

**A PRAGMATIC ANALYSIS OF POLITENESS STRATEGIES
AND POLITENESS PRINCIPLES IN *UPTOWN GIRLS***

A THESIS

Presented as a Partial Fulfillment of the Requirement for the Attainment of a
Sarjana Sastra Degree in English Language and Literature



QOLIDINA NOVIANI

09211141005

**ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM
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FACULTY OF LANGUAGES AND ARTS
YOGYAKARTA STATE UNIVERSITY
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APPROVAL SHEET

A Pragmatic Analysis of Politeness Strategies and Politeness Principles in *Uptown Girls*

A Thesis

By:

Qolidina Noviani

09211141005

Approved by the consultants on March 14th, 2014



First Consultant

Suhaini M. Saleh, M.A.

NIP. 19720622 200501 1 001

Second Consultant

Titik Sudartinah, M.A.

NIP. 198009011 200312 2 001

RATIFICATION

A Pragmatic Analysis of Politeness Strategies and Politeness Principles in *Uptown Girls*

A Thesis

Written by:

Qolidina Noviani

09211141005

Accepted by the board examiners of Faculty of Languages and Arts of Yogyakarta State University on March 21st, 2014 and declared to have fulfilled the requirements for the attainment of the Degree of *Sarjana Sastra* in English Language and Literature.

Board Examiners

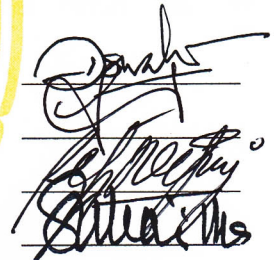
Position

Chairperson : Drs. Sugi Iswalono, M.A.

Secretary : Titik Sudartinah, M. A.

First Examiner : RA Rahmi D Andriyani, M. Pd.

Second Examiner : Suhaini M. Saleh, M. A.



Yogyakarta, March 21st, 2014

Faculty of Languages and Arts

Yogyakarta State University

Dean,



Prof. Dr. Zamzani, M.Pd.

SURAT PERNYATAAN

Yang bertanda tangan di bawah ini

Nama : Qolidina Noviani

NIM : 09211141005

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

Judul Skripsi : A Pragmatic Analysis of Politeness Strategies and Politeness

Principles by the Main Characters in *Uptown Girls*

menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri dan sepanjang pengetahuan saya karya ilmiah ini tidak berisi materi yang dipublikasikan atau ditulis oleh orang lain, kecuali pada bagian-bagian yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

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Yogyakarta, 14 Maret 2014

Yang membuat pernyataan



Qolidina Noviani

NIM. 09211141005

MOTTOS

“Only a life lived for others is a life worthwhile” –Albert Einstein

“After a storm comes a calm” –Matthew Henry

DEDICATION

This thesis is especially dedicated to a person who loves me
endlessly, the one and only, mama

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Qolidina Noviani

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LIST OF ABBREVIATIONS

BR:	Bald on Record
PS:	Positive Politeness
NS:	Negative Politeness
OR:	Off Record
TM:	Tact Maxim
GM:	Generosity Maxim
AM:	Approbation Maxim
MM:	Modesty Maxim
AGM:	Agreement Maxim
SM:	Sympathy Maxim
S:	Speaker
H:	Hearer
FTA:	Face Threatening Act

A PRAGMATIC ANALYSIS OF POLITENESS STRATEGIES AND POLITENESS PRINCIPLES IN *UPTOWN GIRLS*

by
Qolidina Noviani
09211141005

ABSTRACT

This study is a pragmatic study. The objectives of this research are to (1) identify the types of politeness strategies in the main characters' utterances in *Uptown Girls*, and to (2) describe the politeness principles underlying the preference of *Uptown Girls* main characters in choosing a certain politeness strategy.

This research was descriptive qualitative. It was concerned with the description of the data in the form of utterances produced by the characters in which politeness strategies and principles exist. There were two sources in this research. The primary source was the script of the movie retrieved from <http://www.script-o-rama.com>. The secondary sources were books and journals. In conducting this research, the researcher (1) identified the data and then categorized them, (2) classified the categorized data, (3) analyzed the classified data, (4) interpreted the data, (5) reported the findings and (6) presented the data in the discussion. To achieve data trustworthiness, the data sheets were repeatedly checked by the researcher and some peers.

In the application of the politeness strategies, *Uptown Girls*' main characters mostly applied positive politeness strategy. Positive politeness strategy occurs 17 times. The second position is negative politeness strategy which happens 10 times. The third position is bald on record strategy which happens 9 times. The last position is off record which takes place 5 times. Positive politeness gets the highest position in the data because Molly wants to be friendly and respectful to Ray by omitting any gaps between them. Next, in the application of the maxims, *Uptown Girls* main characters mostly applied tact maxim in their utterances. Tact maxim occurs 15 times. The second position is agreeant maxim which occurs 11 times. The third position is generosity maxim which occurs 7 times. The fourth position is approbation maxim which occurs 6 times. The last position is modesty maxim which occurs twice. Tact maxim gets the highest position because the main characters, especially Molly, are concerned more with giving benefit to Ray or the hearer. By using this strategy, the speaker shows her respect to the hearer.

Keywords: *Uptown Girls*, politeness features, politeness strategies, politeness principles

CHAPTER 1

INTRODUCTION

A. Background of the Study

Every human being in this world has to communicate to each other to fulfill his or her own needs. In reaching the goal of communication, at least, there will be two parties, the speaker and hearer. In communication, people convey their intentions and know other's needs through their utterances. By saying their intentions, people can achieve their aims. On the other hand, by knowing other's needs, people can place themselves to respond in a certain way.

Sometimes when people communicate, what they utter is not always the same as what they mean. In other words, the speaker has another meaning behind what is said. The listeners, as the partner of communication, have to be able to interpret this meaning since the speakers' intention is implicitly stated. It occurs because they breach from rules of conversation. Started from this point, it is then interesting to bring up this language phenomenon to be further observed. This study of language that is concerned with meaning of utterances is pragmatics.

As Yule (1996:3) says, pragmatics is the study of speakers' meaning. It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. When doing an interaction or making an utterance, people should pay attention to the hearer. They have to treat the hearer in appropriate ways. It can be

realized by speaking carefully in order to make others feel comfortable. Thus, they have to pay attention to others expectation which means that the speaker is doing politeness.

Politeness in pragmatics is something rather different from an everyday understanding of it and focusing almost uniquely on polite language in the study of verbal language (Watt, 2003: 10). Generally, being polite involves taking into account the feelings of others. Besides, being polite also means employing awareness of others feeling. Being linguistically polite involves speaking to people appropriately in the right place and at the right time. People must be aware of the context of speaking because politeness in a certain area is different from others.

The phenomenon of politeness features happens in the society, in real conversations. However, to analyze them, it is not a must to observe a real society since this is depicted in many media such as movies. Movie is one among many media which are popular in the society and can be used to investigate politeness. One of the movies that show how politeness is implemented in the society is *Uptown Girls*.

Uptown Girls movie is interesting for the main characters, Brittany Murphy as Molly Gun, is an immature young woman who lives in a chaotic and hedonistic life. Her father was a popular rock and roll guitar player, who died in a plane crash with Molly's mother when she was a little girl. Next, Dakota Fanning

as Lorraine Schleine or Ray, is a nasty young girl with attitudes of an adult who grows without enough care of his parents.

Molly and Ray are living in a different situation. Molly lives with the passion of interaction to others, while Ray lives in an isolated environment. Ray does not like interact to others. Because of such differences, it is interesting to see the kinds of politeness language phenomenon spoken by the characters in this movie. They come from different condition. It means that this condition is influencing their attitude and their language use. It is because a language depends on the society where it is used. There are many existing societies and each has its unique characteristics that are different from one another. As the result, there are many variations in language. Variations in language affect someone politeness.

B. Research Focus

In this research, the researcher took an American movie entitled *uptown Girls* as the object. There are two problems that occur in this movie. The first problem is the differences of language use between the main characters. The main characters in this movie are Molly and Ray. Molly is an immature young woman. She is an adult but she acts like a child. She is really enjoying every step in her life. And of course, she really loves to interact to others. On the other hand, Ray is a nasty young girl who acts much older than her years. She is still eight years old. Her mother is a music executive who is too busy to take care of her. Her father is in a coma and being treated at home by a nurse. She hates to interact to other

because she has not known how to interact with their environment. It is because she grows up without enough care of her parents. Because of the differences of situation condition, it affects their attitude and their language use.

The second problem is related to speech act phenomenon. In this film, there are many utterances expressing the characters intentions. The characters use various kinds of speech act to convey their intention. Those various kinds of speech act can be used to analyze the meaning utterances by the main characters both the implied meaning and the explicit meaning.

Due to the limitation of the limit time and knowledge of the researcher, this research only focuses on the first problem stated above, that is, the differences of language use between the main characters. The researcher analyzes the politeness strategies and politeness principles used by the main characters in this movie. Since the classifications of politeness study provided by theorists vary in detail, the classification of politeness strategies by Brown and Levinson (1978) and politeness principles by Leech (1983) are chosen.

C. Research Objectives

Based on the research focus, the objectives of the research are stated as follows:

1. to identify the politeness strategies applied by the main characters in *Uptown Girls*, and

2. to describe the politeness principles underlying the preference of the main characters in *Uptown Girls* in choosing a certain politeness strategy in their communication.

D. Research Significance

This research has both theoretical and practical significance.

1. Theoretical Significance

It is expected that this research can give information and enrich the specific knowledge in linguistics field especially on politeness.

2. Practical Significance

Practically, this research is expected to be useful for the following parties.

- a. Students of Linguistics Concentration

This research will be useful for them as an authentic source of study in Pragmatics because it gives contributions about the analysis of politeness, especially in politeness strategies and politeness principles.

- b. English Lecturers

This research can be used as the material and example in teaching about politeness. Furthermore, it can be used to increase the lecturers' insight concerning this language phenomenon

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

This chapter is divided into three parts. The first part is theoretical review. It deals with the description of Pragmatics, Politeness Strategies and Politeness Principles, and *Uptown Girls*. The second part is the previous study. It describes a previous research which has a similar topic to this research. The third part is the conceptual framework and the analytical construct. It shows the concepts which are referred in conducting this study and draws how this research is conducted.

A. Theoretical Review

1. Pragmatics

Yule (1996:3) defines pragmatics as the study that focuses on the meaning as communicated by a speaker and interpreted by a listener. This type of study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. Grundy (2000:3) said that pragmatics is the study that discusses how to produce utterances and comprehend what people say in daily conversation although maybe they use unfamiliar language.

In addition, Leech (1983: 11) explained that general pragmatics is abstraction between the study of language in total abstraction from situation, and the study of more socially specialized uses of language. Deixis is one of the topics under pragmatics. It is a strategy employed by a speaker to achieve a variety of goals, such

as promoting or maintaining harmonious relations (Thomas, 1995:157). According to Yule (1996:9), deixis is a technical term for one of the most basic things we do with utterances. It means pointing via language. He classifies deixis into three categories: *Person Deixis*, *Spatial Deixis* and *Temporal Deixis*. Person deixis deals with the grammatical persons within an utterance. Spatial deixis deals with the spatial locations relevant to an utterance. Last, temporal deixis deals with the various times involved in and referred to in an utterance.

Another topic discussed in pragmatics is presupposition. According to Yule (1996:25), presupposition is something the speaker assumes to be the case prior to making an utterance. A presupposition must be mutually known or assumed by the speaker and addressee for the utterance to be considered appropriate in context. There are seven categories of presupposition: *Potential*, *Existential*, *Factive*, *Lexical*, *Structural*, *Non-Factive* and *Counterfactual*. Potential presupposition is an assumption which can only become actual presupposition in contexts with speakers. Existential presupposition is an assumption which indicates the existence of the entities named. Factive presupposition is an assumption which indicates a fact. Lexical presupposition is an assumption that the speaker can act as if another meaning will be understood. Structural presupposition is an assumption which associates with the use of certain words and phrases. Non-Factive presupposition is an assumption that something will be impossible. Last, Counterfactual presupposition is an assumption that what is presupposed is not only not true, but is the opposite of what is true or contrary to facts.

Next, another topic of pragmatics is politeness. It is a strategy employed by a speaker to achieve a variety of goals, such as promoting or maintaining harmonious relations (Thomas, 1995:157).

In any society, there are several rules and principles that regulate how people speak and behave. Brown and Levinson offer a descriptive analysis of strategy used by the participants to maintain their faces in social interaction. In Watts (2003, 86-87), Brown and Levinson sum up human politeness behavior in four strategies: *Bald On Record*, *Positive Politeness*, *Negative Politeness*, and *Off Record*.

Politeness also means a way to establish and maintain feelings of community within the social group (Leech, 1983:82). In Watts (2003, 66-67), Leech sum up politeness principles in six principles: *Tact Maxim*, *Generosity Maxim*, *Approbation Maxim*, *Modesty Maxim*, *Agreement Maxim*, and *Sympathy Maxim*. Tact maxim is a way to minimize the expression of beliefs which express of imply cost to other and maximize the expression of beliefs which express of imply benefit to other. Generosity maxim is a way to minimize the expression of beliefs which express of imply benefit to self and maximize the expression of beliefs which express of imply cost to self. Approbation maxim is a way to minimize the expression of beliefs which express dispraise of other and maximize the expression of beliefs which express praise of other. Modesty maxim is a way to minimize the expression of praise of self and maximize the expression of praise of other. Agreement maxim is a way to minimize the expression of disagreement between self and other and maximize the expression of disagreement between self and other. Last, sympathy

maxim is a way to minimize the expression of antipathy between self and maximize sympathy between self and other.

Cooperative principle is also another topic discussed in pragmatics. According to Yule (1996:128), cooperative principle is a basic assumption in conversation that each participant will attempt to contribute appropriately, at the required time, to the current exchange of talk. Based on Grice's opinion (in Watts, 2003:57), the cooperative principles in a conversation can be described in terms of four conversational maxims: *Maxim of Quantity*, *Maxim of Quality*, *Maxim of Relation*, and *Maxim of Manner*. Maxim of quantity means the speakers should be informative as what is required. Maxim of quality means the speakers are expected to be sincere and to be saying what they believe to be true. Maxim of relation means the speakers are assumed to be saying something relevant to what has been said before. Last, maxim of manner means the speakers should be brief and avoid ambiguity.

Next, Implicature is also another topic discussed in pragmatics. When the listener hears the expression of an utterance, she first has to assume that the speaker is being cooperative and intends to communicate something (Yule, 1996:45). That something must be more than just what the words mean. It is an additional conveyed meaning, called and implicature. There are two types of implicature: *Conventional Implicature* and *Conversational Implicature*. Conventional implicature is an additional meaning associated with the use of specific words. Conversational

implicature define as a phenomenon whereby a speaker says one thing and thereby conveys something else.

Last, speech act is an action performed by the use of an utterance to communicate (Yule, 1996:48). Crystal (1987:121) says that in speech act analysis, someone studies the effect of utterances on the distinction. First, someone recognizes the bare fact that a communicative act takes place. Secondly, he looks at the meaning or purpose behind the bare act. Thirdly, he looks at the particular effect the speaker's utterance has on the listener. Leech (1983:175) describes three elements of speech acts: *Locutionary*, *Illocutionary*, and *Perlocutionary*. A locutinary act is the act of saying something that is meaningful and can be understood. It is concerned with an act or utterance that carries meaning. An illocutionary act is the function of saying or the act identified by the explicit performance. Last, Perlocutionary act is defined as the act performed by a hearer as a result of utterance.

2. Politeness

a. Definition

Politeness is a very important principle in a language use and in communication. It can be defined as a means to show awareness of another person's face (Yule, 1996:60). In pragmatics, politeness is concerned with "...ways in which the relational function in linguistic action is expressed" (Kasper in Barron, 2003:15). It is concerned with how language is employed in a strategic way to achieve such aims as supporting or maintaining interpersonal relationships.

Politeness involves how one can make other feel more pleasant. It also includes the appropriate linguistic choice in accordance with a certain social and situational context. The discussion of politeness cannot be separated from the discussion of face.

b. Brown And Levinson's Theory of Politeness

1) Face

Face means a public self image. It refers to the emotional and social sense of self that every person has and expects to be recognized by everyone (Yule, 1996:60). Brown and Levinson (in Watts, 2003:86) state that there are two kinds of face, negative and positive face. Negative face refers to the individual's desire for freedom of action and freedom from imposition. Positive face refers to the individual's desire that his wants be appreciated and approved of in social interaction.

For example, when someone asks to get a pen from someone else, he can use two ways. Firstly, if he wants to apply negative face, he can say '*could you lend me a pen?*'. In this case, the speaker prefers to give a freedom action to the hearer by using the word *could you*. Secondly, if he applies positive face, he can say '*How about letting me use your pen?*'. In this case, the speaker wants be approved by using the word *letting* to the hearer.

In one case, when the speaker says something to lessen the possible threat from another's face, it is called a face saving act. There are two types of face saving act, negative and positive face saving acts. A face saving act that emphasizes a

person's negative face will show concern about imposition, for example, '*I'm sorry to bother you, could you lend me a pen?*'. A face saving act that emphasizes a person's positive face will show solidarity and draw attention to a common goal (Yule, 1996:61-62), for example, '*You and I have the same problem, so we can solve it together*'.

The utterances or actions to lessen the threat of another's face are called face saving act, while the threat is given to another individual's self image is called face threatening act or FTA (Yule, 1996:61). The acts that appear to avoid the hearer's independence of movement and freedom of action called as negative FTA. Negative face threatening act could be seen when a person is given order, request, suggestion, advice, reminder, threat, warning, offer, promise, and anger to the interlocutor. For example when the speaker says "*You had better take a taxi*", it means that the speaker threatens the listener's negative face because the speaker gives a suggestion to the listener. Next, the acts that appear as disapproving of their wants called as positive FTA. Positive face threatening act could be seen when a person shows disapproval, criticism, contempt, complaint, accusation, insult, disagreement, violence, taboo topics, and interruption to the interlocutor. For example when the speaker says "*I don't think you're right*", it means that the speaker threatens the positive face of the listener's because the speaker expresses disagreement.

2) Politeness Strategies

People usually use certain ways which are called strategy to deal with politeness. The strategy is applied differently in one culture to others, since it is influenced by any internal and external factors of communication. According to Brown and Levinson (in Watts, 2003:85), in communication, the speaker should have a way to assess the dangers of threatening other participants' face and to choose the appropriate strategies in order to minimize any face threats that might be involved in carrying out the goal-directed activity called as politeness strategy. There are four kinds of politeness strategies proposed by Brown and Levinson: *Bald On Record*, *Positive Politeness*, *Negative Politeness*, and *Off Record*.

(a) Bald On Record

The speaker does nothing to minimize threats to the hearer's face. The prime reason for its usage is that whenever a speaker wants to do the FTA with maximum efficiency more than he wants to satisfy the hearer's face, even to any degree, he will choose bald on record strategy (Brown and Levinson, 1978: 95). This type of strategy is commonly found in people who know each other very well, and who are very comfortable in their environments, such as a close friend and family. There are some kinds of Bald on record strategies and those strategies are showed in Table 1.

Table 1. Sub-Strategies of Bald On-Record

No.	Sub-Strategies	Example
1	Showing disagreement <i>The speaker shows disagreement to the hearer without softening the threat.</i>	<i>No one makes your hair stronger.</i>
2	Giving suggestion	<i>Dress like a goddess and gods</i>

	<i>The speaker gives suggestion to the hearer without regarding of who the person is.</i>	<i>will flock to you!</i>
3	Requesting <i>It shows when speakers directly request the interlocutors to do what they want. Usually it deals with imperative sentences.</i>	<i>Put your jacket away!</i>
4	Warning <i>In emergency situation, the speaker uses direct command to te hearer without softening the threat.</i>	<i>Don't hide your body smell!</i>
5	Using imperative form <i>When the speaker uses imperative form, he did not regard who the person is.</i>	<i>Go away!</i>
6	Offering <i>The speaker directly offered for something.</i>	<i>Leave it, I'll clean up later!</i>
7	Task-oriented <i>It happens when speakers directly order the hearers to do what they want them to.</i>	<i>Pass me the hammer!</i>

(b) Positive Politeness

The positive politeness strategy is usually seen in groups of friends, or where people in the given social situation know each other fairly well (Watts, 2003:87). This strategy is used to minimize the distance between them by expressing friendliness and solid interest in the hearer's need to be respected (minimize the FTA). In this strategy, the threat to face is relatively low. There are some kinds of positive politeness:

Table 2. Sub-Strategies of Positive Politeness

No	Sub-Strategies	Example
1	Noticing, attending to hearer (her/his interests, wants, needs, goods, etc). <i>The strategy is applied by noticing changes, remarkable possession or anything which looks or through the hearer. Would wants speaker notices and approve.</i>	Jim, you're really good at solving computer problems. I wonder if you could just help me with a little formatting problem I've got.
2	Exaggerating (interest, approval, sympathy	Good old Jim. Just the man I

	with hearer) <i>This strategy is applied by using exaggerated intonation, stress and another prosodic aspect as well as by intensifying modifier.</i>	wanted to see. I knew I'd find you here. Could you spare me a couple of minute?
3	Intensifying interest to hearer <i>To intensify interest to the hearer, a speaker can make a good story. Speaker also can use tag question to draw hearer into the conversation.</i>	You'll never guess what Fred told me last night. This is right up your street.
4	Using in-group identity markers in speech <i>The speaker can implicit claim the common ground with the hearer that is carried by that definition of the group.</i>	Here's my old mate Fred. How are you doing today, mate ? Could you give me a hand to get this car to start?
5	Seeking agreement in safe topics <i>It can be applied by repeating other's words.</i>	I agree. Right. Manchester United played really badly last night, didn't they? D'you reckon you could give me a cigarette?
6	Avoiding disagreement <i>The application of hedging opinion to avoid a disagreement.</i>	Well, in a way, I suppose you're sort of right. But look at it like this. Why don't you...?
7	Presupposing, raising, asserting common ground. <i>One way to accomplish this strategy is through gossiping or small talk. Besides, it also can be applied by using point of view operations and presupposition manipulations.</i>	People like me and you, Bill, don't like being pushed around like that, do we? Why don't you go and complain?
8	Joking to put the hearer at ease. <i>This strategy may be used as an exploitation of politeness strategies as well, in attempting to reduce the size of the FTA. Jokes are also used as a basic positive politeness technique for putting the hearer 'at ease'.</i>	A: Great summer we're having. It's only rained five times a week on average. B: Yeah, terrible, isn't it? A: Could I ask you for a favor?
9	Asserting or presupposing knowledge of and concern for hearer's wants. <i>This strategy is done by asserting or implying knowledge of the hearer's wants and willingness to fit one's own wants with them.</i>	I know you like marshmallows, so I've brought you home a whole box of them. I wonder if I could ask you for a favor...
10	Offering, promising <i>Offering and promising are naturally outcomes of choosing this strategy even if they are false. They just demonstrate the speaker's good intentions in satisfying the hearer's wants.</i>	I'll take you out to dinner on Saturday. If you will cook the dinner this evening.
11	Being optimistic <i>Speaker assumes that hearer wants to do</i>	I know you're always glad to get a tip or two on gardening, Fred.

	<i>something for speaker and will help to obtain the goal because it will be in their shared interest.</i>	So if I were you, I wouldn't cut your lawn back so short.
12	Including both S and H in the activity <i>S wants to stop and have something to eat and wants to get H to agree to do this</i>	I'm feeling really hungry. Let's stop for a bite.
13	Giving or asking for reasons <i>The speaker includes the hearer in the speaker's practical reasoning and assuming reflexivity that the hearer wants the speaker's wants. This strategy can be used for complaining or criticizing by demanding reasons why his hearers do or do not do something.</i>	I think you've had a bit too much to drink, Jim. Why not stay at our place this evening.
14	Asserting reciprocal exchange or tit for tat <i>The speaker may say in effect.</i>	Dad, if you help me with my mathematics homework, I'll mow the lawn after school tomorrow.
15	Giving gifts to H (goods, sympathy, understanding, cooperation) <i>When applying this strategy, the speaker may give not only a tangible gift, but also a human relation wants gift.</i>	A: Have a glass of malt whisky, Dick. B: Terrific! Thanks. A: Not at all. I wonder if I could confide in you for a minute or two.

(c) Negative Politeness

Negative politeness strategies are oriented towards the hearer's negative face and emphasize avoidance of imposition on the hearer (Watts, 2003:88). Negative politeness focuses on minimizing the imposition by attempting to soften it. In this strategy, the threat to face is relatively high. There are some kinds of negative politeness.

Table 3. Sub-Strategies of Negative Politeness

No	Sub-Strategies	Example
1	Being indirect <i>By being indirect, the speaker is faced clash between the need to go on record and the need to give the hearer redress. Being</i>	Could you tell me the time, please?

	<i>indirect can be realized by questioning.</i>	
2	Questioning using hedge <i>Hedge can be defined as caution notes expressed about how an utterance is to be taken.</i>	I wonder whether I could just sort of ask you a little question.
3	Being pessimistic <i>Speaker explicitly expresses doubt. It can be applied by using subjunctive (if).</i>	If you had a little time to spare for me this afternoon, I'd like to talk about my paper.
4	Minimizing the imposition <i>Minimizing the imposition between the speaker and the hearer.</i>	Could I talk to you for just a minute ?
5	Giving deference <i>The speaker may uses honorific to address the hearer.</i>	Excuse me, officer . I think I might have parked in the wrong place.
6	Apologizing <i>When asking for apologise, speaker may admit the impingements, indicates reluctance, gives over whelming reasons and beg forgiveness</i>	Sorry to bother you , but...
7	Impersonalizing the speaker and the hearer. Avoid the pronouns I and you <i>People may use performatives, imperatives, impersonal verbs, passive and circumstantial voices, replace, the pronouns I and you by indefinites, pluralize the I and you pronouns and use point of view distancing.</i>	A: That cars parked in a no-parking area. B: It's mine, officer. A: Well, it'll have to have a parking ticket.
8	Stating the FTA as a general rule <i>The strategy can be applied by stating the FTA as a general rules.</i>	Parking on the double yellow lines is illegal , so I'm going to have to give you a fine.
9	Nominalizing <i>Nominalizing the hearer also can save other's face. By nominalizing speaker can avoid the possible threat on the hearer's face.</i>	Participation in an illegal demonstration is punishable by law, could I have your name and address, madam?
10	Going on record as incurring a debt <i>The strategy can be applied by easily going on record as incurring a debt or as not indebteding hearer.</i>	If you could just sort out a problem I've got with my formatting, I'll buy you a beer at lunchtime.

(d) Off Record

The FTA is performed 'Off Record', typically through the deployment of an indirect illocutionary act which has more than one interpretation and, thus, allows

for plausible deniability on the part of the utterer if the intended recipient takes offence at the face threat inherent in the utterance (Bousfield, 2008:58). If the speaker wants to do an FTA, it means that he wants to avoid the responsibility in doing it. He can do off record and leave it up to the addressee to decide how to interpret it. In this strategy, the threat to face is very high. Off record strategy also has some sub-divisions working under it. Those are explored below.

Table 4. Sub-Strategies of Off-Record

No	Sub-Strategies	Example
1	Giving hints <i>Speaker violates the maxim of relevance, the hints can be realized through 'raising the issue' of some desired acts. For instance, by stating motives or reasons for doing a certain act. It can be applied by asserting or questioning.</i>	It's cold here instead of shut the window!
2	Giving association clues <i>When applying the strategy, speaker also violates the maxim of relevance. It is done by mentioning something associated with the act required of hearer. The association clues could be either by precedent in speaker-hearer's experience or by mutual knowledge of their international experience.</i>	Oh God, I've got headache again.
3	Presupposing <i>This strategy violates the relevant maxim, but in a different way. When applying the strategy, speaker might say something which seems relevant, yet violates the maxim just at the level of its presupposition.</i>	I cleaned the home again today.
4	Understating <i>When understating, speaker generates by saying less than it is required.</i>	The red dress is quite nice for you. (quite means not too good)
5	Overstating <i>Overstating is the contrary of understating strategy. Here, speaker exaggerates or chooses a point of view on scale which higher than the actual state of affair.</i>	I tried to call a hundred times , but there was never any answer.

6	Using tautologies <i>In the application, strategy of tautologies also violates the quantity maxim.</i>	War is a war.
7	Using contradictions <i>Using contradiction is applied by saying two things that one seems to be opposite of the other.</i>	emm maybe, between yes and no .
8	Being ironic <i>In its application, usually there are clues that speaker conveys indirect intended meaning in his utterance.</i>	John is a real genius. (he'd just done many stupid things)
9	Using metaphors <i>In the application, speaker utters an utterance which is literary false.</i>	Harry is a real fish. (he swims like a fish)
10	Using rhetorical questions <i>When applying the strategy, speaker ask question with no intention of obtaining answer.</i>	how many times do I should tell you?
11	Being ambiguous <i>Speaker leaves hearer with more than one intended communication meaning.</i>	John is a pretty sharp or smooth cookie.
12	Being vague <i>Speaker can carry the FTA by being vague about whom the object of the FTA is.</i>	I'm going down the road for a bit. (go to the local pub)
13	Over-generalizing <i>Speaker may leaves the object of the FTA vaguely off record.</i>	Mature people sometimes help do the dishes.
14	Displacing H <i>Speaker may go off record by pretending to address the FTA to someone whom it would not threaten and hope the real target person will see that the FTA is addressed to him.</i>	A: Someone has to be responsible with this mess. B: you know who was having time with his friends tonight here. (C, the one who was having time there, is close to A and B, A pretends that the FTA is addressed to B, but he hopes C will realize that the FTA is threaten to him)
15	Being incomplete, using ellipsis <i>By leaving an utterance half undone, speaker either says less than is required. It means that speaker leaves implicature 'hanging.'</i>	Well, I'll just...

c. Leech's Politeness Principles

Politeness is concerned a relationship between self and other. In conversation, self is identified as the speaker and other is the hearer. Politeness principle is minimizing the expression of impolite beliefs, and maximizing the expression of polite beliefs which is somewhat less important (Leech, 1983:81). Politeness principle proposes how to establish feeling of community and social relationship. Thus, politeness principle focuses on the process of interpretation that the center of the study is on the effect of the hearer rather than the speaker. There are six maxims of the politeness principles in daily conversation.

1) Tact Maxim

Tact maxim is minimizing cost to other and maximizing benefit to other (Watts, 2003:66). Thus, this kind of maxim concerns with the use of politeness strategy to 'other'. On the other hand, in the tact maxim, the speaker concerns more with giving benefit to the hearer. This maxim is applied in illocutionary functions classified by Leech as 'impositive', e.g. ordering, requesting, commanding, advising, recommending, etc, and 'commissive', e.g. promising, vowing, offering, etc. The example is shown below.

'You know I really do think you ought to sell that old car. It's costing more and more money in repairs and it uses up far too much fuel.'

(Watts, 2003:66)

The tact maxim is adhered by the speaker to minimize the cost to the hearer by using two discourse markers, one to appeal to solidarity '*you know*' and the other as modifying hedges '*really*', one attitudinal predicate '*I do think*' and one modal

verb, *'ought.'* On the other hand, the speaker maximizes the benefit to the addressee in the second part of the turn by saying *'It's costing more and more money in repairs and it uses up far too much fuel'*. It indicates that he could save a lot of time and money by selling the car.

2) Generosity Maxim

The generosity maxim is proposed as a pair of tact maxim. When the tact maxim is used on *'other-centered'* then the generosity maxim is used on *'self-centered'*. The concept of this maxim is to minimize benefit to self and maximize cost to self (Watts, 2003:66). In using this maxim, the speaker will tend to put the cost to herself rather than to the hearer. Like tact maxim, the generosity maxim occurs in impositives e.g. ordering, requesting, commanding, advising, recommending, etc. and commissives e.g. promising, vowing, offering, etc. The example is shown below.

*'It's **none of my business really**, but you look so much nicer in the green hat than in the pink one. If I were you, I'd buy that one,'*
(Watts, 2003:66)

In the first part of the utterance *'It's none of my business really'*, the speaker reduces any concern of hers to a minimum but in the second half, the speaker maximum cost to self by saying *'If I were you, I'd buy that one'*. It indicates that the speaker would for prefer to see her friend in the green hat rather than the pink one.

3) Approbation Maxim

The concept of approbation maxim is to minimize dispraise of other and to maximize praise of other (Watts, 2003:67). Similar to tact maxim, this maxim concerns with the use of politeness strategy to ‘other’ as well. Thus, the speaker tends to give praises to his hearers or the other party. On the other hand, they tend to avoid saying unpleasant things about the hearers or the other party. This maxim is only applicable in illocutionary functions classified by Leech as ‘expressive’, e.g. thanking, congratulating, pardoning, blaming, praising, condoling, etc., and ‘assertive’, e.g. stating, boasting, complaining, claiming, re-reporting, etc. The example is shown below.

‘Dear Aunt Mabel, I want to thank you so much for the superb Christmas present this year. It was so very **thoughtful of you**.

(Watts, 2003:67)

In this case, the speaker maximizes praise of the hearer by saying ‘*it was so very thoughtful of you*’. The speaker seems to give her gratitude for the christmas’s gift.

4) Modesty Maxim

Modesty maxim is proposed as the pair of an approbation maxim. Similar to generosity maxim, the concept of modesty maxim is focused on ‘*self-centered*’. The modesty maxim involves a concept to minimize praise of self and maximize praise of other (Watts, 2003:67). On modesty maxim, the speaker adhere the rules to minimize praise for self and maximize dispraise of self. This maxim is only applicable in expressives e.g. thanking, congratulating, pardoning, blaming,

praising, condoling, etc. and assertives e.g. stating, boasting, complaining, claiming, re-reporting, etc. The example is shown below.

‘Well done! What a wonderful performance! **I wish I could sing as well as that**’
(Watts, 2003:67)

In the example above, the speaker minimizes praise of self and maximizes praise of other by saying ‘*I wish I could sing as well as that*’. The sentence represents the speaker’s praises to the hearer and belittles his ability in order to highlight the hearer’s ability.

5) Agreement Maxim

The concept of agreement maxim is to minimize disagreement between self and other and maximize agreement between self and other (Watts, 2003:67). This maxim is only applicable in assertives e.g. stating, boasting, complaining, claiming, re-reporting, etc. The example is shown below.

‘I know we haven’t always agreed in the past and I don’t want to claim that the government acted in any other way than we would have done in power, but we believe the affair was essentially mismanaged from the outset.’
(Watts, 2003:67)

In this example, the speaker and the hearer are engaged in a political debate. The speaker wishes to make a claim about his political party but to minimize the disagreement with the interlocutor. If the speaker wishes to apply the agreement maxim, he should minimize disagreement between himself and the hearer when complaining.

6) Sympathy Maxim

The concept of sympathy maxim is to minimize antipathy between self and other and maximize sympathy between self and other (Watts, 2003:67). This maxim is only applicable in assertives e.g. stating, boasting, complaining, claiming, reporting, etc. The example is shown below.

‘Despite very serious disagreements with you on a technical level, **we have done our best to coordinate our efforts** in reaching an agreement, but have so far not been able to find any common ground’

(Watts, 2003:67)

This example illustrates the illocutionary function of reporting. In this case, the speaker makes an effort to minimize the antipathy between himself and the hearer. By saying ‘*we have done our best to coordinate our efforts in reaching an agreement*’ the speaker reports his effort to reach an agreement.

3. *Uptown Girls* Movie



Figure 1: DVD cover of *Uptown Girls*

Uptown Girls is a teen comedy romance film directed by Boaz Yakin. *Uptown Girls*’ script wrote and produced by Allison Jacobs in 2003. The cast includes Brittany Murphy, Dakota Fanning, Narley Shelton, Donald Faison, and Heather Lock.

The movie tells about molly whose parents were died in a plane crash when she was a little girl. She lives a chaotic, hedonistic life with her pet pig and a collection of daddy's guitars. She has two best friends, Ingrid and Huey. On her 22nd birthday party, she meets Neal Fox, a cafe singer. She falls in love with him when he plays at her party. Then, they started to date. Unfortunately, their relationship does not last longer. They broke up when he saw that she redesigned his lucky jacket and he wants to pursue his music career. Then, he gets a record deal with Roma and has a successful song and music video. He also wears the jacket which redesigned by Molly.

Since her relationship does not last longer, it broke Molly's heart. Her unfortunate life continues when her business manager stole her assets and she was left with nothing. Ingrid as her best friend puts her up and helps her to find a job as a nanny.

The other main characters in this movie are Ray. Ray is a nasty young girl. She is still eight years old. However, her acts are much older than her ages. She has ability in ballet. Her mother is a music executive who is too busy to take care of her. Her father is suffered from a coma and being looked after at home by a nurse.

Ray has a bad behavior. She treats her nannies bad. So, no nanny can stand with her behavior. It also happens to Molly. In the beginning, Molly gives up to Ray and quits. However, because of her importance to make a living, she should get a job to survive. Finally, she comes back to Ray to get her job back as a nanny.

Ray is a serious person that she even forgets how to entertain herself. Molly attempts to show her how to have fun. Then, she takes Ray to Coney Island.

Back from Coney Island, Molly encourages Ray to talk to her father, even though he is in a coma. Molly promises Ray that the conditions of comatose patients improve when people talk to them. However, Ray's father dies next day. Ray turns upset and she run away from home. Finally, Molly finds Ray at Coney Island who is riding in a tea cup.

At Ray's father funeral ceremony, Molly meets musicians who ask her to design their clothes after seeing Neal's jacket which is redesigned by Molly. She realizes that she has a talent in fashion design and decided to go to design school.

In the end of the story, Molly design Ray's tutu for her ballet recital. She is surprised when Ray dances freestyles when Neal sings "Molly Smiles", a classic song written by her father when she was a child.

B. Previous Studies

There have been many studies conducted in politeness. One of them was done by Mifta Hasmi (2013), a student of Yogyakarta State University entitled "A Pragmatic Analysis of Politeness Strategies Reflected in *Nanny Mcphee* Movie." She analyzed how the main characters applied politeness strategies and the way politeness strategies are realized in the utterances employed by the main characters in this movie.

The findings of this research show that there are four types of politeness strategies employed by the main characters. There are bald on record, positive

politeness, negative politeness, and off record. In realizing those politeness strategies, the main characters utilize their own sub-strategies: bald on record is realized by showing disagreement, giving advice, requesting, warning, and using imperative form: positive politeness by claiming common ground, conveying that S and H are cooperators and fulfilling H's wants for some X: negative politeness by being indirect, not presuming, not coercing H, communicating S's want to not impinge on H, and redressing: off record by inviting conversational implicature and being vague.

This research is different from the one currently being conducted by the researcher. Mifta only focused on politeness strategies. On the contrary, this research focuses on politeness strategies and politeness principles.

Another study deals with politeness was done in a thesis research by Dewinta Laksmi entitled *Politeness Principles Applied by the Main Characters in Having Adjacency Pairs as Reflected in the Movie Elizabeth: The Golden Age*. She analyzed the types of adjacency pair uttered by the main character, describe the second turns applied by the main characters, and explain politeness principles applied in the dispreferred second turns chosen by the main characters in the movie *Elizabeth: the golden age*.

The findings of this research show that only fourteen types of adjacency pairs out of nineteen based on the theories found and applied by the main characters. There are six types of the dispreferred second turns which are mostly used by the main characters because of the need of sufficient information. From

the selected dispreferred second turns, there are five out of six politeness principles applied by the main characters.

This research is totally different from the one currently being conducted by the researcher because in this research, the researcher tries to observe not only the politeness principles but also politeness strategies. The politeness strategies are analyzed based on Brown and Levinson's politeness theory and the politeness principles are based on Leech's theory in Watts (2003).

C. Conceptual Framework

This research is qualitative descriptive research, which analyzes the use of politeness strategies and politeness principles in *Uptown Girls*. Politeness strategy is needed in a conversation in order to lessen the threat between the speaker and the hearer. Then, politeness principle is needed in a conversation in order to establish and maintain feeling of community and social relationship.

In answering the first research question that is the types of politeness strategies, a classification made by Brown and Levinson (1978) in Watts (2003) is used. The classification of politeness strategies is: on record, positive politeness, negative politeness and off record. On record occurs when the speaker does nothing to minimize threats to the hearer's face. Positive politeness occurs when the speaker desire that his wants be appreciated and approved of in social interaction. Negative politeness occurs when the speaker desire for freedom action and freedom from imposition. Last, off record occurs when the speaker does face threatening act to minimize threats to the hearer's face.

In answering the second research question that is the types of politeness principles, a classification made by Leech (1983) in Watts (2003) is used. The classification of politeness principles is: tact maxim, generosity maxim, approbation maxim, modesty maxim, agreement maxim and sympathy maxim. Tact maxim is minimizing cost to other and maximizing benefit to other. Generosity maxim is minimizing benefit to self and maximizing cost to self. Approbation maxim is minimizing dispraise of other and maximizing praise of other. Modesty maxim is minimizing praise of self and maximizing praise of other. Agreement maxim is minimizing disagreement between self and other and maximizing agreement between self and other. Sympathy maxim is minimizing antipathy between self and other and maximizing sympathy between self and other.

An analytical construct diagram is drawn to outline the theories used in this research, which is shown on the following page.

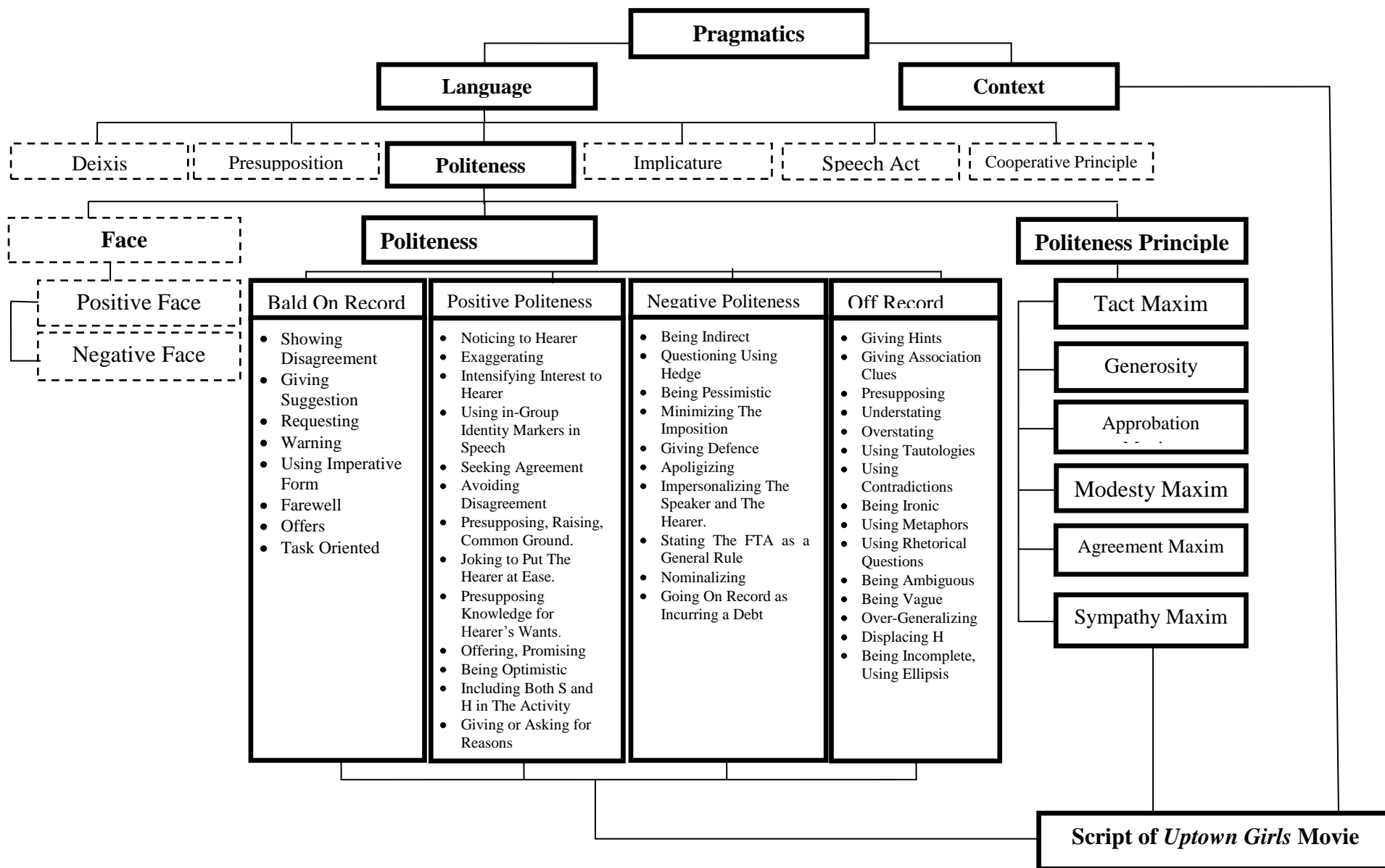


Figure 2. Analytical Construct

CHAPTER III

RESEARCH METHOD

This chapter consists of six parts of discussion: Type of Research, Form, Context and Source of the Data, Research Instrument, Data Collecting Techniques, Data Analysis, and Trustworthiness.

A. Type of Research

As stated by Vanderstoep and Johnston (2009:167), the aims of a qualitative research is more descriptive than predictive. They also add that the goal of a qualitative research is to understand, in depth, the research participants' point of view. In line with Vanderstoep and Johnston, Wiersma and Jers (2009:241) argue that a qualitative research is included in a thick description which is interpretive. They also explain that interpretive in thick description is the research where the researcher interprets the data richly. Meanwhile, this research used a qualitative descriptive approach, since the goal of this study was to understand the findings of language phenomena of politeness strategies and principles deeply. Then, the research's findings tend to be more descriptive.

Using the descriptive qualitative approach, this research is aimed at identifying the politeness strategies and politeness principles which indicate the substrategies of its type. Hopefully, it can finally answer the objectives of this research.

B. Form, Context, and Source of Data

This research was done based on the data taken from *Uptown Girls* movie script. As stated by Lofland and Lofland (in Moleong 2001:112), the main data of a qualitative research are language and action. Thus, the data in this research were in the form of a written text based on the movie script, such as words, phrases, clauses and sentences which were uttered by the main characters in *Uptown Girls*. The contexts of the data were dialogues. There were two kinds of source as the data sources in this research. The primary source was the script of the movie retrieved from <http://www.script-o-rama.com> and the secondary sources were books and journals.

C. Research Instrument

Moleong (2001:121) states that in a qualitative method, the researcher plays as the designer, the data collector, the analyst, the data interpreter and the reporter of the data finding. The researcher herself was the main and primary instrument because she planned the research, collected the data, classified the data, analyzed the data, made interpretations, made conclusions, and reported the results.

The secondary instrument of this research was data sheet which was used to note the linguistic phenomena found in the form of utterances spoken by the main characters in *Uptown Girls* movie. The model of data sheet is shown as follows.

Table 5: Data Sheet of Politeness Strategies and Politeness Principles of the Main Characters in *Uptown Girls* Movie

P1	:Person 1 (Molly Gunn)	TM	:Tact maxim
P2	:Person 2 (Ray Schleine)	GM	:Generosity Maxim
PP	:Positive Politeness	AM	:Approbation maxim
NP	:Negative Politeness	MM	:Modesty maxim
BR	:Bald Record	AGM	:Agreement maxim
OR	:Off Record	SM	:Sympathy maxim

Code	Data	Politeness Strategies				Politeness Principles						Explanation
		B R	P P	N P	O R	T M	G M	A M	M M	A G M	S M	
001/ P1/O R/T M/00 :23:2 0	Molly: Why would I have a worry wrinkle? Ray:Why would you think anyone would care?				√	√						<p>This conversation happens in the night club. Molly is celebrating her 22nd birthday. In her age, she worried about her skin and wrinkle. Then, she is talking to herself about her wrinkle in her face that makes her worries, in front of the mirror. In this place, she meets a young girl, Ray. She sees Molly talking by herself in front of a mirror. Ray applies off record strategy to respond Molly's utterance. She is being indirect and using a rhetorical question in conveying it. She is using a rhetorical question by asking <i>why would you think anyone would care?</i> This strategy is categorized as a rhetoric question which does not require an answer. She asks to Molly without need an answer of her question.</p> <p>For the politeness principle, Ray uses tact maxim in this conversation. When Molly worried about her wrinkle, she tells her to not care what people said about her. In this case, she is maximizing benefit to Molly (hearer). She tries to build Molly's spirit so that she does not care about what people said.</p>

D. Data Collecting Techniques

In this research, the researcher applied the technique of *Simak* and *Catat* (listen and note) (Rahardi, 2005:15). The steps in collecting the data were:

1. downloading the movie and the script from <http://www.script-o-rama.com>,
2. checking both movie and script in order to have exact data,
3. reading the transcript of the movie repeatedly as required to determine utterances that would be taken to the data sheet,
4. checking the note taking the accuracy of the transcription as well as the context of the utterances,
5. selecting the data from *Uptown Girls* movie which were in accordance with the objectives of the research,
6. refitting the collected data by the researcher herself,
7. checking the data collected to the person whom expert to the field, and
8. recording the data into the data sheet.

E. Data Analysis

According to Moleong (2001: 125), data analysis is a process of organizing and classifying data into a certain pattern, category, and basic unit of analysis so that the theme can be found. The data in this research were analyzed using some steps as follows.

1. Classifying

The researcher sought relevant data, which was taken from the character's utterances, and categorized them by using one table. The table was made to

classify the utterances into types of politeness strategies and politeness principles,

2. Interpreting

When the classification was finished, the researcher started to analyze the data. The researcher analyzed by interpreting each datum to answer the research questions,

3. Reporting

In reporting data, the researcher presented the data in the discussion. She took some examples from the findings and elaborated further explanation of the interpretation.

F. Trustworthiness

To ensure the quality of the findings, researcher employed a technique which enhances trustworthiness. Vanderstoep and Johnston (2008: 179) states that trustworthiness can be gained by conducting triangulation. In doing triangulation, the researcher consulted her research routinely with lecturers who are experts in this field. They are Suhaini M. Saleh, M.A. and Titik Sudartinah, M.A. Besides, she also conducted triangulation of data with some students of the same study program who are keen on the field. They are Desta Maydiana Sari, Hanifa Pascarina, and Jeihan Jade. This is in order to check the correctness of the data findings and to get some suggestions for the sake this research.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the results of the research. As mentioned in Chapter 1, the goals of this research are (1) to identify the politeness strategies used by *Uptown Girls*' main characters; and (2) to observe the politeness principles underlying the preference of *Uptown Girls*' main characters in choosing a certain politeness strategy in their communication. The data analysis was carried out based on the method described in Chapter III.

Moreover, this chapter describes thoroughly the results of this study through two main sections. They are findings and discussion. The first section, the findings, shows the data on the types of politeness strategies and the politeness principles underlying the use of a certain politeness strategy. The second section, the discussion, talks deeply about the problem formulation which has been stated in Chapter 1.

A. Findings

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

1. Types of Politeness Strategies in *Uptown Girls*

Politeness strategy is the strategy of how people lessen the threat to other's face. The strategies are proposed by Brown and Levinson. Brown and Levinson offer a descriptive analysis of strategies used by the participants to maintain their perspective faces in social. The frequency of occurrence of the politeness strategy used by each character of *Uptown Girls*' in using each politeness strategy is described in the table below.

Table 5: Findings of Politeness Strategies Used in *Uptown Girls*

No	Characters	Politeness strategies				Total
		BR	PP	NP	OR	
1	Molly	5	15	9	2	31
2	Ray	4	2	1	3	10
Total		9	17	10	5	41
Percentage (%)		21.95	41.46	24.39	12.2	100

Table 5 presents the occurrence of politeness strategies applied by *Uptown Girls*' main characters. The table shows that the main characters prefer employing Positive Politeness Strategy to other strategies in their utterances. Based on the table, there are 41 data in this research. The most dominant type of politeness strategies is positive politeness strategy with 17 data (41.46%). The main characters, especially Molly, uses positive politeness strategy more than other strategies. It is because Molly wants to be friendly and respect to Ray by omitting any gaps between them.

The second highest frequency is negative politeness strategy with 10 data (24.39%). The main characters, especially Molly, applies this strategy when she really needs help from others. She tries to be humble in front of the hearer in order to make the hearer grant her demand. The third is bald on record strategy with 9 data (21.95%). The main characters, especially Ray, is more dominant in using this strategy than other strategies. It is because generally, children will utter directly what they want to the hearer. The last is off record strategy with 5 data (12.2%). In this movie, Molly is more often talking to Ray, an eight year old girl, than any other person. Generally, children will find difficulties to understand utterances which are ambiguous, or those having more than one interpretation.

Therefore, based on the table above, the highest frequency of the politeness strategies used by the main characters in *Uptown Girls* movie is achieved by the positive politeness. It is because the main characters focus on the need to be accepted by others. It is done by showing their wants and desire to the hearer's. From the two main characters, Molly is more dominant in using this strategy than Ray. It is because Molly wants to be friendly and respectful to Ray by making no distance between them.

2. Types of Politeness Principles in *Uptown Girls*

Politeness maxim or politeness principle is the norms that become the basic standard believed by people to choose one politeness strategy in their utterances. The principles are proposed by Leech. This principle focuses on how to establish feeling of community and social relationship. The findings of the realization on the

politeness principle found in *Uptown Girls* in term of the frequency of occurrence are presented below.

Table 6: Finding on Politeness Principles Used in *Uptown Girls*

No	Characters	Politeness principles						Total
		TM	GM	AM	MM	AGM	SM	
1	Molly	10	4	6	2	8	0	30
2	Ray	5	3	0	0	3	0	11
Total		15	7	6	2	11	0	41
Percentage (%)		36.58	17.10	14.63	4.87	26.82	0	100

Table 6 presents the application of politeness principles in *Uptown Girls*. The findings show that *Uptown Girls*' main characters mostly apply agreement maxim in their conversation. Based on the table, there are 41 data in this research. The most dominant type of politeness principles is tact maxim with 15 data (36.58%). This maxim gets the highest position because the main characters, especially Molly, are concerned more with giving benefit to Ray or the hearer. The second is agreement maxim with 11 data (26.82%). Agreement maxim is in the second position that appears in the data because when the main characters are maximizing an agreement, they directly keep the conversation interesting to do. The third is generosity maxim with 7 data (17.10%). In showing her interest to Ray, Molly used this principle in her conversation. Molly tends to put the cost to herself rather than to Ray or the hearer.

The fourth is approbation maxim with 6 data (14.63%). In this principle, only Molly who uses this principle. It is because Molly wants to make Ray feel that there is someone who cares about her. The fifth is modesty maxim with 2 data (4.87%). It is because Molly prefers to give praise to Ray than dispraise to herself. It is because she wants to teach how to appreciate herself in front of the hearer or others. The last is sympathy maxim which is never used in this movie. It is because Ray as the main character, is so stubborn that she never complains about anything. Molly prefers to use tact maxim in the conversation since she works as Ray's nanny.

B. Discussion

This section discusses the findings more deeply and more comprehensively to answer the problem formulation which has been stated in Chapter 1. In addition, it provides example for each phenomenon to strengthen the interpretation of the phenomena. This section consists of two parts. The first part is related to the types of politeness strategies used in the movie to answer the first problem. The second part is related to the types of politeness principles used by the main characters in the movie *Uptown Girls*.

1. Politeness Strategies Applied by the Main Characters in *Uptown Girls* Movie

There are four types of politeness strategies found in *Uptown Girls* movie. They are Bald On Record, Positive Politeness, Negative Politeness and Off Record. Each is discussed in the following sections including the detailed analysis on how the data are classified into a certain type of politeness strategies.

a. Bald On Record Strategy

Bald on record is the first strategy of politeness strategies which is analyzed in this chapter. The findings show that the strategy is applied 9 times in Molly and Ray's conversation. Bald on record strategy is the conformity of Grice's conversational maxims. A speaker applied this strategy in the situation where maximum efficiency is needed in communication. This strategy is also commonly found in people who know each other very well and are very comfortable in their environment, such as between close friends and families.

This type of strategy is performed directly, clearly, and unambiguously. The dialogue in extract 1 contains the example of this strategy, employed by Ray.

Extract 1

Molly : Excuse me, Thumbelina, but you're still a little underage to be clubbing, aren't you?

Ray : **You're a little overage to be wearing a lampshade in your hair.**

(004/P2/BR)

The dialogue in extract 1 happens in the night club. Molly is celebrating her 22nd birthday. In this place, she meets a young girl, Ray. This conversation occurs between Molly and Ray. Ray wants to maximize efficiency in her communication. She knows well that Molly's hairpin is too funny. She gives a suggestion to Molly to use a better hairpin in the age. For that reason, she uses bald on record strategy in this utterance. She tries not to soften the threat to the hearer.

Another example of bald on record appears in extract 2. This dialogue happens between Molly and Ray. The conversation takes place in the kitchen at Ray's

house. This is the first day Molly becomes Ray's nanny. On her first day, she works as a servant not as a nanny. In the kitchen, when Molly washes a plate, Ray says to Molly to wash the plate twice because there is a spot on the plate. On the other hand, Molly thinks once is enough. Then, they are struggling to get the plate until it is broken. Then Ray asks Molly to take the broom. Molly feels that she is not a servant, so Ray should not treat her arbitrarily. Ray says that *When you work for me, you leave when I say you can leave* to Molly. Molly replies using bald on record strategy. She disagrees with Ray's statement. She does not attempt to soften the threat to Ray's face. She clearly conveys her disagreement by saying *I do not work for you. I am employed by your mother.*

Extract 2

- Ray : Get a broom.
 Molly : You get a frickin' broom.
 Ray : When you work for me, you leave when I say you can leave.
Molly : For your information, I do not work for you. I am employed by your mother.
 Ray : Yeah? Take a look around. Do you see her anywhere? News flash... you're not gonna unless you make an appointment with her assistant or hang around her bedroom door at 3:00 in the morning. In the meantime, you're workin' for me.
 Molly : Is that so? News flash, Mussolini...I quit!

(016/P1/BR)

In the next example, the conversation happens between Roma and Molly. Roma is Ray's mother. The conversation takes place in Roma's room. After Ray's father's death, Ray does not want to meet Molly anymore. Roma says that she does not know what goes on between them. On the other hand, Roma tells that she knows her daughter so well. Molly applies bald on record to show her disagreement to

Roma. Molly says that Roma does not know very much about her daughter. She disagrees with her statement. She does not attempt to soften the threat to her face. Then, she clearly conveys her disagreement by saying *You're right. You don't know what goes on between me and Ray because you don't know very much about your own daughter.* This is illustrated in extract 3.

Extract 3

Roma : And the point of your little tirade is...

Molly : You're right. You don't know what goes on between me and Ray because you don't know very much about your own daughter.

Roma : I know my daughter well enough to respect her wishes. And the point of your little tirade is...

Molly : You're right. You don't know what goes on between me and Ray because you don't know very much about your own daughter.

(038/P1/BR)

b. Positive Politeness Strategy

Positive politeness strategy is defined as the way people create communicative relationship by creating rapport. The concept of rapport may be different since each person has his own understanding on being close to others. The positive politeness strategy is usually seen in groups of friends, or where people in the given social situation know each other fairly well. This strategy is used to minimize the distance between them by expressing friendliness and solid interest in the hearer's need to be respected. In the application of the strategy, the findings show that Molly and Ray apply the strategy as many as 17 times. To deal with positive politeness strategy, Molly and Ray apply some sub-strategies as explained below.

One type of the sub-strategy in positive politeness strategy is intensifying interest to hearer.

Extract 4

Molly : Ing, am I hideous?

Ingrid : What?

Molly : As my best friend, it is your duty not to lie to me. Please tell me, am I turning into a hideous hag?

Ingrid : You can have any guy here with the snap of a finger. What's gotten into you?

Molly : Oh, my God.

(005/P1/PP)

The dialogue in extract 4 happens in the night club. Molly is celebrating her 22nd birthday. The conversation happens between Molly and Ingrid. Molly is worried about her face. She wants to be more respected by Ingrid. She is intensifying interest to the hearer to show her positive face threat to Ingrid. She says *as my best friend, it is your duty not to lie to me*. It shows that she would like to deliver her interest to the hearer. She wants to have a good answer from Ingrid by attempting positive politeness strategy.

Positive politeness is concerned with the person's positive face which tends to emphasize that both speakers want the same thing. Its illustration can be seen in extract 5.

Extract 5

Molly : What is with this music, anyway?

Ray : It happens to be Mozart.

Molly : It happens to be depressing. If we're gonna have fun, we need to listen to music that's fun.

(029/P1/PP)

The conversation takes place in Ray's room. The conversation happens between Molly and Ray. Ray is listening to classical music in her room. On the other hand, Molly feels so bored with this music. Then, Molly applies positive politeness strategy. She is applied the sub strategies of both speaker and hearer in the activity. She wants to make the distance among them to be closer. She wants to change the music to be more fun because she wants to have something for fun together and wants to get Ray to agree to do this, so she applies this strategy.

The next example is shown in the dialogue in extract 6. This is the example of using in-group identity markers in speech in positive politeness strategy.

Extract 6

Molly : Rise and shine, Ophelia. Hello, **my little sugar pie**. How you doin'?

Ray : Isn't it your day off?

Molly : Indeed it is. And it's yours, too.

(032/P1/PP)

This conversation happens in Ray's room. Molly comes to Ray's house to visit her and see her condition. Molly applies positive politeness in her utterance. Molly tries to minimize the distance between Ray and her. She is using in-group identity markers in her speech by saying *my little sugar pie* to Ray. She would like to show that she cares a lot about her.

c. Negative Politeness Strategy

Negative politeness is applied to create a communicative relationship by making a space between speaker and hearer. The findings show that Molly and Ray apply the strategy in their communication. Molly and Ray apply the strategy 10

times. Negative politeness focuses on minimizing the imposition to the hearer. Some sub-strategies in negative politeness strategy are questioning tag, being pessimistic and apologizing as what Molly has applied in the dialogue in extract 7. This conversation still happens in the night club. The conversation occurs between Molly and Ray. In this case, Molly uses negative politeness strategy to maintain the conversation. She tries to minimize the imposition when she asks her. One type of the sub-strategies in negative politeness strategy is tag question. By using tag question, she wants to say that she is too young to come to the night club. She minimizes the imposition by attempting to soften it. This is illustrated in extract 7.

Extract 7

Molly : Excuse me, Thumbelina, **but you're** still a little underage to be clubbing, **aren't you?**

Ray : You're a little overage to be wearing a lampshade in your hair.

(003/P1/NP)

Being pessimistic is one of the negative politeness' sub strategies which happen in extract 8. The conversation takes place in Trish's Boutique. Molly works as a new employee in the boutique. Unfortunately, she was asleep during working time. Trish, as the owner of the boutique knew that and she was disappointed. Finally, Molly was fired. Molly was pessimistic by saying *I know that I'm an undeserving creep, but can we please talk about it over lunch?*. She wants to say sorry about her bad attitude and she also wants to get a help from Ingrid after all of the things that she did today.

Extract 8

- Molly : Is it bedtime yet?
 Ingrid : Molly, wake up.
 Trish : I'm sorry. It's not going to work out. You spent all night at that guy's house doing God knows what, then you come here and crash at work.
 Ingrid : I can't believe you did this to me after all the strings I pulled.
Molly : I know that I'm an undeserving creep, but can we please talk about it over lunch?
 Ingrid : No! Our lunch date is canceled. You can't afford lunch.
(009/P1/NP)

Another example of negative politeness strategy also appears in extract 9. This is the example of apologizing in negative politeness strategy. The conversation takes place at Ballet's room. The conversation happens between Ray and Molly. After her retirement, Molly comes to Ray and she says sorry. She wants to get her job back as a nanny to Ray. Then, she apologizes in her utterance. She tries to minimize the imposition by attempting to soften it. Molly apologizes by saying *I just, you know...I'm sorry* to Ray. This is illustrated in extract 9.

Extract 9

- (At ballet's room)**
Molly : You sure looked great out there. I just, you know... Yelling at you the other day and all...I'm sorry.
 Ray : What are you doing here?
 Molly : I called Roma, your mom... and she said that if you said that it was okay. Could I have my job back, please?
 Ray : You're on probation.
(018/P1/NP)

d. Off Record Strategy

The last politeness strategy proposed by Brown and Levinson is off record strategy. The strategy is used to show someone's face wants indirectly. The findings

show that *Uptown girls*' main characters applied the strategy 5 times. This means that off record strategy has the lowest frequency in the findings.

This type of strategy employs indirect uses of language which has more than one interpretation. It signifies that when the speaker tends to use this type of strategy, he can do it indirectly and leaves up his utterance to how the hearer decides to interpret it. The dialogue in extract 10 contains the example of this strategy employed by Ray. One type of the sub strategy in off record strategy is rhetoric question.

Extract 10

- Inggid : There you are, sweetie. You remember Julie and Holly from the MOMA Junior Committee?
 Julie : Happy birthday. I love your solid hair scrunchy.
 Molly : Thanks.
 Julie : Issey Miyake?
 Molly : Home Depot.
 Holly : You can get Botox injections for that forehead wrinkle. Face Factory. No appointment necessary.
 Molly : Why would I have a worry wrinkle?
 Ray : **Why would you think anyone would care?**

(001/P2/BR)

This conversation happens in the night club. The conversation occurs between Molly and Ray. Molly is celebrating her 22nd birthday. In her age, she worried about her skin and wrinkle. Then, she is talking to herself about her wrinkle in her face that makes her worried, in front of the mirror. In this place, she meets a young girl, Ray. She sees Molly talking to herself in front of a mirror. Ray applies off record strategy to respond to Molly's utterance. She is being indirect and using a rhetorical question in conveying it. She is using a rhetorical question by asking *why would you think anyone would care?* This strategy is categorized as a rhetoric question which does not

require an answer. She asks Molly without the need of any answer to her question. In this case, she is being indirect and making this utterance to be interpreted by Molly.

Being indirect in off record politeness strategy also means that the speaker tends to take off the pressure to the hearer. Extract 11 and 12 are provided as the illustrations of this strategy.

Extract 11

- Molly : Why would I have a worry wrinkle?
 Ray : Why would you think anyone would care?
 Molly : Excuse me?
Ray : I had shoes like yours once, when I was five.
 Molly : That was what, like three days ago?
 Ray : Try three years.

(002/P2/OR)

This conversation still happens in the night club. The conversation occurs between Molly and Ray. Ray also uses off record strategy in the next utterance. She says *I had shoes like yours once, when I was five*. In this case, she is being indirect and making this utterance to be interpreted by Molly. She would like to give a hint to not wear shoes like that to Molly. It means that she wants to get off the pressure to Molly. However, she also emphasizes her hint by saying her real intention.

Extract 12

(Molly is dancing along the road)

- Ray : Act your age, not your shoe size.**
 Molly : I think that freestyle at the end looked like so much fun. How come you left dance class so early?

(021/P2/OR)

The conversation takes place in Ray's school. The conversation occurs between Molly and Ray. Ray applies off record strategy. She is being indirect by

saying *act your age, not your shoes size*. She just gives hint to Molly. She knows Molly has a funny shoe, so that she says that she should be mature and act like an adult person.

2. Politeness Principles Applied by the Main Characters in *Uptown Girls* Movie

There are five maxims of politeness principles found in *Uptown Girls* movie. They are Tact Maxim, Generosity Maxim, Approbation Maxim, Modesty Maxim, and Agreement Maxim. Each is discussed in the following sections including the detailed analysis on how the data are classified into a certain type of politeness principles.

a. Tact Maxim

The first maxim being analyzed is tact maxim. The findings shows that the principle is applied 15 times in Molly and Ray conversation. The concept of tact maxim is to minimize cost to other and maximize benefit to other. Thus, this kind of maxim is concerned with the use of politeness strategy to ‘other’. On the other hand, in the tact maxim, the speaker is concerned more with giving benefit to the hearer. Tact maxim lays in impositive statements. Below are the examples of the use of the maxim by the main characters in *Uptown Girls*.

Extract 13

Neal fox: Can you take those off?

Molly : (to ingrid) Ing, I'll call you.

Molly : Baby... you can have all of the things in this room. That's yours.

Neal fox: No, my boxers... can I have them back, please? Thanks.

(008/P1/TM)

This is the example of the tact maxim applied by Molly. The conversation takes place at Molly's house. The conversation occurs between Molly and Neal, her boyfriend. After her birthday party, Neal stays at Molly's house for a week. Neal feels that he cannot work if he still stays at Molly's house. Then, he decided to go to his house. Molly does not want Neal to leave her. Then she is applying tact maxim in her utterance. The maxim is used under positive politeness strategy. She is maximizing benefit to Neal by saying *you can have all of the things in this room. That's yours*. This sentence implies that the center of the goal is on the hearer. The speaker is maximizing benefit to Neal to make him stay at her home.

The following is an example of tact maxim. The maxim is used under negative politeness strategy.

Extract 14

Molly : Where are you going?

Ray : **I'm sorry to bother you, but if you refuse to have a nice time with me, I'm going to have fun by myself.**

Molly : Two hundred plies isn't fun, Ray. It's slave labor.

(028/P2/TM)

This dialogue happens at Ray's room. The conversation occurs between Molly and Ray. They were discussing their favorite music. They have a different taste of music. Then, Ray uses tact maxim in her utterance. She is maximizing benefit to other by saying *I'm sorry to bother you*. Ray is maximizing benefit to other because she lets Molly spend time together with her by listening to her favorite song. The center of the utterance is the hearer so the speaker is maximizing benefit to the hearer.

The next example of the use of tact maxim is shown in the dialogue in extract 15. The maxim is used under positive politeness strategy. This conversation happens in Ray's room.

Extract 15

Ray : A hundred and one degrees. You better hope you don't get radiation poisoning from that toxic pond scum.
Molly : Okay.
Ray : **Call me if you need anything else.**

(034/P2/TM)

This conversation happens between Molly and Ray. Ray uses tact maxim in her conversation. It starts when Molly is broken hearted and tries to drown herself into a dirty river. After that, she goes to Ray's house and she is fainted. Ray takes care of Molly in his bedroom when Molly was sick. Then she said *Call me if you need anything else* to Molly. She is maximizing benefit to other by saying that. The center is on the hearer.

b. Generosity Maxim

The generosity maxim is different from the tact maxim because this maxim is *self-centered*, while tact maxim is *other-centered*. The concept of this maxim is to minimize benefit to self and maximize cost to self. In using this maxim, the speaker tends to put the cost to herself rather than to the hearer or the third party. Similar to tact maxim, generosity maxim lies in directives and commissives. In the application of the principle, the findings show that Molly and Ray apply the principle as many as 7 times. Below are the examples of the use of the maxim by the main characters in *Uptown Girls*.

In this example, the maxim is used under bald on record strategy. The conversation happens in the Ray's room.

Extract 16

Ray : Hang your coat up in there.
 Molly : What is this, The Shining? Who is that?
 Ray : Nobody.
 Molly : What's wrong with him?
 Ray : None of your b-i business. Shoes!

(012/P2/GM)

The conversation occurs between Molly and Ray. After picking up Ray from her school, Molly is started as her nanny today. Before Molly comes to her room, she talks that Molly should hang her coat behind the door. In this case, Ray is maximizing cost to self. She says *Hang your coat up in there*. It makes her getting the negative impact in her utterance.

The next example of generosity maxim is shown in the dialogue in extract 17. The maxim is under bald on record strategy. The conversation happens at Ray's kitchen.

Extract 17

Ray : You missed a spot.
Molly : Isn't doing the dishes what the maid is supposed to be for?
 Ray : She doesn't know how to dry without leaving spots.

(015/P1/GM)

The conversation occurs between Molly and Ray. Today is Molly's first day at work. In the kitchen, when Molly washes a plate, Ray says to Molly to wash the plate twice because there is a spot on the plate. On the other hand, Molly thinks once is enough. Then, she is saying *Isn't doing the dishes what the maid is supposed to be for?* to Molly. Molly feels that she is not a servant, so Ray should not treat her

arbitrarily. She is maximizing cost to self by saying *isn't doing the dishes* to Ray. Actually Molly wants to refuse to wash the dishes but she indirectly refuses it. She uses other words to refuse.

Next, the other example of generosity maxim is shown in the dialogue in extract 18. The maxim is under bald on record strategy. The conversation happens in Ray's room.

Extract 18

- Ray : You can have your job back, you know.
 Molly : I don't think so. You and I... we're gonna be friends. Okay?
 Ray : Grownups never stay friends with kids.
Molly : I don't see any grownups around here.
 Ray : I do.

(041/P1/GM)

The conversation occurs between Molly and Ray. In his dad's funeral, Ray locked herself in her room, then Roma, Ray's mom, asks Molly to visit Ray. In her room, Ray tells that Molly can have her job back, but Molly prefers to be her friends than becoming her nanny. Ray is saying *grownups never stay friends with kids* to replay to Molly's statement. Then, Molly respond to Ray's utterance by saying *I don't see any grownups around here* to Ray. She is maximizing cost to self because she does not want to think of herself as a mature person. Instead, she wants to apparently look the same age as Ray, so that Ray can regard her as a friend.

c. Approbation Maxim

The concept of approbation maxim is to minimize dispraise of other and to maximize praise of other. Similar to tact maxim, this maxim concerns with the use of

politeness strategy to ‘other’ as well. Thus, the speaker tends to give praises to hearers or the other party. On the other hand, they tend to avoid saying unpleasant things about the hearers or the other party. The approbation maxim is applicable in illocutionary functions classified as expressives and assertives. In the application of the principle, the findings show that Molly applies the principle as many as 6 times. Below are the examples of the use of the maxim by Molly in *Uptown Girls*.

In this example, the maxim is used under off record strategy. The conversation happens in Ingrid’s apartment.

Extract 19

Ingrid : I know this is a big change for you, but it'll feel like home in no time at all. This is the bedroom...my bedroom, of course...but there's plenty of drawer space if you need it.

Molly : I can't believe those creeps would throw a destitute woman into the street. Chivalry is so dead.

Ingrid : This is the bathroom. I hung up your towels for you.

Molly : I’ve been here a thousand times. How nice you are.

(017/P1/AM)

This conversation happens between Ingrid and Molly. After Molly’s lawyer steals all of her family’s asset. Ingrid offers her to stay in her apartment. When Ingrid tries to show the room, Molly knows well when they are since she has been went there many times. Ingrid tells that *this is the bathroom* to Molly. Then, Molly responds to her utterance by saying *I’ve been here a thousand times*. After that, she is maximizing praise of other by saying *how nice you are*. She wants to make Ingrid feel good in this situation.

In this example, the maxim is used under negative politeness strategy. The conversation happens in ballet’s class.

Extract 20**(at ballet's room)**

Molly : You sure looked great out there. I just, you know... Yelling at you the other day and all...I'm sorry.

Ray : What are you doing here?

Molly : I called Roma, your mom... and she said that if you said that it was okay. Could I have my job back, please?

Ray : You're on probation.

(018/P1/AM)

The conversation occurs between Molly and Ray. That afternoon, Molly comes to the ballet room to say sorry to Ray. Then, to reach her goal, she is maximizing praise of other by saying *You sure looked great out there* to Ray. She uses this principle to show her admiration to Ray her ballet recital today.

In the next example, the maxim is used under positive politeness strategy. The conversation happens in Ray's room.

Extract 21

Molly : Rise and shine, Ophelia. Hello, **my little sugar pie**. How you doin'?

Ray : Isn't it your day off?

Molly : Indeed it is. And it's yours, too.

(032/P1/PP)

This conversation occurs between Molly and Ray. Molly comes to Ray's house to visit her and see her condition. Molly applies the maxim by saying *Hello, my little sugar pie* to express her feeling. In expressing her feeling, she is maximizing her praise to Ray.

d. Modesty Maxim

Similar to generosity maxim, the concept of modesty maxim is focused on *self-centered*. The modesty maxim involves a concept to minimize praise of self and

maximize praise of other. In modesty maxim, the speaker adheres the rules to minimize praise of self and maximize dispraise of self. Additionally, modesty maxim is generally found in self deprecating expression. The modesty maxim is applicable in expressive and assertive illocutionary act categories. In the application of the principle, the findings show that Molly applies the principle twice in her conversation. Below are the examples of the use of the maxim used by Molly in *Uptown Girls*.

In this example, the maxim is used under negative politeness strategy. The conversation occurs at the boutique.

Extract 22

- Ingrid : Molly, I thought you were dead.
 Molly : Neal's in the other room.
 Ingrid : That guy is still there? You always do this. When are you gonna grow up?
Molly : He's never going to leave. All he does is mope and play these loser songs. Help me, please. I don't know how to get rid of this guy without breaking his heart.

(007/P1/MM)

The conversation happens between Molly and Ingrid. After Molly's birthday party, Neal stays at her house for a week. Neal feels that he cannot work if he still stays at her house. Then, he decided to go to his house. Molly does not want Neal to leave her. On the other hand, she was bored about Neal's activity. Then, she calls Ingrid to help her to solve this problem. Then, Molly is applied Modesty maxim. She is minimizing praise of herself by saying *I don't know how*. It implies that she needs a help from Ingrid.

In the next example, the maxim is used under negative politeness strategy. It occurs at ballet's room.

Extract 23

(at ballet's room)

Molly : You sure looked great out there. I just, you know... Yelling at you the other day and all...I'm sorry.

Ray : What are you doing here?

Molly : I called Roma, your mom... and she said that if you said that it was okay. **Could I have my job back, please?**

Ray : You're on probation.

(021/P1/MM)

The conversation happens between Molly and Ray. That afternoon, Molly comes to the ballet room to say sorry to Ray. After that, she also wants to get her job back as a nanny. Molly is minimizing praise of self to reach her goal. Molly utters *could I have my job back, please?* to beg for the job to Ray.

e. Agreement Maxim

The agreement maxim is to minimize disagreement between self and other and maximize agreement between self and other. In the application of the strategy, the findings show that Molly and Ray apply the principle as many as 11 times. Below are the examples of the use of the maxim by the main characters in *Uptown Girls*.

In this conversation, the maxim is used under negative politeness strategy. It occurs at Ray's school.

Extract 24

Ray : You're late.

Molly : By, like, a second.

Ray : By three and a half minutes. I have to take my Aciphex by 4:26, and it's...4:18 right now,

- Molly : We'll take it when we get home.
 Ray : That's when I take my Colitin. The agency must really be getting desperate.
Molly : you might be true, but I actually am uniquely qualified for this position, having spent so many years developing my skills as a people person. Mission accomplished?
 Ray : Fruit punch? Why don't you just drink cyanide? At least it's quick.
 Molly : Damn.

(011/P1/AGM)

This conversation occurs between Ray and Molly. Today is Molly's first day to work as nanny. Unfortunately, she was late to pick her up at school. Because of her being late, Ray thinks that Molly was not qualified enough for her job. Then, Molly is minimizing the disagreement by saying *you might be true* to Ray.

In the next example, the maxim is used under negative politeness strategy. It occurs at ballet's room.

Extract 25

- Huey : No, listen to me. Look at me. I'm the lizard king. This guy, he's nothing but an illusion. He ain't real. Everything he is, I made. You want real, you want substance, look no further than what you got in front of you. I'm the lizard king,
 Molly : **You're right, Huey. True friends, true hearts.** That is what counts in life.
 Huey : That's right. Hit me one. Give me some love.

(035/P1/AGM)

The conversation happens between Molly and Huey, her bestfriend. After Ingrid kicked Molly away from her apartment, Huey lets Molly to stay in his house. He shows Molly a video about Neal, Molly's ex-boyfriend. Neal wore a jacket that has been redesigned by Molly and Molly was shocked to see that. It is because the jacket causes them to end their relationship. Then Huey said that Neal is not the right

person for her. He wanted to say that he is her best friend. It aims to make Molly forget Neal. Then, Molly is maximizing agreement between Huey and her. Molly is maximizing the agreement by saying *you're right, Huey. True friends, true hearts*. It implies that she agrees with Huey's statement.

In the last example, the maxim is used under bald on record strategy. It occurs at Ray's room.

Extract 26

Ray : You can have your job back, you know.
 Molly : I don't think so. You and I... we're gonna be friends. Okay?
Ray : Grownups never stay friends with kids.
 Molly : I don't see any grownups around here.
 Ray : I do.

(040/P2/AGM)

The dialogue occurs between Molly and Ray. Ray tells that Molly can get her job back, but Molly prefers to be her friend than becomes her nanny. Then, Ray responds by saying *adults never stay friends with kids*. She is minimizing disagreement by saying that to Molly. She is applied this principle because she prefers Molly to be her nanny than her friend.

Politeness strategies and politeness principles are applied by the main characters in *Uptown Girls* movie. The relationship between the first objective and the second objective is, when a speaker wants to lessen the threat to a hearer in their conversation, he also should establish and maintain the feeling between the speaker and the hearer. In this case, when the speaker is lessening the threat to the hearer, it is called as politeness strategy. Then, when the speaker is establishing and maintaining the feeling of community and social relationship, it is called as politeness principle.

Based on the two objectives, some strategies are employed to achieve particular politeness principles. The types of politeness strategies and politeness principles are conducted to see how the main characters maintain politeness in the movie. Therefore, the types of politeness principles and its strategies are inseparable in describing politeness in this movie.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter consists of two sections, namely conclusions and suggestions. The conclusions section talks about the summary of the research findings related to the formulation of the problems and objectives of the research. The second one is suggestions of particular matters for students, and other researchers. Each section is presented below.

A. Conclusions

Based on the findings and discussion, the result of the research can be summarized as follows.

1. The first objective of this research is to identify and describe the types of politeness strategies used by the main characters in the movie *Uptown Girls*. The data of the research are classified based on the theory of politeness strategies proposed by Brown and Levinson. The findings of the research reveal four politeness strategies in *Uptown Girls*. The strategies are Bald On Record Strategy, Positive Politeness Strategy, Negative Politeness Strategy, and Off Record Strategy.

Based on the findings, there are 41 data that represent politeness strategies in the utterances of the main characters in *Uptown Girls* movie. Positive politeness occurs 17 times (41.46%). It is followed by negative politeness which takes place 10 times (24.39%). The third position is bald on record which happens 9 times (21.95%). The last position is off record which takes place 5 times (12.2%).

Based on the data, positive politeness gets the highest position in the data. There are age differences between the main characters, Molly is a twenty two year old woman and Ray is an eight year old girl. In general, children prefer to listen to thing they find interesting. So, molly does not directly deliver her purpose to Ray. Molly uses positive politeness strategy more than other strategies. It is because Molly wants to be friendly and respect to Ray by omitting any gaps between them.

Negative politeness is the second highest number that appears in the data. Among the two main characters, Molly is more dominant in using this strategy than Ray. Molly applies this strategy to minimize the imposition by others. Generally, Molly applies this strategy when she really needs help from her. She tries to be humble in front of the hearer in order to make the hearer grant her demand. One of the help is shown when Molly needs help from Ingrid about her job as a shopkeeper.

The third position that appears in the data is bald on record. Ray applies this strategy more than the other strategies. It is because generally, children will utter directly what they want to the hearer. They utter directly, clearly and unambiguously. Because of that reason, Ray is more dominant in using this strategy than other strategies.

The last position that appears in the data is off record. This strategy is the least frequently used strategy applied by Molly. She does not really apply this strategy because in this movie, Molly is more often talking to Ray, an eight year old girl, than any other person. Generally, children will find difficulties to understand utterances which are ambiguities, or those having more than one interpretation.

2. The second objective of this research is to observe the politeness principles underlying the preference of the main characters in *Uptown Girls* in choosing a certain politeness strategy in their communication. The data of the research are classified based on the theory of politeness principles proposed by Leech. In the communication in *Uptown Girls*, the findings show that there are five politeness principles that underlie a speaker's preference to use a certain politeness strategies. The five principles are Tact Maxim, Generosity Maxim, Approbation Maxim, Modesty Maxim, and Agreement Maxim.

Based on the findings, there are 41 data that represent politeness principles in the utterance of the main characters in *Uptown Girls* movie. Tact maxim occurs 15 times (36.58%). It is followed by agreement maxim which takes place 11 times (26.82%). The third position is generosity maxim which happens 7 times (17.10%). The fourth position is approbation maxim which happens 6 times (14.63%), and the last position is modesty maxim which takes place twice (4.87%).

Based on the data, tact maxim gets the highest position because the main characters, especially Molly, are concerned more with giving benefit to Ray or the hearer. Molly is a very attractive person. She wants the people who talk to her enjoy the conversation. Therefore, she prefers to choose using the tact maxim during the conversation. By using this strategy, the speaker shows her respect to the hearer.

Agreement maxim is in the second position that appears in the data because when the main characters are maximizing an agreement, they directly keep the conversation interesting to do. That was what Molly has done to Ray when they were

talking to each other. In this case, Molly works as a nanny for Ray. That is why she should create a comfortable atmosphere.

The third position that appears in the data is generosity maxim. In showing her interest to Ray, Molly used this principle in her conversation. Molly tends to put the cost to herself rather than to Ray or the hearer.

The fourth position that appears in the data is approbation maxim. In this principle, there is only Molly who uses this principle. It is because Molly wants to make Ray feel that there is someone who cares about her. It is because Ray's parents did not care enough about Ray. So, she applies this strategy when she is working as Ray's nanny.

Meanwhile, modesty maxim reaches the lowest number because Molly prefers to give praise to Ray than dispraise to herself. It is because she wants to teach how to appreciate herself in front of the hearer or others.

In this research, sympathy maxim is never used in the data. It is because Ray as the main character, is so stubborn that she never complains about anything. Molly prefers to use tact maxim in the conversation since she works as Ray's nanny.

B. Suggestions

Based on the findings of the study, the researcher suggests that further research provide deeper investigations, especially on the concept of politeness strategies and politeness principles. It is because there are still many unresolved problems in this research. In this research, not all of the sub-strategies and principles are found. In fact, the researcher found that several sub-strategies and principles do

not emerge in the data. Therefore, other researchers are suggested to find other relevant objects to complete all of the sub-strategies and principles that are proposed in the theory.

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APPENDICES

APPENDIX 1: Politeness Strategies and Politeness Principles in *Uptown Girls* Movie

Notes:

001/P1/BR/TM/00:02:54→ Number of the Data/Main Characters/Politeness Strategies/Politeness Principles/Time

P1 : PERSON 1 (MOLLY GUNN)

TM: TACT MAXIM

P2 : PERSON 2 (RAY SCHLEINE)

GM: GENEROSITY MAXIM

BR : BALD ON RECORD

AM: APPROBATION MAXIM

PP : POSITIVE POLITENESS

MM: MODESTY MAXIM

NP: NEGATIVE POLITENESS

AGM: AGREEMENT MAXIM

OR: OFF RECORD

SM: SYMPATHY MAXIM

CODE	DATA	POLITENESS STRATEGIES						POLITENESS PRINCIPLES						EXPLANATION
		B	P	P	R	N	O	T	G	A	M	A	S	
001/P2/OR/T M/00:05:34	<p>Inggid : There you are, sweetie. You remember Julie and Holly from the MOMA Junior Committee?</p> <p>Julie : Happy birthday. I love your solid hair scrunchy.</p> <p>Molly : Thanks.</p> <p>Julie : Issey Miyake?</p> <p>Molly : Home Depot.</p> <p>Holly : You can get Botox injections for that forehead wrinkle. Face Factory. No appointment necessary.</p> <p>Molly : Why would I have a worry wrinkle?</p> <p>Ray : Why would you think anyone would care?</p>						√	√						<p>This conversation happens in the night club. The conversation occurs between Molly and Ray. Molly is celebrating her 22nd birthday. In her age, she worried about her skin and her wrinkle. Then, she is talking to herself about her wrinkle in her face that makes her worried, in front of the mirror. In this place, she meets a young girl, Ray. She sees Molly talking to herself in front of a mirror. Ray applies off record strategy to respond to Molly's utterance. She is being indirect and using a rhetorical question in conveying it. She is using a rhetorical question by asking <i>why would you think anyone would care?</i> This strategy is categorized as a rhetoric question which does not require an answer. She asks Molly without the need of any</p>

CODE	DATA	POLITENESS STRATEGIES						POLITENESS PRINCIPLES					EXPLANATION
		B	P	P	N	O	T	G	A	M	A	S	
													answer to her question. In this case, she is being indirect and making this utterance to be interpreted by Molly. For the politeness principle, Ray uses tact maxim in this conversation. When Molly worried about her wrinkle, she tells her to not care what people said about her. In this case, she is maximizing benefit to Molly (hearer). She tries to build Molly's spirit so that she does not care about people said.
002/P2/OR/G M/00:05:41	Molly : Why would I have a worry wrinkle? Ray : Why would you think anyone would care? Molly : Excuse me? Ray : I had shoes like yours once, when I was five. Molly : That was what, like three days ago? Ray : Try three years.					√		√					This conversation still happens in the night club. The conversation occurs between Molly and Ray. Ray also uses off record strategy in the next utterance. She says <i>I had shoes like yours once, when I was five</i> . In this case, she is being indirect and making this utterance to be interpreted by Molly. She would like to give a hint to not wear shoes like that to Molly. It means that she wants to get off the pressure to Molly. However, she also emphasizes her hint by saying her real intention. For the politeness principle, Ray uses generosity maxim in this conversation. She tells that she had this shoe when she was five

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION
		B R	P P	P P	O R	T M	G M	A M	A M	
										years old. It means that Molly is too older to use that shoe. In this case, Ray is maximizing cost to self. Ray is mocking Molly in a smooth manner and automatically its negative impact is included to self. Then it is classified to generosity maxim ‘cost to self’.
003/P1/NP/TM/00:05:56	<p>Molly : Excuse me, Thumbelina, but you're still a little underage to be clubbing, aren't you?</p> <p>Ray : You're a little overage to be wearing a lampshade in your hair.</p>			√		√				This conversation still happens in the night club. The conversation occurs between Molly and Ray. In this case, Molly uses negative politeness strategy to maintain the conversation. She tries to minimize the imposition when she asks her. One type of the sub-strategies in negative politeness strategy is tag question. By using tag question, she wants to say that she is too young to come to the night club. She minimizes the imposition by attempting to soften it.
										For the politeness principle, Molly uses tact maxim in this conversation. The conversation occurs between Molly and Ray. In this case, Molly is maximizing benefit to hearer. Molly thinks that Ray is still underage to be clubbing and she is better at home. It shows that Molly respects to Ray and she gives the benefit to the hearer by suggested the hearer to not go to the pub

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION
		B R	P P	N O	T M	G M	A M	A G	S M	
										anymore.
004/P2/BR/T M/00:06:02	Molly : Excuse me, Thumbelina, but you're still a little underage to be clubbing, aren't you? Ray : You're a little overage to be wearing a lampshade in your hair.	√			√					The dialogue happens in the night club. Molly is celebrating her 22 nd birthday. In this place, she meets a young girl, Ray. This conversation occurs between Molly and Ray. Ray wants to maximize efficiency in her communication. She knows well that Molly's hairpin is too funny. She gives a suggestion to Molly to use a better hairpin in the age. For that reason, she uses bald on record strategy in this utterance. She tries not to soften the threat to the hearer. For the politeness principle, Ray uses tact maxim in this utterance. She is maximizing benefit to other. She tells that Molly is a little overage to wear hairpin like that. She wants to save Molly from people who want to insult her when she wears this hairpin, because it is too odd to wear hairpin in her age.
005/P1/PP/TM /00:06:53	Molly : Ing, am I hideous? Ingrid : What? Molly : As my best friend, it is your duty not to lie to me. Please tell me, am I turning into a hideous	√			√					The dialogue in extract 4 happens in the night club. Molly is celebrating her 22 nd birthday. The conversation happens between Molly and Ingrid. Molly is worried about her face. She wants to be more respected by Ingrid. She is intensifying interest to the

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION	
		B	P	N	O	T	G	A	M		S
	<p>hag?</p> <p>Ingrid : You can have any guy here with the snap of a finger.</p> <p>Molly : Oh, my God.</p>										hearer to show her positive face threat to Ingrid. She says <i>as my best friend</i> , it is <i>your duty not to lie to me</i> . It shows that she would like to deliver her interest to the hearer. She wants to have a good answer from Ingrid by attempting positive politeness strategy.
											For the politeness principle, she uses tact maxim in her utterance. She is maximizing benefit to hearer by saying <i>as my best friend</i> to Ingrid. She uses this sentence to make her utterance more interesting to the hearer.
006/P2/PP/AG M/00:09:28	<p>Roma : Kid, I haven't heard blue-eyed soul like that since Jeff Buckley's record.</p> <p>Bob : See what I'm sayin'? What did I tell you, Roma? He's smokin', right?</p> <p>Roma : You did good, Huey.</p> <p>Ray : I need eight hours, Mom. If I don't get eight hours, my immune system crashes,</p> <p>Roma : Record something more up-tempo. I can get on the radio.</p> <p>Ray : Let's go.</p>	✓							✓		The conversation occurs between Roma and Ray. In this dialogue, Ray applies give or asks for reason in positive politeness strategy. She wants to be more respected by her mom. She shows positive face threat to him. She says that if she does not get eight hours to sleep, her immune system will be crashed. So when she states the FTA, she also states the reason why she should go home and sleep.
											For the politeness principle, Ray uses agreement maxim in her utterance. On the occasion, Roma is talking to Bob about music record. On the other hand, Ray should

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION
		B R	P P	N P	O R	T M	G M	A M	A M	
	Roma : Work it out with Huey. Ray : Go...									go home as soon as possible. Then, she is maximizing the agreement between self and other by saying <i>I need eight hours</i> . It implies that she should get eight hours to sleep.
007/P1/NP/M M/00:15:22	Ingrid : Molly, I thought you were dead. Molly : Neal's in the other room. Ingrid : That guy is still there? You always do this. When are you gonna grow up? Molly : He's never going to leave. All he does is mope and play these loser songs. Help me, please. I don't know how to get rid of this guy without breaking his heart.			√				√		The conversation occurs between Molly and Ingrid. In this dialogue, Molly applies being pessimistic in negative politeness. Molly applies being pessimistic by saying <i>I don't know how to get rid of this guy without breaking his heart</i> . She wants to get a help from Ingrid by saying this negative face threat strategy. For the politeness principle, Molly uses modesty maxim in her utterance. The conversation happens between Molly and Ingrid. After Molly's birthday party, Neal stays at her house for a week. Neal feels that he cannot work if he still stays at her house. Then, he decided to go to his house. Molly does not want Neal to leave her. On the other hand, she was bored about Neal's activity. Then, she calls Ingrid to help her to solve this problem. Then, Molly is applied Modesty maxim. She is minimizing praise of herself by saying <i>I don't know how</i> . It implies that she needs a help from Ingrid.

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION	
		B R	P P	N P	O R	T M	G M	A M	A M		S M
008/P1/PP/TM /00.15.43	Neal fox : Can you take those off? Molly : (to ingrid) Ing, I'll call you. Molly : Baby... you can have all of the things in this room. That's yours. Neal fox : No, my boxers... can I have them back, please? Thanks.		√			√					The conversation occurs between Neal and Molly. Molly tries to minimize the distance among Neal and her. She is using in group identity markers in speech to show her closed relationship between them. For the politeness principle, molly uses tact maxim in her utterance. The conversation takes place at Molly's house. The conversation occurs between Molly and Neal, her boyfriend. After her birthday party, Neal stays at Molly's house for a week. Neal feels that he cannot work if he still stays at Molly's house. Then, he decided to go to his house. Molly does not want Neal to leave her. Then she is applying tact maxim in her utterance. The maxim is used under positive politeness strategy. She is maximizing benefit to Neal by saying <i>you can have all of the things in this room. That's yours</i> . This sentence implies that the center of the goal is on the hearer. The speaker is maximizing benefit to Neal to make him stay at her home.
009/P1/NP/M M/00:23:20	Molly : Is it bedtime yet? Ingrid : Molly, wake up.			√					√		The conversation takes place in Trish's Boutique. Molly works as a new employee in

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION
		B R	P P	N P	O R	T M	G M	A M	A M	
	<p>Trish : I'm sorry. It's not going to work out. You spent all night at that guy's house doing God knows what, then you come here and crash at work.</p> <p>Ingrid : I can't believe you did this to me after all the strings I pulled.</p> <p>Molly : I know that I'm an undeserving creep, but can we please talk about it over lunch?</p> <p>Ingrid : No! Our lunch date is canceled. You can't afford lunch.</p>									the boutique. Unfortunately, she was asleep during working time. Trish, as the owner of the boutique knew that and she was disappointed. Finally, Molly was fired. Molly was pessimistic by saying <i>I know that I'm an undeserving creep, but can we please talk about it over lunch?</i> . She wants to say sorry about her bad attitude and she also wants to get a help from Ingrid after all of the things that she did today.
010/P1/PP/AG M/00:24:14	<p>Molly : Hi!</p> <p>Ray : Oh, my God. You're my new nanny?</p> <p>Molly : Hi, Laraine.</p> <p>Ray : It's Ray. Nobody calls me Laraine.</p> <p>Molly : Okay, Ray, I'm Molly. We met at my birthday party, remember?</p> <p>Ray : You're late.</p>	✓							✓	Molly applies positive politeness in this dialogue. She performs both the speaker and the hearer in the activity. She wants to make the distance among them to be closer. In this case Molly suggests Ray to go home as soon as possible so that Ray can get her <i>Aciphex</i> .
										For the politeness principle, Molly applies agreement maxim in this sentence. She is maximizing the agreement between self and

