Twilight movie were bald-on record politeness strategy, positive politeness strategy, negative politeness strategy, and off-record politeness strategy. To be more precise, there were 92 utterances of Positive Politeness, 80 utterances of Negative Politeness, 52 utterances of Bald on Record, and 30 utterances of Off Record produced by the 4 main characters of Twilight movie (see Appendix A). The politeness strategies found in Twilight movie are illustrated in the table 4.1.
Table 4.1 Politeness Strategies Found by the Main Characters of

*Twilight* Movie

<table>
<thead>
<tr>
<th>No</th>
<th>Characters</th>
<th>Politeness Strategy</th>
<th>Bald on Record</th>
<th>Positive Politeness</th>
<th>Negative Politeness</th>
<th>Off Record</th>
</tr>
</thead>
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<tr>
<td>1</td>
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<td></td>
<td>29</td>
<td>47</td>
<td>39</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>Edward Cullen</td>
<td></td>
<td>17</td>
<td>26</td>
<td>25</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>Charlie Swan</td>
<td></td>
<td>3</td>
<td>10</td>
<td>10</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
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<td></td>
<td>3</td>
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<td></td>
<td><strong>52</strong></td>
<td><strong>92</strong></td>
<td><strong>80</strong></td>
<td><strong>30</strong></td>
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</table>

Furthermore, the factors influenced the characters’ politeness in speaking were payoffs and sociological variables (see Appendix C). To sum up, it could be noticed that the types of politeness strategies and the factors influencing the characters’ politeness were related.
This chapter consists of three sections, namely the conclusions, the implications, and the recommendations. The first section summarizes the research findings, the second section presents the involvement of the study in education field, and the third offers the recommendations for the English learners, English teachers, and Future researchers.

A. Conclusions

This research is a study of the use of politenes strategies in Twilight movie. It particularly intends to categorize politeness strategies and to analyze the factors influenced the four main characters of Twilight movie’s politeness in speaking. The writer employed Brown and Levinson’s (1987) politeness strategy as the basis politeness concept. As a result, the writer employed Brown and Levinson’s (1987) theory to categorize politeness strategies and to analyze politeness factors by the four main characters of Twilight movie, namely Bella Swan, Edward Cullen, Charlie Swan, and Jessica Stanley.

There were two research problems which need to be answered in this research as formulated in Chapter I. The first research problem was aimed to find out what kind of types of politeness strategies used by the main characters of
Twilight movie. The second research problem was aimed to find out the factors affecting the main characters’ politeness in speaking.

The first research result showed that the types of politeness strategies used by the main characters in Twilight movie were bald-on record strategy (direct), positive politeness strategy, negative politeness strategy, and off-record strategy (indirect). The second research result showed that the factors underlay the choice of the strategies by the main characters of Twilight movie were the payoffs and sociological variables. In addition, the social distance, relative power and rank of impositions were under the sociological variables sub heading.

In payoffs, a speaker realized the advantages of employing a certain politeness strategy. Bald-on record, the payoffs was mostly the want of the speaker to be direct and efficient. It also indicated great impositions in the utterances. For positive politeness, the payoffs was the desire to maintain social closeness toward the hearer. Meanwhile, for negative politeness, the payoffs was the want to respect the hearer. Off-record strategy, the payoff was the want to avoid the responsibility of the FTA. Besides, sociological variables were the factors that mostly related each other. It varied depended on the context.

B. Implications

Politeness is a fundamental aspect in maintaining relationships between the speaker and the hearer. The use of politeness strategies suggested by Brown and Levinson (1987) could be a good strategy in order to be able to speak
appropriately in the light of relationship between speaker and hearer. In accordance with education field, communication between teachers and learners is an essential part of teaching and learning process. Teachers play an important role to teach the materials contained in English subject. As a teacher, it is important to teach the students not only the four standards of competence or language skills (listening, reading, speaking, and writing) but also the ethical values of those skills. Teaching and learning English, especially in speaking skill, should be done not only in the cognitive skills but also in the affective skills. Teachers can help their students to apply politeness through language in daily English conversation.

Besides, the students can easily understand the learning materials if they have good relationship with their teachers. In addition, politeness is able to encourage teaching and learning process as it is a substantial strategy to develop relationships between the teachers and students. Teachers and students can apply those politeness strategies based on certain social context in order to maintain their relationship.

This study provides some examples on the use of politeness strategy which can be applied in the classroom. When a teacher needs a help from a student to clean up the whiteboard, a teacher can apply Negative Politeness in asking for help, e.g. “Would you clean up the board?” This utterance is considered as a polite form because the words “would you” which has become a common polite expression of asking for help in English. The sentence is structurally complex and minimizes the imposition for the student who is being asked. Negative politeness will be an appropriate strategy rather than using Bald-on record “John, open the
door!” This utterance is an instruction which is supposed to be clear and direct. It will help the student to understand what to do.

Furthermore, an English teacher can employ Positive Politeness to give compliments and to show appreciation by saying “Thank you, that’s very helpful.” When a student helps to clean up the whiteboard. Brown and Levinson (1987) state that politeness strategies were developed in order to save the hearers’ “face”. Brown and Levinson (1987) explain that face as the public self-image that every member wants to claim for himself. There were four types of politeness strategies, namely bald-on record, positive politeness, negative politeness, and off-record. Therefore, those four types of politeness strategies can be applied and implemented during activities in the classroom. Teachers can use some general topics in implementing politeness in the process of teaching English.

The example of the teaching materials is “Asking, giving, and refusing opinion”, which has some expressions learned by students, such as “What do you think about the presentation?” in asking opinion. For responding opinion, the expressions can be “I think it’s very nice.” Alternatively, the teachers can give some examples of politeness phrases during the teaching and learning process.

In addition, applying bald-on record, positive politeness, negative politeness, and off-record during the teaching and learning process in the classroom can positively be a good example for the students. As a teacher, giving the various models of politeness in daily conversation will help students in building a good manner by applying the appropriate expressions. As a result,
English learners are capable of applying various politeness strategies so that they can maintain decent relationship with their friends and teachers. In conclusion, the appropriate language choice in dealing with politeness will surely help the teaching and learning process.

C. Recommendations

Since the study conducted was about the use of politeness strategies by the main characters and the factors influencing it in Twilight movie, the writer would like to give some recommendations as regards the benefits of this study to English learners, English teachers and future researchers.

1. English Learners

The writer would like to present suggestions for English learners to acquire proper use of English in their utterances. As English learners, studying politeness for English as Foreign Language learners are really important in order to be able to speak appropriately and maintain relationships. By studying politeness, the language learners can gain the sense of the language which properly used. Therefore, the writer encourages English learners to be more aware and recognize the language use in certain social context. Thus, applying various politeness strategies may lead them to understand some sociolinguistics competences, such as the social background, the relationship between the speaker and the hearer, and the situation in which they communicate. Hopefully, it will help them to apply English language appropriately and politely.
2. **English Teachers**

Politeness can be a substantial way to maintain and develop decent relationship between teachers and students. The writer encourages English teachers to pay attention to pragmatic and sociolinguistic aspects when teaching their students. Teachers can help the students practice language in contextualized function. Hopefully, the study will help teachers be more aware in selecting their words when they teach in the classroom.

