## AN ANALYSIS OF POLITENESS STRATEGIES IN *THE OUTCAST* NOVEL WRITTEN BY OKKY MADASARI

### A THESIS

*Submitted to the State Institute for Islamic Studies Padangsidimpuan as a Partial Fulfillment of the Requirement for the Graduate Degree of Education ( S.Pd ) in English*

Written By:

**WINDA AULIA**
**Reg. Number. 14 203 00150**

### ENGLISH EDUCATION DEPARTMENT

## TARBIYAH AND TEACHER TRAINING FACULTY
## STATE INSTITUTE FOR ISLAMIC STUDIES
### PADANGSIDIMPUAN
### 2018

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# LETTER OF AGREEMENT

Term : a thesis  
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Item : 7 (seven) exemplars

Padangsidimpuan,      Oktober 2018  
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Dean Tarbiyah and  
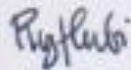Teacher Training Faculty  
In-  
Padangsidimpuan

Assalamu'alaikum Wr.Wb.

After reading, studying and giving advice for necessary revision on thesis belongs to **Winda Aulia** entitled *"An Analysis of Politeness Strategies in The Outcast Novel Written by Okky Madasari"*, we approved that the thesis has been acceptable to complete the requirement to fulfill for the degree of Graduate of Education (S.Pd.) in English Program, Tarbiyah and Teacher Training Faculty in IAIN Padangsidimpuan.

Therefore, we hope that the thesis will soon be examined in front of the Thesis Examiner Team of English Department of Tarbiyah and Teacher Training Faculty IAIN Padangsidimpuan. Thank you.

Wassalamu'alaikum Wr.Wb.

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# DECLARATION OF SELF THESIS COMPLETION

The name who signed here:

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I hereby declare that I have arranged and written my thesis by myself without asking for illegal helping from the other side except the guiding of advisors' team and without doing plagiarism along with the students' ethic code of IAIN Padangsidimpuan in article 14 verse 2.

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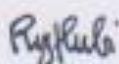Padangsidimpuan,     Oktober 2018
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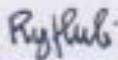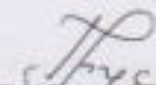

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The Thesis had been accepted as a partial fulfillment of the requirement for the Graduate Degree of Education (S.Pd) in English Program.

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بسم الله الرحمن الرحيم

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May Allah, the Almighty bless them all, Amiin.

Padangsidimpuan,     September 2018
Yours Truly


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## ABSTRACT

This research is a pragmatic study on politeness strategies employed in *The Outcast* novel. The objectives of this research are (1) To identify the types of politeness strategies in *The Outcast* novel written by Okky Madasari, (2) To describe the way politeness strategies are realized in the utterances employed by the characters in *The Outcast* novel written by Okky Madasari, and (3) To know the politeness uses in English study based on *The Outcast* novel written by Okky Madasari.

This research used descriptive qualitative approach. The key instrument of the research was the researcher herself. The data were in the form of utterances which contain politeness strategies. The data source was *The Outcast* novel. The data were collected by following procedures such as read the story of the novel, underline every utterances obtained in the novel, put the utterances into group based on Brown and Levinson's theory, and transferred into the data sheet then they were classified and analyzed.

The results of the research show three important points. First, there are four types of politeness strategies employed by the characters in *The Outcast* novel written by Okky Madasari. They are bald on record strategy, positive politeness strategy, negative politeness strategy, and off-record strategy. Bald on record strategy has the highest frequency among other strategies. Second, in realizing those politeness strategies, in bald on record, 5 sub-strategies are used as the most frequent used (27 out of 47). Then, positive politeness strategy is realized by 3 sub-strategies (8 out of 47). Negative politeness strategy is realized by 5 sub-strategies (8 out of 47). Off-record strategy is realized by 2 sub-strategies (4 out of 47). Third, the politeness uses in English study based on *The Outcast* novel, the students can study about politeness strategy to assert his/her ability and inability, advising, agreement/disagreement, apologizing, asking for reason, sympathizing and brings the students to study about language which related to politeness with its context from the novel to make the right expression and utterance.

*Keywords: pragmatic, politeness strategies, The Outcast Novel*

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## ABSTRACT

Penelitian ini adalah kajian pragmatik pada strategi kesantunan digunakan dalam novel *The Outcast*. Tujuan dari penelitian ini adalah (1) Untuk mengidentifikasi jenis-jenis strategi kesantunan dalam novel *The Outcast* yang ditulis oleh Okky Madasari, (2) Untuk menggambarkan cara strategi kesantunan yang diterapkan oleh karakter dalam novel *The Outcast* yang ditulis oleh Okky Madasari, dan (3)Untuk mengetahui kegunaan kesantunan dalam pelajaran bahasa Inggris berdasarkan novel *The Outcast* yang ditulis oleh Okky Madasari.

Penelitian ini menggunakan pendekatan kualitatif deskriptif. Instrumen utama dari penelitian ini adalah peneliti sendiri. Data penelitian dalam bentuk ungkapan-ungkapan yang berisi strategi kesantunan. Sumber datanya adalah novel *The Outcast*. Datanya dikumpulkan dengan cara membaca cerita dari novel tersebut, menggarisbawahi setiap ungkapan yang diperoleh dari novel tersebut, dan dipindahkan ke dalam lembar data kemudian diklasifikasi dan dianalisis.

Hasil dari penelitian ini menunjukkan tiga poin penting. Pertama, terdapat empat jenis strategi kesantunan yang digunakan oleh karakter dalam novel *The Outcast* yang ditulis oleh Okky Madasari, yaitu strategi bald on record, strategi kesantunan positif, strategi kesantunan negatif, dan strategi off-record. Strategi bald on record memiliki frekuensi paling tinggi diantara strategi yang lainnya. Kedua, dalam penerapan strategi-strategi itu, dalam bald on record, 5 sub-strategi digunakan sebagai frekuensi paling banyak digunakan (27 dari 47). Kemudian, strategi kesantunan positif diterapkan dengan 3 sub-strategi (8 dari 47). Strategi kesantunan negatif diterapkan dengan 5 sub-strategi (8 dari 47). Strategi off-record diterapkan dengan 2 sub-strategi (4 dari 47). Ketiga, kegunaan kesantunan dalam pelajaran bahasa Inggris berdasarkan novel *The Outcast*, para siswa dapat belajar strategi kesantunan untuk menyatakan kemampuan dan ketidakmampuan, nasehat, persetujuan/pertentangan, permintaan maaf, meminta alasan, bersimpati dan membawa para siswa untuk belajar tentang bahasa yang berhubungan dengan kesantunan dengan konteksnya dari novel untuk membuat ucapan dan ungkapan yang benar.

