ABSTRACT


This research is aimed at finding out the types of politeness strategies and the factors which cause the different politeness strategies used by the selected characters in the film.

Moreover, the writer uses descriptive qualitative method by collecting the selected dialog which is used politeness strategies. After collecting the data, the writer analyzes each dialog based on descriptive analysis technique which is supported by Penelope Brown and Stephen C. Levinson’s theory of politeness.

The writer finds that the factor of higher and lower in work place is not one of the main factors that can cause the different politeness strategies. However, the lower can use the same strategy as higher used. Although it does not become the main factor but the use of polite utterance still being concerned especially for the lower in order to make a good conversation with the higher.

Finally the answer that the selected characters in the film use the strategies of bald on record; positive politeness; negative politeness; and of record.
APPROVEMENT

THE ANALYSIS OF POLITENESS STRATEGIES USED BY THE CHARACTERS IN THE FILM OF UGLY TRUTH

A Thesis
Submitted to Letters and Humanities Faculty
In Partial Fulfillment of the Requirements for
The Degree of Strata 1

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JAKARTA
2011
LEGALIZATION

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The thesis has been defended before the Faculty of Adab and Humanities’ Examination Committee on December, 2010. It has already been accepted as a partial fulfillment of the requirements for the degree of strata 1.

Jakarta, December, 2010

Examination Committee

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4.
DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor 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, January 11, 2011

Mira Hardiyani
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First of all, the writer would like to express the most gratitude and praise to Allah SWT, the Lord of the universe for His help, affection and generosity in completing her study in the State Islamic University Syarif Hidayatullah, Jakarta. Then, peace and blessing are upon to our beloved prophet Muhammad SAW and all of his family, his disciplines, and his followers.

The thesis is submitted in partial accomplishment of the requirement for the Strata 1 Degree to the Faculty of Adab and Humanities, English Letters Department, State Islamic University Syarif Hidayatullah Jakarta.

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In addition, the writer is deeply thankful to the individuals too numerous to mention who have sent her suggestions, corrections, and criticisms, especially Drs. Abdul Hamid, M.Ed as her thesis advisor, whose every guidance, patience, support and encouragement from the first to the final level that enable her to develop an understanding of the subject.
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Jakarta, January 11, 2011

The Writer
# TABLE OF CONTENTS

ABSTRACT .................................................................................................................................................. i

APPROVEMENT ........................................................................................................................................ ii

LEGALIZATION ........................................................................................................................................ iii

DECLARATION .......................................................................................................................................... iv

ACKNOWLEDGEMENT .............................................................................................................................. v

TABLE OF CONTENTS .............................................................................................................................. vii

CHAPTER I. INTRODUCTION .................................................................................................................. 1

A. Background of the Study ................................................................................................................... 1

B. Focus of the Research ....................................................................................................................... 5

C. Questions of the Research ................................................................................................................... 5

D. Significances of the Study ................................................................................................................... 5

E. Research Methodology ..................................................................................................................... 5

1. Objectives of the Research ................................................................................................................. 6

2. Method of the Research ..................................................................................................................... 6

3. Technique of Data Analysis .............................................................................................................. 6

4. Research Instrument .......................................................................................................................... 6

5. Analysis Unit ................................................................................................................................... 6

6. Time and Place ................................................................................................................................... 6

CHAPTER II. THEORETICAL FRAME WORK ....................................................................................... 8

A. Politeness ........................................................................................................................................... 8

B. Face Threatening Act ......................................................................................................................... 8
C. Politeness Strategies ................................................................................. 9
    1. Bald on Record .................................................................................. 10
    2. Positive Politeness Strategies ......................................................... 11
    3. Negative Politeness Strategies ......................................................... 16
    4. Off Record ....................................................................................... 19
    5. Don’t do the FTA or Zero strategy .................................................. 24
    6. Factors Influencing the Choice of Strategies .................................... 24

CHAPTER III. RESEARCH FINDING ................................................................. 29
    A. Data Description ............................................................................... 29
    B. Data Analysis .................................................................................. 32

CHAPTER IV. CONCLUSION ........................................................................ 45
    A. Conclusions .................................................................................... 45
    B. Suggestions ..................................................................................... 46

BIBLIOGRAPHY ......................................................................................... 47

APPENDICES ............................................................................................... 48

SUMMARY ................................................................................................. 55
CHAPTER 1

INTRODUCTION

A. Background of the Study

In society, people need a language to communicate with other people. The main function of language is to make an interaction or communication, it means that a tools for delivering a thought, idea, or feeling.¹ So people can express what they mean and deliver it to the interlocutor by language. By language, communication can be made in a social system. However as a user of language, people have to know how to speak politely in order to achieve a perfect communication. Hymes explains that in speaking there are some factors which support the communication. Hymes divides it into eight elements acronym, they are Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms, Genres or it called SPEAKING.²

J.L. Austin is an English philosopher who becomes the first person who tells by saying something means we did something. In other words, each utterance is an action. For example, when someone says a promise and apology they must say it by sincerely like these utterances ‘I promise, I will come on time’, ‘I apologize for coming late’. Those utterances called performative-utterances.³ Related to the performative-utterances, Austin

divides them into three types of action taken by a person when they speak; those are locutions, illocution, and perlocution.

But *performativ-utterances* and *SPEAKING* are not enough to make a perfect communication. Brown and Levinson said that there is speech act because one aim or one way of speaking can cause lost of their (speaker and hearer) face. Face is derived from Goffman and from the English folk term, which ties face up with notions of being embarrassed or humiliated, or ‘losing face’. Thus face is something that is emotionally invested, and that can be lost, maintained, or enhanced, and must be constantly attended to in interaction. In general, people cooperate (and assume each other’s cooperation) in maintaining face in interaction, such cooperation being based on the mutual vulnerability face.⁴

A rational person will always try to keep him or hearer *face*. By using Brown and Levinson’s concept of face in the metaphorical sense is divided into two:

a. **Negative face:** the want of every ‘competent adult member’ that his actions are unimpeded by others;

b. **Positive face:** the want of every member that his wants are desirable to at least some others.⁵

The using of Face Threatening Act that performed by men will be different with women. It is because linguistic behavior between men and women are different too. Women’s linguistic behavior is often characterized

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⁵ *Ibid*, p. 312.
by being concern with co-operation (more positively polite than men) and avoidance of conflict (more negatively polite than men). This characterization is based on the assumption that women are powerless and show their powerlessness in language; these forms politeness are markers of their subordination.⁶ Different from women, in society men are in superior positions. That reality which affects the differences of behavior between men and women ways of speaking. Women’ conversations are more likely to avoid conflict with his interlocutor and show their interest to the other person, such as those found in the example movie The Ugly Truth. The Ugly Truth is a 2009 American romantic comedy film, directed by Robert Luketic and starring by Katherine Heigl and Gerard Butler. The film was released in North America on July 24, 2009. It opened to third place at the box office behind Harry Potter and the Half-Blood Prince. In 2009, this film was nominated for the category of Best Actress, Comedy or Musical in Satellite Awards and Choice Summer Movie Star: Female in Teen Choice Awards.⁷ Based on the explanation, here is the example from the dialogue:

**Abby:** You should see him. He’s perfect.

**Joy:** Symmetrical?

**Abby:** You have no idea.

**Joy:** Well, how did you leave it? Did he ask for your number?

---


Abby: No, but he gave me his. What do I do? Should I call? And if I did, what would I say?\(^8\)

The example is a conversation occurred among women. Abby was a woman who was happy after finally she met an ideal man for her. Joy as her friend responded the story with interest and curiosity. It can be seen that Joy has a lot of questions for Abby. This politeness strategy was often used by women when they engaged in a conversation. Unlike women, men frequently used more negative politeness strategies, for example:

**Colin:** What’s so funny?

**Abby:** Your joke.

**Colin:** What joke?

**Mike:** Shit, he was serious?

(Feeling a popcorn kernel in her teeth, Abby takes out her floss.)

**Mike:** Wait -- what the fuck are you doing? Is that floss?\(^9\) (Abby freezes.)

As can be seen from the conversation above, that men prefer to use abusive words or vulgar words in speaking. From the strategies used by two characters in the movie “The Ugly Truth”, there are some differences to save the *face* of hearer and speaker themselves. So related to the politeness in a language, the writer is interested in analyzing the use of politeness strategies to avoid the endangered face caused by the utterances of the characters. And

---


also it will further examine the most politeness strategies used by all of the characters.

B. Focus of The Research

Relating to the background of the study, this research is focused on pragmatics study which becomes the main problem of differences and similarities between the politeness strategies used by the selected characters in film “The Ugly Truth”, and their influenced factors.

C. Questions of the Research

1. What types of politeness strategies are used by the characters in the film “The Ugly Truth”?
2. What are the factors that influence the different politeness strategies among the selected characters?

D. Significance of the Research

This research aims to give some benefits for students who want to deepen their knowledge, especially in pragmatics study about Face Threatening Act (FTA). Moreover, it can give some information of Face Threatening Act for the other researchers who want to do a similar study.

E. Research Methodology

The methodology of this research involves some important aspects that complete the research:

1. Objectives of the Research
1. To know and classify the types of the politeness strategies which are used by the selected characters to safe hearer face in the film of “The Ugly Truth”.

2. To describe what are the factors that influence the differences politeness strategies among the selected characters.

2. **Method of the Research**

   In this study, the writer uses descriptive method by collecting data from various sources related to research. In that method she will describe all the compiled data which will answer the two research questions above.

3. **Technique of Data Analysis**

   The technique that is used in this research is descriptive analysis technique. The collected data will be selected, classified and analyzed through the concepts of Brown and Levinson which is called “Face Threatening Act”. Finally, the writer will do a report of the study.

4. **Research Instrument**

   This research uses writer herself as a major instrument to get the data by collecting all the sources that support this research.

5. **Unit of Analysis**

   The analysis unit of this research is film script of “The Ugly Truth” which contains 118 pages. The original story and the writer were made by Nicole Eastman. The film released in USA on July 24, 2009 and produced by Columbia Pictures.
6. **Time and Place of the Research.**

This research was conducted in the 8 semester of 2010 in English Language and Literature Department, Adab and Humanities Faculty, State Islamic University of Jakarta and in selected libraries such as in Atma Jaya Catholic University library.
CHAPTER II
THEORETICAL FRAMEWORK

A. Politeness

Politeness is the way how we behave and speaks in a good and an appropriate way. The way people behave politely called as polite behavior and the way people speak politely called polite language. According to Richard J. Watts theory, politeness is divided into two concepts. The first order politeness or politeness_1, the second order politeness or politeness_2. Politeness_1 is a socio-psychological concept, referring to the various ways in which members of sociocultural groups talk about polite behavior.\(^\text{10}\) In other word, politeness_1 include the appropriate behaviors related to social rules like respecting the old or speaking with lower voice. Whereas politeness_2 is linguistic, scientific concept, a more technical notion which can have a value within an overall theory of social interaction.\(^\text{11}\) For example like greetings and make a good conversation.

B. Face Threatening Act.

Face term is first used by Goffman. In this case the concept of face is defined as something that can be emotionally invested and that can be lost, maintained, or enhanced, and must be constantly attended to in interaction.\(^\text{12}\) Face Threatening Act is the utterances which inclined as an action that is not


\(^{11}\) Ibid. p. 4.

satisfying. Brown and Levinson said that ‘Face, the public self-image that every member wants to claim for himself, consisting two related aspects:

a. Negative face: the basic claim to territories, personal preserves, rights to non distraction-i.e. to freedom of action and freedom from imposition.

b. Positive face: the positive consistent self-image or personality (crucially including the desire that this self image be appreciated and approved of) claimed by interactants.

C. Politeness Strategies

In the model of Brown and Levinson's politeness, there are three critical scales a high to low ratings politeness utterances. The three scales are determined by contextual, social, and cultural which covers more the following scales: (1) social distance between speaker and hearer, (2) the speaker and hearer relative power, (3) the degree of imposition associated with the required expenditure of goods or service.\(^{13}\)

Brown and Levinson developed politeness in five strategies in accordance with the greater of FTA risk. The first strategy is doing the FTA without redressive action or bald on record which deals with the minimal FTA. The second strategy is doing the FTA with redressive action with positive politeness. Then the third is negative politeness aimed to deal FTA in medium level. The fourth is off record for dealing high level of FTA. The last is ‘do not the FTA’ for its higher risk.\(^{14}\)


\(^{14}\) Adam Jaworski dan Nikolas Coupland (2006), *op.cit*, p. 312.
1. Bald on Record

Bald on record is the strategy where an FTA is presented in unmigitated form. The speaker (S) usually speaks directly, clearly without resulting ambiguous interpretation for the hearer (H). Consequently the strategy is tied up with Grice’s maxims. Maxims are numbers of conversational rules regulate conversation by way of enforcing compliance with the cooperative principles proposed by philosopher Paul H. Grice.\textsuperscript{15} These rules assumed as guidelines for achieving maximally efficient communication. It consists of four maxims:

a. Maxim of quantity
   - Make your contribution as informative as is required (for the current purposes of the exchange)
   - Do not make your contribution more informative than is required.

b. Maxim of quality
   - Try to make your contribution one that is true.
   - Do not say what you believe to be false.
   - Do not say that for which you lack adequate evidence.

c. Maxim of Relation
   - Be relevant

d. Maxim of Manner
   - Be perspicuous
   - Avoid obscurity of expression

- Avoid ambiguity
- Be brief
- Be orderly

Table 1

Degree of face threat and the associated face work super strategies\(^{16}\)

<table>
<thead>
<tr>
<th>No.</th>
<th>Degree of Face Threat</th>
<th>Face Work and the Used of Strategies</th>
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<tr>
<td>1.</td>
<td>Low</td>
<td>Bald-on-record</td>
</tr>
<tr>
<td>2.</td>
<td>Medium</td>
<td>On record:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Positive politeness</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(do FTA on record plus redress)</td>
</tr>
<tr>
<td>3.</td>
<td>Medium high to high</td>
<td>- Negative politeness</td>
</tr>
<tr>
<td>4.</td>
<td>High</td>
<td>(do FTA on record, do FTA plus redress to H’s want)</td>
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2. Positive Politeness Strategies

To reduce the listener's disappointment, Brown and Levinson offers the following strategies for action that violates the positive face opponents said:

**Strategy 1:**

Taking notice attend to H (*his interests, wants, deeds, and goods*). By using this strategy, the speaker considering the condition of listener that include physical changes, the ownership of certain goods and others. This

strategy can be realized as in the form of giving special attention to the listener (Giving special attention to H).\textsuperscript{17} Example:

‘Goodness you cut your hair..By the way I came borrow some flour.’

\textbf{Strategy 2: Exaggerate (interest, approval, Sympathy with H). Example:}

‘What a fantastic garden you have’

In the utterance above shows that the speaker expressed his interest in excess to the other which aimed to reduce the disappointment of the opponents said.

\textbf{Strategy 3: Intensify interest to H. Another way for S to communicate to H that he shares some of his wants is to intensify the interest of his own (S’s) contributions to the conversation, by ‘making a good story’.}\textsuperscript{18}

For example, in an interaction, the speaker like to insert parenthetical expression and also the questions that aim only to make the listener is more involved in the interaction. Example:

‘You know’

‘... isn’t it?’

\textbf{Strategy 4: Use in-group identity markers.}\textsuperscript{19}

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 of ellipsis.


\textsuperscript{18} \textit{Ibid}, p.106.

\textsuperscript{19} \textit{Ibid}, p.107.
- **Address forms**

  In many languages the second-person plural pronoun of address doubles as an honorific form to singular respected or distant alters.

  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, blondie, brother, sister, cutie, sweetheart, guys, fellas*.

  'Help me with this bag, will from you mate?'

- **Use of in-group language or dialect**

  The phenomenon of *code-switching* involves any switch from one language or dialect to another in communities where the linguistic repertoire includes two or more such codes. In some cases, situations of diglossia, the switch is between two varieties or dialect of a language, one of which is considered ‘high’ and prestigious, the other ‘low’ and domestic. Other cases simply involve switching from one language to another, in bilingual or multilingual communities.

  First call: ‘Come here, Johnny.’

  Second call: ‘John Henry Smith, you come here right away.’

- **Use of jargon or slang**

  Related to the use of an in-group language or dialect is the use of in-group terminology. By referring to an object with a slang term, S may evoke all the shared associations and attitudes that he and H both have toward that object; this then may be used as FTA redress. For example, use of brand names in a request may stress that S and H share an (in-group) reliance on the required object:
‘Got any Winstons?’

‘I came to borrow some Allinsons if you’ve got any.’

In British English one uses:

‘Lend us *two squid* then, wouldja mate?’

Or in American English:

‘Lend us *two bucks* then, wouldja Mac?’

**Strategy 5:** Finding and seek agreement with the listener (*Seek agreement*). Example:

The use of this strategy is the speakers repeat a part of listener’s utterance to indicate that the speakers agree and follow whatever information that is spoken by the listener, as in the following dialogue:

A : I had a flat tyre on the way home.
B : Oh God, a flat tyre!

**Strategy 6:** Avoiding conflict with the listener (*Avoid disagreement*). In the use of this strategy, the speakers tried to avoid disagreement with the listener’s utterance, as in the following conversation:

A : What is she, small?
B: Yes, yes she is small, not really small but certainly not very big.

**Strategy 7:** Presuppose or make the same perceptions from the speaker and listener utterances (*Presuppose / raise / assert common ground*). Example:

A : Oh, this cut hurts awfully, Mum.
B : Yes dear, it hurts terribly, I know.

---

Strategy 8: Make a joke (Joke). Since jokes are based on mutual shared background knowledge and values, jokes may be used to stress that shared background or those shared values. Joking is basic positive-politeness technique, for putting H ‘at ease’. For example a joke may minimize an FTA of requesting, as in:

‘How about lending me this old heap of junk?’ (H’s new Cadillac)

Strategy 9: Assert or presuppose S’s knowledge of and concern for H’s wants. One way of indicating that S and H are cooperators, and thus potentially to put pressure on H to cooperate with S, is to assert or imply knowledge of H’s wants and willingness to fit one’s own wants in with them.

‘Look I know you can’t bear parties, but this one will really be good – do come!’ (request/offer)

Strategy 10: Offer, promise. This strategy is often used in everyday conversation, such as in the example:

‘I’ll drop sometime next week.’

Strategy 11: Showing optimism (Be optimistic). Example:

‘You will lend me your lawnmower for the weekend. I hope.’

Strategy 12: Try to involve the listener and speakers in certain activities (Include both S and H in the activity). The following example is the utterance of the word Let’s as an effort to involve the speaker and the listener:

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23 Ibid, p.125.
‘Let’s have a cookie then’

**Strategy 13:** *(Give (or ask for) reasons).* Another aspect of including H in the activity is for S to give reasons as to why he wants what he wants. By including H thus in his practical reasoning, and assuming reflexivity (H wants S’s wants), H is thereby led to see the reasonableness of S’s FTA (or so S hopes). In other words, giving reasons is a way of implying ‘I can help you’ or ‘You can help me’, and assuming cooperation, a way of showing what help is needed.\(^{24}\) Example:

‘Why not lend me your cottage for the weekend?’

**Strategy 14:** Offering a reciprocal action, if the listener does X then the speaker will do Y *(Assume or assert reciprocity).*\(^{25}\) Example:

‘I’ll lend you my novel if you lend me your article’

**Strategy 15:** Give sympathy to the listener. As contained in the utterance:

‘Please let me know if there is anything I can do for you.’

### 3. Negative Politeness Strategies

Negative politeness is redressive action addressed to the addressee’s negative face: his want to have his freedom of action unhindered and his attention unimpeded. Related to that statement, besides *positive politeness strategy* above, Brown and Levinson also classified a number of *negative politeness strategy* to reduce violations of the listener’s negative face the following:

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\(^{24}\) *Ibid*, p. 128.

\(^{25}\) *Ibid*, p. 129.
**Strategy 1:** The expression is directly or indirectly according to convention (Be direct/conventionally indirect).\(^{26}\) Example:

‘Can you shut the door please?’

**Strategy 2:** Use the form of questions with a particular particle (Question, hedge).\(^{27}\) Example:

‘It was amazing, wasn’t it?’

‘Do I a favor, will you?’

**Strategy 3:** Hesitant and do not be too optimistic (Be pessimistic). This strategy gives redress to H’s negative face by explicitly expressing doubt that the conditions for appropriateness of S’s speech act obtain.\(^{28}\) Example:

‘Perhaps you’d care to help me.’

‘You don’t have any manilla envelopes, do you by any chance?’

**Strategy 4:** Reduce the threat of force or power to face the listener (Minimise the imposition).\(^{29}\) Example:

‘I just want to ask you if I can borrow a single sheet of paper.’

**Strategy 5:** Give deference. There are two sides to the coin in the realization of deference: one in which S humbles and abases himself and another where S raises H (pays him positive face of a particular kind, namely that which satisfies H’s want to be treated as superior). In both cases what is conveyed is that H is of higher social status than S. For example:

\(^{26}\) Ibid, p. 132.
\(^{27}\) Ibid, p. 145.
\(^{28}\) Ibid, p. 173
\(^{29}\) Ibid, p. 176.
'Excuse me sir, but would you mind if I close the window?'

Or the dialogue below:

A: Would you care for a sandwich?

B: Yes, Sir

**Strategy 6:** Apologize. By apologizing for doing FTA, the speaker can indicate his reluctance to impinge on H’s negative face and thereby partially redress that impingement. There are at least four ways to communicate regret or reluctance to do an FTA.30

1. **Admit the impingement.**

   S can simply admit that he is impinging on H’s face, with expression like:

   ‘I’m sure you must be very busy, but...’

   ‘I know this is bore, but...’

2. **Indicate reluctance.**

   S can attempt to show that he is reluctant to impinge on H with the use of hedges (discussed above) or by means of expressions such as the following:

   ‘I normally wouldn’t ask you this, but...’

3. **Give overwhelming reasons.**

   S can claim that he has compelling reasons for doing the FTA (for example, his own incapacity), thereby implying that normally he wouldn’t dream of infringing H’s negative face:

   ‘I can think of nobody else who could...’

---

4. **Beg forgiveness.**

S may beg H’s forgiveness, or at least ask for ‘acquittal’ – that is, that H should cancel the debt implicit in the FTA:

‘Excuse me, but…’

‘I’m sorry to bother you…’

**Strategy 7:** Do not mention the speakers and the listener (*Impersonalize S and H*).\(^{31}\) Example:

‘Take that out please’

**Strategy 8:** (State the FTA as a general rule).\(^{32}\) For example:

'Passengers will please refrain from flushing toilets on the train."

**Strategy 9:** (Nominalize). 'Your good performance on the Examinations impressed us favorably."

**Strategy 10:** (Go on record as incurring a debt, or as not indebting H). S can redress an FTA by explicitly claiming his indebtedness to H, or by disclaiming any indebtedness of H, by means of expression such as the following, for request:

'I'd be Eternally Grateful to you if you would ...

4. **Off Record**

A speaker uses *off record* if he wants to do the FTA, but wants to avoid responsibility for doing it. He can do it *off record* and leave it up to the addressee to decide how to interpret it. By *off record*, the speaker does the

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\(^{31}\) _Ibid_, p. 190.

\(^{32}\) _Ibid_, p. 206.
ambiguous, causing a variety of interpretations for the listener, which may differ with the interpretation of the speaker. Brown and Levinson define 15 off record strategies in doing the FTA.

**Strategy 1: Give hints.** If the speaker wants to make FTAs indirectly, he has to give a sign to the listener who is expected to interpret what the speaker means. This can be done by making a conversational implicature by violating Grice maxims. Listeners will make conclusions or interpretations of utterances of speakers through which the sign is given (hints). If the speaker says an irrelevant utterance, the listener will try to make an interpretation as relevant as possible. Example:

'It's cold in here.' (Implication: Shut the window)

**Strategy 2: Give association clues.** A related kind of implicature triggered by relevance violations is provided by mentioning something associated with the act required of H, either by precedent in S-H’s experience or by mutual knowledge irrespective of their interactional experience. Example:

'Oh God, I've got a headache again.'

The utterance may be used to convey a request of the speakers to borrow to listener’s jacket, if they both know that there is a relationship between headache speakers with the speaker wanting to borrow the listener’s jacket to heal the headache.

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33 *Ibid*, p. 213.

Strategy 3: Presuppose. An utterance can be almost wholly relevant in the context, but can be violate the Relevance Maxim just at the level of its presuppositions. For instance:

'I washed the car again today.'

By saying this, the speaker presupposes that he had done it before, so it may implicate criticism of to the listener if they had agreed to wash the car by turns.

Strategy 4: Reduce the fact (Understate), not excessive. This strategy raises implicatures by talking less than the requested (maxim of quantity) because the speaker does so indirectly (indirect). Example:

A: What do you think of Harry?

B: Nothing wrong with him. (Implication: I do not think he's very good)

Strategy 5: Overstate. If the speaker says more than is necessary, thus violating the maxim of quantity in another way, he may convey implicatures. He may do this by the inverse of the understatement principle – that is, by exaggerating or choosing a point on a scale which is higher than the actual state of affairs. Example:

'There were a million people in the Co-op tonight!'

(convey a excuse for being late)

Strategy 6: Use tautologies. By uttering a tautology, the speaker encourages the listener to look for an informative interpretation of the non-informative utterance clear interpretation of the utterance. Example:

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'War is war.'

**Strategy 7: Use contradictions.** By violating the Quality Maxim (Speak the truth, be sincere), the speaker forces H to find some implicature that preserves the Quality assumption which is perhaps the most basic principle of language usage.

Example:

A: ‘Are you upset about that?’

B: ‘Well, yes and no. I am and I’m not.’

**Strategy 8: Be ironic.** By saying the opposite of what he means, again a violation of Quality the speakers can indirectly convey his intended meaning, if there are clues that his intended meaning is being conveyed indirectly.37

Example:

‘Beautiful weather, Is not it?’

(to postman drenched in rainstorm)

Irony markers include: *real, regular, just, exactly*, or with excessive emphasis.

**Strategy 9: Use metaphors.** Metaphors are a further category of Quality violations, for metaphors are literally false. The use of metaphor is perhaps usually on record, but there is a possibility that exactly which of the connotations of the metaphor S intends may be off record. Example:

‘Harry’s a real fish.’ (implication: He swims like a fish.)

\[
\begin{align*}
\text{is slimy}
\end{align*}
\]

\[
\begin{align*}
\text{swims}
\end{align*}
\]

is cold-blooded

**Strategy 10:** *Use rhetorical questions.* The speaker wants the listener to provide him with the indicated information. Questions that leave their answers hanging in the air, implicated, may be used to do FTAs.\(^{38}\) Example:

'How was I to know ...?' (Implication: I Was not) = reason

'What Can I say? ' (Nothing, it's so bad) = criticism

**Strategy 11:** *Be ambiguous.* Purposeful ambiguity can be achieved through a metaphor, because the connotation of metaphors which are compatible with a specific intent is not always clear.\(^{39}\) For example:

'John's a pretty \(\begin{cases} \text{sharp} \\ \text{smooth} \end{cases}\) cookie.'

Can be either a compliment or insult, depend on the connotation of the word *sharp* or *smooth* which is appropriate.

**Strategy 12:** *Be vague.* The speaker may go off record with an FTA is, or what the offence is. For example in criticism:

‘Perhaps someone did something naughty.’

Or in some euphemism:

‘I’m going you-know-where.’ (*euphemisms*)

**Strategy 13:** *Over-generalize.* Rule instantiation may leave the object of the FTA vaguely off record, and the listener has the choice to decide whether the general rules that apply to him, for example:

'If that door is shut completely, it sticks.'

\(^{38}\) *Ibid*, p. 223.

This also applies to the use of proverbs, for example:

'A penny saved is a penny earned.'

**Strategy 14: (Displace H).** The speaker may go off record as to who the target for his FTA is, or he may pretend to address the FTA to someone whom it wouldn’t threaten, and hope that he real target will see that the FTA is aimed at him. For example: with negative politeness, one of the secretaries in the office asks another takes the stapler (staplers), while a professor was closer to the stapler than others. His face is not threatened, and he can choose to do it himself as a bonus ‘free gift’.

**Strategy 15: Be incomplete, use ellipsis.** This is much a violation of the Quantity Maxim as of the manner Maxim. By doing FTAs that have not been completed, the speaker creates implicatures ‘hanging in the air’, the same as rhetorical question. Example:

'Well, if one leaves one's tea on the wobbly table ...'

5. **Don’t do the FTA or Zero strategy**

If she decides that the degree of the FTA is too great, he/she may decide to avoid offending H at all with this particular FTA, or he prefers to say nothing verbally or non verbally.

D. **Factors Influencing the Choice of Strategies**

Brown and Levinson argue that an assessment of the amount of face threat of a particular act involves three sociological variables: (1) the social

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distance between participants, (2) the relative power of the hearer over the speaker, and (3) the absolute ranking of the imposition involved in the act. For example, asking a new colleague for a cup of tea is more face-threatening than asking a long-standing colleague (the distance variable); asking one’s employer for a cup of tea is more face-threatening than asking a colleague (the power variable); and asking for a glass of vintage port is more face-threatening than asking for a glass of water (the ranking variable). Then they defined these variables thus:

1. **Distance** (D) is a symmetric social dimension of similarity/different between the speaker and the hearer. It is often based on the frequency of interaction. The reciprocal giving and receiving of positive face is symptomatic of social closeness.

2. **Relative Power** (P) of the hearer over the speaker is asymmetric social dimension. It is the degree to which participant can impose his own plans and self-evaluation (face). Deference is symptomatic of a great power differential.

3. **Absolute Ranking** (R) refers to the ordering of impositions according to the degree to which they impinge upon an interactant’s face wants in a particular culture and situation. Negative face impositions can be ranked according to the expenditure (a) of *service* (including the provision of time) and (b) of *goods* (including non-material goods like information, as well as the expression of regard and other face payments). Positive face impositions can be ranked according to the amount of ‘pain’ suffered by the other,
based on the discrepancy between the other’s self-image and that presented in the FTA.\textsuperscript{42}

The payoffs: a priori considerations. Here is a fairly complete list of the payoffs associated with each of the strategies, derived on a priori grounds:

- By going on record, a speaker can potentially get any of the following advantages: he can enlist public pressure against the addressee or in support of himself; he can get credit for honesty, for indicating that he trusts the addressee; he can get credit for outspokenness, avoiding the danger of being seen to be a manipulator; he can avoid the danger of being misunderstood; and he can have the opportunity to pay back in face whatever he potentially takes away by the FTA.

- By going off record, on the other hand, a speaker can profit in the following ways: he can get credit for being tactful, non-coercive; he can run less risk of his act entering the ‘gossip biography’ that others keep of him; and he can avoid responsibility for the potentially face-damaging interpretation. Furthermore, he can give (non-overtly) the addressee an opportunity to be seen to care for S (and thus he can test H’s feeling towards him). In this latter case, if H chooses to pick up and respond to the potentially threatening interpretation of the act, he can give a ‘gift’ to the original speaker. Thus, if I say ‘It’s hot in here’ and you say ‘Oh, I’ll open the

window then!’, you can may get credit for being generous and cooperative, and I avoid the potential threat of ordering you around.

- For going on record with positive politeness, a speaker can minimize the face-threatening aspect of an act by assuring the addressee that S considers himself to be ‘of the same kind’, that he likes him and wants his wants. Thus a criticism, with the assertion of mutual friendship, may lose much of its sting – indeed, in the same assumption of a friendly context it often becomes a game (cf. Labov 1972a) and possibly even a compliment (as between opposite-sexed teenagers). Another possible payoffs is that S can avoid or minimize the debt implications of FTAs such as requests and offers, either by referring (indirectly) to the reciprocity and ongoing relationship between the addressee and himself (as in the reference to a pseudo prior agreement with then in ‘How about a cookie, then’ or by including the addressee and himself equally as participants in or as benefitors from the request or offer (for example, with an inclusive ‘we’, as in ‘Let’s get on with dinner’ from the husband glued to the TV).

- For going on record with negative politeness, a speaker can benefit in following ways: he can pay respect, deference, to the addressee in return for the FTA, and can thereby avoid incurring (or can thereby lessen) a future debt; he can maintain social distance, and avoid the threat (or the potential face loss) of advancing familiarity towards the addressee; he can give a real ‘out’ to the addressee (for example,
with a request or an offer, by making it clear that he doesn’t really expect H to say ‘Yes’ unless he wants to, thereby minimizing the mutual face loss incurred if H has to say ‘No’); and he can give conventional ‘outs’ to the addressee instead of real ‘outs’, that is pretend to offer an escape route without really doing so, thereby indicating that he has the other’s person face wants in mind.

- Finally, the payoff for the fifth strategic choice, ‘Don’t do the FTA’, is simply that S avoids offending H at all with this particular FTA. Of course S also fails to achieve his desired communication, and as there are naturally no interesting linguistic reflexes of this last-ditch strategy, we will ignored it in our discussion henceforth.43

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A. Data Descriptions

In this section the writer compiles and selects the data that will be analyzed. The data are collected from The Ugly Truth movie transcript. The writer categorizes and tabulates the collected data in the following table below:

<table>
<thead>
<tr>
<th>No.</th>
<th>The Position and Degree of Speaker and the Hearer</th>
<th>The Used Strategies</th>
<th>Characteristics Grammar Use</th>
<th>Corpuses</th>
</tr>
</thead>
</table>
| 1.  | Abby to Joy (Producer to Assistant)             | Bald on Record      | Imperative Sentences: **call** | **Okay, that’s a problem.**  
(thinking, then...)  
**Call** Matt Hardwick down at Media Services. He’s got a few Sky Cams and he owes me. Now, where are my weathermen?  
(Scene 2, p.1) |
<p>| 2.  | Larry to Abby (Anchor to Producer)              | Negative Politeness (strategy 6: Apologize) | Negative form: <strong>don’t, can’t</strong> | <strong>I’m sorry to do this to you, Abby, but I don’t think I can work with her anymore. It’s bad</strong> |</p>
<table>
<thead>
<tr>
<th>Scene</th>
<th>Character</th>
<th>Action</th>
<th>'I'm not, but I can guarantee you ... thinking.' (Scene 3, p.2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene</td>
<td>Stuart to Abby (General Manager to Producer)</td>
<td>Bald on Record Maxim quality Modal Auxiliaries, ability: can</td>
<td>I’m not, but I can guarantee you that’s what the new management’s thinking. (Scene 7, p.5)</td>
</tr>
<tr>
<td>Scene</td>
<td>Mike to Abby (Host to Producer)</td>
<td>Off Record (strategy 9: Use Metaphors)</td>
<td>Did I burst your little Harlequin Romance bubble? (Scene 21, p.15)</td>
</tr>
<tr>
<td>Scene</td>
<td>Stuart to Abby (General Manager to Producer)</td>
<td>Positive Politeness (strategy 3: Intensify Interest to H)</td>
<td>Question: what See, what did I tell you? He’s great. (Scene 22, p.21)</td>
</tr>
<tr>
<td>Scene</td>
<td>Abby to Mike (Producer to Host)</td>
<td>Bald on Record</td>
<td>Negative Imperative Sentences: do not - using</td>
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<td></td>
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<tr>
<td>7.</td>
<td>Collin to Abby (Neighbor to Neighbor)</td>
<td>Negative Politeness (strategy 4: Minimize the imposition)</td>
<td>Future Time: the prediction: gonna (going to)</td>
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<td></td>
<td></td>
<td></td>
<td><strong>Just</strong> stay calm. You’re gonna be fine.</td>
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<td></td>
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<td></td>
<td>(Scene 30, p.31)</td>
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<tr>
<td>8.</td>
<td>Abby to Collin (Neighbor to Neighbor)</td>
<td>Negative Politeness (strategy 2: Question, Hedge)</td>
<td>Modal Auxiliaries, an advice: should</td>
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<td></td>
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<td></td>
<td>Well, I guess I should get going now.</td>
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<td></td>
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<td>(Scene 39, p.40)</td>
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<tr>
<td>9.</td>
<td>Abby to Collin (Friend to friend)</td>
<td>Off record (strategy 4: Understate)</td>
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<td></td>
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<td></td>
<td>That was pretty much the all-time worst first date ever.</td>
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<td></td>
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<td></td>
<td>(Scene 58, p.64)</td>
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<td>10.</td>
<td>Mike to the corporate (Host to the boss)</td>
<td>Positive Politeness (strategy 4: Use in-group identity markers)</td>
<td>Question: what</td>
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<td></td>
<td></td>
<td></td>
<td>So, you guys here to give me a raise, or what?</td>
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<td></td>
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<td></td>
<td>(Scene 67, p.74)</td>
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<tr>
<td>11.</td>
<td>Mike to Abby (Host to Producer)</td>
<td>Positive Politeness (strategy 12: Include both S and H in the activity)</td>
<td>Modal Auxiliaries, suggestion about activities for two person: let’s</td>
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<td></td>
<td></td>
<td></td>
<td>C’mon, let’s dance.</td>
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<td></td>
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<td>(Scene 90, p.93)</td>
</tr>
<tr>
<td>12.</td>
<td>Mike to Abby (Host to Producer)</td>
<td>Off record (strategy 1: Give hints)</td>
<td>Future Time: to express a preconceived plan: will</td>
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<td></td>
<td></td>
<td></td>
<td>I’ll get a wake up call.</td>
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<td></td>
<td></td>
<td></td>
<td>(Scene 92, p.94)</td>
</tr>
</tbody>
</table>
B. Data Analysis

From the tabulated data above, the writer tries to classify and analyze by using *where*, *who*, and, *when* the situation happened. The writer selects 12 expressions using politeness strategies, consist of Bald on Record strategy, Positive Politeness strategy, Negative Politeness strategy, and Off Record strategy. Each strategy consists of three examples. The way of analysis is chosen because the writer wants to simplify the analysis and can be understood by the readers easily so the writer tries to analyze each strategy as follows:

1. Bald on Record

   **Data 1**

   Joy : (panicked). We’ve got problems.

   Abby : There are no problems, Joy. Only solutions.

   Joy : The sky-cam on the traffic copter has a cracked lens and they can’t fix it.

   Abby: “Okay, that’s a problem. (thinking, then...). **Call Matt Hardwick down at Media Services. He’s got a few Sky Cams and he owes me. Now, where are my weathermen?**” (Scene 2, p.1)
Abby was a news producer in one of TV station, she was pretty and a successful woman but not successful in romance life. Joy was an associate producer and Abby’s friend who always helped Abby to arrange her appointment date. On that morning Joy panicked because she knew there was a problem with the sky-cam. At first she only said that there was a problem and Abby who was always optimistic to think that it wasn’t a problem, until she said about the cracked sky-cam. Thought that it might be serious problem, Abby commanded Joy to get another sky-cam. In her command, Abby used bald on record strategy to make a clear and direct meaning. From the grammatical, the simple form of a verb ‘call’ indicated that Abby wants to give imperative sentences. The choice of her words which clear, direct and unambiguously followed the maxim of manner. The factor that influenced the different politeness strategy was the relative power between Abby and Joy. She used bald on record in order to get credit for honesty which indicating that he trusts the hearer and to support herself that she has the opportunity to pay back in face whatever she potentially takes away by the FTA, because the previously statement, Abby didn’t trust Joy.

Data 3
Stuart: “Have you seen the ratings for yesterday? We got beat by all the network shows, plus a rerun of “Who’s the Boss”. The one where the vacuum breaks.”

Abby: “It’s a temporary setback. This week we’ll do better.”

Stuart: “The guy with the cable access show on Channel 83 does better. If we programmed Jerry Springer re-runs, we’d do a nine share at a quarter the price.”

Abby: “Please tell me you’re not thinking of killing the show.”

Stuart: “I’m not, but I can guarantee you that’s what the new management’s thinking.” (Scene 7, p.5)

After the news morning live finish, her general manager named Stuart wanted to see her. She knew that the reason why she was being called was because the rating of her news was too low. Without any courtesy, Stuart asked Abby about the ratings and said about another show which got higher rating than Abby’s shows. Meanwhile Abby was not just being given up easily and still tried to convince Stuart that she would do better. However, Stuart couldn’t help her anymore by saying bald on record to threat Abby’s face. So he maximally used efficient communication and telling the truth that he wouldn’t stop the show but not with the same management. The word ‘can’ assert that Stuart is certain the final result is the boss will kill the show, not him. The factor that influenced the different politeness strategy was the distance between Abby and Stuart. The reason was because he wants to avoid the danger of being seen to be a manipulator and wants to avoid the danger of being misunderstood in order to convince Abby that he wouldn’t give a fake expectation.
Abby to Mike: **Keep it clean, keep it moving, and stick to the script.** You’re on a live affiliate network news program. You do not have the luxury of using the words “blow” and “job” in the same sentence. If you say anything scatological, you’re fired. (Scene 30, p.31)

Finally Abby decided to work together with Mike after she knew the first show got the highest rating. The audiences loved Mike show, it proved by thousands calls and hundreds e-mail come to that shows. Before it was airing, Abby as a producer reminded Mike to not saying taboo words in her program. She wanted it as a usual news program that had to be clean and stick to the script so she told Mike clearly and straightforwardly to the point by using bald on record strategy. By using *‘do not’*, Abby tried to use negative imperative sentences. Besides that Abby tried to warn Mike by asserting the reciprocity in her last utterance. The factor that caused the influenced the different politeness strategy was the relative power between Abby and Mike. It was because she wants enlist public pressure against Mike and get credit for outspokenness. She was worried Mike would ruin her show, that’s why she has the doubtful feeling of Mike. So Abby as the superior thought it wasn’t necessary to use it and Mike had to listen her or he would get fired.
2. Positive Politeness

Data 5

Stuart: *See, what did I tell you? He’s great.* (Scene 22, p.21)

This dialog happened in the meeting room before they were airing the news on the morning. Because felt need to raise the rating, Stuart as a general manager who had a responsibility hired Mike to work on his program to become a new guest commentator. Everybody in that room disagreed with the decision that had been made by Stuart. They were all underestimate Mike and thought he could not give a good quality of a show. While they were debating, Mike eavesdropped on the outside and came in to the room with his protest about Abby’s statement. Stuart heard about it, proud with Mike’s statement and saying the utterance that could intensify interest to the hearer. By including ‘see’ and ‘what’, Stuart wanted the people who heard it agree with him, so he already did the politeness strategy 3. First he wanted to save Mike’s positive face and the second was of course to satisfy his positive face. The factor that influenced the different politeness strategy was the social distance between the participants. By going on record with positive politeness, Stuart wanted to minimize the face-threatening aspect of an act by
assuring Mike that he considers himself to be ‘of the same kind’, he wanted his wants to be accepted.

**Data 10**

Mike to the corporate: *So, you guys here to give me a raise, or what?*  
(Scene 67, p.74)

Abby and Mike were invited to go to the dinner with the corporate but Abby didn’t know that she was also being invited so she already had a plan with Collin. After knowing that she had to go with Mike and Stuart, Abby asked Collin to go with them. She felt sorry to change the plan. In the restaurant, they were welcomed by the corporate. Just after they sat, without any courtesy Mike asked about the salary to the corporate which meant by his boss. In this utterance Mike used ‘*guys*’ and ‘*what*’ as the identity marker to make him get more intimate with his boss. He considered the corporate as his friend in order to bring close situation. But it would make an odd situation because as a worker he couldn’t say that especially talking about give him a raise even it was only for a joke. Mike tried to satisfy his boss positive face but not with his face. The factor that influenced the different politeness strategy was the relative power between Mike and his boss.
Mike wanted to minimize the face-threatening aspect of an act by assuring his boss that he likes him and wants his wants.

**Data 11**

Mike to Abby: *C’mon, let’s dance.* (Scene 90, p.93)

Abby got an order from Stuart to convince Mike to still take a contract for her show. The fact was Mike offered a job by another station and it paid twice. So she caught up Mike to help him for his interview on The Tonight Show. After the show finished, they enjoyed a festive Cuban at the restaurant. Then Abby tried to talk about the offer that had been given to Mike. But Mike who didn’t want to talk about the job again asked Abby to dance with him. The using ‘let’s’ and ‘c’mon’ implied that Mike (S) wanted to Abby (H) to do the same activity which is mean a request words. Then from the grammatical sides, word ‘let’s’ means that a suggestion about activity for two person. The factor that influenced the different politeness strategy was the distance between Abby and Mike. Mike could avoid or minimize the debt implications of FTAs such as requests and offers, either by referring (indirectly) to the reciprocity and on-going relationship between Abby
and himself. Even though Abby has a higher position than him, Mike frees to use the request words because the frequency of their interaction is often.

3. Negative Politeness

Data 2

Larry to Abby: I’m sorry to do this to you, Abby, but I don’t think I can work with her anymore. It’s bad enough I have to take her criticism at home. I can’t do it on air, too. A man can only take so much. (Scene 3, p.2)

Larry was an anchor man for Sacramento AM news program. He brought the news with his wife who was an anchor too. Before the broadcast started he said that he couldn’t work with his wife anymore because he always got criticisms from his wife at home, whereas in office they had to work together and showed a cooperative work. But before he told the point, Larry begged forgiveness for saying it by using strategy 6. Actually by saying apologizing words (I’m sorry), Larry indicated to impinge on Abby’s negatives face reluctantly because he knew that he would make Abby disappointed. To support the apologizing utterance, the apologizing words followed by the negative form such as I don’t think and I can’t do. The factor that influenced the different politeness strategy was the distance. Larry wanted pay respect, deference, to Abby in return for the FTA.
Data 7

Collin to Abby: **Just stay calm. You’re gonna be fine.** (Scene 37, p.37)

This conversation happened in the front of Abby’s condo. At that time Abby tried to help her cat but unfortunately she slipped and hung on the tree. Heard Abby’s screaming and need some help, her neighbor name Collin ran to catch her. He tried to minimize the imposition just because to reduce the threat of Abby’s negative face. On that situation it might become an embarrassment thing for Abby, so Collin tried to minimize it by convincing her that she would not fell. He used word ‘**just**’ for minimize the imposition and word ‘**gonna**’ in order to convince Abby to not panic. The factor that influenced the different politeness was the absolute ranking that happened because of Abby. Because they do not know each other so the first thing that Collin had to do is just minimize the imposition.

Data 8
Abby to Mike: **Well, I guess I should get going now.** (Scene 39, p.40)

Abby was so happy because she met a perfect man who she looked for by all the time and of course because he already helped her. To cover her happiness, Abby told to Collin that she should go back to her condo by giving a hedge “guess” in order to not extend the conversation and especially because of the accident before. To support it, the using word ‘should’ also help Abby that she must go right now. The factor that the influenced the different politeness strategy was the absolute ranking that happened because of the accident before. She wanted to maintain social distance, and avoid the threat (or the potential face loss) of advancing familiarity towards Collin.

4. **Off Record**

   **Data 4**

   ![Image of a person watching TV](image)

   Mike to Abby: **Did I burst your little Harlequin Romance bubble?**
   (Scene 21, p.15)

   This was the first dialog between Abby and Mike before they knew each other. Abby accidentally watched on Mike show because her cat pressed the remote. Actually Abby didn’t like Mike’s show because the show was full of harsh words and always giving a bad judgment about the woman. Then she
became irritate after listening to Mike’s statement which told that “men are simple”. So she made a phone call and concluded herself that men were incapable in love. But on the contrary Mike gave a question back by using metaphors that mentioning “Harlequin” in his question. Harlequin was a comedian and a pantomime who was very cheerful when they perform to the audience. Bubble itself represented as an imagination that came out from head’s person when they tried to imagine something. So he made it equally meant as “a romance fantasy that flies cheerfully” which had been made by Abby. That’s why, he thought whether did he already ruin her fantasy or not and clearly make Abby interpreted his utterance herself. The factor that influenced the different politeness strategy was the absolute ranking. By going off record, Mike wanted to avoid responsibility for the potentially face-damaging interpretation and he can run less risk of his act entering the ‘gossip biography’ that others keep of him. Because of his style, Mike would say an outspoken word but with implicit meaning. Particularly he didn’t know the caller is Abby and who Abby is before.

Data 9

Abby to Collin: That was pretty much the all-time worst first date ever.

(Scene 58, p.64)
After her first date with Collin that ended up by the worst thing, Abby told her disappointment. She overstated her statement by using word ‘pretty’ but in the next word she said the opposite of the word ‘pretty’ which is ‘worst’, so it means she just did the off record that made Collin must interpret himself. By saying more than was required she overstated her statement and it could violate the Quantity Maxim. It could be said that Abby wanted to do the FTA but she didn’t want to get herself into the conversation and let Collin interpret himself. The factor that influenced the different politeness strategy was the distance.

Data 12

Abby : So the car’s picking us up downstairs at eight. You want me to call you?

Mike : I’ll get a wake up call. (Scene 92, p.94)

The dialog was occurred on the elevator when they wanted to go back to their room after enjoyed the dance. Abby offered Mike to call him in the morning because they are going to check up at eight. But Mike just answered it by using give hints (off record), so it means that he violate the Maxim of Relevance which not give require and relevance answer. The word ‘will’ give an uncertainty answer whether he would do a wakeup call or not and also has an implicit meaning for
Abby. From that statement Mike wanted Abby to interpret herself that he didn’t need Abby to call him. The factor that influenced the different politeness strategy was the distance. Mike wanted avoid responsibility for the potentially face-damaging interpretation. But in here it seems that he give (non-overtly) Abby an opportunity to be seen to care for him.
A. Conclusions

As it has been mentioned in chapter I, the purpose of the study is to find out the types of politeness strategies and the factor that caused the different politeness strategies used by the characters in the film. The corpus data are 12 dialogs that used politeness strategies. Based upon the analysis process in the chapter III, the writer comes up with the following conclusion.

In the film of Ugly Truth, the characters used different types of politeness strategies in order to make a good conversation. The speaker and the hearer try to make a good communication by using four elements of politeness strategies. But not all of the strategies follow the maxims, there are some utterances that violate it which caused irrelevant meaning or required statement. The using of those utterances must be understandable by the hearer and one of the reasons that must be noticed is with whom the speaker talked to. Due to the reasons, it’s needed more discussion about the factors that cause the different politeness strategies used among the characters.

The factors which influenced the differences of politeness strategies are involved the three sociological variables: (1) the social distance between participants, (2) the relative power of the hearer over the speaker, and (3) the absolute ranking of the imposition involved in the act. From the forth types of strategies focus in one of sociological variables. So the using of bald on record
strategy cannot be determined by only one of sociological variables, likewise for the other strategy.

B. Suggestions

The suggestion from this research is, for the students who do not know more about politeness strategies and the differences can learn more about each type of politeness strategies. Every strategy has different purpose and meaning. Even though some strategies look similar, it still looks different if it examined deeply. Besides that, there are still some factors that can make the different politeness strategies occur. So that people know the using and can apply it in their daily life in the right situation.
BIBLIOGRAPHY


Website:

*The Ugly Truth (Movie Script)*


APPENDICES

1 INT. KPHX TV - LOBBY - DAY

ABBY RICHTER, 30’s, pretty, driven and absolutely in control, walks through the lobby, greeting the SECURITY GUARD.

ABBY
Morning, Freddy.

SECURITY GUARD
Morning, Abby. Another peaceful day?

ABBY
If you say so...

2 INT. KPHX - CORRIDOR - MORNING - MOMENTS LATER

JOY, 40’s, the associate producer, falls in step with Abby.

JOY
(panicked)
We’ve got problems.

ABBY
There are no problems, Joy. Only solutions.

JOY
The sky-cam on the traffic copter has a cracked lens and they can’t fix it.

ABBY
Okay, that’s a problem. (thinking, then...)
Call Matt Hardwick down at Media Services. He’s got a few Sky Cams and he owes me. Now, where are my weathermen?

Joy opens a door to a waiting area.

3 INT. KPHX - WAITING AREA - MORNING - CONTINUOUS

Several portly LATINO MEN look up and wave at Abby.

LATINO MEN
Hey there!

ABBY
Hi, guys!
Abby waves back and closes the door. (CONTINUED)

LARRY (O.S.)

Abby!

LARRY, 50’s, the pompous, uptight anchor man, catches up to them. He wears a makeup bib.

ABBY

Morning, Larry.

LARRY

I’m sorry to do this to you, Abby, but I don’t think I can work with her anymore. It’s bad enough I have to take her criticism at home. I can’t do it on air, too. A man can only take so much.

Abby nods, taking him seriously, but you can tell she’s done this before.

STUART

Have you seen the ratings for yesterday? We got beat by all the network shows, plus a rerun of “Who’s the Boss”. The one where the vacuum breaks.

ABBY

It’s a temporary setback. This week we’ll do better.

STUART
The guy with the cable access show on Channel 83 does better. If we programmed Jerry Springer re-runs, we’d do a nine share at a quarter the price.

Abby looks worried.

**ABBY**

Please tell me you’re not thinking of killing the show.

**STUART**

I’m not, but I can guarantee you that’s what the new management’s thinking.

**ABBY**

Stuart, “Sacramento AM” is an award-winning news program.

*THE UGLY TRUTH* - Numbered Script - 2/14/2008

21 INT. ABBY’S APARTMENT - NIGHT-CONTINUOUS

Abby, now infuriated, picks up the phone and begins dialing.

WE INTERCUT between the stage and her apartment, as Mike continues his rant.

**MIKE**

Men don’t fall in love. Men fall in “want.” We want things. We’re hunters and gatherers. We’re the same as we were when we were cavemen and a gillion years of evolution hasn’t done squat. Trust me, there was a Pamela Anderson of cave women and all the cave guys were trying to stick their dicks in her.

Mike walks over to a chalk board with the word “LOVE” on it.

He crosses it out and writes “LUST.”

**MIKE (CONT’D) (cont’d)**

Now girls, if you want to think lust is the same as love, that’s fine, but you’re delusional. Let’s take some more calls. (picks up the phone) You’re on the air.

Abby is now on the phone.

**ABBY**

So you’re saying men are incapable of love?
MIKE

Did I burst your little Harlequin Romance bubble?

Irritated, Abby begins to compulsively remake her bed.

MIKE (cont'd)

Sorry, I was eavesdropping out in the hall.

STUART

See, what did I tell you? He’s great.

MIKE

Thanks, boss.

Mike’s goofing with the pretty makeup girl, as Abby walks up to give him some last minute tips.

ABBY

Keep it clean, keep it moving, and stick to the script. You’re on a live affiliate network news program. You do not have the luxury of using the words “blow” and “job” in the same sentence. If you say anything scatological, you’re fired.

Abby grabs a branch overhead and scoots down the limb. She reaches out, picks up the cat and cradles him.

ABBY (CONT’D)

It’s okay. I’ve got you.

D’Artagnan safely in hand, she looks around and notices she’s just outside a window. She looks in and sees --

A handsome man in a steamy bathroom taking a shower. This is COLIN ANDERSON.

ABBY (CONT’D)

Oh, my.

Abby covers the cat’s eyes, then looks away. But a moment later, she’s looking back in the window, to see --
Colin step out of the shower. Abby takes a deep breath as he crosses to the mirror, giving her a look at his abs.

ABBY (CONT’D)
Oh, my, my...

Abby leans closer to see Colin start flossing, wearing only a towel.

ABBY (CONT’D)
(a delighted gasp)
He flosses...

Suddenly we hear a CRACK, and the branch breaks. Colin looks out the window and makes eye contact with Abby just as --

ABBY (CONT’D)
Ahhhh!

D’Artagnan leaps to another branch as Abby falls. As she plummets, her foot gets caught between some branches, leaving her now HANGING UPSIDE DOWN.

ABBY (CONT’D)
Help!

The front lights SWITCH ON and Colin, still in a towel, races out of his condo. As he runs up to the tree --

COLIN
Just stay calm. You’re gonna be fine.

The branch breaks.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008
39 CONTINUED:

COLIN (CONT’D)
My home number’s on the back. If the ankle starts giving you problems, just give me a call.

Colin picks up the cat, who starts purring.

ABBY
Wow, he doesn’t usually like men.

COLIN
Dogs are great, but...well, you’re
a cat person. You know.

Abby looks at him, nodding. Delighted at his complete and utter perfection.

ABBY
Well, I guess I should get going now.

Colin walks a defeated Abby to her door.

NEARBY, Mike watches this, unseen and impassive.

COLIN
Well, I can’t say it was boring.

ABBY
That was pretty much the all-time worst first date ever.

MIKE
So, you guys here to give me a raise, or what?

MIKE (cont’d)
(off her look)
What? It’s the exact same thing, isn’t it?

ABBY
So I’ve been told.

He stands up.

MIKE
C’mon, let’s dance.

ABBY
I don’t think so.

MIKE
I’m serious. I’ve seen your spazzy dance, now I want to see the real thing.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008
92 INT. UNIVERSAL HILTON - ELEVATOR - NIGHT
92 Mike and Abby ride up the elevator.

ABBY
So the car’s picking us up downstairs at eight. You want me to call you?

MIKE
I’ll get a wake up call.

ABBY
Good idea.
SUMMARY

TITLE: THE UGLY TRUTH

Abby Richter (Katherine Heigl) is a morning show TV producer in Sacramento, California. She is good at her job, but the audience just isn’t interested in the anchors or any of the other personalities on the show. Her boss Stuart (Nick Searcy) said that if ratings don’t pick up soon, the show will be canceled. Things are not going very well in Abby’s personal life either. Being a control freak, she often scares men off in the first few minutes which is exactly what happened when she met Jim (Kevin Connolly) after hooking up on a dating website. Abby had already asked assistant Joy (Bree Turner) to run a thorough background check, so she already knew all there was to know about the guy, making for some awkward moments.

One night her cat step up on the remote control which brought up a segment of a local television show called "The Ugly Truth" run by Mike Chadway (Gerard Butler). His cynicism about relationships prompts Abby to call into the show to argue with him on-air. The next day, she discovers that Stuart canceled her show because of its poor ratings and he has hired Mike to do a segment on her show. At first, the two have a rocky relationship; Abby thinks Mike is crass and disgusting while Mike finds Abby to be naive and a control freak. Until Abby meets the bear of her dreams, a doctor named Colin (Eric Winter) living next to her, Mike convinces her that by following his advice she will improve her chances with Colin. Abby is skeptical, but they make a deal: If Mike's management of her courtship results in her landing Colin, proving his theories on relationships, she will work happily with him, but if Mike fails, he agrees to leave her show. Mike
succeeds in improving the ratings of the show, helps bring the married co-anchors closer together, and successfully guides Abby to be exactly what Colin would want. Mike is invited to appear on *The Late Late Show* with Craig Ferguson and is being offered the chance to move to another network. But Abby can persuade Mike to stay with the morning show. Then Abby, who tried to pretend to be someone else in front of Collin, admitted that she was lying to him and they broke up. Finally, Mike and Abby can work together as a partner of work and as a partner of life.