3. **Future Researchers**

The writer would like to present the suggestion to the future researchers to conduct the similar research regarding politeness. They can choose other movies which is appropriate for the topic of the research. The future researchers can also use the politeness theory of Brown and Levinson (1987) as it has been applied widely. Hopefully, this research will help other researchers in understanding and improving their sociolinguistics competence, especially in politeness strategies.
REFERENCES


APPENDICES
# APPENDIX A

The list of Politeness Strategies Produced by the Main Characters of *Twilight* Movie

Legends:

- **OR**: Off Record
- **BOR**: Bald-On Record
- **PP**: Positive Politeness
- **NP**: Negative Politeness

<table>
<thead>
<tr>
<th>No.</th>
<th>Time</th>
<th>Dialogue</th>
<th>Politeness Strategies</th>
<th>Explanation</th>
</tr>
</thead>
</table>
| 1.  | 00:03:37 | Charlie: It's pretty good working lamp. Sales lady picked out the bed stuff. You like, you like purple, right? Bella: Purple’s cool. Thanks | PP                    | - Giving gifts to hearer (goods, sympathy)  
- Give compliment  
- Exaggerating interest, approval and sympathy with the hearer |
| 2.  | 00:04:20 | Charlie: Good to see you. Charlie: Bella, you remember Billy Black? Bella: Yeah. Hey, you looking good. | OR PP NP OR          | - Giving gifts to hearer (goods, sympathy)  
- Draw hearer as a participant into the conversation  
- Address term as ‘you’ avoidance  
- Give compliment |
| 3.  | 00:05:07 | Bella: Oh come on. Oh my gosh ! This is perfect. You got to be joking.   | OR                   | - Task oriented  
- Maximum efficiency is very important in urgency situation |
| 4.  | 00:05:35 | Bella: So wanna ride to school or something? Jacob: Oh I go to school on the reservation | OR                   | - Include both speaker and hearer in the activity |
| 5.  | 00:06:17 | Eric: Hi, I’m Eric, the eyes and ears of this place. Anything you need? Bella: Uh, I’m really kind of the more ‘suffer in silence’ type. | OR                   | - Use metaphors by saying ‘suffer in silence’ |
| 6.  | 00:06:40 | Bella: No, I’m not. You.. please don’t have any sort of...               | OR                   | - Being incomplete  
- The utterance is “hanging in the air” |
<table>
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<tr>
<th>No.</th>
<th>Time</th>
<th>Dialogue</th>
<th>Politeness Strategies</th>
<th>Explanation</th>
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</thead>
<tbody>
<tr>
<td>7</td>
<td>00:07:00</td>
<td>Mike : Ow! Bella : I'm sorry. I told them not to let me play.</td>
<td>✓</td>
<td>- Apologizing (beg forgiveness)</td>
</tr>
<tr>
<td>8</td>
<td>00:07:14</td>
<td>Bella : Uh, nice to meet you. Jessica : She’s got a great spike, huh? I’m Jessica by the way. Hey you’re from Arizona right?</td>
<td>✓ ✓</td>
<td>- Exaggerating (interest, approval, sympathy) with the hearer</td>
</tr>
<tr>
<td>9</td>
<td>00:07:21</td>
<td>Jessica : Aren’t people from Arizona supposed to be like, really tan? Bella : Yeah, maybe.. that’s why they kicked me out.</td>
<td>✓ ✓</td>
<td>- Seek agreement - The speaker is not taking full responsibility for the truth of the utterance - Be conventionally indirect</td>
</tr>
<tr>
<td>10</td>
<td>00:07:32</td>
<td>Mike : You’re good. Jessica : That’s so funny.</td>
<td>✓</td>
<td>- Giving gifts to hearer - Give compliment</td>
</tr>
<tr>
<td>11</td>
<td>00:08:04</td>
<td>Jessica : Oh my god, it’s like the first grade all over again, you’re the shiny new toy.. Bella : Okay</td>
<td>✓</td>
<td>- Giving gifts to hearer</td>
</tr>
<tr>
<td>12</td>
<td>00:08:19</td>
<td>Bella : It’s okay, I just... Eric : I-I got you back baby.</td>
<td>✓</td>
<td>- Being incomplete - The utterance is “hanging in the air”</td>
</tr>
<tr>
<td>13</td>
<td>00:08:35</td>
<td>Jessica : Right? That’s exactly what I thought. Angela : We’re talking ‘Olympic-size’.</td>
<td>✓</td>
<td>- Use rhetorical question - To ask question with no intention of obtaining an answer</td>
</tr>
<tr>
<td>14</td>
<td>00:08:47</td>
<td>Bella : Who are they? Angela : The Cullens.</td>
<td>✓</td>
<td>- Be direct</td>
</tr>
<tr>
<td>15</td>
<td>00:09:00</td>
<td>Angela : They kinda keep to themselves. Jessica : Yeah, 'cause they’re all together, like TOGETHER together.</td>
<td>✓</td>
<td>- Impersonalize speaker and hearer - Be ironic</td>
</tr>
<tr>
<td>16</td>
<td>00:09:50</td>
<td>Bella : Who’s he? Jessica : That's Edward Cullen. He's totally gorgeous, obviously. But apparently nobody here’s good enough for him. Like I care, you know. Seriously right, don’t waste your time. Bella : I wasn’t planning on it.</td>
<td>✓ ✓ ✓ ✓</td>
<td>- Be direct - Give compliment - Giving gift to hearer (goods, sympathy) - Task-oriented - Be direct</td>
</tr>
<tr>
<td>No.</td>
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<tr>
<td>17</td>
<td>00:11:40</td>
<td>Administrator: No, every class is full. Just a minute, dear. I’m afraid you’ll have to stay in Biology. Edward: All right. Just, just have to endure it.</td>
<td>✓</td>
<td>- Task-oriented</td>
</tr>
<tr>
<td>18</td>
<td>00:13:05</td>
<td>Bella: Mom, where’s your cell? Renee: Okay, don’t laugh. I didn’t lose my power cord. It ran away. Screaming. I literally repel technology now. Bella: I miss you.</td>
<td>✓ ✓</td>
<td>- Asks for reason - Giving gifts to hearer (goods, sympathy)</td>
</tr>
<tr>
<td>19</td>
<td>00:13:41</td>
<td>Renee: Okay, I love you. Bella: I love you too.</td>
<td>✓</td>
<td>- Exaggerating (interest, approval, sympathy) to the hearer</td>
</tr>
<tr>
<td>20</td>
<td>00:15:32</td>
<td>Charlie: You all right? Bella: Yeah, I’m good. Ice doesn’t really help the uncoordinated.</td>
<td>✓ ✓</td>
<td>- Giving gifts to hearer (goods, sympathy) - Task-oriented</td>
</tr>
<tr>
<td>22</td>
<td>00:17:00</td>
<td>Edward: Hello. I’m sorry I didn’t get the chance to introduce myself last week. I’m Edward Cullen. You’re Bella. Bella: Um, yes.</td>
<td>✓ ✓</td>
<td>- Greeting - Apologizing (beg forgiveness) - Make the hearer feels good</td>
</tr>
<tr>
<td>23</td>
<td>00:17:30</td>
<td>Edward: Ladies first. Bella: You were gone.</td>
<td>✓</td>
<td>- Task-oriented</td>
</tr>
<tr>
<td>24</td>
<td>00:17:46</td>
<td>Edward: Do you mind if I look? It’s prophase. Bella: Like I said.</td>
<td>✓ ✓</td>
<td>- Indirect request - Be optimistic - Be direct</td>