*Kata kunci: pragmatik, strategi kesantunan, The Outcast Novel*

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# CHAPTER I

# INTRODUCTION

## A. The Background of the Problem

Language has an important role in human's life as a mean of communication and a part of culture. That is also why language is able to build human relationships. To do so, a certain language is required as a means of communication in their society. In case of communication, the language used may depend on the situation. In a situation people are obligated to create a good conversation. Humans communicate with each other by committing conversation. Communication is usually defined as conversation, namely for sending and receiving message. If the message can not be received it means that communication does not work well. In order, to make communication run in harmony, the hearer should know the speaker's aim.

In communication, conversation involves at least of two participants, a speaker and a hearer in variety social context. The speaker conveys certain meaning by the utterances to the hearer while the hearer tries to get what the speaker means. The speaker and the hearer should understand the thought, feeling, and desire of each other. Every speech which is spoken by speakers or hearers is not exactly alike. Generally, the differences are influenced by age, education, setting, and personality. These factors are sometimes affected how close the relationship between the speaker and hearer is.

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Sometimes, when people communicate, what they convey is not always same as what they mean. In other words, the speaker has another meaning behind what is said. The listeners, as the partner of the communication have to be able to interpret this meaning since the speakers' intention is implicitly stated. This study of language that is concerned with meaning of utterances is pragmatics.

Pragmatics is the study of the aspects of meaning and language use those are dependent on the speaker, the addressee and other features of the context of utterance. Its mean that pragmatics deals with how speakers use language in some ways which cannot be predicted from knowledge of linguistics alone. It is involve with analyzing what the speaker means on his/her utterances and concern what the people say in particular context so they can convey their utterances with the appropriate way. It is has consequently to do with the analysis of what the speaker mean by their utterances than what the words or phrases in those utterances might mean by themselves. When doing a communication or conveying an utterance, people should pay attention to the hearer. They have to treat the hearer in appropriate ways. It can be realized by speaking carefully in order to make the hearer feel comfortable. It is the way people save other people's face and feeling in communication.

One of the pragmatics concepts is politeness. Politeness as a behavior that is respectful and considerate of other people. The study of politeness strategy is basically the study of knowing the way the people use the language while they are having interaction or communication. It preaches how to use the language

and conduct the conversation run well and go smoothly. Generally, being polite involves taking into account the feelings of others. It is also means that employing awareness of other's face. When someone feel comfortable, a good relationship will appear between them.

In the communication we need politeness, because with politeness we can show our feeling toward other. It is important to note that while certain linguistic expressions may express politeness. Politeness is exhibited in conversation and other kinds of face-to-face interchange. In conversation, politeness is absolutely important to be able to establish one's relationship with others. It should be realized by everyone in forming good conversation because the use of language can reflect the behavior or the attitude.

Politeness is important to understand by people, it means that if you are polite, you are more likely to achieve your objectives and get what you want, and people are more likely to take you seriously and deal with you in a good way. By using the good and polite words, this will make the others satisfied by getting such a nice impression by our speaking. Therefore, being polite in speaking is important to avoid embarrassing or even hurting the others.

Depending on different factors such as affect, power, and distance a person may be addressed differently. Consequently, the degree of these factors determines the degree of politeness applied by the interaction in communication. For example, when we request or apologize, we adapt our language use to the nature of our addresses.

In human politeness behavior there are some strategies among them are bald on record strategy, the positive politeness strategy, the negative politeness strategy, and bald off record strategy. The speaker should be able to produce the appropriate politeness strategy for being considered as a polite person.

Being linguistically, politeness can be defined as the means employed to show awareness of another person's face. People must be aware of context speaking that used and able to determine which politeness form that appropriate to be apply in a context. Thus, refers to the situation where we respect the others to whom we speak. It is truly significant in our daily communication in order to make a good relationship with our society. Politeness is frequently occurring in everyday talk. Such as in conversations ask for reason, command, apologize, and so on. The conversation like this also can we find in a short story, movie, novel, etc. There are some research which related to politeness strategies with the movie as the object.

However, there is still limited number of research that discuss it. Being interested in conversations, the researcher chooses a novel as the object of the research. This is to make the researcher get the new findings and innovation from the previous research. As already known, novel is a medium which encompasses the interaction among the characters. It provides a story in which the characters are connected one another in a certain plot. Novel also provides more descriptions of the story in form of narration. Therefore, readers can understand the situation that happens during the conversations among the characters easily.

These contexts of situations are important to determine the politeness strategies used.

In relation of the statement before, the researcher chooses a novel with the title *The Outcast* is one of novel written by Okky Madasari. This novel won the Khatulistiwa Literary Award later in that year and since then has been widely read and discussed in Indonesia and aboard. The researcher assumes that politeness strategies can be found in this novel through its faith in religion story which tells about a group in a multicultural land named Indonesia whose faith makes them excluded from the rest of the community and whom majority labels misguided. The story of Maryam as the main character in this novel is a young woman from Gerupuk (a small village in West Nusa Tenggara) who follows the minority group.

From the reason above, the researcher is interested to analyze the politeness strategies found in this novel with conducts a research entitled "**An Analysis of Politeness Strategies in *The Outcast* Novel Written by Okky Madasari**"

**B. The Focus and Limitation of the Research**

In this research, the researcher only focuses on the linguistic aspects of the novel. The linguistic aspects of the novel include many points to consider. Politeness is only one of them. There is limitation of the research in taken of data from *The Outcast* novel written by Okky Madasari, the researcher taken two subtitles from the eight subtitles in *The Outcast* novel, they are chapter 6 and 7,

besides of the limited in time to analyze the data by the researcher, the two chapters also are the most frequent of politeness.

## C. The Formulations of the Problem

According to the background of the problem, the formulations of this research are:

1. What are the types of politeness strategies in *The Outcast* novel written by Okky Madasari?

2. How are politeness strategies realized in the utterances employed by the characters in *The Outcast* novel written by Okky Madasari?