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION
		B R	P P	N P	O R	T M	G M	A M	A M	
	<p>Molly : By, like, a second. Ray : By three and a half minutes. I have to take my Aciphex by 4:26, and it's...4:18 right now,</p> <p>Molly : We'll take it when we get home.</p> <p>Ray : That's when I take my Colitin. The agency must really be getting desperate.</p>									other by saying <i>we'll take it when we get home</i> . It implies that Molly can get her Aciphex after they go home.
011/P1/NP/AG M/00:24:21	<p>Ray : You're late. Molly : By, like, a second. Ray : By three and a half minutes. I have to take my Aciphex by 4:26, and it's...4:18 right now,</p> <p>Molly : We'll take it when we get home.</p> <p>Ray : That's when I take my Colitin. The agency must really be getting desperate.</p> <p>Molly : you're might be true, but I actually am uniquely qualified for this position, having spent so many years developing my skills as a people person.</p>			√					√	In this dialogue, Molly applies negative politeness strategy. She is being indirect in this conversation. She wants to minimize the imposition to Ray by saying <i>you're might be true, but...</i> She thinks that she was qualified for the position as a nanny. Then, she uses this strategy to reach the goal as a Ray's nanny.
										For the politeness principle, she uses agreement maxim in her utterance. This conversation occurs between Ray and Molly. Today is Molly's first day to work as nanny. Unfortunately, she was late to pick her up at school. Because of her being late, Ray thinks that Molly was not qualified enough for her job. Then, Molly is minimizing the

CODE	DATA	POLITENESS STRATEGIES						POLITENESS PRINCIPLES					EXPLANATION
		B R	P P	P P	N R	O R	T M	G M	A M	A M	A G	S M	
	Mission accomplished? Ray : Fruit punch? Why don't you just drink cyanide? At least it's quick. Molly : Damn.												disagreement by saying <i>you might be true</i> to Ray.
012/P2/BR/G M/00:24:51	Ray : Hang your coat up in there. Molly : What is this, The Shining? Who is that? Ray : Nobody. Molly : What's wrong with him? Ray : None of your b-i business. Shoes!	√						√					Ray warns Molly to put her coat behind the door. She conveys her warning directly and clearly in order that Molly can easily understand about what she warns without attempting to interpret the meaning. For the politeness principle, Ray uses generosity maxim in her utterance. The conversation occurs between Molly and Ray. After picking up Ray from her school, Molly is started as her nanny today. Before Molly comes to her room, she talks that Molly should hang her coat behind the door. In this case, Ray is maximizing cost to self. She says <i>Hang your coat up in there</i> . It makes her getting the negative impact in her utterance.
013/P1/PP/AM /00:27:14	Molly : How cool is this? Look at this little tea set! Ray : hey! You don't touch that unless I happen to invite		√						√				Molly tries to minimize the distance among Ray and her. She conveys her utterance by employing hedging opinion. She uses <i>well</i> as the hedges. She also uses friendly statement

CODE	DATA	POLITENESS STRATEGIES						POLITENESS PRINCIPLES						EXPLANATION
		B	R	P	P	N	O	T	G	A	M	A	S	
	<p>Molly : you to tea. : Look at these cute little scones.</p> <p>Ray : Get away from there.</p> <p>Molly : Well, I say, Lady Sassafras, would you like some crème fraîche to go with your darling pastries?</p> <p>Ray : You just got your germy drool over my plastic scone, you freako.</p>													<p><i>Lady Sassafras</i> to call Ray. Lady sassafras is a New Orleans riverboat art car bringing musical diversity to burning man. She uses lady sassafras to show the enjoyment using this tea set. Molly uses positive politeness to minimize the threat by showing her friendly statement to Ray.</p> <p>For the politeness principle, she uses approbation maxim in her utterance. In expressing her feeling, Molly is maximizing her praise to Ray by saying <i>Lady Sassafras</i> to Ray. It implies that Ray is an interesting girl for her.</p>
014/P1/PP/TM/00:27:29	<p>Molly : How cool is this? Look at this little tea set!</p> <p>Ray : hey! You don't touch that unless I happen to invite you to tea.</p> <p>Molly : Look at these cute little scones.</p> <p>Ray : Get away from there.</p> <p>Molly : Well, I say, Lady Sassafras, would you like some crème fraîche to go with your darling pastries?</p> <p>Ray : You just got your germy</p>			✓				✓						<p>Molly tries to minimize the distance among Ray and her. She is using in group identity markers in speech to show her friendly statement to Ray. Molly uses positive politeness to minimize the threat by Ray. Ray is angry when she bites her plastic scone. So, to minimize the threat, Molly uses this strategy.</p> <p>For the politeness principle, Molly uses tact maxim in this utterance. She tells that <i>have you ever been to a shrink?</i> It means that she has a bad behavior and she should consult</p>

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION
		B R	P P	N O	T M	G M	A M	A M	S M	
	drool over my plastic scone. Molly : Kid, have you ever been to a shrink? Ray : Since I was three.								her psychology. She is maximizing benefit to other. It implies that she should act their age.	
015/P1/BR/G M/00:27:53	Ray : You missed a spot. Molly : Isn't doing the dishes what the maid is supposed to be for? Ray : She doesn't know how to dry without leaving spots.	✓				✓			Molly applies on record in her utterance. She shows disagreement to Ray directly and clearly. She has not attempt to minimize the threat to Ray. She disagrees with Ray's act. For the politeness principle, Molly applies generosity maxim in this conversation. The conversation occurs between Molly and Ray. Today is Molly's first day at work. In the kitchen, when Molly washes a plate, Ray says to Molly to wash the plate twice because there is a spot on the plate. On the other hand, Molly thinks once is enough. Then, she is saying <i>Isn't doing the dishes what the maid is supposed to be for?</i> to Molly. Molly feels that she is not a servant, so Ray should not treat her arbitrarily. She is maximizing cost to self by saying <i>isn't doing the dishes</i> to Ray. Actually Molly wants to refuse to wash the dishes but she indirectly refuses it. She uses other words to refuse.	

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION
		B	P	N	O	T	G	A	M	
016/P1/BR/AG M/00:28:54	Ray : Get a broom. Molly : You get a frickin' broom. Ray : When you work for me, you leave when I say you can leave.	√								This dialogue happens between Molly and Ray. The conversation takes place in the kitchen at Ray's house. This is the first day Molly becomes Ray's nanny. On her first day, she works as a servant not as a nanny. In the kitchen, when Molly washes a plate, Ray says to Molly to wash the plate twice because there is a spot on the plate. On the other hand, Molly thinks once is enough. Then, they are struggling to get the plate until it is broken. Then Ray asks Molly to take the broom. Molly feels that she is not a servant, so Ray should not treat her arbitrarily. Ray says that <i>When you work for me, you leave when I say you can leave</i> to Molly. Molly replies using bald on record strategy. She disagrees with Ray's statement. She does not attempt to soften the threat to Ray's face. She clearly conveys her disagreement by saying <i>I do not work for you. I am employed by your mother.</i>
	Molly : For your information, I do not work for you. I am employed by your mother.									
	Ray : Yeah? Take a look around. Do you see her anywhere? News flash... you're not gonna unless you make an appointment with her assistant or hang around her bedroom door at 3:00 in the morning. In the meantime, you're workin' for me.									
	Molly : Is that so? News flash, Mussolini...I quit!									
For the politeness principle, Molly uses agreement maxim in her utterance. She is minimizing disagreement between self and other by saying <i>I do not work for you</i> . In this conversation, she is stating that she is not										

CODE	DATA	POLITENESS STRATEGIES						POLITENESS PRINCIPLES					EXPLANATION
		B	P	P	N	O	T	G	A	M	A	S	
													working for Ray, so she does not have to allow her.
017/P1/OR/A M/00:31:32	<p>Ingrid : I know this is a big change for you, but it'll feel like home in no time at all. This is the bedroom...my bedroom, of course...but there's plenty of drawer space if you need it.</p> <p>Molly : I can't believe those creeps would throw a destitute woman into the street. Chivalry is so dead.</p> <p>Ingrid : This is the bathroom. I hung up your towels for you.</p> <p>Molly : I've been here a thousand times. How nice you are.</p>					√		√					<p>Molly applies off record in this dialogue. She uses overstating in her utterance. She applies overstating by saying <i>I've been here a thousand times</i>.</p> <p>For the politeness principle, Molly uses approbation maxim in her utterance. This conversation happens between Ingrid and Molly. After Molly's lawyer steals all of her family's asset. Ingrid offers her to stay in her apartment. When Ingrid tries to show the room, Molly knows well when they are since she has been went there many times. Ingrid tells that <i>this is the bathroom</i> to Molly. Then, Molly responds to her utterance by saying <i>I've been here a thousand times</i>. After that, she is maximizing praise of other by saying <i>how nice you are</i>. She wants to make Ingrid feel good in this situation.</p>
018/P1/NP/A M/00:32:52	<p>(at ballet's room)</p> <p>Moly : You sure looked great out there. I just, you know... Yelling at you the other day and all...I'm sorry.</p>				√			√					<p>The conversation takes place at Ballet's room. The conversation happens between Ray and Molly. After her retirement, Molly comes to Ray and she says sorry. She wants to get her job back as a nanny to Ray. Then,</p>

CODE	DATA	POLITENESS STRATEGIES						POLITENESS PRINCIPLES					EXPLANATION
		B R	P P	P P	N P	O R	T M	G M	A M	A M	A G	S M	
	<p>Ray : What are you doing here?</p> <p>Molly : I called Roma, your mom... and she said that if you said that it was okay. Could I have my job back, please?</p> <p>Ray : You're on probation.</p>												<p>she apologizes in her utterance. She tries to minimize the imposition by attempting to soften it. Molly apologizes by saying <i>I just, you know...I'm sorry</i> to Ray.</p> <p>For the politeness principle, Molly applies approbation maxim in this conversation. The conversation occurs between Molly and Ray. That afternoon, Molly comes to the ballet room to say sorry to Ray. Then, to reach her goal, she is maximizing praise of other by saying <i>You sure looked great out there</i> to Ray. She uses this principle to show her admiration to Ray her ballet recital today.</p>
019/P1/NP/M M/00:33:21	<p>(at ballet's room)</p> <p>Molly : You sure looked great out there. I just, you know ... Yelling at you the other day and all...I'm sorry.</p> <p>Ray : What are you doing here?</p> <p>Molly : I called Roma, your mom... and she said that if you said that it was okay. Could I have my job back, please?</p> <p>Ray : You're on probation.</p>				√				√				<p>Molly tries to minimize the imposition to Ray by being indirect. She is being indirect by saying <i>Could I have my job back, please?</i>. Molly tries to show that she really needs her job back.</p> <p>For the politeness principle, molly uses modesty maxim. She is minimizing praise of self. Molly utters <i>Could I have my job back, please?</i> to beg for the job to Ray.</p>
020/P2/BR/AG	(at ballet's room)	√									√		In this dialogue, Ray applies bald on record

CODE	DATA	POLITENESS STRATEGIES						POLITENESS PRINCIPLES						EXPLANATION
		B	R	P	P	N	O	T	G	A	M	A	S	
M/00:33:26	<p>Molly : You sure looked great out there. I just, you know ... Yelling at you the other day and all...I'm sorry.</p> <p>Ray : What are you doing here?</p> <p>Molly : I called Roma, your mom... and she said that if you said that it was okay. Could I have my job back, please?</p> <p>Ray : You're on probation.</p>													<p>strategy. She performs her FTA directly and clearly when Molly says that she wants to have her job back. <i>You're on probation</i> means if she has a good behavior in her probation's time, she could have her job back.</p> <p>For the politeness principle, Ray uses agreement maxim in her utterance. She is maximizing agreement between them. Molly wants to get her job back and Ray responds by saying <i>you're on probation</i>. Ray's response indicates that she agrees with molly.</p>
021/P2/OR/T M/00:33:33	<p>(<i>Molly is dancing along the road</i>)</p> <p>Ray : Act your age, not your shoe size.</p> <p>Molly : I think that freestyle at the end looked like so much fun. How come you left dance class so early?</p>						✓	✓						<p>The conversation takes place in Ray's school. The conversation occurs between Molly and Ray. Ray applies off record strategy. She is being indirect by saying <i>act your age, not your shoes size</i>. She just gives hint to Molly. She knows Molly has a funny shoe, so that she says that she should be mature and act like an adult person.</p> <p>For the politeness principle, Ray uses tact maxim in this conversation. The conversation happens between Molly and Ray. That afternoon, Molly comes to the</p>

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION	
		B	P	N	O	T	G	A	M		S
		R	P	P	R	M	M	M	M	M	
											ballet room to say sorry to Ray. After that, she also wants to get her job back as a nanny. Molly is minimizing praise of self to reach her goal. Molly utters <i>could I have my job back, please?</i> to beg for the job to Ray.
022/P1/PP/AG M/00:33:35	<i>(Ray is leaving the ballet class)</i> Molly : I think that freestyle at the end looked like so much fun. How come you left dance class so early? Ray : Freestyle is for moronic little kids and hippie freaks. Molly : It's fun. Ray : Fundamentals are the building blocks of fun.		✓							✓	Molly uses give or ask for reason strategy in her utterance. She tries to make the distance among them to be closer. She disagrees with Ray's habit which is leaving freestyle time in her ballet class. She gives the reason why Ray should not leave freestyle time.
023/P1/PP/AM /00:34:07	Molly : Says who? Ray : Mikhail Baryshnikov, who I'm sure you've never heard of. Ballet is about precision, discipline, and poise. Molly : They made us take ballet at Darlington. I couldn't wait to get out there and make up all my own moves. Ray : Figures. Such a sloppy doofus.		✓				✓				For the politeness principle, molly uses agreement maxim. She is minimizing disagreement between them. Molly is claiming that free style class is so much fun so Ray should not leave the class.
											Molly replays Ray statement using positive politeness strategy. She is noticing to hearer. She says <i>I know you're a good girl</i> to Molly. She wants to minimize the distance between them. she wants to tell her that she does not like Ray's act. Ray gives her suck finger to her when they have a conversation.
											For the politeness principle, Molly uses approbation maxim in her utterance. She is maximizing praise to other by saying <i>I know</i>

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION
		B R	P P	N P	O R	T M	G M	A M	A M	
	Molly : I know you're a good girl, but don't ever do that to me again. Ray : You're hurting me. Molly : You hurt me.									you're a good girl, <i>but</i> to Ray. She wants to tell Ray that he did a bad thing. In order, to make her advice sounds good, she uses praise to Ray in her utterance.
024/P1/NP/TM/00:36:43	Security : Miss Gunn? We're ready to pack this room up for storage, ma'am. Molly : Could I have just five more minutes, please? Security : Okay, sure.			√		√				By saying the utterance <i>Could I have just five more minutes, please?</i> , Molly applies the FTA towards redressing the negative face to security. She minimizes the imposition by attempting to soften it. She shows that she wants a few minutes more to enjoy her room for the last time. For the politeness principle, Molly uses tact maxim in her utterance. She is maximizing benefit to other by saying <i>could I have just five more minutes, please</i> . It is more polite than <i>we say wait a minute</i> . Molly performs positive politeness in her dialogue. She applies disagreement strategy. She shows that she is really sympathy on what Neal's do but she avoids disagreement in the end of her dialogue. She explains that she needs a time to be lonely. For the politeness principle, molly uses agreement maxim in her utterance. She is
025/P1/PP/AG M/00:38:34	Neal : Molly where are you? I need to talk to you soon. Molly : (oh the phone, talk to Neal) Neal, I really hate talking to your machine. Where are you? I'm still holding on to your jacket for you. I know you've been going crazy trying to reach me, but		√						√	

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION
		B R	P P	N P	O R	T M	G M	A M	A M	
	I've been in a transition right now.									minimizing disagreement by saying <i>I know .. but</i> to Neal. She is refusing Neal to meet him now.
026/P1/NP/TM/00:39:16	Coach : Very good. Now come out of plough. Very nice. Breathing. Good. Pull up under. Very nice. Molly, out of plough. Come on, Molly. Let's go. Molly : Could you help me please? This is starting to hurt. Coach : Oh, my God.			√		√				In this dialogue, Molly is being indirect. She wants to minimize the imposition on the coach by saying <i>Could you help me please? This is starting to hurt</i> . She wants the hearer help her and to reach the goal with minimal imposition she uses this strategy. For the politeness principle, Molly uses tact maxim in her utterance. Molly is maximizing benefit to other by saying <i>could you help me, please?</i> to coach. It is maximizing benefit to hearer because this sentence is more polite than we say <i>help me!</i> .
027/P1/PP/AM/00:41:39	Molly : I love Ingrid with all my heart and all her cute Martha Stewart-wannabe friends, but it's a real estrogen-fest over there. A girl needs a testosterone injection every once in a while. Not that I think of you that way. You're super-sensitive. Don't be a silly	√					√			Molly applies positive politeness in doing her utterance. She uses an exaggerate strategy to reach the goal. She says that Ingrid is the best friends ever. For the politeness principle, Molly uses approbation maxim in her utterance. She is maximizing praise of other. She tells that Ingrid is the best friend in the world ever. She cannot find other people like Ingrid.

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION
		B R	P P	N P	O R	T M	G M	A M	A M	
	goose. Please let me patronize the arts. Neal fox : Well, actually... I just signed a deal with Schleine Records.									
028/P2/NP/TM/00:45:50	Molly : Where are you going? Ray : I'm sorry to bother you, but if you refuse to have a nice time with me, I'm going to have fun by myself. Molly : Two hundred plies isn't fun, Ray. It's slave labor.			√		√				Ray applies negative politeness strategy to maintain the conversation. She tries to minimize the imposition. By saying an apologizing, She wants to say that she wants to go out with Molly and does something fun. So, she minimizes the imposition by attempting to soften it. For the politeness principle, Ray uses tact maxim in her utterance. This dialogue happens at Ray's room. The conversation occurs between Molly and Ray. They were discussing their favorite music. They have a different taste of music. Then, Ray uses tact maxim in her utterance. She is maximizing benefit to other by saying <i>I'm sorry to bother you</i> . Ray is maximizing benefit to other because she lets Molly spend time together with her by listening to her favorite song. The center of the utterance is the hearer so the speaker is maximizing benefit to the hearer.

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION
		B R	P P	N P	O R	T M	G M	A M	A M	
029/P1/PP/TM/00:46:13	Molly : What is with this music, anyway? Ray : It happens to be Mozart. Molly : It happens to be depressing. If we're gonna have fun, we need to listen to music that's fun.	√				√				The conversation takes place in Ray's room. The conversation happens between Molly and Ray. Ray is listening to classical music in her room. On the other hand, Molly feels so bored with this music. Then, Molly applies positive politeness strategy. She is applied the sub strategies of both speaker and hearer in the activity. She wants to make the distance among them to be closer. She wants to change the music to be more fun because she wants to have something for fun together and wants to get Ray to agree to do this, so she applies this strategy.
030/P1/OR/A GM/00:47:21	Ingrid : Where are you going now? Molly : I have about a million last-minute errands to run and a date with this normal adult guy I met. He's in computers. Ing, I am so sick				√				√	Molly applies off record overstating to build her utterance. She wants to tell to Ingrid that she has already too late and it is impossible for her to go with Ingrid. She utters a million last minute to be interpreted by Ingrid.

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION
		B R	P P	N P	O R	T M	G M	A M	A M	
	of all of these rock 'n' rollers, overpaid jocks, and supermodel bitch boys.									For the politeness principle, Molly uses agreement maxim in her utterance. She is minimizing disagreement by saying <i>I have about a million last-minute errands</i> to Ingrid. She refuses Ingrid by saying that because she already has a plan tonight.
031/P1/PP/TM/00:47:59	<p>Ingrid : You know, I thought maybe, just maybe, you'd remember we had plans tonight. Green tea tasting at the Asia Society, remember?</p> <p>Molly : If I never have a drop of tea again, it would be too soon. You'll have fun, Ing. I'm already a half-hour late.</p>	✓				✓				In this dialogue, Molly applies positive politeness strategy. Molly tries to minimize the threat by being optimistic. She optimists that Ingrid will be happy and fun without her. She also explains that she has already too late to come to the party. She uses positive face threat because she wants to be more respected by Ingrid.
032/P1/PP/AM/00:51.42	<p>Molly : Rise and shine, Ophelia. Hello, my little sugar pie. How you doin'?</p> <p>Ray : Isn't it your day off?</p> <p>Molly : Indeed it is. And it's yours, too.</p>	✓					✓			For the politeness principle, molly uses tact maxim in her utterance. She is maximizing benefit to other by saying <i>I'm already a half-hour late</i> to Ingrid. She is maximizing benefit to hearer because she gives a choice to Ingrid to spend her time without Molly.
										This conversation happens in Ray’s room. Molly comes to Ray’s house to visit her and see her condition. Molly applies positive politeness in her utterance. Molly tries to minimize the distance between Ray and her. She is using in-group identity markers in her

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION
		B	P	N	O	T	G	A	M	
										speech by saying <i>my little sugar pie</i> to Ray. She would like to show that she cares a lot about her. For the politeness principle, molly uses approbation maxim in her utterance. This conversation occurs between Molly and Ray. Molly comes to Ray’s house to visit her and see her condition. Molly applies the maxim by saying <i>Hello, my little sugar pie</i> to express her feeling. In expressing her feeling, she is maximizing her praise to Ray.
033/P1/PP/TM/00:52:33	Molly : We're gonna have fun. Ray : I can't believe. I let you talk me into this. Molly : You are gonna so love. Coney Island, Ray.	✓				✓				In this case, Molly also applies positive politeness strategy. Molly tries to minimize the distance between them by expressing friendliness and being optimistic. She is optimist that Ray will be fun when they go to Coney Island. She uses positive face threat because she wants to be more respected by Ray about what she wants. For the politeness principle, Molly uses tact maxim in her conversation. When Ray forgets how to entertain herself, Molly brings her to Coney Island. In this case, she is maximizing benefit to other for having fun.

CODE	DATA	POLITENESS STRATEGIES						POLITENESS PRINCIPLES						EXPLANATION
		B	R	P	P	N	O	T	G	A	A	M	S	
034/P2/PP/TM /01:01:52	<p>Ray : A hundred and one degrees. You better hope you don't get radiation poisoning from that toxic pond scum.</p> <p>Molly : Okay.</p> <p>Ray : Call me if you need anything else.</p>		√					√						<p>In this case, Ray applies positive politeness strategy in her utterance she is using notice to hearer. Ray shows her caring by saying <i>Call me if you need anything else</i> to Molly. It means that Ray will be there if Molly need her help. She wants to minimize the distance between them by saying that.</p> <p>For the politeness principle, Ray uses tact maxim in this conversation. This conversation happens between Molly and Ray. It starts when Molly is broken hearted and tries to drown herself into a dirty river. After that, she goes to Ray's house and she is fainted. Ray takes care of Molly in her bedroom when Molly was sick. Then she said <i>Call me if you need anything else</i> to Molly. She is maximizing benefit to other by saying that. The center is on the hearer.</p>
035/P1/PP/AG M/01:05:44	<p>Huey : No, listen to me. Look at me. I'm the lizard king. This guy, he's nothing but an illusion. He ain't real. Everything he is, I made. You want real, you want substance, look no further than what you got in front of</p>		√								√			<p>Molly applies positive politeness by seeking agreement in safe topics. By applying the strategy, Molly makes a good conversation and maintains positive face of Huey. Molly applies seeking agreement by saying <i>you're right, Huey. True friends, true hearts.</i></p> <p>For the politeness principle, Molly applies</p>

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION		
		B	P	N	O	T	G	A	M		S	M
	<p>Molly : You're right, Huey. True friends, true hearts. That is what counts in life.</p> <p>Huey : That's right. Hit me one. Give me some love.</p>										agreement maxim. The conversation happens between Molly and Huey, her bestfriend. After Ingrid kicked Molly away from her apartment, Huey lets Molly to stay in his house. He shows Molly a video about Neal, Molly's ex-boyfriend. Neal wore a jacket that has been redesigned by Molly and Molly was shocked to see that. It is because the jacket causes them to end their relationship. Then Huey said that Neal is not the right person for her. He wanted to say that he is her best friend. It aims to make Molly forget Neal. Then, Molly is maximizing agreement between Huey and her. Molly is maximizing the agreement by saying <i>you're right, Huey. True friends, true hearts</i> . It implies that she agrees with Huey's statement.	
036/P1/BR/T M/01:08:40	<p>Roma : Thanks for coming, Miss Gunn.</p> <p>Molly : Thanks for your invitation Mrs. Roma. But nothing could keep me away at a time like this.</p> <p>Roma : Last week's pay and a month's severance.</p> <p>Molly : Severance?</p> <p>Roma : We're letting you go.</p>	✓				✓					Molly replays Roma using bald on record strategy. She is greeting farewell to Roma for inviting her.	For the politeness principle, Molly uses tact maxim in her utterance. She is maximizing benefit to other by saying <i>thanks for your invitation Mrs. Roma</i> to the hearer. It shows that the center of the utterance is the hearer. She wants to thank to Roma for her

CODE	DATA	POLITENESS STRATEGIES					POLITENESS PRINCIPLES					EXPLANATION
		B R	P P	N P	O R	T M	G M	A M	A M	S M		
037/P1/NP/G M/01:08:52	<p>Roma : Thanks for coming, Miss Gunn.</p> <p>Molly : Thanks for your invitation Mrs. Roma. But Nothing could keep me away at a time like this.</p> <p>Roma : Last week's pay and a month's severance.</p> <p>Molly : Severance?</p> <p>Roma : We're letting you go.</p> <p>Molly : "We"?</p> <p>Roma : That's right. Me and Ray. We. Good night, Miss Gunn.</p> <p>Molly : I'm sorry, but I'm not leaving without an explanation.</p> <p>Roma : I don't know what's been going on between you and my daughter, but she has made it clear she never wants to see you again.</p>			√			√				invitation. Molly applies negative politeness to minimize the imposition by attempting to soften it. Molly is giving defense to Roma by saying <i>I'm sorry</i> , but <i>I'm not leaving without an explanation</i> . Molly wants to know the reason why she was fired. For the politeness principle, Molly uses generosity maxim in her utterance. She is maximizing cost to self by saying <i>I'm sorry</i> , but <i>I'm</i> . It means that she begs an explanation about her job as a nanny to Roma. But to soften her utterance, she adds <i>I'm sorry</i> on her first utterance.	
038/P1/BR/AG M/01:19:49	<p>Roma : And the point of your little tirade is...</p> <p>Molly : You're right. You don't know what goes on between me and Ray because you</p>	√							√		The conversation happens between Roma and Molly. Roma is Ray's mother. The conversation takes place in Roma's room. After Ray's father's death, Ray does not want to meet Molly anymore. Roma says that	

CODE	DATA	POLITENESS STRATEGIES				POLITENESS PRINCIPLES				EXPLANATION		
		B	P	N	O	T	G	A	M		S	M
	<p>don't know very much about your own daughter.</p> <p>Roma : I know my daughter well enough to respect her wishes. And the point of your little tirade is...</p> <p>Molly : You're right. You don't know what goes on between me and Ray because you don't know very much about your own daughter.</p>										she does not know what goes on between them. On the other hand, Roma tells that she knows her daughter so well. Molly applies bald on record to show her disagreement to Roma. Molly says that Roma does not know very much about her daughter. She disagrees with her statement. She does not attempt to soften the threat to her face. Then, she clearly conveys her disagreement by saying <i>You're right. You don't know what goes on between me and Ray because you don't know very much about your own daughter.</i>	
												For the politeness principle, molly uses agreement maxim in her utterance. Roma tells that she doesn't know what's been going on between molly and ray until ray decides wont to see molly again. In refusing, before stating her disagreement, she shows her agreement on the common ground first by saying <i>you're right</i> , but at the end of the sentence, she is minimizing disagreement by saying <i>you don't know very much about your own daughter.</i>
039/P1/PP/GM/01:22:02	Molly : Maybe we should wait a few minutes till everyone shows up.	✓					✓					Molly performs her utterance by including both speaker and hearer in activity. She applies positive politeness strategy. She

CODE	DATA	POLITENESS STRATEGIES						POLITENESS PRINCIPLES						EXPLANATION
		B	R	P	P	N	O	T	G	A	M	A	S	
	Mr. Rown: I'm afraid this is about as good as it's going to get.													wants Mr. Rown to be more respected about what she feels. For the politeness principle, Molly uses generosity maxim for her utterance. She is maximizing cost to self by saying <i>Maybe we should wait a few minutes</i> to Mr. Rown. She needs the hearer respect on what she wants, so she uses this principle.
040/P2/BR/AG M/01:34:28	Ray : You can have your job back, you know. Molly : I don't think so. You and I... we're gonna be friends. Okay? Ray : Grownups never stay friends with kids. Molly : I don't see any grownups around here. Ray : I do.	√										√		Ray uses on record in her utterance. She tells that molly can get her job back but molly prefers to be her nanny. Then, Ray is stating that <i>grownups never stay friends with kid</i> . She conveys her utterance clearly and directly. For the politeness principle, ray uses agreement maxim in her utterance. The dialogue occurs between Molly and Ray. Ray tells that Molly can get her job back, but Molly prefers to be her friend than becomes her nanny. Then, Ray responds by saying <i>adults never stay friends with kids</i> . She is minimizing disagreement by saying that to Molly. She is applied this principle because she prefers Molly to be her nanny than her friend.

CODE	DATA	POLITENESS STRATEGIES						POLITENESS PRINCIPLES					EXPLANATION
		B	P	P	N	O	T	G	A	M	A	S	
041/P1/BR/G M/01:36:55	<p>Ray : You can have your job back, you know.</p> <p>Molly : I don't think so. You and I... we're gonna be friends. Okay?</p> <p>Ray : Grownups never stay friends with kids.</p> <p>Molly : I don't see any grownups around here.</p> <p>Ray : I do.</p>	√						√					<p>Molly applies on record in her utterance. She is showing disagreement in her utterance. She tries not to soften the threat to Ray. She conveys her disagreement directly and clearly, so that Ray can easily understand without attempting to interpret it.</p> <p>For the politeness principle, molly uses generosity maxim in her utterance. The conversation occurs between Molly and Ray. In his dad's funeral, Ray locked herself in her room, then Roma, Ray's mom, asks Molly to visit Ray. In her room, Ray tells that Molly can have her job back, but Molly prefers to be her friends than becoming her nanny. Ray is saying <i>grownups never stay friends with kids</i> to replay to Molly's statement. Then, Molly respond to Ray's utterance by saying <i>I don't see any grownups around here</i> to Ray. She is maximizing cost to self because she does not want to think of herself as a mature person. Instead, she wants to apparently look the same age as Ray, so that Ray can regard her as a friend.</p>

SURAT PERNYATAAN TRIANGULASI

Yang bertandatangan dibawah ini, saya

Nama : Desta Maydiana Sari

NIM : 09211141017

Fakultas : Bahasa dan Seni

Menyatakan bahwa telah melakukan triangulasi data pada karya tulis ilmiah (Skripsi) dari mahasiswa

Nama : Qolidina Noviani

NIM : 09211141005

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

Judul : A PRAGMATIC ANALYSIS OF POLITENESS STRATEGIES AND
POLITENESS PRINCIPLES IN *UPTOWN GIRLS*

Demikian surat ini saya buat. Semoga dapat digunakan sebagaimana mestinya.

Yogyakarta, 14 Maret 2014

Triangulator,



Desta Maydiana Sari

NIM. 09211141017

SURAT PERNYATAAN TRIANGULASI

Yang bertandatangan dibawah ini, saya

Nama : Hanifa Pascarina

NIM : 09211141002

Fakultas : Bahasa dan Seni

Menyatakan bahwa telah melakukan triangulasi data pada karya tulis ilmiah (Skripsi) dari mahasiswa

Nama : Qolidina Noviani

NIM : 09211141005

Program Studi : Bahasa dan Sastra Inggris

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Judul : A PRAGMATIC ANALYSIS OF POLITENESS STRATEGIES AND
POLITENESS PRINCIPLES IN *UPTOWN GIRLS*

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Yogyakarta, 14 Maret 2014

Triangulator,



Hanifa Pascarina

NIM. 09211141002

SURAT PERNYATAAN TRIANGULASI

Yang bertandatangan dibawah ini, saya

Nama : Jeihan Jade Archia

NIM : 09211141003

Fakultas : Bahasa dan Seni

Menyatakan bahwa telah melakukan triangulasi data pada karya tulis ilmiah (Skripsi) dari mahasiswa

Nama : Qolidina Noviani

NIM : 09211141005

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

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Triangulator,



Jeihan Jade Archia

NIM. 09211141003