</tr>
<tr>
<td>25</td>
<td>00:18:04</td>
<td>Edward: So, are you enjoying the rain? What? Bella: You’re asking me about the weather? Edward: Yeah, I guess I am.</td>
<td>✓ ✓</td>
<td>- Exaggerating (interest, approval, sympathy) with the hearer - Emphatically declaration - The speaker is not taking full responsibility for the truth of the utterance</td>
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<td>Explanation</td>
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<td></td>
<td></td>
<td>BOR</td>
<td>PP</td>
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<tr>
<td>26.</td>
<td>00:18:40</td>
<td>Bella : You mind if I check? Edward : Sure.</td>
<td>✓</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>Be direct</td>
</tr>
<tr>
<td>27.</td>
<td>00:19:10</td>
<td>Bella : It's complicated. Edward : I’m sure I can keep up. Bella : My mom remarried and um..</td>
<td>✓</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>Be optimistic</td>
</tr>
<tr>
<td>28.</td>
<td>00:19:24</td>
<td>Edward : So, you don’t like the guy? Bella : No, that’s not it. Um.. Phil’s really nice.</td>
<td>✓</td>
<td>✓</td>
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<td></td>
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<td>Task-oriented</td>
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<td></td>
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<td></td>
<td></td>
<td>Give compliment</td>
</tr>
<tr>
<td>29.</td>
<td>00:19:46</td>
<td>Edward : Metaphase Wanna check it? Bella : I believe you.</td>
<td>✓</td>
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<td>Task-oriented</td>
</tr>
<tr>
<td>30.</td>
<td>00:19:52</td>
<td>Edward : Why didn’t you move with your mother and Phil? Bella : Well, Phil’s a minor league baseball player. And my mom stayed with me, but I knew it made her unhappy so I figured I’d stay with dad for a while.</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>31.</td>
<td>00:20:14</td>
<td>Edward : And now you’re unhappy. Bella : No.. Edward : I’m sorry, I’m just trying to figure you out, you’re very difficult for me to read.</td>
<td>✓</td>
<td>✓</td>
</tr>
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<td></td>
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<td></td>
<td></td>
<td>Apologizing (beg forgiveness)</td>
</tr>
<tr>
<td>32.</td>
<td>00:20:25</td>
<td>Bella : Hey, did you get contacts? Edward : No.</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td></td>
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<td></td>
<td>Ask for something</td>
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<td></td>
<td>Task-oriented</td>
</tr>
<tr>
<td>34.</td>
<td>00:22:10</td>
<td>Charlie : You could’ve been killed, you understand that? Bella : Yes, but I wasn’t. so.. Charlie : You can kiss your license goodbye.</td>
<td>✓</td>
<td>✓</td>
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<td></td>
<td></td>
<td>Emphatically declaration</td>
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<td>Being incomplete</td>
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<td>‘hanging in the air’</td>
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<tr>
<td>35.</td>
<td>00:22:17</td>
<td>Carlisle: I heard the Chief’s daughter was here. Charlie: <strong>Hello, Dr. Cullen.</strong> Carlisle: Charlie.</td>
<td>✓</td>
<td>- Greeting</td>
</tr>
<tr>
<td>36.</td>
<td>00:22:31</td>
<td>Carlisle: Right, Bella. Looks like you took quite a spill. How do you feel? Bella: <strong>Good.</strong></td>
<td>✓</td>
<td>- Giving gift to hearer (goods, sympathy)</td>
</tr>
<tr>
<td>37.</td>
<td>00:22:55</td>
<td>Charlie: Edward? Your boy? Bella: <strong>Yeah, it was amazing. I mean he got to me so fast. He was nowhere near me.</strong> Charlie: Sounds like you were very lucky. Charlie.</td>
<td>✓</td>
<td>- Give compliment - Giving gift to hearer (goods, sympathy)</td>
</tr>
<tr>
<td>38.</td>
<td>00:23:10</td>
<td>Charlie: I just have to sign some paperwork. You should probably call your mom. Bella: Did you tell her? She's probably she's freaking out.</td>
<td>✓ ✓</td>
<td>- Be direct - Asks for something - Use rhetorical question - To ask question with no intention of obtaining an answer</td>
</tr>
<tr>
<td>40.</td>
<td>00:23:50</td>
<td>Bella: How.. how did you get over to me so fast? Edward: I was standing right next to you, Bella.</td>
<td>✓</td>
<td>- Asks for reason</td>
</tr>
<tr>
<td>41.</td>
<td>00:24:14</td>
<td>Bella: I know what I saw. Edward: Um.. what exactly was that?</td>
<td>✓ ✓</td>
<td>- Task-oriented - Be conventionally indirect</td>
</tr>
<tr>
<td>42.</td>
<td>00:24:31</td>
<td>Bella: I wasn’t gonna tell anybody. I just need to know the truth. Edward: Can’t you just thank me and get over it? Bella: <strong>Thankyou.</strong></td>
<td>✓ ✓ ✓</td>
<td>- Promise - Request for something - Be conventionally indirect - Give compliment</td>
</tr>
<tr>
<td>43.</td>
<td>00:24:44</td>
<td>Edward: You’re not going to let this go, are you? Edward: Well then I hope you enjoy disappointment.</td>
<td>✓ ✓</td>
<td>- Hedging opinion - Be optimistic - Be ironic</td>
</tr>
<tr>
<td>No.</td>
<td>Time</td>
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<td>Politeness Strategies</td>
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<td>44.</td>
<td>00:26:37</td>
<td>Mike : You can’t go another weekend? Bella : Non-refundable ticket. You should ask Jessica. I know she wants to go with you.</td>
<td>✓</td>
<td>- Be optimistic</td>
</tr>
</tbody>
</table>
- Asks for reason |
| 46. | 00:27:28 | Edward : I – you didn’t answer my question. Bella : Well, you don’t answer any of mine so... I mean, you don’t even say hi to me. | ✓ ✓                  | - The speaker is not taking full responsibility for the truth of the utterance  
- Use contradictions  
- The speaker makes it appear that he cannot be telling the truth |
| 47. | 00:27:35 | Edward : Hi. Bella : Are you gonna tell me how you stopped the van?       | ✓ ✓                  | - Greeting  
- Asks for reason |
| 48. | 00:27:57 | Edward : Would you at least watch where you walk? Look, I’m sorry I’m being rude all the time but I just think it’s the best way.. | ✓ ✓                  | - Use rhetorical question  
- To ask question with no intention of obtaining an answer  
- Apologizing (beg forgiveness)  
- Being incomplete |