3. What are politeness uses in English study based on *The Outcast* novel written by Okky Madasari?

## D. The Objectives of the Research

Based on the formulations of the problem, the objectives of the research consist of three objectives, they are:

1. To identify the types of politeness strategies in *The Outcast* novel written by Okky Madasari.

2. To describe the way politeness strategies are realized in the utterances employed by the characters in *The Outcast* novel written by Okky Madasari.

3. To know the politeness uses in English study based on *The Outcast* novel written by Okky Madasari.

**E. The Significances of the Research**

According to the background of the problem, so the significances of this research are:

1. Students who learning pragmatics and concern with politeness can be as another reference to know and understand the politeness.

2. Lecturers to contribute to the teaching of pragmatics, especially on politeness can be use the finding of this research as an additional resource in pragmatics subject.

3. Readers, with this research hopefully gives a preview of politeness and can be use as a supplementary suggestion in teaching and applying politeness in daily life.

4. Researchers, as reference for the next research in the some problems and for the other writers in conducting further research in the same topic.

**F. Review of Related Findings**

Related to this research, some research had been done by the other researchers. One of those research focusing on politeness was conducted by Mifta Hasmi (2013). The findings of the research show that there are four types of politeness strategy that employed by the main character. They are bald on record, positive politeness, negative politeness, and off record. The main character of the movie is applied the sub-strategies of politeness. The sub-strategies are bald on record by warning/threatening, using imperative form, showing disagreement, giving suggestion, and requesting. Posititive politeness

are claiming common ground, conveying that S & H are cooperators, and fulfilling H's want for some X. Negative politeness by not coercing H, communicating S's want to not imping on H, being indirect, not presuming/assuming, and redressing other wants of H's. Off record by inviting conversational implicature and being vague/ambiguous.[1]

Another analysis politeness strategies was conducted by Nia Juliarti (2016). Her research has the objejectives including the types of politeness strategies, the realization of each politeness strategies, and sociological factors affecting the preference of the politeness strategies performed by the main character in Denzel Washington's *The Great Debaters* Movie. The result of the reseach was that all types of politeness strategies are performed by the main character with various realizations and based on consideration of three sociological factors are imposition factor, social distance, and relative power. However, relative power is the most frequent one.[2]

Then, the research by Qolidina Noviani (2014). The findings show that the main character prefer employing positive politeness strategy to other strategies in their utterances, and show that in application of maxim in politeness

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[1]Mifta Hasmi, A Pragmatic Analysis of Politeness Strategies Reflected in *Nanny McPhee* Movie, Universitas Negeri Yogyakarta: 2013, Accessed From https://eprints.uny.ac.id/21114/1/Mifta%20Hasmi%2006211141022.pdf, Retreived on 8 November 2018, at 11.10 am.

[2]Nia Juliarti, A Pragmatic Analysis Of Politeness Strategies Performed By The Main Character In Denzel Washington's *The Great Debaters* Movie, Universitas Negeri Yogyakarta: 2016, Accessed From eprints.uny.ac.id/46384/, Retrieved on 8 November 2018, at 11.29.

principle proposed by Leech, tact maxim is was most applied in the conversations.[3]

## G. Methodology of The Research

### 1. Research Design

This research used qualitative descriptive. Qualitative research aims to produce rounded and contextual understandings on the basis of rich, nuanced and detailed data.[4]

### 2. Sources of Data

The data of the research is the dialogues among the characters in which utterances containing politeness strategies that used by the characters in *The Outcast* novel were found. There are two kinds of sources of data in this research. The primary source will be taken from a novel "*The Outcast*" by Okky Madasari and the secondary source will be use books. They are *Politeness Some Universals in Language Usage* by Penelope Brown and Stephen C. Levinson, *Impoliteness in Interaction* by Derek Bousfield, *Politeness* by Richard J. Watts, and *Pragmatics* by George Yule.

### 3. Research Instrument

In this research, the primary instrument is the researcher herself. Qualitative researchers collect data themselves through examining

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[3]Qoldina Noviani, A Pragmatic Analysis Of Politeness Strategies And Politeness Principles In *Uptown Girls,* Universitas Negeri Yogyakarta: 2014, Accessed From https://eprints.uny.ac.id/19418/1/Qolidina%20Noviani%2009211141005.pdf, Retrieved on 8 November 2018, at 11.19.

[4] Jennnifer Mason, *Qualitative Researching*, (London: Sage Publication, 2002), p. 3.

documents, the researchers are the ones who actually gather the information.[5] While the secondary instrument, the researcher used table or data sheet to note the data which related to help the researcher in the process of identification and analysis the data.

4. **Data Collection**

The data of this research are collected through utterance within the novel entitled *The Outcast* by Okky Madasari. The data are collected by conducting several steps, as follows:

a. The researcher looked for a document, in this case is *The Outcast* novel by Okky Madasari.

b. The researcher read the story of the novel to find the appropriate information needed for answering the research objectives.

c. The researcher underlined every utterances obtained in the novel and use it as the data to be analyzed.

d. The researcher put the utterances into group based on Brown and Levinson's theory, then the data were transferred into the data sheets.

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[5] John W. Creswell, *Research Design*, (California: Sage Publications, 2009), p. 175.

**5. Data Analysis**

The researcher uses content analysis as the technique of the data analysis. Content analysis is one of the classical procedures for analyzing textual material no matter where this material comes from ranging media products to interview the data.[6] An important educational use of content analysis is to infer the readability and reading interest of a text from the kinds of words, grammatical constructions, punctuations, and so on used.[7] The data analysis in this research consisted of several steps.

a. Classifying, the researcher classified the data based on types of politeness strategies and how this strategies are realized.

b. Describing, the researcher describe and interpreted the data to answer the research problems.

c. The researcher reported the conclusions.

**H. The Thesis Outline**

The systematic of this research is divided into five chapters. Each chapter consists of many sub chapters with detail as follow:

Chapter one, it consists of background of the problem where the phenomenon is found. Then, it is continued with focus of the research, definition

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[6] Uwe Flick, *An Introduction to Qualitative Research Fourth Edition Sage*, (California: Thousand Oaks, 2009), p. 323.

[7] Klaus Krippendorff, *International Encyclopedia of Communication*, (New York: Oxford University Press, 1989), p. 405.

of key term, formulation of the problem, objectives of the research, and significances of the research.

Chapter two, it consists of some theories that relevant to the research and review of related finding. In theoretical review explain about politeness and novel. Related findings consist of some findings that are done by other researcher in the same research.

Chapter three, it consists of research methodology that is used. The research methodology consisted of research design, sources of data, research instrument, technique of the data collection, technique of the data analysis and the last is technique of the data trustworthiness.

Chapter four, it consists of findings, and discussion. The findings consists of the description of the answers for the formulation of the problems in chapter one. The last, discussion consists of the result of research.

Chapter five, it consists of conclusion for the research and suggestion.

# CHAPTER II

# BIOGRAPHY OF OKKY MADASARI

The biography of Okky Madasari taken from website.[1] Okky Puspa Madasari known as Okky Madasari is an Indonesian author. She was born in Magetan Indonesia on 30 October 1984. She is an author and journalist in period 2010 until present. She graduated from Gadjah Mada University's International Relations Department in 2005 with bachelor's degree in Political Science. She has chosen to become a journalist and write ever since her graduation. In 2012, she took sociology for her master's degree from the University of Indonesia, and graduated in July 2014. Okky is married to Abdul Khalik, a journalist with English-language newspaper in Indonesia (The Jakarta Post, 2003-2012, and Jakarta Globe, 2012-present). They met when both of them covered The United Nations Convention against Corruption (UNCAC) in Bali on January 2008 before they married on December 2008. In each of her novels, she acknowledges her husband as the first reader and her partner in discussing idea for her novels.

At the age of 28, she is the youngest ever to win the prestigious award in notable Khatulistiwa Literary Award 2012. At the age 28, she is the youngest ever to win this prestigious award. Her novels were shortlisted three years in a row by the award's judges. Okky's novel consistently voice human rigt and freedom, and are

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[1] Okky Madasari, http://en.m.wikipedia.org/wiki/Okky_Madasari, accessed at November 07, 2018, on 11.50 am.

always againts any form of repression. Okky is realist, with all of her novels attempting to portray the face of Indonesia and its people, the issues she carries in her novels showcase basic and universal humand kind's problems.

Her novel has won nationwide praises, with Apsanti Djokosujatno, one of Indonesia's prominent literary critic from the University of Indonesia , claiming that they are already categorized as canon and will become classic. She goes further to dub her as the next Pramoedya Ananta Toer.

Her first novel, *Entrok* (2010), tells a story about how Indonesians live under the ruthless dictatorship and how they struggled to survive under oppresion of the military's dominance. Her secon novel *86*, (2011) vividly describes the prevalent corruption within the country and especially among its civil servants. The novel was shortlisted as top five in the Khatulistiwa Literary Award in 2011. Her third novel *Maryam* (2012) which describes how Ahmadis are violently thrown away from their own home and homeland without any protection from the government won the 2012 Khatulistiwa Literary Award. The novel has been translated into English under the title of *The Outcast*, and it's available in bookstores since Warch 2014.

*Pasung Jiwa* is her fourth novel, released in May 2013. It addresses individual struggle to break free from hos or her own individual limitation as well as the containment of norm, tradition, religion, state and economic dominance of the few rich. The novel was shortlisted by the Khatulistiwa Literary Award in 2013. *Pasung Jiwa* has also been translated into English under the title of *Bound* in July 2014 and translated into German under the title *Gebunden*. Her fifth novel, *Kerumunan*

*Terakhir,* was published in May 2016. In this novel, Okky tries to capture how digital phenomena and social media take over people's lives, with new generation confusing reality with virtual activities.

In various interviews, Okky has clearly posisioned herself on many issues. More than just appealing to the masses or attracting why readership, she believes that writing is a way of fighting for the advancement of humanity. In her novels, she also consistenly tris to voices problems within the society, including discrimination, oppression and unjust threatmen by the state or the ruling elites.

In several interviews in speeches, okky stated that she reads Karl Marx and is influenced by the spirit of his human liberation ideas, but above all she believes in indivudual freedom and human creativity. For her ultimate freedom can only be achieved true freeing indivudual creativity.

While her vies have been very clear in her novels, speeches and interviews, she activly voicess the need for her generation to takes side with the unprotected minority and weakest part of the society as well as joining street rallies to condemn use of violence by the state, police and mass organizations. She is fiercly against religious-based organiation that take the law into their hands, and use their power to oppress the weak minority groups in Indonesia.

# CHAPTER III

# THEORITICAL DESCRIPTION

## A. Theoretical Review

### 1. Pragmatics

Pragmatics is the study of relationships between linguistic forms and the users of those forms. The advantage of studying language via pragmatics is that one can talk about people's intended meanings, their assumptions, their purposes or goals, and the kinds of actions.[1]

Pragmatics is the study of meaning in situation or in context. It is a medium where we examine how people convey different kinds of meanings with the use of language or how people express a variety of meaning with variety of people.[2] According to Griffiths, pragmatics is concerned with the use of these tools in meaningful communication. Pragmatics is about the interaction of semantic knowledge with our knowledge of the world, taking into account contexts of use.[3]

> In many ways, pragmatics is the study of "invisible" meaning, or how we recognize what is meant even when it isn't actually said or written. In order for that to happen, speakers (or writers) must be able to depend on a lot of shared assumptions and expectations when they try to communicate. The investigation of those assumptions and

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[1] George Yule, *Pragmatics*, (New York: Oxford University Press, 1996), p. 4.

[2] Deep Shikha Karthik, *Pragmatics and Language Communication*, The Criterion An International Journal in English, Vol. 4 Issue-III, 2013.

[3] Patrick Griffiths, *An Introduction to English Semantics and Pragmatics*, (Edinburgh: Edinburgh University Press, 2006), p. 1.

expectations provides us with some insights into how more is always being communicated than is said.[4]

So, pragmatics is the study of how context affects the meaning, such as how sentences are conveyed by the speaker and interpreted by the addressee in a certain situations.

## 2. Politeness

### a. Definition of Politeness

Politeness in general terms as having to do with ideas like being tactful, modest and nice to other people. In the study of linguistic politeness, the most relevant concept is 'face'. Your face, in pragmatics, is your public self-image. This is the emotional and social sense of self that everyone has and expects everyone else to recognize. Politeness can be defined as showing awareness and consideration of another person's face.[5] It means that people must be aware the context of the speaking that used to able determine which politeness form to be apply.

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 situations of social distance or closeness.[6] Brown and Levinson argue that politeness in language is centered around the notion of face**,** the public self-image

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[4] George Yule, *The Study of Language*, (New York: Cambridge University Press, 2010), p. 128.

[5] George Yule, *Op.Cit*, p. 135.

[6] George Yule, *Pragmatics*…p. 60.

that every member wants to claim for himself, and the efforts made by interlocutors to "maintain each other's face". Polite usage of language comes into play whenever a speaker has the potential to produce a face threatening act (FTA), an utterance that undermines the tacit understanding that all language should preserve face.[7]

Politeness is not something we are born with, but something we have to learn and be socialized into, and no generation has been short of teachers and handbooks on etiquette and 'correct behaviour' to help us acquire polite skills.[8] Politeness is the expression of the speaker's intention to mitigate face-threats carried by face threatening acts toward another.[9]

Based on the definition of politeness, researcher concludes that politeness is the way of speakers to show the awareness of others' face or public self-image by speaking to be polite to save other people's face and acknowledge their presence.

### b. Brown and Levinson's Politeness Theory

### 1) Face

There are many ways in saving another face. Brown and Levinson assume that every individual has two types of face,

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[7] Charles F. Meyer, *Introducing English Linguistics*, (Cambridge: University Press, 2009), p. 62.

[8] Richard J. Watts, *Politeness*, (Cambridge: Cambridge University Press, 2003), p. 9-10.

[9] Yabanc Dil Olarak Turkce konusucularinin Rica, *Politeness Strategies Used By L2 Turkish Speakers in Making Requests*, in International Journal of Language Academy, Vol. 3/4, 2015.

positive and negative. Positive face is defined as the individual's desire that her/his wants be appreciated and approved of in social interaction, whereas negative face is desire for freedom of action and freedom from imposition.[10]

We have both a negative face and positive face. (Note that "negative" doesn't mean "bad" here, it's simply the opposite of "positive"). Negative face is the need to be independent and free from imposition. Positive face is the need to be connected to belong, to be a member of the group. If the speaker says something that lessen the possible threat to another's face, it can be described as a face saving act.[11] So, face here is the public self-image in social interaction that the speaker or every person tries to protect.

2) **Face Threatening Act (FTA)**

If a speaker says something that represents threat to another individual's expectations regarding self-image, it is described as a face threatening act. Alternatively, given the possibility that some action might be interpreted as a threat to another's face, the speaker can say something to lessen the possible threat called a face saving act.[12] Based on the definition above, Face Threatening Act (FTA) is

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[10] Richard J. Watts, *Politeness*… p. 86.
[11] George Yule, *The Study of Language*…p. 135.
[12] George Yule, *Pragmatics*…p. 61.

one that would make someone possibly lose face and damage it in some way.

### c. Brown and Levinson's Politeness Strategies

There are several rules that organize how people speak and behave in social life. Brown and Levinson propose five strategies that is clearly a theory interested in the creation and maintenance of social harmony and social cooperation. The strategies that Brown and Levinson claim can be deployed for politeness work are: *bald on record*, *positive politeness*, *negative politeness*, *off-record*, and *don't perform the FTA*.

### 1) Bald on Record

In this strategy, the FTA is performed in the most direct, clear, unambiguous and concise way possible. Here, the speaker phrasing directly to the hearer. The explicit way to phrasing what the speaker need to another. So, in bald on record strategy, we can directly address the other as a means of expressing what we needs.

This type of strategy is commonly found in people who know each other and has a good relation in their environment, such as family and close friend. Using this strategy, the speaker can utilize its five sub-strategies. They are showing disagreement (criticism), giving suggestion/advice, requesting, warning; threatening, and

using imperative form.[13] The five of sub-strategies of bald on record can be showed in Table 2.

Table 1. Sub-strategies of bald on record

| No. | Sub-strategies | Example |
|---|---|---|
| 1. | Showing disagreement (criticism) | No one makes your hair longer. |
| 2. | Giving suggestion/advice | Using this shoe will make you looks handsome. |
| 3. | Requesting | Bring me a drink! |
| 4. | Warning; threatening | Don't put your clothes anywhere! |
| 5. | Imperative form | Get out! |

## 2) Positive Politeness

A positive politeness strategy, leads the requester to appeal to a common goal, and even friendship.[14] The FTA is performed utilizing strategies oriented towards redressing the positive face threat to the hearer. The positive politeness commonly seen in relationship is friendly and people who know each other in the social situation. Here, positive politeness usually applying closeness and solidarity makes someone feel comfort by expressing friendly statement and solid interest to the hearer. There are three strategies include in positive politeness. They are claim common ground,

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[13] Derek Bousfield, *Impoliteness in Interaction*, (Philadelphia: John Benjamins Publishing Company, 2008), p. 56-57.

[14] George Yule, *Pragmatics*…p. 64.

convey that S and H are co-operators, and fulfill H's want for some

X.[15] The explanation can be showed as below.

Table 2. Sub-strategies of positive politeness[16]

| No. | Sub-strategies | Example |
|---|---|---|
| 1. | Claim common ground | |
| | a) Notice, attend to H (his interests, wants, needs, goods) | Goodness, you cut your hair! By the way, 1 came to borrow some flour. |
| | b) Exaggerate (interest, approval, sympathy with H) | What a fantastic garden you have! |
| | c) Intensify interest to H | 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 |
| | d) Use in-group identity markers: in-group language or dialect, jargon, slang, contraction or ellipses | Bring me your dirty clothes to wash, honey. |
| | e) Seek agreement: safe topics, repetition | Isn't your new car a beautiful colour! |
| | f) Avoid disagreement: token agreement, pseudo-agreement, white lies, hedging opinions | A: That's where you live, Florida? B: That's where I was born. |

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[15] Derek Bousfield, *Impoliteness in Interaction*…p. 57.
[16] Penelope Brown and Stephen C. Levinson, *Politeness Some Universals in Language Usage*, (Cambridge: Cambridge University Press, 1978), p. 103-129.

| | | |
|---|---|---|
| | g) Presuppose/raise/assert common ground: gossip, small talk, point of view operations, presupposition manipulations | Look, you know I've got this test coming up, well how about lending me your *Encyclopaedia Britannica*? |
| | h) Joke | A: OK if I tackle those cookies now? <br> B: How about lending me this old heap of junk? |
| 2. | Convey that S and H are co-operators <br> a) Assert or presuppose S's knowledge of and concern for H's wants | I know you love roses but the florist didn't have any more, so I brought you geraniums instead. |
| | b) Offer, promise | I'll drop by sometime next week. |
| | c) Be optimistic | I just dropped by for a minute to invite you all for tea tomorrow, you will come, won't you? |
| | d) Include both S and H in the activity | Let's get on with dinner? |
| | e) Give (or ask for) reasons | Why don't we go to the seashore. |
| | f) Assume or assert reciprocity | I'll give you a chocolate if you help me with my homework. |
| 3. | Fulfill H's want for some X <br> a) Give gifts to H (goods, sympathy, understanding, cooperation) | A: Have a glass of milk, John. <br> B: Terrific! Thanks. |

| | | C: Not at all. I wonder if I could confide in you for a minute. |
|---|---|---|

So, positive politeness is the strategy that used to make the hearer feel good and interest about what the speaker said in a certain situations.

3) **Negative Politeness**

Negative politeness is typically expressed via questions that seem to ask for permission to ask a question.[17] The FTA is performed utilizing strategies oriented towards redressing the negative face threat to the hearer.[18]

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. Negative politeness is specific and focused; it performs the function of minimizing the particular imposition that the FTA unavoidably effects.[19] Here, the speaker applying to minimizing the imposition. The speaker can avoid coerce impression with emphasize the hearer's wants. The sub-strategies of negative politeness are be indirect, don't

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[17] George Yule, *Pragmatics*…p. 65.
[18] Derek Bousfield, *Impoliteness in Interaction*…p. 57.
[19] Penelope Brown and Stephen C. Levinson, *Politeness Some Universals in Language Usage*…p. 129.

presume/assume, don't coerce H, communicate S's want to not impinge on H, redress other wants of H's.[20]

Table 3. Sub-strategies of negative politeness[21]

| No. | Sub-strategies | Example |
|---|---|---|
| 1. | Be indirect<br>a. Be conventionally indirect | Can you shut the door, please? |
| 2. | Don't presume/assume<br>a. Question, hedge: hedge on illocutionary force, prosodic/kinesic hedges | I suppose that Harry is coming. |
| 3. | Don't coerce H<br>a. Be pessimistic | Could you jump over that five-foot fence? |
| | b. Minimize the imposition | Could I have a *taste* of that cake? |
| | c. Give deference | Excuse me, sir, but would you mind if I close the window? |
| 4. | Communicate S's want to not impinge on H<br>a. Apologize: admit the impingement, indicate reluctance, give overwhelming reasons, beg forgiveness | I'm sorry to bother you, but… |
| | b. Impersonalize S and H: use performatives, imperatives, impersonal verbs, passive and circumstantial voices, replace the pronouns 'I' | I ask you to do this for me. (conversationally unusual, in contrast to the more expectable):<br>Do this for me. |

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[20] Derek Bousfield, *Impoliteness in Interaction*…p. 57-58.
[21] Penelope Brown and Stephen C. Levinson, *Politeness Some Universals in Language Usage*…p. 133-210.

| | | |
|---|---|---|
| | and 'you' by indefinites, pluralize the 'I' and 'you' pronouns, use point-of-view distancing | |
| | c. State the FTA as a general rule | We don't sit on tables, we sit on chairs, Johnny. |
| | d. Nominalize | (a) You performed well on the examinations and we were favourably impressed. (b) Your performing well on the examinations impressed us favourably. (c) Your good performance on the examinations impressed us favourably. Here (c) seems more formal, more like a business letter than (b), and (b) more than (a). So as we nominalize the subject, so the sentence gets more 'formal'. |
| 5. | Redress other wants of H's a. Go on record as incurring a debt, or as not indebting H | I'd be eternally grateful if you would solve the problem on my computer. |

From the definition above, negative politeness is the strategy to minimizing the force and imposition with emphasize the other's want.

**4) Off-Record**

The other can act as if the statements have not even been heard. They are technically described as being off record. In casual descriptions, they might be referred to as 'hints'. Once again, an off record statement may or may not succeed, but if it does, it will be because more has been communicated than was said.[22] Here, off record has a possibility to succeed or fail. There is no guarantee that the hearer must understand the speaker's intent.

Off-record utterances are essentially indirect uses of language: to construct an off-record utterance one says something that is either more general (contains less information in the sense that it rules out fewer possible states of affairs) or actually different from what one means (intends to be understood). In either case, H must make some inference to recover what was in fact intended.[23]

The FTA is performed 'Off Record', typically through the deployment of an indirect illocutionary act which has more than one interpretation and, thus, allows for plausible deniability on the part of the speaker if the intended recipient takes offence at the face

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[22] George Yule, *Pragmatics*…p. 63.
[23] Penelope Brown and Stephen C. Levinson, *Politeness Some Universals in Language Usage*…p. 211.

threat inherent in the utterance. Table 5 below shows sub-strategies of off record strategy.[24]

Table 4. Sub-strategies of off record[25]

| No. | Sub-strategies | Example |
|---|---|---|
| 1. | Invite conversational implicatures | |
| | a. Give hints | *What a boring movie!* (instead of *Let's leave!*) |
| | b. Give association clues | *My house isn't very far away, there's the path that leads to my house*. (instead of *Please come visit me*) |
| | c. Presuppose | *I washed the car again today*. (The use of *again* forces H to search for the relevance of the presupposed prior event; if it is relevant only on the assumption that S and H are counting the times each does the task, and this in turn is relevant because S and H have agreed to share the task, then a criticism is implicated) |
| | d. Understate | A: *How do you like Josephine's new haircut?* <br> B: *It's OK* (instead of *I don't particularly like it*) |
| | e. Overstate | *I tried to call a hundred* |

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[24] Derek Bousfield, *Impoliteness in Interaction…*p. 58.
[25] Penelope Brown and Stephen C. Levinson, *Politeness Some Universals in Language Usage…*p. 215-227.

| | | |
|---|---|---|
| | | *times, but there was never any answer.* |
| | f. Use tautologies | *Boys will be boys.* |
| | g. Use contradiction | A: *Are you upset about that*?<br>B: *Well, yes and no.* |
| | h. Be ironic | *Beautiful weather, isn't it!* (to postman drenched in rainstorm) |
| | i. Use metaphors | *Harry's a real fish.* (He swims like a fish) |
| | j. Use rhetorical question | *How many times do I have to tell you?* (instead too many) |
| 2. | Be vague or ambiguous: Violate the manner maxim<br>a. Be ambiguous | *John is a pretty sharp.* |
| | b. Be vague | *I'm going you know where.* |
| | c. Over-generalize | *A penny saved is a penny earned.* |
| | d. Displace H | A: *Someone has to be responsible with the damage of this table.*<br>B: *You know who was sat on this table tonight.*<br>(C the one who was sat on the table there, is close to A and B. A pretends that the FTA is addressed to B, but she/he hopes C will realize that the FTA is threaten to her/him) |

| | | |
|---|---|---|
| | e. Be incomplete, use ellipsis | *Well, I'll just…* |

So, off-record is a strategy when we want to convey or need something, we don't actually have to ask for anything and we are not directly addressed to the other.

## 5) Not Perform the Face Threatening Act (FTA)

The FTA, judged to be too threatening to the intended recipient, is, therefore, in the interests of social harmony, not performed.[26] In here, the speaker doesn't performing the FTA, means avoiding threat to the hearer or another face. The speaker uses this strategy when he/she supposes that the threat to the hearer or another face is very high.

These points can be illustrated with an example. Imagine a situation in which the speaker wants to borrow the addressee's lawnmower. The addressee here is his/her neighbor. If the speaker does not know her/his neighbor, he/she might decide to choose the negative pole of rational decision (don't perform the FTA), which would logically result in never borrowing the lawnmower at all. Of course, if the speaker is desperate, she/he could surreptitiously 'borrow' the lawnmower without asking and without the addressee

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[26] Derek Bousfield, *Impoliteness in Interaction…*p. 59.

knowing, but if this ever came to light, it would constitute a very serious face threatening act.[27]

Diagram below will shows the strategies chosen whether he/she does or does not perform the FTA.
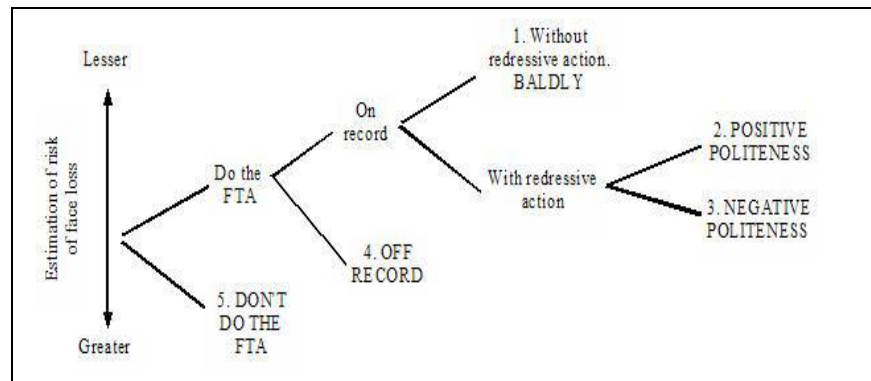


Figure 1. Possible strategies for doing FTA or not

So, don't perform the FTA is that the speaker avoids offending the hearer with this particular FTA and of course the speaker also fails to get desire communication.

3. **Novel**

    a. **Definition of Novel**

    The word novel comes from the Italian, Novella, which means the new staff that small. The novel developed in England and America. The novel was originally developed in the region from other forms of narrative nonfiction, such as letters, boigraphies, and history. But with a shift in society and developmet time, the novel is not only based on data

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[27] Richard J. Watts, *Politeness*...p. 93.

nonfiction, author of novel can change according to the desired imagination. Novel is narrative text informing of prose with a long shape that including some figures and fiction events.[28] Novel is an invented story in prose, long enough to fill a complete book.[29] From the explanation above, novel is a long and fictional narrative which describe human experiences with involve some figure in some events.

**b. Elements of Novel**

The elements of novel are theme, plot, setting, and point of view.

1) Theme

Theme is the main idea that te writer express. Theme also can be defined as the underlying of the story. Theme is another preme element of literature, which contains the central idea of all literary forms such a s a novel, drama, and short story. It reflects innocence, experience, live, death, reality, fate, madness, sanity, love, society, individual, etc.

2) Plot

Plot is events in story that has pressure to causal relationship. The story that contents sequence event but every event connected by causal relationship, one event cause or caused to the other events.

3) Setting

Setting usually directs to the definition of place, connection of time and social environvent where the event happens. Setting gives the basic of story correctly and clear. The setting is important to give realistic impression to the readers, created a certain situation at a glanced is really happened.

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[28] Amir Mohammed Albloly and Mahmud Ali Ahmed, *Developing The Students' Literary Appreciation of Novels Via Facebook*, International Journal of Recent Scientific Research, Vol. 6, Issue 9, 2015.

[29] A. S. Hornby, *Oxford Advanced Learner's Dictionary* (Oxford: Oxford University Press, 1995), p. 792.

4) Point of view

The point of view of narrative perspective, characterized the way in which a text present a person, event and setting. The point of view discusses about who is telling story, or from which position the events are perceived.[30]

## 4. The Outcast Novel by Okky Madasari

### a. Summary of The Outcast Novel by Okky Madasari



Figure 2. Cover of *The Outcast* Novel

Maryam is a story of an outcast group in a multicultural land named Indonesia, the group whose faith makes them excluded from the rest of the community and whom majority labels misguided. Despite of what they believe in, this minority group is just an aggregate of individuals who deserves full access to proper life.

Maryam is the main character of *The Outcast* novel. She is a young women from Gerupuk (a small village in West Nusa Tenggara) who follows Ahmadiyya group. Umar who also follows the Ahmadiyya

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[30]Amir Mohammed Albloly and Mahmud Ali Ahmed, *Developing The Students' Literary Appreciation of Novels Via Facebook…*

group become her husband. Maryam has one sister named Fatimah who gets a bad treatment from her friends and teachers especially in religion subject  in her school because of her beliefs. Mr. Khairuddin as their father and Mr. Zulkhair is the chairman of their group who have entire file about their group. The story of Maryam who happens to be following Ahmadiyya, depicts it.

Maryam is a cliche of a bright small town girl embraces her big city's dream. She successfully managed to get a job in banking industry in Jakarta and maaried to a man of her dream, with a condition. She had to put her past as an Ahmadiyya six feet under the ground and converted to Islam to make her in-laws accepting her. That decision made her disowned by her family in Gerupuk. Watching Maryam married to a non Ahmadiyya man had been the nightmare of her parents. Maryam's marriage did not last long for a reason. After the hurtful separation Maryam decided to leave everything that she had accomplished in Jakarta behind. She flew to her hometown only to discover her family had been disrespectfully removed from Gerupuk by their own neighbor.

After a quite  exhausting search, Maryam managed to find her family in ahmadiyya neighborhood in Gegerung, some miles away off Mataram. Her parents accepted her back though Maryam once had sold away her faith to marry without her parents' consent. In Gegerung Maryam rearranged her life. Through arranged merriage, Maryam found

her true love of life named Umar. This time the man is following Ahmadiyya and of course the merriage happened with both parents' consent.

Maryam did not have to be someone else to be accepted by her new in-law. She also helped Umar running his business in Mataram, but the happy ending was not at her sight. Maryam was expecting Umar's baby when Ahmadiyya's neighborhood in Gegerung was attacked and burnt by locals. Instead of capturing the attackers, the police evacuated Ahmadiyya community to a shelter in which they had to share a giant room with no proper partition for privacy.

All efforts had been done by Ahmadiyya community to retrieve their right on property, but it always came to a dead end as local government seemed to neglect their request for the sake of the stability of Gegerung. As an educated Ahmadiyya, Maryam spoke up against the dysfunctional government. I do not intent to give a spoiler but the story ended with a letter from Maryam to the local government a year after the attack happened.[31]

Maryam ironically chronicles a life of "non-conventional" religion community through the life of a young follower. She has been accused of heresy since she was born. Their group have been considered deviant

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[31] Arya, http://googleweblight.com/maryam-the-story-of-the-outcast/&ei=xBUCkZu9&Ic, accessed at Desember 23, 2017, on 11 am.

and must be excommunicated, their home was destroyed. It has been several years that Maryam and and hundreds of others live in a refugee camp at a small and cramped government owned building in Lombok, West Nusa Tenggara. This story also personifies religion based hatred issues to a human-interest story. Digging into Maryam's life from the third person perspective allows the readers to realize that the individuals in "unacknowledged-by-government" religious group after all have same aspiration like us. They need to go to school, work for feeding themselves as well as for self-actualization, yet what they believe in makes them uprooted from their rights.

**b. Elements of *The Outcast* Novel by Okky Madasari**

1) Theme: *The Outcast* novel tells about a riots and banishment of Ahmadiyya group in a multicultural land named Indonesia.

2) Plot: Flashback of story.

3) Setting: The story happens in Gerupuk and Gegerung village in West Nusa Tenggara on 2005.

4) Point of view: *The Outcast* novel is a sad tragedy within they need is justice from the position as a neutral reader.

# CHAPTER IV

# FINDINGS AND DISCUSSIONS

This chapter presents the result of the research. As mentioned in Chapter I, the goals of this research are to identify the politeness strategies used in *The Outcast* novel, to describe the way those strategies are realized in the utterances employed in the characters in *The Outcast* novel, and to know the politeness uses in English study based on *The Outcast* novel. The data analysis was carried out based on the method described in Chapter III.

Moreover, this chapter describes thoroughly the results of this study through two main sections. They are finding and discussion. In finding section, shows the data on the types of politeness strategies. The discussion section, talks about the problem formulation which has been stated in Chapter I.

## A. Findings

In findings section, the researcher presents the result of the research briefly. This section is divided into three parts. The first part presents the discussion of the types of politeness strategies employed in *The Outcast* novel, the second presents the discussion of the realizations of politeness strategies in the utterances employed in *The Outcast* novel, and the third presents the politeness uses in English study based on *The Outcast* novel. Then, to support the

discussion, some excerpts of the novel script and the name of characters are presented.

MY : Maryam            TM : The Man
UR  : Umar             UM : Umar's Mother
MK : Mr. Khairuddin    DP  : Dozens of People
PM  : The Policeman    MZ : Mr. Zulkhair
GN  : The Governor     RM : Rohmat
FT   : Fatimah          NB : The Neighbor

## 1. The Types of Politeness Strategies Employed in *The Outcast* Novel

### a. Bald-on Record

Bald-on record strategy is commonly found in people who know each other very well and very comfortable in their environment, such as between close friends and families. This type of strategy is performed directly, clearly and unambiguously. The dialogue in extract 1 contains the example of this strategy, this dialogue between the policeman.

**Extract 1**
The policeman: "Ma'am, this is the police. Everything has been secured now. **Please open the door**."
[Maryam's mother finally went to the door]

**(PM/P.06/12)**

The situation in extract 1 happens in Maryam's mother house. The policeman knocked at the door to ask them come with the police to the shelter and evacuate to avoid unwanted incidents. For that reason, the police use bald on record strategy with requesting and ask directly Maryam's mother to *open the door*. The FTA *open the door* is performed clearly and unambiguously.

b. **Positive Politeness**

Like bald-on record strategy, positive politeness is also seen in the groups of people in which they, in social situation, know each other very well. It tends to show solidarity between the speaker and the hearer. Here is the excerpt of the novel script which content positive politeness strategy.

**Extract 2**
Maryam: "This is your family, **Child**."

(MY/P.07/30)

This is happens in Mandalika's birth celebration in Transito Building. Some people was visited Mandalika, Maryam's baby who was the first baby girl to be born since they were expelled from Gegerung. Maryam applies positive politeness strategy in claim common ground to performing this utterance by using in-group identity marker to introduce Mandalika to her other family by saying *this is your family, child.* This is applying closeness.

c. **Negative Politeness**

Negative politeness focuses on minimizing the imposition to the hearer. Someone may use several ways in applying negative politeness to the others, such as don't presume/assume. The example of questioning is performed by Maryam when having conversation with his husband about the name of Mandalika in the next extract.

**Extract 3**
Umar      : "But Mandalika committed suicide"
Maryam   : "We believe she is not dead. She just left and always returns once a year at full moon. In the form of worms which bring fertility and fortune. Beside, **why should we be afraid of death if it brings peace?**"

**(MY/P.07/27)**

The utterance in extract 3 illustrated that Maryam attempting to soften the imposition to Umar, she conveys his utterance not to presume whether he will do (believe) it or not.

### d. