AN ANALYSIS OF POLITENESS STRATEGIES

IN HOTEL TRANSYLVANIA 2 MOVIE TRANSCRIPT

A Thesis
Submitted to Letters and Humanities Faculty
In Partial Fulfillment of the Requirement for
The Degree of Strata One

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ABSTRACT


This research, discuss the using Politeness Strategies in Hotel Transylvania 2 movie transcript. The aims of the research are to find out kids of politeness strategies used in Hotel Transylvania 2 Movie, and to understand the utterance of the dialogue between speaker and hearer that uses Politeness strategies which are selected. Qualitative research method is used in this research. The data is collected from the script, than utterance that is considered to contain politeness strategies is mark. Based on the theories provided, the data are analyze one by one to know what are kids Politeness Strategies. After the analysis has been done, twenty one utterance with politeness strategies as follow bald on record, positive politeness, negative politeness, off record, and don’t do FTA.

Key Word: Politeness Strategies, FTAs
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The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on July 12th 2017. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, July 12th, 2017

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DECLARATION

I hereby declare that this submission is my own and that, to the best of my knowledge and belief, it contains no material previously published or written by another person no material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the text.

Jakarta, July 2017

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In the name of Allah, the most gracious, praise, and gratitude be Allah for giving the writer ability and health to finish this thesis. Blessing is upon our prophet Muhammad SAW, his descendent and his followers.

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CHAPTER I
INTRODUCTION

A. Background of the Study

Language according to Kridalaksana is a symbol that it was agreed to be used by a certain group of people to cooperated, communicate and identify themselves. Language is various because its used by a group of people to cooperated and many of those people include man, women, old, young that do interaction in daily life using language for many kind of need.\(^1\)

Communication is a process by which information is exchanged between individuals through a common system of symbols, sign, or behavior.\(^2\) Communication through language can not be separated with many others, rules, we have to follow the rules in using language. Human being live with rules created by their culture, and it is different from on culture to other culture. The concept of politeness is one of the above discussed rules existed in all societies.

Politeness is a tool to make both speaker and hearer relaxed and comfortable with one another, and to avoid disagreement of conversation in order to keep social relationship well.

Politeness is an important thing for us in communication. In pragmatic politeness is a system of interpersonal relations designed to facilitate interaction

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\(^2\) A Chaedar Alwasilah, Sosiologi Bahasa (Bandung: Angkasa, 1986).p.9
by minimizing the potential for conflict and confrontation inherent in all human interchange.\textsuperscript{3} Pragmatics is the study of the relationship between linguistics forms and the users of those forms. Thus, pragmatics is appealing because it’s about people make sense of each other linguistically, but it can be a frustrating are of study because it requires us to make sense of people and what they have in mind.\textsuperscript{4}

Politeness in linguistics is studied in pragmatics and sociolinguistics. Pragmatics is the study of the relationship between linguistics forms and the users of those forms. Thus, pragmatic is appealing because it is about how people make sense of each other linguistically, but it can be a frustrating are of study because it requires us to make sense of people and what they in mind.\textsuperscript{5}

In pragmatics, politeness is a choices made in language usage and in language expressions which show friendliness to the hearers. The most basic concept in politeness is face. It is defined as the public self-image.\textsuperscript{6} Members of a society have the same ways to show politeness to the hearers conceptualized as face.\textsuperscript{7} In pragmatics, when talking about politeness, social order is not intended to act as feed should use the right hand or should not talk while eating. However, what is meant is the choices made in the use of language and the linguistic expressions that show a friendly attitude to the listeners.

\textsuperscript{4} Ibid, p.3
\textsuperscript{5} Ibid.
\textsuperscript{6} Yule (1996), op.cit.p.60
\textsuperscript{7} Brown and Levinson (1992), op.cit.pp.61-62
The explanation above show important the use of politeness is in our daily social relationship. Therefore, the writer wants to discuss in further with a movie as her object.

However the writer will analyze the transcript of movie, not the movie itself. Because the transcript is a text and the text is discourse, so this research is discourse analysis with pragmatics as its approach. The focus of discourse analysis is any form of written or spoken language, such as a conversation or newspaper article. The main topic of interest is the underlying social structures, which may be assumed or played out within the conversation or text.

The object of the research is Hotel Transylvania 2 transcript movie. The genre of the movie is fantasy comedy. This movie produce by Columbia Pictures on September 28, 2015. The movie is the sequel of the movie Hotel Transylvania which release in 2012. The story of the second series has focused on the family Mavi and Johnny have a young son named Dennis.8

In short, this study focuses to the politeness strategies as follow (1) bald on record, (2) positive politeness, (3) Negative Politeness, (4) Off Record, (5) Don’t do FTA. Those strategies are applied in order to uncover the linguistics elements within the human and the monster device character’s interaction.

8 http://imdb.com
Those explanations above are the reasons of the writer to do this analysis with a movie transcript entitled *Hotel Transylvania 2* as the research by using Brown and Levinson as the main theory to analysis the language phenomenon.

**B. Focus of the Study**

In this thesis, the writer will focus on politeness strategy by Brown and Levinson in *Hotel Transylvania 2* movie. The thesis will be analyzed each scene to know what strategy that use in the movie.

**C. Research Question**

For the analysis, the formulated of research through the following questions:

1. What are kinds of politeness strategies in *Hotel Transylvania 2* movie?
2. How do the character in the *Hotel Transylvania 2* movie use politeness strategy?

**D. Significance of the Research**

Theoretically, this thesis is expected to increase the repertoire of linguistic analysis study to be more diverse and varied. In addition, this study is expected to provide accurate information about the meanings of what is contained in every utterance its politeness and politeness strategies. And become knowledge for further research so that further could investigate in more depth and varying the other linguistics science. Not only to increase repertoire of linguistic studies but also to learn about politeness strategy in more depth through the film that became the object of this study, so it can be applied in real life.
E. Research Methodology

1. The Objective of Research

Based on the explanation on the identification of the problems, the purpose of this study was to describe the role of the directive illocutionary acts in the film, that is:

1. To analyze what are the types of politeness strategy in the Hotel Transylvania 2 film.

3. To analyze how the character in the Hotel Transylvania 2 movie use politeness strategy?

2. Method of the Research

The thesis is a qualitative research. Qualitative research is descriptive. The writer noted meticulously the data that in the form of words and in this case movie transcript. From these data, the writer analyzing the data to make generalizations or conclusions of the research subjects.

3. Technique of Data Collecting and data Analysis

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10 *Ibid*

11 *Ibid*
The writer search data in the selected movie script than look for scenes in the movie that is suitable as a data afterwards writer wrote on the data card for make analysis easier. The data has already collected is analyzed qualitatively by performing the following steps:

a. Determining the topic and the objective of the thesis.
b. Reading the related literature data.
c. Watching the movie Hotel Transylvania 2 and reading the script.
d. Marking and giving notes on the politeness utterance found.
e. Identifying and analyzing based on related theory.
f. Concluding the research findings.

4. Instrument of the Research

The writer is primary instrument for data collection and analysis. Data have been obtained by the author are written into a card called a data card, the data card contains data that has been take in the script of the film. then the data card used instrument also beside the writer herself.

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13 Subroto. p. 42
CHAPTER II

THEORETICAL FRAMEWORK

A. Previous research

Before writer doing this thesis about politeness in the movie ‘Hotel Transylvania 2’ the study by previous research have been done with different units of analysis. The writer found writers who wrote thesis about politeness, here are previous write:

Firstly, a thesis made by Miftah Hasmi (2013), entitled “A Pragmatic Analysis of Politeness Strategies Reflected in Nanny Mcphee Movie” describes that the results of the study based on the finding and discussion her find four type of politeness strategies employed by the main character in Nanny McPhee movie when having conversation with the children. They are Bald on record, positive politeness, negative politeness, and don’t do FTA.  

Secondly, a thesis made by Rainy Nur Norra (2015), entitled “An Analysis of Politeness Strategies in Her Movie”, describes that the results of the study, found 5 politeness strategies in the character Her movie from 12 scene.

The last thesis was done by Heni Budi Astuti (2017) in this thesis titled “The use of Politeness Strategies in the Conversation Between Ben Whittaker and Jules Ostin in the Intern Movie” describe that the result of the study the data found both

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main character of the Intern movie use all four politeness strategies. That most frequent strategy use by Jules and Ben is Positive politeness. There are some other factors affected the use of politeness strategies by Ben Whittaker and Jules Ostin, such as gender, age, and power relation.¹⁶

B. Concept

1. Discourse Analysis

Discourse analysis is the study of language-in-use. There are many different approaches to discourse analysis. Some of them look only at the “content” of the language being used, the themes or issues being discussed in a conversation or a newspaper article, for example. Other approaches pay more attention to the structure of language (“grammar”) and how this structure functions to make meaning in specific contexts. These approaches are rooted in the discipline of linguistics.¹⁷

A discourse analysis is based on the details of speech (and gaze and gesture and action) or writing that are arguably deemed relevant in the context and that are relevant to the arguments the analysis is attempting to make. A discourse analysis is not based on all the physical features present, not even on all those that might, in some conceivable context, be meaningful, or might be meaningful in analyses with different purposes. Such judgments of relevance (what goes into a transcript and

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what does not) are ultimately theoretical judgments, that is, they are based on the analyst’s theories of how language, contexts, and interactions work in general and in the specific context being analyzed. In this sense, a transcript is a theoretical entity. It does not stand outside an analysis, but, rather, is part of it.\(^{18}\)

Pragmatics and discourse analysis we can start by saying that, are approaches to studying language’s relation to the contextual background features. Pragmatics and discourse analysis have much in common they both study context, text and function.\(^{19}\)

2. Direct and Indirect Speech Acts

In everyday life, people tend to use indirect speech acts a lot in express themselves. In a lot of cultures, indirect speech acts are more encourage because this kind of speech has the lowest risk to offend others. Sometimes it is a verbal art to appropriately switch between direct speech and indirect speech in different situations.

Generally direct speech act is a utterances that is used according the use that it should be, there are interrogative sentence used to ask something, news sentences used to tell something or deliver information and command sentence used to express orders, invitation or request. For example:

a. “when is dad going home”

\(^{18}\) *Ibid*, p. 117

b. “I’m go to school”

c. “Open the window, please”

From the examples above, it can be concluded utterances is a utterances directly because it is used according the use that is supposed, there are utterances (a) used to ask, utterances (b) is used to inform speaker would go to school and utterances (c) is used for expressed command.

Indirect speech acts are used speech acts incompatible with the use of utterances generally, when the interrogative sentence is used to tell the hearer, news sentence used to asked and so on. utterances is expressed indirectly usually can not be answered directly, but must be immediately implemented mean that implicated therein.\(^{20}\) For example:

a. “When are you coming home”

b. “It's late, tomorrow we meet again”

c. “Tomorrow come here again”

From the examples the above explanation can be summarized as follows: utterances (a), (b) and (c) indirect speech act, that utterances (a), (b) and (c) are each used to tell partners he said that immediate come home using questions sentence, the news and commands.

3. Politeness

Politeness, in an interaction, can then be defined as the means employed to show awareness of another person’s face. In this sense, politeness can be accomplished in situations of social distance or closeness. Showing awareness for another person’s face when that other seems socially distant is often described in terms of respect or deference. Showing the equivalent awareness when the other is socially close is often described in terms of friendliness, camaraderie, or solidarity. For example

a. Excuse me, Mr Buckingham, but can I talk you for a minute?

b. Hey, Bucky, got a minute?

The first type might be found in a student’s question to his teacher, shown as (a), and a second type in the friend’s question to the same individual, as in (b).

Positive face is each person’s want that his or her own desires be desirable to others— that others want for him or her to have such things as health, self-esteem, and successful professional practice. A threat to a teacher’s positive face occurs when the teacher perceives criticism or insult (or disapproval, complaint, disagreement, contradiction, interruption, inattention) from a supervisor.

Negative face is each person’s want to be free from imposition and distraction. In instructional conferences, a threat to a teacher’s negative face occurs when a supervisor’s directive or request (suggestion, advice, reminder, threat, warning, dare, offer, promise to help, compliment showing envy or admiration, 

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Brown and Levinson (1987) analyzed politeness, and said that in order to enter into social relationship, we have to acknowledge and show an awareness of the face, the public self-image, the sense of self, of the people that we address. They said that is a universal characteristic across cultures that speakers should respect each others expectations regarding self-image, take account of their feelings, and avoid face threatening acts (FTAs). To make FTA, Brown and Levinson postulated five strategies there are: 1. On record, without redressive action, badly or bold on record, 2. On record with positive politeness redress, 3. On record with negative politeness redress, 4. Off record, and 5. Don’t perform the FTA. The following is a description of the five strategies.

### 3.1 Bald on Record

Yule in his book entitled Pragmatics, bald on record is a utterance in the form of order or request addressed directly to others. for example, when going to borrow a pen from a classmate, the speaker will make a utterance.

*Give me a pen*
The above example showed the imperative utterance in it, this form may be followed by expressions like “please” and “would you?” which serve to soften the demand and are called mitigating devices.23

3.2 Positive Politeness

A positive politeness strategy aims to save positive face, by demonstrating closeness and solidarity, appealing to friendship, making other people feel good, and emphasizing that both speakers have a common goal.

a. How about letting me use your pen?

b. Hey, buddy, I’d appreciate it if you’d let me use your pen.

These on record expressions do represent a greater risk for the speaker of suffering a refusal and may be preceded by some ‘getting to know you’ talk.24

The strategy of positive politeness involves three broad mechanisms. Those of the first type involve speaker claiming ‘common ground’ with hearer, by indicating that S and H both belong to some set of persons who share specific wants, including goals and values. This strategy gives us positive politeness strategies 1-15, which we now examine in turn.25

Strategy 1: Notice, attend to H (his interest, wants, needs, goods)

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24 Ibid p. 64.
25 Brown and Levinson, op.cit. p. 103-129
In general, this output suggests that S should take of aspects of H’s condition (noticeable changes, remarkable possessions, anything which looks as though H would want S to notice and approve of it). Example:

1)  *Oh my God, you look awesome today; anyway, I want to lead your book.*

**Strategy 2: Exaggerate (Interest, approval, sympathy with H)**

This is often done with exaggerate intonation, stress, and other word order prosodic aspects, as well as with intensifying modifiers, such as in English:

2)  *What a beautiful dress you have!*

**Strategy 3: Intensify interest to H**

Another way for S to communicate to H that shares some of his wants is to intensify the interest of his own (S’s) contributions to the conversation, by ‘making a good story’. This may done by using the ‘vivid present’, for example:

3)  *I come down the stairs, and what do you think I see? - A huge mess all over the place, the phone’s off the hook and clothes are scattered all over...*

**Strategy 4: Use in-group identify markers**

By using any of the innumerable ways to convey in-group membership, S can implicitly claim the common ground with H that is carried by that definition of the group. These include in-group usages of address forms, of language or dialect, of jargon or slang, and ellipsis. Other address forms used to convey such in-group
membership include generic names and terms of address like Mac, mate, buddy, pal, honey, dear, duckie, luv, babe, Mom, Blonde, brother, sister, cutie, sweetheart, guys fellas. For example: such forms may be softening FTAs:

4) Here mate, I was keeping that seat for a friend of mine...

Strategy 5: Seek agreement

This strategy express two ways in its practice. The rising of ‘safe topics’ allows S to stress his agreement with H therefore to satisfy H’s desire to be ‘right’ or to be corroborate in his opinions, And ‘Repetition’ may also be stressed by repeating part or all of what the preceding speaker has said, in a conversation, For example:

5) A: John went to London this weekend!
   B: To London!

Strategy 6: Avoid disagreement

This strategy can be expressed by some ways,

- *Token agreement*: The mechanisms for pretending to agree, For example:

  7) A: So, is this your mean, your new car?
     B: Yes, which I’ve told you.

- *Pseudo-agreement*: Reasoning carried out cooperatively with addressee, For example:
8) See you then.

- White lies: Where S, when confronted with the necessity to state an opinion, wants to lie, For example:

9) Yes I do like your new heat! (White lies)

- Hedging Opinions: S may choose to be vague about his own opinions, so as not to be seen to disagree, For example:

10) It's really beautiful, in a way. (Hedging opinions)

Strategy 7: Presuppose/raise/ assert common ground

For example:

11) A: Oh, this cut hurts awfully, Mum

   B: Yes dear, it hurts terribly, I know.

Strategy 8: Joke

Joking is a basic positive-politeness technique, for putting H ‘at case’. For example:

12) if you mind, could you lend me your broken iron ride?

Strategy 9: Assert or presuppose S’s knowledge of and concern for H’s wants.
Assert or imply knowledge of H’s wants and willingness to fit one’s own wants in with them is indicating that S and H are cooperators. For example:

13) *I know can’t bar parties, but this one will really be good- do come!* 

(Request/offer). (use negative politeness)

**Strategy 10: Offer, promise.**

Offers and promise are the natural outcome of choosing this strategy: even if they are false, they demonstrate S’s good intention in satisfying H’s positive face wants. For example:

14) *I’ll come to your party tomorrow.*

**Strategy 11: Be optimistic**

Minimizing the size of the face threat, implying that it’s nothing to ask (or offer, etc.) or that the cooperation between S and H means that such small things can be taken for granted. For example:

15) *Anyway, I’m sure you will not mind if I come to your house tonight.*

**Strategy 12: Include both S and H in the activity**

By using an inclusive ‘we’ form, when S really means ‘you’ or ‘me’, he can call upon the cooperative assumption and thereby redress FTAs. For example:

16) *Give us a break.*

**Strategy 13: Give (or ask for) reason**
Including H in the S’s activity to give reason as to wants what he wants. By including H thus in this practical reasoning, and assuming reflexivity (H wants S’s wants). For example:

17) Why don’t I help you with that suitcase?

**Strategy 14: Assume or assert reciprocity**

The existence of cooperation between S and H may also claimed or urged by giving evidence of reciprocal right or obligation obtaining between S and H, or vice versa. For example:

18) Tomorrow, I’ll lead you my money if you do something for me now.

**Strategy 15: Give gifts to H (goods, sympathy, understanding, cooperation)**

Human-relation wants such as those illustrated in many of the outputs considered of satisfying some of H’s wants by an action of gift-giving. For example:

19) I’m sorry to hear about your mother.

### 3.3 Negative Politeness

Negative politeness strategies pay attention to negative face, by demonstrating the distance between interlocutors, and avoiding intruding on each other’s territory. Speakers use them to avoid imposing or presuming, and to give the hearer options. The most typical form used is a question containing a modal verb such as. If positive politeness is free-ranging, negative politeness is specific and focused; it performs
the function of minimizing the particular imposition that the FTA unavoidably affects. Brown and Levinson’s output strategies include:

**Be direct:** Negative politeness enjoins both on-record delivery and redress of FTA. Some does not issue negatively polite FTAs completely directly.

**Strategy 1: Be conventionally indirect**

In this strategy a speaker is faced with opposite tensions, the utterance goes on record, and the speaker indicates his desire to have gone off record (to have conveyed the something indirectly. For example:

1) *Can you please close the window?*

**Don’t presume or assume:** avoiding presumptions about H, his wants, what is relevant or interesting of his attention.

**Strategy 2: Question, hedge**

Using *question* strategy is just like using strategy indirectly as in strategy I. so, the focus now is using *hedges* in this strategy. In the literature, a ‘hedge’ is a particle, word, or phrase that modifies the degree of membership of predicate or noun phrase in a set (e.g. *sort of, regular, true, rather, pretty, quite, technically, etc.*). for example:

2) *I’m pretty sure I’ve read that book before.*
**Don’t coerce Hearer:** For such FTAs, negative-face redress may be made by avoiding coercing H’s response, and this may be done on the one hand by explicitly giving him the opinion not to do the act A.

**Strategy 3: Be pessimistic**

This strategy give redress to H negative face by explicitly expressing doubt that the condition for the appropriateness of S’s speech act obtains, doing indirect request with assertion of felicity condition which have had negated probability operator inserted. For example:

3) *Perhaps you’d care to help me, would you?*

**Strategy 4: Minimize the imposition**

To minimize the imposition, speaker in his utterances, should ask something indirectly so that it is may pay hearer deference. For example:

4) *I just asked you for a moment if you want help me clean the table up.*

**Strategy 5: Give deference**

Deference phenomena represent perhaps the most conspicuous intrusions of social factors into language structure, in the from of honorifics. By using referent honorifics about something associated with H, ones gives respect to hearer. For example:
5) *Excuse me, sir, but would you mind if I close the window?*

Communicate S’s want not to impinge on H: one way to partially satisfy H’s negative-face demands is to indicate that S is aware of them and taking them into account in his decision to communicate the FTA. He thus communicates that any infringement of H’s territory is recognized as such and is not undertaken lightly.

**Strategy 6: Apologize**

By apologizing for doing FTA, the speaker can indicate his reluctance to impinge on H’s negative face and thereby partially and impingement. There are four ways to communicate regret or reluctance to do an FTA, those are: *Admit the impingement, indicate reluctance, give overwhelming reason, and big forgiveness.*

For example:

6) *I don’t want to bother you, but could you please close the door?*

**Strategy 7: Impersonalize S and H**

Use performatives, imperative, impersonal verb, passive and circumstantial voice, replace the pronoun ‘I’ and ‘You’ by indefinites, pluralize the ‘I’ and ‘you’ pronouns, use point-of-view.

7) *Take that out!* → *You take that out!*

**Strategy 8: State the FTA as a general rule**

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One way of dissociating S and H from the particular imposition in the FTA, and hence a way of communicating that S doesn’t want to impinge but is merely forced to by circumstances, is to state the FTA as an instance of some general social rule, regulation, or obligation. For example:

8) *Student please submit the assignments now! (students→ you)*

**Strategy 9: Nominalize**

The facts of syntax suggest a continuum from verb adjective to noun (in linguistic terminology, a ‘category squish’). This corresponds to a continuum from syntactic volatility to syntactic inertness. For example:

9) *I am surprised at you failing to reply.*

→ *I am surprised at your failure to reply.*

**Redress other wants of H’s:** redress other wants of H is the final higher-order strategy of negative politeness contained in offering partial compensation for the face threat in the FTA by redressing some particular other wants of H’s. There are two strategies naturally emerge from these two derivative wants attributable to H. the first is to give deference. The second is to acknowledge that in doing FTA that imposes H, one has incurred a debt, and the last strategy.

**Strategy 10: Go on record as incurring a debt, or as not indebting Hearer**
Speaker can redress an FTA claiming his indebtedness to Hearer, or by disclaiming any indebtedness of H, by mean of expression such as request or offers. For example:

10) I’ll never be able to accompany you if you never ask me.

3.4 Off Record

One the other hand, you can say something. You are then faced with a choice: to do the FTA on record or off record. If you do it off record, you ask for help indirectly. This particular off-record communicative act is an indirect speech act.27

a. I wish I could remember the address. (indirectly)

b. Help me find where the address. (directly)

A communicative act is done off record if it done in such a way that it is not possible to attribute only one clear communicative intention to the act. In other words, the actor leaves himself an ‘out’ by providing himself with a number of defensible interpretations; he cannot be held to have committed himself to just on particular interpretation of his act. Thus, if a speaker wants to do FTA, but wants to avoid responsibility for doing it, he can do it off record and leave it up to addressee to decide how to interpret it. Brown and Levinson mention some strategies to do off record, as follows.28

27 Cutting Joan. Pragmatic and Discourse. (Routledge, 2002) p. 45
28 Brown and Levinson, op. cit. p. 210-227
Invite conversational implicatures. If a speaker wants to do an FTA, and choose to it indirectly, he must give H some hints and hope that H pick up on them and thereby interprets what S really means (intends) to say. The basic way to do this is to invite conversational implicatures by violating, in some way, the Grice Maxims of efficient communication.

**Strategy 1: Give hints**

Many cases of truly indirect (off-record) speech act are accomplished by hints that consist in ‘raising the issue of’ some desire act A, for instance, by stating motives or reason for doing A. Hints may also be done by asserting or questioning the condition for A (as an indirect request). For example:

1) *It’s cold in here.* (e.i. Shut the window)

2) *You didn’t close the windows when you came in.*

**Strategy 2: Give association clues**

A related kind of implicature triggered by relevance violations by provided by provided by mentioning something associated with the act required of H, either by precedent in S-H’s experience. For example, in term of a request to borrow H’s swimming suit:

3) *Oh God, I’ve got a headache again.*
Strategy 3: Presuppose

It is identically by use of again to forces H to search for the relevance of the presupposed prior event. For example:

4) *I washed the car again today.* (he presupposed that he has done it before e.g. last week and therefore may *implicate* a criticism.

Strategy 4: Understate

Understatement are one way of generating implicature by saying less than is required. For example:

5) A: *How do you like Josephine’s new haircut?*
   
   B: *It’s pretty nice. (e.i. I don’t particularly like it)*

Strategy 5: Overstate

If speaker says more than is necessarily, here, however, the implicature often lie beyond what is said. For example:

6) *There were a million people in the Co-op tonight!* (could convey an excuse for being late)

Strategy 6: Use tautologies

By uttering tautology (uttering pattern and necessary truths), S encourage H to look for an informative interpretation of non-informative utterance. It may be an excuse a criticism. For example:
7) War is war

8) Your clothes belong where your clothes belong, my clothes belong where my clothes belong. Look upstairs!

Strategy 7: Use contradiction

By stating two thing that contradict each other, S make it appear that he cannot be telling the truth. He thus encourages H to look for an interpretation that reconciles the two contradictory propositions. For example:

9) A: Are you sure upset about that?
B: Well, (I am and I am you)

Strategy 8: Be Ironic

By saying the opposite of what he means, S can indirectly convey his intended meaning.

10) John's real genius. (after he just done twenty stupid things in a row)

Strategy 9: Use metaphors

The use of metaphor is perhaps usually on record, but there is possibility that exactly which of the connotation of metaphors S intends may be off record. For example:

11) Harry's a real fish. (e.i. drink or swim like a fish)

Strategy 10: Use rhetorical questions.
To ask a question with no intention of obtaining an answer is to break a sincerity conditions on questions- namely, that S wants H to provide him with the indicated information. For example, an excuse and criticism:

12) *How was I to know...?* (e.i. I wasn’t)

13) *How many times that I have to tell you...?* (e.i. too many)

**Be vague or ambiguous: Violate the Manner Maxim.** Rather than inviting a particular implicature, S may choose to go off record by being vague or ambiguous (that is, violating the Manner Maxim) in such a way that is communicated intent remains ill-defined.

**Strategy 11: Be ambiguous**

Purposeful ambiguity may be achieved through metaphor, since (as mentioned above) it is not always clear exactly which of the connotations of a metaphor are intended to be invoke. For example:

14) *John’s pretty smooth cookie. (could be either a compliment or an insult)*

**Strategy 12: Be vague**

S may go off record with an FTA by being vague about who the object of the FTA is, or what the offence is- e.g., in criticisms. For example:

15) *Perhaps someone did something naughty.*

**Strategy 13: Over-generalize**
Rule instantiation may leave the object of the FTA vaguely off record. For example:

16) *The lawn has got to be mown*

**Strategy 14: Displace II**

S may go off record to who the target of his FTA is, or he may pretend to address the FTA to someone whom it wouldn’t threaten, and hope that the real target will see that the FTA is aimed at him. For example: where one secretary in office asks another to pass the stapler, in circumstances where a professor is much nearer to the stapler than the other secretary. His face is not threatened, and he can choose to do it himself as a bonus ‘free gift’.

**Strategy 15: Be incomplete, use ellipsis.**

Elliptical utterances are legitimated by conversational contexts- in answers to question. By leaving an FTA half undone, S can leave implicature ‘hanging in the air’ just as with rhetorical question. For example:

17) *Well, I didn’t see you...*

**3.5. Don’t perform the FTA**

As said Brown and Levinson, a utterance has the potential to threaten a person’s face. Therefore speakers will avoid threatening face by don’t perform the FTA. So, if you want to borrow lecture notes, than the speaker will be:

*Speaker silently looks at Hearer’s lectures note*
CHAPTER III

A. The Data Description

As already explained in Chapter I, in concluding this research the writer uses qualitative method which means not to use statistical procedure. In the technique of data collecting, the writer uses bibliography study in which to gain the data she uses written sources. The first step in doing qualitative method is collecting the data. There are three steps to collecting the data, firstly; she read the whole dialogue script of Hotel Transylvania 2. Then secondly, the dialogue that assumed contains directive indication are given mark (√). Thirdly, those dialogues complied into data card, so, the data card contains the dialogue to the script. Up at this stage, the writer obtained 21 of corpus data. The details are shown in this table

Table of the result

<table>
<thead>
<tr>
<th>No.</th>
<th>Politeness Strategies</th>
<th>Observance Of Politeness Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Bald on Record</td>
<td>5</td>
</tr>
<tr>
<td>2.</td>
<td>Positive Politeness</td>
<td>10</td>
</tr>
<tr>
<td>3.</td>
<td>Negative Politeness</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>Off Record</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Don’t Do The FTA</td>
<td>3</td>
</tr>
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</table>
The brief explanations will be showed up in table below:

<table>
<thead>
<tr>
<th>No</th>
<th>Data</th>
<th>Context</th>
<th>Politeness Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>(No. Data: 1) Dracula: Is it everything you wanted my little poisonberry? Mavi: Oh, it is daddy.</td>
<td>Dracula asked to Mavi is happy about the marriage</td>
<td>Positive Politeness Strategy 13: Give (or ask) reason</td>
</tr>
<tr>
<td>2</td>
<td>(No. Data: 2) Mavi: So, you’re really okay with him not being a monster? Dracula: Human, monster, unicorn, as long as you’re happy. Mavi: Thanks Dad.</td>
<td>Mavi asks Johnny does not matter if her husband is not a monster.</td>
<td>Positive Politeness strategy 13: Give (or ask) reason</td>
</tr>
<tr>
<td>3</td>
<td>(No. Data: 3) Mavi: Hay, Dad. Dracula: Oh, hey guys!</td>
<td>Johnny asked to Dracula if he would</td>
<td></td>
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</tbody>
</table>
Johnny: Mavi was wondering if maybe you wanted to go for a fly.

Dracula: Oh, we haven’t done that in forever. Any special reason?

Johnny: No, special reason at all. Right Mavi?

Dracula: What’s hid deal?

Mavi: He’s just silly. It’s just beautiful night, well if you don’t want to…

Dracula: No, no! Are you kidding? I would eat a bucket of garlic to fly with you.

(No. Data: 4)
4. Dracula: Oh, honey look at those fluffy clouds

Dracula ordered Mavi to see a cloud that was created by her father.

Bald on Record

5. Dracula: Remember what we played when you were little?

Dracula asks to Mavi about the game Hide and Go Seek.

Positive Politeness Strategy 13: Give (or ask) reason

5. Hide and Go Seek

Sharp Objects?

Okay, Regular Hide and Go Seek.

Positive Politeness Strategy 13: Give (or ask) reason

6. Dracula: Where are you?

Honey bat. Mavis!

Dracula try to seek Mavi. Finally Dracula find her.

Positive Politeness Strategy 13: Give (or ask) reason

6. Honey bat. I'm gonna get you.

Honey? Are you okay?

Mavi: Yes, it’s just a little harder to catch my

Dracula doesn’t know that Mavi is Pregnant and Dracula is being

Positive Politeness Strategy 13: Give (or ask) reason
<table>
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<tr>
<th>breath since I'm pregnant.</th>
<th>surprise hearing that happy news.</th>
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<tbody>
<tr>
<td>Dracula: Yes, well. I guess that would make it more… What? I’m gonna be a Grandpa! Johnny: And I’m gonna be Father</td>
<td></td>
</tr>
<tr>
<td>(No. Data: 7)</td>
<td>Mavi: I’m hungry again honey. Can you get me some ice cream with anchovies?</td>
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<tr>
<td>7 Dracula: No, no, no. you mustn’t give in to your cravings. It’s not good for baby. You need to increase your spider intake, so he’ll be able to climb</td>
<td>Mavi orders food to Johnny but Dracula doesn’t allow Mavi to consume ice cream with anchovies. Because that’s no good for her baby. And Dracula advice Mavi to consume spider intake. But Mavi</td>
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<td></td>
<td>Bald On record and Positive Politeness Strategy 6: Avoid disagreement</td>
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</table>
ceilings properly. And eat lost of sheep bile.  
Mavi: I love you Dad.  
But, we don’t even know if the kid’s gonna be a vampire. I’d be thrilled if the baby’s human-y just like Johnny.

| (No. Data: 8) | Dracula: Here. Just have some monster ball soup it’s your mommy recipe.  
Mavi: Thank you, Dad. Just like you made it when I was a kid. My favorite. |
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<tbody>
<tr>
<td>Dracula ask to Mavi to eat his father-maden-soup that make from Dracula’s mother recipe. Mavi crying but she is happy because the soup is favorite when she was a kid.</td>
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<tr>
<td>Don’t Perform the FTA</td>
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<tr>
<th>(No. Data: 9)</th>
<th>The Doctor ask to Dracula to do not</th>
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</table>

|   | Doctor: Sir, only the father is allowed in the room.  
Dracula: Really? I mean, okay. He’s the family, I guess.  
|   | enter the room. Because Johnny is the one who can come in because Johnny is Mavi’s husband.  
|   | Positive Politeness Strategy 15: Give gift to H (understanding)  
|   | (No. Data: 10)  
Dracula: Oh, look! It’s a boy! It’s a boy! The Dracula bloodline carries on! No one will ever harm you as long as I’m here my little devil dog.  
Mavi: Dad, can I hold my baby?  
Dracula: If I were dad, I’d say yes. But, I’m the nurse, Francine. Here you go anyway.  
|   | With full of happiness, Dracula instructs Mavi and Johnny to see that the baby is a boy. Mavi ask to her Dad is disguise as a nurse, is she allows to put the baby in her arm.  
|   | Bald on Record (No. Data: 11)  
|   |   |
Murray: All right! Let’s do boy up!
Check out what I got him. Bling!
Wayne: Wow. Is it cursed?
Murray: Super cursed.
Only the crypt.
Johnny: He’s just starting to walk, so maybe it’s heavier than…

Wayne is asking about the prize that brought by Murray, is it curse’s thing or not. Then jhonny tells Murray that the prize is heavy for Dennis.

Positive Politeness Strategy 13: Give (or ask) reason

(No. Data: 12)

Mavi: It’s great. Thank you. We just have to baby proof that.
Johnny, do you know where you put the rubber guards?

Mavi suggest to protective from Dennis because guillotine danger for Dennis and she asks Johnny where he put the rubber guards.

Positive Politeness Strategy 2: Exaggerate (Interest) And Politeness Strategy 13: Give (or ask) reason

(No. Data: 13)
|   | Mavi: Johnny, come quick!  
Dracula: What’s up?  
He’s okay?  
Mavi: Dennis said his first word!  
Dracula: He did?  
Mavi: Come on honey, say it again  
Dennis: Bleh, bleh-bleh | Mavi command Johnny to come fast. She wants to tell that Dennis start speaking. | Bald on Record |
|---|---|---|---|
| 13. | (No. Data: 15)  
Dracula: What is that?  
What’s the noise?  
It’s on me.  
Johnny: It’s just the cell phone. I got you.  
Clifton’s sending you text so you can practice how to write back. | Dracula ask about what the sound to Johnny and that sound come from his own cell phone that put in the pocket. | Bald on Record |
|   | (No. Data: 16)  
Dracula: what the… it’s not doing it. | Johnny suggest to Dracula to cut his |   |
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<tr>
<td>15</td>
<td>(No. Data: 17) Johnny: Yeah, got it. Maybe you should just get Bluetooth. Dracula: Okay, Blue Tooth, come here. So, now What?</td>
<td>Johnny say to Dracula to use cell phone’s application called Bluetooth. But Dracula has wrong perception and says” is it blue tooth”</td>
<td>Don’t perform FTA</td>
</tr>
<tr>
<td></td>
<td>(No. Data: 18) Mavi: Dennis are you okay? Dennis: I got candy Johnny: Look! Your tooth come out.</td>
<td>Mavi ask to dennis if he was okaywhen Mavi see Dennis fall.</td>
<td></td>
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<tr>
<td></td>
<td>Mavi: Are you kidding me? He got his tooth knocked out?</td>
<td>Positive Politeness Strategy 13: Give (or ask) reason</td>
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<td>19.</td>
<td>(No. Data: 21) Dracula: Look, you want to stay here, right? Johnny: Of course. This is the first place where I can really be myself. Dracula: well, then. We’ve got some work to do. Okay, so here’s the plan. Maybe it’s good</td>
<td>Dracula to Johhny if he wants to stay at the hotel, and Dracula have a plan so that Mavi not be move. Positive Politeness Strategy 13: Give (or ask) reason</td>
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<td>idea to take her to your hometown.</td>
<td>(No. Data: 27) Mavi: Wait. Stop at that playground. Look at these cut kids</td>
<td>20. Mavi command Johnny to stop the car. Because Mavi wants to playing with kid’s. Bald On Record</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(No. Data: 28) Mavi: Give me my son.</td>
<td>21. Mavi ordered to Dracula to bring back her son Negative Politeness Strategy 7: Impersonalize S and H</td>
<td></td>
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<tr>
<td></td>
<td>Dracula: We just want out for some avocados. Dennis: Mommy! I flew! Mavi: I saw</td>
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</table>

**B. Data Analysis**

**Data 1 (No. Data: 1)**

Dracula: *Is it everything you *wanted* my little poinsonberry?*

Mavi: Oh, it is Daddy.
In this conversation Dracula use positive politeness strategies with strategy number 15: Give gift to H (goods, sympathy, understanding, cooperation). He ask Mavi what her wanted and Dracula need reason from her. She is happy or not.

Data 2 (No. Data: 2)

Mavi: So, you’re really okay with him not being a monster?

Dracula: Human, monster, unicorn, as long as you’re happy

Mavi: Thanks Dad.

In this dialogue, Mavi uses Positive Politeness with strategy number 13: Give (or ask) reason. Because in this dialogue, Mavi says directly to Dracula about status her husband. Her husband not a monster like Mavi and her Father. Mavi need reason from Dracula about husban’s.

Data 3 (No. Data: 3)

Mavi: Hay, Dad.

Dracula: Oh, hey, guys!

Johnny: Mavi was wondering if maybe you wanted to go for a fly.

Dracula: Oh, we haven’t done that in forever. Any special reason?

Johnny: No, special reason at all. Right Mavi?

Dracula: What’s his deal?
Mavi: He’s silly. It’s just a beautiful night, well if you don’t want to..

Dracula: No, no! Are you kidding? I would eat a bucket of garlic to fly with you

From the dialogue, we can see that Dracula use *Positive Politeness with strategy number 6: avoid disagreement.* Because he disagree with option from Mavi about he must eating a bucket of garlic if he to fly with her.

**Data 4 (No. Data: 4)**

Dracula: Oh, Honey look at those fluffy clouds.

It can be seen in this dialogue, clearly that Dracula use *Bald on record.* Because Dracula directly order to Mavi to see a cloud that was created by her father, and Mavi as H to see the clouds.

**Data 5 (No. Data: 5)**

Dracula: Remember what we played when you were little? Hide and Go Seek Sharp Objects? Okay, Regular Hide and Seek.

From the dialogue, we can see that Dracula use *Positive Politeness with Strategy number 13: Give (or ask) reason.* Because Dracula directly tries to remind Mavi about childhood game they often do. The utterances makes Mavi imagine her childhood with her father.

**Data 6 (No. Data: 6)**

Dracula: Where are you? Honey bat, honey bat. Mavi! I’m gonna get you. Honey? Are you okay?
Mavi: Yes, it’s just a little harder to catch my breath since I’m pregnant.

Dracula: Yes, well. A guess that would make it more… What? I’m gonna be a grandpa.

From the dialogue, we can see that Dracula use **Positive Politeness** with Strategy number 13: Give (or ask) reason. In this dialogue Dracula try to find Mavi, and finally Dracula find her. Dracula ask Mavi ‘Are you okay?’ and reason to Mavi ‘yes, it’s just a little harder to catch my breath since I’m pregnant’. Dracula ask to Mavi and Mavi give the reason.

**Data 7 (No. Data: 7)**

Mavi: I’m hungry again honey. Can you get me some ice cream with anchovies?

Dracula: No, no, no. you mustn’t give in to your cravings. It’s not good for baby. You need to increase your spider intake, so he’ll be able to climb ceiling properly. And eat lost of sheep bile.

Mavi: I love you Dad. But we don’t even know if the kid’s gonna be a vampire. I’d be thrilled if the baby’s human-y just like Johnny.

It can be seen in this dialogue Mavi order some ice cream to Johnny but Dracula disagree if Mavi eat some ice cream. Because Dracula think it is not good to baby, and Dracula recommend Mavi to eat lost of sheep bile. The dialogue Dracula use **Positive Politeness with Strategy number 6: avoid disagreement** ‘no, no, no’
Data 8 (No. Data: 8)

Dracula: *Here.* Just have some monster ball soup it’s your mommy recipe.

Mavi: Thank you, Dad. Just like you made it when I was a kid. My favorite.

It can be seen in this dialogue used *Don’t Perform the FTA.* Dracula just give monster ball soup to Mavi which is made from his mother’s recipe, and Mavi happy because it is the favorite her was kid.

Data 9 (No. Data: 9)

Doctor: *Sir, only the Father is allowed in the room.*

Dracula: Really? I mean, okay. He’s the family, I guess.

In this dialogue, it is clearly seen than Doctor uses *Positive Politeness with Strategy number 15: Give gift to H.* Because in here, the Doctor give understanding that who can be enter the room only her husband. The Doctor directly request to Dracula do not enter the room.

Data 10 (No. Data: 10)

Dracula: *Oh, look!* It’s a boy! It’s a boy! The Dracula bloodline carries on! No one will ever harm you as long as I’m here my little devil dog.

Mavi: Dad, *can I hold my baby?*

Dracula: If I were dad, I’d say yes. But, I’m the nurse, Frencine. Here you go anyway.
From the dialogue, we can see the script use two Politeness strategies Dracula used Bald on Record. Because Dracula directly command Mavi and Johnny to look the baby is a boy, and Mavi use Politeness strategies with strategy number 13: Give (or Ask) reason. Mavi ask to Dracula ‘can I hold my baby’ Mavi need reason from Dracula.

Data 11 (No. Data 11)

Murray: All right! Let’s do boy up! Check out what I got him. Bling!

Wayne: Wow. Is it cursed?

Murray: Super cursed. Only the crypt.

Johnny: He’s just starting to walk, so maybe it’s heavier than...

In this dialogue the script use Positive Politeness with strategy number 13: because Wayne ask to Murray about the prize he bring ‘is it curse’ and Wayne need reason from Murray. Murray answer ‘super cursed’.

Data 12 (No. Data 12)

Mavi: It’s great. Thank you. We just have to baby protective that. Johnny, do you know where you put the rubber guards?

From the dialogue Mavi use Positive Politeness with Strategy number 2: exaggerate (interest) to H. Mavi say ‘it is great’ about prize from Wayne. But Mavi suggest to protective from Dennis because guillotine danger for Dennis and she ask Johnny where he put the rubber guards.
Data 13 (No. Data: 13)

Mavi: Johnny, *come quick!*

Dracula: What’s up? He’s okay?

Mavi: Dennis said his first word!

Dracula: He did?

Mavi: *come* on honey, say it again

Dennis: Bleh, bleh-bleh

In this dialogue, it is clearly seen that Mavi *Bald On Record*. Because Mavi command Johnny to come quick, she wants to tell that Dennis start the speaking. But, Dracula come the first and ask to Mavi what happen to Dennis.

Data 14 (No. Data: 15)

Dracula: *What is that? What’s the noise?* It’s on me.

Johnny: It’s just the cell phone. I *got you*. Clifton’s sending you text so you can practice how to write back.

In this dialogue Dracula use *Positive Politeness with Strategy number 13: Give (or ask) reason*. Because Dracula ask about what the sound come from his own cell phone that put in the pocket.

Data 15 (No. Data: 16)

Dracula: What the… it’s not doing it.
Johnny: I got it. Now you can send text Clifton.

Dracula: All right, fine. How do you do this?

Johnny: Maybe it’s your fingernails it’s easy. Look. I’ll text Mavi.

From the dialogue, Johnny use *Don’t Perform the FTA*. Because in this script Johnny suggest to Dracula to cut his nail. So Dracula could use finger to type a message through his phone. Because the fingernails Dracula to long so Dracula can use the phone touch screen. Johnny directly advice Dracula to cut finger nails.

**Data 16 (No. Data: 17)**

Johnny: Yeah, got it. *Maybe you should just get Bluetooth.*

Dracula: Okay, Blue Tooth (si gigi biru) come here. So now what?

In this dialogue, can be directly see that Jonny uses *Don’t Perform the FTA*. Because in this script Johnny just suggest Dracula to use cell phone application called Bluetooth, but Dracula misunderstanding and him call blue tooth (si gigi biru).

**Data 17 (No. Data: 18)**

Mavi: *Dennis are you okay?*

Dennis: I got candy.

Johnny: *Look!* Your tooth come out.

Mavi: Are you kidding me? He got his tooth knocked out?
From the dialogue, clearly Mavi use *Bald on Record*, because Johnny directly command Mavi to see Denis’s teeth come out, but Mavi argues Denis’s teeth come out because he fell.

**Data 18 (No. Data 20)**

Dracula: *Johnny come out side.*

Johnny: What? Who is it?

Dracula: It’s your father-in-law. I need to talk to you.

Johnny: What’s up?

In this dialogue used *Bald on Record*, because Dracula directly command Johnny to come out side, and in the script Johnny use *Positive Politeness with Strategy number 13: Give (or ask) reason*. Johnny ask to Dracula what he call to come out side.

**Data 19 (No. Data: 22)**

Dracula: *Look, you want to stay here, right?*

Johnny: Of course. This is the first place where I can really be myself.

Dracula: well, then. We’ve got some work to do. Okay, so here’s the plan. Maybe it’s good idea to take her to your hometown.

From the dialogue, the script use *Positive Politeness with Strategy number 13: Give (or ask) reason*. Dracula ask Johnny if he wants to stay at hotel, if yes
Johnny want to stay at hotel Dracula have a plan so that Mavi not be move, and Dracula inform about the plan. Johnny agree about the plan, and invite Mavi to going Johnny hometown without Dennis.

**Data 20 (No. Data 27)**

Mavi: Wait. *Stop at that playground. Look* at these cute kids

In this dialogue, it is clearly seen that Mavi use *Bald on Record*, because Mavi directly command Johnny to stop the car, because Mavi wants to playing with cute kid’s. Johnny stop the car and he too play with the cute kid’s in playground.

**Data 21 (No. Data: 28)**

Mavi: *give me me my son.*

Dracula: We just *want out for some avocados.*

Dennis: Mommy! I *flew!*

Mavi: I *saw.*

It can be seen in this dialogue, clearly, that Mavi use *Negative Politeness* with Strategy number 7: Impersonalize S and H. Mavi ordered to Dracula to bring back her son. Mavi angry to Dracula because Dracula danger to Dennis. Mavi order Dracula to take care her son as long as Mavi and Johnny leave, but Mavi disappointed to Dracula.
CHAPTER IV
CONCLUSION AND SUGGESTION

A. Conclusion

Politeness Strategies have 5 main strategy, 1. Bald on Record; 2. Positive Politeness; 3. Negative Politeness; 4. Off Record; 5. Don’t do FTA. Bald on record use as a simple imperative sentence, it is uses to get maximum efficiency of conversation; positive politeness strategy use as social acceleration, this strategy use to get closer to the hearer; negative politeness strategy use as social brake, someone use this strategy to keep distance to the hearer; off record strategy use as indirect language and removes the speaker from the potential to be imposing, it is also use to say hidden intention implicitly; don’t do FTA is simply strategy that there are no strategy here, it is simply avoid offending and imposing the hearer.

From the analysis in the previous chapter, it is known that a character in the movie uses the theory of politeness in various occasions, although not all sentence are uttered politeness strategy. In this film, the screenwriter unconsciously using a strategy of politeness in every scene that suitable applied if it is associated with the situation in the context of the scene.

The writes has found 21 scene in the utterance of Dracula, Mavi, Johnny, Denis, Murray, and Wayne there are character in Hotel Transylvania 2 movie. The writer find 4 politeness strategy they are; 1. Bald on record; 2. Positive politeness; 3.
Negative politeness; 4. Don’t do FTA. In this thesis the writer do not find Off Record in this script.

Suggestion

In this study, the writer has some suggestions as follow:

a. For the student who are interested in studying Politeness Strategies, they can use Brown and Levinson Theory.

b. Through this study, the writer hopes that this paper can be useful for all of the students who want to study in depth about Politeness strategies.

c. Finally, the writer hopes that this study will be for future improvement of studying Pragmatic specially Politeness Strategies in English Letters Department, especially in the faculty of Adab an Humanities, UIN Syarif Hidayatullah Jakarta.
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