| 49. | 00:28:06 | Jessica : Bella! Guess who just asked me to prom. Bella : Yeah, I actually totally thought Mike was gonna ask you. It’s not gonna be weird though, right? | ✓ ✓                  | - Address term as ‘you’ avoidance  
- Emphasize a fact or a comment or that something is really true  
- Seek agreement |
- Emphatically declaration |
| 51. | 00:28:36 | Bella : You really should have figured that out a little earlier. I mean, why didn’t you just let the van crush me and save yourself all this.. regret? Edward : You think I regret saving you? | ✓ ✓                  | - Asks for reason  
- Exaggerating (interest, approval, sympathy) with the hearer  
- Use rhetorical question  
- To ask rhetorical question with no intention of obtaining an answer |
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<td></td>
<td>BOR PP NP OR</td>
<td></td>
</tr>
<tr>
<td>52.</td>
<td>00:28:56</td>
<td>Alice : Hi, are you gonna be riding with us? Edward : <strong>No. The bus is full.</strong></td>
<td>✓</td>
<td>- Task-oriented</td>
</tr>
<tr>
<td>53.</td>
<td>00:29:10</td>
<td>Charlie : <strong>Your mom called, again</strong> Bella : Well, it’s your fault, you shouldn’t have told her about the almost accident. You finished?</td>
<td>✓ ✓</td>
<td>- Giving gift to the hearer (goods, sympathy) - Draw hearer as a participant into the conversation</td>
</tr>
<tr>
<td>54.</td>
<td>00:29:38</td>
<td>Bella : <strong>Yeah, he is.</strong> Charlie : <strong>All right.</strong></td>
<td>✓ ✓</td>
<td>- Task-oriented - Task-oriented</td>
</tr>
<tr>
<td>55.</td>
<td>00:30:02</td>
<td>Eric : Hey. La Push, baby. You in? Bella : <strong>Should I know what that means?</strong> Mike : La Push beach, down the Quileute rez.</td>
<td>✓</td>
<td>- Be conventionally indirect</td>
</tr>
<tr>
<td>56.</td>
<td>00:30:15</td>
<td>Eric : La Push, baby. It’s, La Push. Bella : <strong>Okay, I’ll go if you stop saying that.</strong></td>
<td>✓</td>
<td>- Giving gift to the hearer (goods, sympathy)</td>
</tr>
<tr>
<td>57.</td>
<td>00:30:23</td>
<td>Edward : <strong>Edible art?</strong> Bella : Edward</td>
<td>✓</td>
<td>- Exaggerating interest, approval and sympathy with the hearer</td>
</tr>
<tr>
<td>58.</td>
<td>00:30:30</td>
<td>Bella : <strong>Thanks. You know your mood swings are kinda giving me whiplash.</strong> Edward : <strong>I only said it’d be better if we weren’t friends, not that I didn’t wanna be.</strong></td>
<td>✓ ✓</td>
<td>- Task-oriented - Exaggerating interest, approval and sympathy with the hearer</td>
</tr>
<tr>
<td>59.</td>
<td>00:30:40</td>
<td>Bella : <strong>What does that mean?</strong> Edward : <strong>It means if you’re smart, you’ll stay away from me.</strong></td>
<td>✓ ✓</td>
<td>- Asks for reason - Use metaphor</td>
</tr>
<tr>
<td>60.</td>
<td>00:30:46</td>
<td>Bella : Okay, let’s say for argument’s sake that I’m not smart. <strong>Will you tell me the truth?</strong> Edward : No, probably not.</td>
<td>✓ ✓</td>
<td>- Asks for something - Be pessimistic</td>
</tr>
<tr>
<td>61.</td>
<td>00:31:48</td>
<td>Bella : <strong>Is there something wrong with that beach?</strong> Edward : It’s just a little crowded.</td>
<td>✓</td>
<td>- Asks for reason</td>
</tr>
<tr>
<td>No.</td>
<td>Time</td>
<td>Dialogue</td>
<td>Politeness Strategies</td>
<td>Explanation</td>
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<tr>
<td>62.</td>
<td>00:32:29</td>
<td>Jessica: <em>Can you do me up?</em> Angela: <em>Yeah.</em></td>
<td>✓</td>
<td>- Be conventionally indirect</td>
</tr>
<tr>
<td>63.</td>
<td>00:32:33</td>
<td>Jacob: <em>Bella!</em> Bella: <em>Hi, Jacob. Guys, how you doing?</em></td>
<td>✓ ✓</td>
<td>- Greeting</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>- Use in group identity markers</td>
</tr>
<tr>
<td>64.</td>
<td>00:32:44</td>
<td>Jacob: <em>You’re on my rez, remember? Are you surfing?</em> Bella: <em>Definitely not.</em></td>
<td>✓</td>
<td>- Sincerity hedge</td>
</tr>
<tr>
<td>65.</td>
<td>00:33:03</td>
<td>Bella: <em>You guys know him?</em> Sam: <em>The Cullens don’t come here.</em></td>
<td>✓</td>
<td>- Asks for reason</td>
</tr>
<tr>
<td>66.</td>
<td>00:33:16</td>
<td>Bella: <em>What did your friends mean, about you know, the Cullens don’t come here?</em></td>
<td>✓</td>
<td>- Asks for reason</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>- Draw hearer as a participant into the conversation</td>
</tr>
<tr>
<td>67.</td>
<td>00:33:27</td>
<td>Bella: <em>Hey, I can keep a secret.</em> Jacob: <em>Really, it’s just an old scray story.</em> Bella: <em>Well, I wanna know.</em></td>
<td>✓ ✓</td>
<td>- Promise</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>- Task-oriented</td>
</tr>
<tr>
<td>68.</td>
<td>00:33:56</td>
<td>Bella: <em>Okay, So what’s the story about the Cullens?</em></td>
<td>✓</td>
<td>- Asks for something</td>
</tr>
<tr>
<td>69.</td>
<td>00:34:40</td>
<td>Bella: <em>What are they really?</em> Jacob: <em>It’s just a story</em> Bella: <em>Come on, let’s go.</em></td>
<td>✓</td>
<td>- Asks for something</td>
</tr>
<tr>
<td>70.</td>
<td>00:37:18</td>
<td>Jessica: <em>Okay, we should go shopping in Port Angeles before all the good dresses get cleaned out.</em> Bella: <em>Port Angeles? Mind if I come?</em></td>
<td>✓ ✓</td>
<td>- Include both speaker and hearer in the activity</td>
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<td></td>
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<td></td>
<td>- Intensify interest to the hearer</td>
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<td></td>
<td>- Be conventionally indirect</td>
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<td>- Request for something</td>
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<tr>
<td>71.</td>
<td>00:37:45</td>
<td>Jessica: <em>Okay, I like this one. It makes my boobs look good.</em></td>
<td>✓</td>
<td>- Give compliment</td>
</tr>
<tr>
<td>72.</td>
<td>00:37:55</td>
<td>Jessica: *Bella, what do you think? Bella: <em>Looks great.</em></td>
<td>✓ ✓</td>
<td>- Address term as ‘you’ is avoidance</td>
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<td></td>
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<td></td>
<td>- Give compliment</td>
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| 73  | 00:38:00 | Jessica: You said that about the last five dresses, though. Bella: Well I thought they're all pretty good. | ✓                      | - Give compliment  
- Giving gift to the hearer (goods, sympathy)                               |
| 74  | 00:38:10 | Bella: Actually I really just wanted to go to this book store. Meet you guys at the restaurant? Jessica: Are you sure? | ✓ ✓                    | - Emphasize a fact or a comment or that something is really true  
- Use in group identity markers  
- Emphatically declaration                                     |
| 75  | 00:38:25 | Book store keeper: There you go. Good night. Bella: Thank you.           | ✓                      | - Giving gift to the hearer (goods, sympathy)                                |
| 76  | 00:39:30 | Bella: Don’t touch me! Guy 1: Ow! Edward: Get in the car.               | ✓ ✓                    | - Task-oriented  
- Maximum efficiency is very important in urgency situation               |
| 77  | 00:40:12 | Bella: And you do? Edward: It’s not hard to guess. Can you talk about something else? Distract me so I won’t turn around. | ✓ ✓                    | - Intensify interest to the hearer  
- Be conventionally indirect  
- Request for something                                             |
| 78  | 00:40:24 | Bella: You should put your seat belt on. Edward: Haha... you should put your seat belt on. | ✓                      | - Be conventionally indirect                                           |
| 79  | 00:40:37 | Bella: Hey, guys I’m sorry I just... Angela: Where were you? We left you messages. Jessica: Yeah, we waited, but we were starving, so we.. | ✓ ✓ ✓                  | - Being incomplete  
- The utterance is ‘hanging in the air’  
- Apologizing (beg for forgiveness)  
- Being incomplete  
- The utterance is ‘hanging in the air’                          |
| 80  | 00:40:44 | Edward: I’m sorry I kept Bella from dinner. We just ran into each other and got talking. | ✓                      | - Apologizing (beg for forgiveness)  
- Giving gift to the hearer (goods, sympathy)                             |
<p>| 81  | 00:40:58 | Jessica: We were just leaving. Angela: So, um, Bella, you wanna?         | ✓                      | - Task-oriented                                                         |</p>
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<tr>
<td>82</td>
<td>00:41:03</td>
<td>Edward : I think I should make sure Bella gets something to eat.. If you’d like. I’ll drive you home myself. Jessica : It’s really thoughtful, yeah.</td>
<td>✓</td>
<td>- Hedging opinion&lt;br&gt;- Offer something&lt;br&gt;- Giving gift to hearer (goods, sympathy)</td>
</tr>
<tr>
<td>83</td>
<td>00:41:18</td>
<td>Bella : Yeah, I should eat something. Jessica : Okay, see you tomorrow.</td>
<td>✓</td>
<td>- Giving gift to the hearer (goods, sympathy)&lt;br&gt;- Greeting</td>
</tr>
<tr>
<td>84</td>
<td>00:41:56</td>
<td>Bella : You’re really not gonna eat? Edward : No, I’m on a special diet.</td>
<td>✓ ✓</td>
<td>- Asks for reason&lt;br&gt;- Sincerity hedge</td>
</tr>
<tr>
<td>85</td>
<td>00:42:22</td>
<td>Edward : You knew that? Bella : How did you know where I was?</td>
<td>✓ ✓</td>
<td>- Asks for something&lt;br&gt;- Asks for reason</td>
</tr>
<tr>
<td>86</td>
<td>00:42:27</td>
<td>Edward : Wait, don’t leave. Bella : Did you follow me?</td>
<td>✓ ✓</td>
<td>- Task-oriented&lt;br&gt;- Be conventionally indirect</td>
</tr>
<tr>
<td>87</td>
<td>00:42:55</td>
<td>Bella : Wait. You say you heard what they were thinking? So what, you read minds? Edward : I can read every mind in this room apart from yours. There’s money..sex..money.. sex.. cat. And then you, nothing. it’s very frustrating.</td>
<td>✓ ✓</td>
<td>- Emphatically declaration&lt;br&gt;- Emphatic hedge&lt;br&gt;- Be optimistic</td>
</tr>
<tr>
<td>88</td>
<td>00:43:40</td>
<td>Bella : Is there something wrong with me? Edward : See, I tell you I can read minds, and you think there’s something wrong with you?</td>
<td>✓ ✓</td>
<td>- Asks for reason&lt;br&gt;- Use rhetorical question&lt;br&gt;- To ask question with no intention of obtaining an answer</td>
</tr>
<tr>
<td>89</td>
<td>00:44:00</td>
<td>Edward : I don’t have the strength to stay away from you anymore. Bella : Then don’t.</td>
<td>✓ ✓</td>
<td>- Giving gift to the hearer (goods, sympathy)&lt;br&gt;- Task-oriented</td>
</tr>
<tr>
<td>90</td>
<td>00:46:02</td>
<td>Charlie : Hey. Bella : Dad, I’m really sorry.</td>
<td>✓ ✓</td>
<td>- Apologizing (beg for forgiveness)&lt;br&gt;- Giving gift to the hearer (goods, sympathy)</td>
</tr>
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| 91. | 00:46:38 | Bella: I don’t really… Charlie: It will give your old man some peace of mind. Let’s go home. | ✓ ✓                   | - Being incomplete  
- The utterance is ‘hanging in the air’  
- Use metaphor |
| 92. | 00:50:12 | Bella: How long have you been seventeen? Edward: A while. Bella: I know what you are. | ✓ ✓                   | - Asks for something  
- Task-oriented |
| 94. | 00:50:58 | Edward: Are you afraid? Bella: No.                                       | ✓ ✓                   | - Asks for something |
| 95. | 00:52:17 | Bella: It’s like a diamonds. You’re beautiful. Edward: Beautiful? This is the skin of a killer, Bella. I’m a killer. | ✓ ✓ ✓                 | - Give compliment  
- Giving gift to hearer (goods, sympathy)  
- Use metaphors |
| 96. | 00:53:45 | Edward: I wanted to kill you. I’ve never wanted a human’s blood so much in my life. Bella: I trust you. | ✓ ✓                   | - Be ironic  
- Task-oriented |
| 97. | 00:54:18 | Edward: But it’s you, your scent, it’s like a drug to me. You’re like my own personal brand of heroin. | ✓ ✓ ✓                 | - Use metaphor |
| 98. | 00:54:38 | Bella: Why did you hate me so much when we met? Edward: I did, only because of wanting you so badly. I still don’t know if I can control myself. | ✓ ✓ ✓                 | - Asks for reason |
| 99. | 00:55:08 | Bella: Now, I’m afraid. Edward: Good.                                    | ✓ ✓ ✓                 | - Be pessimistic  
- Task-oriented |
| 100.| 00:55:35 | Edward: You don’t know how long I’ve waited for you. And so the lion fell in love with the lamb. Bella: What a stupid lamb. | ✓ ✓ ✓                 | - Use metaphor  
- Use metaphor |
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<tr>
<td>101</td>
<td>00:58:28</td>
<td>Bella : You know everybody's staring? Edward : Not that guy... he just looks.</td>
<td>✓</td>
<td>- Seek agreement</td>
</tr>
<tr>
<td>102</td>
<td>00:59:06</td>
<td>Bella : So how long have you been like this? Edward : Since nineteen eighteen. That's when Carlisle found me.. dying of Spanish influenza.</td>
<td>✓</td>
<td>- Asks for something</td>
</tr>
<tr>
<td>103</td>
<td>00:59:48</td>
<td>Bella : But Carlisle did. Edward : First with me, then with his wife, Esme.</td>
<td>✓</td>
<td>- Task-oriented</td>
</tr>
<tr>
<td>104</td>
<td>01:01:24</td>
<td>Bella : Could you act human? I mean I've got neighbors. Edward : I'm gonna take you to my place tomorrow.</td>
<td>✓</td>
<td>- Use metaphor</td>
</tr>
<tr>
<td>105</td>
<td>01:01:33</td>
<td>Bella : Thanks. Wait, like with your family? Edward : Yeah. Bella : What if they don't like me?</td>
<td>✓ ✓ ✓</td>
<td>- Giving gift to the hearer (goods, sympathy) - Impersonalize speaker and the hearer - Hedging opinion</td>
</tr>
<tr>
<td>106</td>
<td>01:01:47</td>
<td>Bella : I'm glad I amuse you. What is it? Edward : Complication. I'll pick you up tomorrow.</td>
<td>✓ ✓</td>
<td>- Exaggerating interest, approval and sympathy with the hearer - Promise</td>
</tr>
<tr>
<td>107</td>
<td>01:02:26</td>
<td>Bella : Hey. Come to visit your truck? Jacob : Heh, looks good. You got that dent out.</td>
<td>✓</td>
<td>- Asks for something</td>
</tr>
<tr>
<td>108</td>
<td>01:02:58</td>
<td>Charlie : Well, I don’t think it was an animal that killed him. Billy : Never thought it was.</td>
<td>✓</td>
<td>- The speaker is not taking full responsibility for the truth of the utterance</td>
</tr>
<tr>
<td>109</td>
<td>01:03:46</td>
<td>Bella : This is incredible. It's so light and open, you know. Edward : What did you expect? Coffins and dungeons and moats?</td>
<td>✓ ✓</td>
<td>- Giving gift to the hearer (goods, sympathy) - Give compliment - Asks for something</td>
</tr>
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<tr>
<td>110</td>
<td>01:04:48</td>
<td>Edward : Bella, this is Esme, my mother for all intents and purposes. Bella : Buongiorno?</td>
<td>BOR ✓</td>
<td>- Address term as ‘you’ avoidance</td>
</tr>
<tr>
<td>111</td>
<td>01:04:58</td>
<td>Bella : Yeah, absolutely. Edward : She already ate.</td>
<td>✓</td>
<td>- Task-oriented - Giving gift to the hearer (good, sympathy)</td>
</tr>
<tr>
<td>112</td>
<td>01:05:18</td>
<td>Edward : Just ignore Rosalie, I do. Rosalie : Yeah, let’s just keep pretending like this isn’t dangerous for all of us. Bella : I would never.. tell anybody anything.</td>
<td>✓</td>
<td>- Promise</td>
</tr>
<tr>
<td>113</td>
<td>01:06:25</td>
<td>Edward : Alright, I’m gonna take her on a tour to the rest of the house. Bella : Okay.</td>
<td>✓</td>
<td>- Intensify interest to the hearer</td>
</tr>
<tr>
<td>114</td>
<td>01:07:00</td>
<td>Bella : It’s kind of miserable. I mean repeating high school over and over. Edward : True, but the younger we start out in a new place, the longer we can stay there. Come on. This is my room.</td>
<td>✓ ✓ ✓ ✓</td>
<td>- Use metaphor - Hedging opinion - Use contradictions</td>
</tr>
<tr>
<td>115</td>
<td>01:07:58</td>
<td>Bella : Okay. Boy you have so much music. What were you listening to? Edward : It’s a Debussy.</td>
<td>✓</td>
<td>- Use in group identity markers</td>
</tr>
<tr>
<td>116</td>
<td>01:09:20</td>
<td>Edward : You better hold on tight, spidermonkey!</td>
<td>✓</td>
<td>- Use in group identity markers</td>
</tr>
<tr>
<td>117</td>
<td>01:09:30</td>
<td>Edward : Do you trust me? Bella : In theory. Edward : Then close your eyes.</td>
<td>✓ ✓ ✓ ✓</td>
<td>- Asks for something - Task-oriented</td>
</tr>
<tr>
<td>118</td>
<td>01:12:12</td>
<td>Bella : Sorry, I’m late. Biology project. Charlie : I ordered you the spinach salad, I hope that’s okay.</td>
<td>✓ ✓ ✓ ✓</td>
<td>- Apologizing (beg forgiveness) - Be direct - The speaker is not taking full responsibility for the truth of the utterance</td>
</tr>
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<td>119</td>
<td>01:13:16</td>
<td>Charlie: Better than any of these other yahoos in town. Anybody you’re interested? Bella: Dad, we’re gonna talk about boys?</td>
<td>BOR PP NP OR</td>
<td>- Exaggerating interest, approval and sympathy with the hearer - Use rhetorical question</td>
</tr>
<tr>
<td>120</td>
<td>01:13:35</td>
<td>Bella: I don’t mind being alone. I guess I’m kind like my dad in that way.</td>
<td></td>
<td>- Impersonalize speaker and hearer</td>
</tr>
<tr>
<td>121</td>
<td>01:14:20</td>
<td>Bella: Uh, mom, can I talk to you later?</td>
<td>√</td>
<td>- Be conventionally indirect - Request for something</td>
</tr>
<tr>
<td>123</td>
<td>01:15:50</td>
<td>Edward: Stop! Bella: I’m sorry.</td>
<td>√</td>
<td>- Be direct - Apologizing (beg forgiveness)</td>
</tr>
<tr>
<td>124</td>
<td>01:15:54</td>
<td>Bella: Hey, Don’t go.</td>
<td>√</td>
<td>- Be direct</td>
</tr>
<tr>
<td>125</td>
<td>01:16:48</td>
<td>Charlie: He’s a little old for you, ain’t he?</td>
<td>√</td>
<td>- Hedging opinion - Be optimistic</td>
</tr>
<tr>
<td>126</td>
<td>01:16:50</td>
<td>Bella: No, he’s a junior, I’m a junior. I thought you liked the Cullens. Charlie: I thought you didn’t like any of the boys in town.</td>
<td>BOR PP NP OR</td>
<td>- Sincerity hedge - Hedging opinion</td>
</tr>
<tr>
<td>127</td>
<td>01:17:25</td>
<td>Bella: Could you be nice? Please he is important. Edward: Chief Swan. I want to formally introduce myself. I’m Edward Cullen.</td>
<td>BOR PP NP OR</td>
<td>- Be conventionally indirect - Attend to hearer’s needs - Address term as ‘you’ avoidance - Giving gift to the hearer (goods, sympathy)</td>
</tr>
<tr>
<td>128</td>
<td>01:17:42</td>
<td>Charlie: Hi Edward.</td>
<td>√</td>
<td>- Greeting</td>
</tr>
<tr>
<td>129</td>
<td>01:17:52</td>
<td>Charlie: Bella’s gonna play baseball. Well, good luck with that.</td>
<td>√</td>
<td>- Giving gift to the hearer (goods, sympathy)</td>
</tr>
<tr>
<td>130</td>
<td>01:17:58</td>
<td>Edward: I’ll take good care of her, I promise.</td>
<td>√</td>
<td>- Giving gift to hearer (goods, sympathy)</td>
</tr>
<tr>
<td>131</td>
<td>01:18:05</td>
<td>Charlie: Hey, still got that pepper spray?</td>
<td>√</td>
<td>- Asks for something</td>
</tr>
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<tr>
<td>133</td>
<td>01:24:40</td>
<td>Bella: Then what should we do?</td>
<td>✓</td>
<td>- Include both speaker and hearer in the activity</td>
</tr>
<tr>
<td>134</td>
<td>01:24:58</td>
<td>Edward: <em>It doesn’t matter!</em> Bella: <em>Yes, it does! He could get killed because of us!</em></td>
<td>✓ ✓</td>
<td>- Be direct - Maximum efficiency is very important in urgency situation</td>
</tr>
<tr>
<td>135</td>
<td>01:25:16</td>
<td>Bella: Edward, I said leave me alone!</td>
<td>✓</td>
<td>- Maximum efficiency is very important in urgency situation</td>
</tr>
<tr>
<td>136</td>
<td>01:25:18</td>
<td>Edward: Bella, don’t do this, please. Bella: It’s over! Get out.</td>
<td>✓ ✓</td>
<td>- Offer something - Task-oriented</td>
</tr>
<tr>
<td>137</td>
<td>01:25:23</td>
<td>Charlie: Bella, what’s going on? Edward: You just have to. I’ll be down in the truck.</td>
<td>✓</td>
<td>- Asks for something</td>
</tr>
<tr>
<td>138</td>
<td>01:25:56</td>
<td>Charlie: <em>Break up with you or something?</em> Bella: <em>No, I broke up with him.</em></td>
<td>✓</td>
<td>- Hedging opinion - Sincerity hedge</td>
</tr>
<tr>
<td>139</td>
<td>01:26:57</td>
<td>Charlie: Bella, come on, I just got you back.</td>
<td>✓</td>
<td>- Address term as ‘you’ avoidance</td>
</tr>
<tr>
<td>140</td>
<td>01:29:23</td>
<td>Edward: <em>Can you keep your thoughts to yourself.</em></td>
<td>✓</td>
<td>- Be conventionally indirect - Request for something</td>
</tr>
<tr>
<td>141</td>
<td>01:29:30</td>
<td>Edward: Rosalie, Esme could you put these on so. the tracker will pick up Bella’s scent?</td>
<td>✓</td>
<td>- Emphasize a fact or a comment or something is really true</td>
</tr>
<tr>
<td>142</td>
<td>01:30:25</td>
<td>Edward: Bella, you are my life now.</td>
<td>✓</td>
<td>- Giving gift to the hearer (goods, sympathy)</td>
</tr>
<tr>
<td>144</td>
<td>01:33:20</td>
<td>Bella: Calm down. Everything’s fine. Renee: Bella! Bella!</td>
<td>✓</td>
<td>- Task-oriented - Be direct</td>
</tr>
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| 145 | 01:33:50   | Bella : Don’t touch her! Don’t, okay! don’t! James : You can still save her. But you’re gonna have to get away from your friends. | ✓                      | - Task-oriented  
- Maximum efficiency is very important in urgency situation |
| 146 | 01:33:58   | Bella : Where should I meet you?                                          | ✓                      | - Asks for something                                                   |
| 147 | 01:36:30   | Bella : You would.. Edward has nothing to do with this !                   | ✓                      | - Be direct                                                         |
| 148 | 01:37:53   | Edward : I’m strong enough to kill you.                                   | ✓                      | - Be optimistic                                                     |
| 149 | 01:40:14   | Edward : Carlisle, what’s my other option?                                | ✓                      | - Address term as ‘you’ avoidance                                    |
| 150 | 01:42:14   | Bella : Where is.. where is Edward?                                        | ✓                      | - Asks for something                                         |
| 152 | 01:43:35   | Bella : Do you mind getting dad? I have to talk to him. Apologize.         | ✓                      | - Request for something  
- Apologizing (beg forgiveness)                                          |
| 153 | 01:44:00   | Bella : Okay. So, what happened? Where’s James?                           | ✓                      | - Be conventionally indirect                                        |
| 154 | 01:44:03   | Edward : We took care of him.                                              | ✓                      | - Task-oriented                                                     |
| 155 | 01:45:10   | Bella : Okay, just don’t.. you just can’t say stuff like that to me. Ever. Edward : Where else am I gonna go? | ✓ ✓ ✓                  | - As a modifier of propositional content  
- Use rhetorical question  
- To ask question with no intention of an answer |
| 156 | 01:46:15   | Edward : Perfect. I’ll take care of her, Chief Swan.                       | ✓                      | - Give compliment  
- Giving gift to hearer (goods, sympathy)                              |
- Task-oriented                                                             |
<p>| 158 | 01:47:07   | Bella : You too. Are you crashing the prom or something, are you coming with a date? | ✓                      | - Asks for something                                                 |</p>
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<tr>
<td>159</td>
<td>01:48:05</td>
<td>Edward: I leave you alone for two minutes and the wolves descend.</td>
<td>✓</td>
<td>- Use metaphor</td>
</tr>
<tr>
<td>160</td>
<td>01:48:40</td>
<td>Bella: Wow. You are really trying to kill me.</td>
<td>✓</td>
<td>- Use metaphor</td>
</tr>
<tr>
<td>161</td>
<td>01:48:42</td>
<td>Edward: Prom is an important rite of passage.</td>
<td>✓</td>
<td>- Giving gift to the hearer (goods, sympathy)</td>
</tr>
<tr>
<td>162</td>
<td>01:49:20</td>
<td>Edward: You wanna go?</td>
<td>✓</td>
<td>- Emphatically declaration</td>
</tr>
<tr>
<td>163</td>
<td>01:49:32</td>
<td>Bella: You're serious.</td>
<td>✓</td>
<td>- Task-oriented</td>
</tr>
<tr>
<td>164</td>
<td>01:50:20</td>
<td>Bella: At prom. Edward, why did you save me? If you'd just let the venom spread, I could've been like you by now.</td>
<td>✓ ✓</td>
<td>- Address term as ‘you’ avoidance</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>- Asks for reason</td>
</tr>
<tr>
<td>165</td>
<td>01:50:30</td>
<td>Edward: You don’t know what you’re saying. You don’t want this. Bella: I want you. Always.</td>
<td>✓ ✓</td>
<td>- Task-oriented</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>- Task-oriented</td>
</tr>
<tr>
<td>166</td>
<td>01:50:48</td>
<td>Bella: I’m dying, already. Every second I get closer, older...</td>
<td>✓</td>
<td>- Being incomplete</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>- The utterance is “hanging in the air”</td>
</tr>
<tr>
<td>167</td>
<td>01:51:10</td>
<td>Edward: So, that’s what you dream about? Becoming a monster?</td>
<td>✓</td>
<td>- Emphatically declaration</td>
</tr>
<tr>
<td>169</td>
<td>01:51:50</td>
<td>Edward: Is it not enough.. just to have a long and happy life with me?</td>
<td>✓ ✓</td>
<td>- Giving gift to the hearer (goods, sympathy)</td>
</tr>
<tr>
<td>170</td>
<td>01:52:03</td>
<td>Bella: Yeah. For now.</td>
<td>✓</td>
<td>- Task-oriented</td>
</tr>
</tbody>
</table>
**APPENDIX B**

The Frequency of Occurrence of Each Strategy in *Twilight* Movie

<table>
<thead>
<tr>
<th>No.</th>
<th>Politeness Strategy</th>
<th>Main Character</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bald-on Record</td>
<td>Bella Swan</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Edward Cullen</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Charlie Swan</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jessica Stanley</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td><strong>52</strong></td>
</tr>
<tr>
<td>2</td>
<td>Positive Politeness</td>
<td>Bella Swan</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Edward Cullen</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Charlie Swan</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jessica Stanley</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td><strong>92</strong></td>
</tr>
<tr>
<td>3</td>
<td>Negative Politeness</td>
<td>Bella Swan</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Edward Cullen</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Charlie Swan</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jessica Stanley</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td><strong>80</strong></td>
</tr>
<tr>
<td>4</td>
<td>Off Record</td>
<td>Bella Swan</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Edward Cullen</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Charlie Swan</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jessica Stanley</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td><strong>30</strong></td>
</tr>
</tbody>
</table>
APPENDIX C
The list of Factors Affecting Politeness Strategies by the Main Characters of *Twilight* Movie

<table>
<thead>
<tr>
<th>No</th>
<th>Main Factor</th>
<th>Sub-Factors</th>
<th>Utterances</th>
</tr>
</thead>
</table>
| 1. | Payoffs | Payoffs of Bald-on Record | Oh come on. Oh my gosh !  
| | | | Well, I wanna know.  
| | | | Don’t touch me !  
| | | | Stop !  
| | | | Don’t touch her!Don’t, okay! don’t!  
| | | | Then close your eyes.  
| | | | Yes, it does ! He could get killed because of us !  
| | | | It doesn’t matter !  
| | | | Edward, I said leave me alone !  
| | | | You would.. Edward has nothing to do with this !  
| | | | It’s over ! Get out.  
| | | Payoffs of Positive Politeness | Purple’s cool. Thanks  
| | | | Yeah, it was amazing.  
| | | | That’s so funny.  
| | | | Well I thought they’re all pretty good.  
| | | | *Bella*, you are my life now.  
| | | | It’s really thoughtful, yeah.  
| | | | And umm you look beautiful.  
| | | | You better hold on tight, spidermonkey !  
| | | | You guys are great together.  
| | | | I miss you.  
| | | | I love you too.  
| | | Payoffs of Negative Politeness | I’m sorry. I told them not to let me play.  
| | | | What’s in Jacksonville?  
| | | | An animal?  
| | | | You’re asking me about the weather?  
| | | | *Bella*, what do you think?  
| | | | Are you sure?  
| | | | Can I talk to you for a minute?  
| | | | How.. how did you get over to me so fast?  
| | | | How long have you been seventeen?  
| | | | How did you get in here?  
| | | | You’re not going to let this go, are you?  
| | | | Did you follow me?  
| | | | Are you afraid?  
| | | | Could you be nice? Please he is
1. **Payoffs**

<table>
<thead>
<tr>
<th>Payoffs of Off-record</th>
<th>I’m really kind of the more ‘suffer in silence’ type.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>it’s like the first grade all over again, you’re the shiny new toy</td>
</tr>
<tr>
<td></td>
<td>Right? That’s exactly what I thought.</td>
</tr>
<tr>
<td></td>
<td>I tell you I can read minds, and you think there’s something wrong with you?</td>
</tr>
<tr>
<td></td>
<td>It means if you’re smart.. you’ll stay away from me.</td>
</tr>
<tr>
<td></td>
<td>It will give your old man some peace of mind</td>
</tr>
<tr>
<td></td>
<td>You’re like my own personal brand of heroin.</td>
</tr>
<tr>
<td></td>
<td>And so the lion fell in love with the lamb.</td>
</tr>
<tr>
<td></td>
<td>What a stupid lamb.</td>
</tr>
<tr>
<td></td>
<td>It’s kind of miserable. I mean repeating high school over and over.</td>
</tr>
<tr>
<td></td>
<td>Where else am I gonna go?</td>
</tr>
<tr>
<td></td>
<td>You are really trying to kill me.</td>
</tr>
<tr>
<td></td>
<td>I leave you alone for two minutes and the wolves descend.</td>
</tr>
<tr>
<td></td>
<td>You think I regret saving you?</td>
</tr>
</tbody>
</table>

2. **Social Distance**

<table>
<thead>
<tr>
<th>Hey you’re from Arizona right?</th>
<th>I think I should make sure Bella gets something to eat.. If you’d like, I’ll drive you home myself.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Guys, how you doing?</td>
</tr>
<tr>
<td></td>
<td>I’m sorry, I’m just trying to figure you out, you’re very difficult for me to read.</td>
</tr>
<tr>
<td></td>
<td>Dad, we’re gonna talk about boys?</td>
</tr>
<tr>
<td></td>
<td>It will give your old man some peace of mind</td>
</tr>
<tr>
<td></td>
<td>Chief Swan. I want to formally introduce myself. I’m Edward Cullen.</td>
</tr>
<tr>
<td></td>
<td>Okay. Boy you have so much music.</td>
</tr>
<tr>
<td></td>
<td>I’m sorry I didn’t get the chance to introduce myself last week. I’m Edward Cullen.</td>
</tr>
<tr>
<td></td>
<td>Well, it’s your fault, you shouldn’t have told her about the almost accident.</td>
</tr>
<tr>
<td></td>
<td>You guys know him?</td>
</tr>
<tr>
<td></td>
<td>You should put your seat belt on.</td>
</tr>
<tr>
<td></td>
<td>Bella, you are my life now.</td>
</tr>
</tbody>
</table>

3. **Relative Power**

| It doesn’t matter ! | Yes, it does ! He could get killed because of us ! |
| 2. Sociological Factors | You think I regret saving you?  
Don’t touch me!  
Get in the car.  
Say it. Out loud. Say it.  
Edward, I said leave me alone!  
You would.. Edward has nothing to do with this!  
Now, I’m afraid.  
I don’t have the strength to stay away from you anymore.  
Don’t touch her! Don’t, okay! don’t!  
All right. Just, just have to endure it.  
Mom, where’s your cell?  
Rosalie, Esme could you put these on so., the tracker will pick up Bella’s scent? |
|------------------------|---------------------------------------------------------------|
| Rank of Imposition     | You could’ve been killed, you understand that?  
You better hold on tight, spidermonkey!  
Ladies first.  
Meet you guys at the restaurant?  
Bella! Guess who just asked me to prom.  
Phil’s really nice.  
Carlisle, what’s my other option?  
i don’t mind being alone. I guess I’m kind like my dad in that way.  
You’re not in Phoenix anymore, Bells. Anyway, figured I’d lend a hand.  
Then what should we do? |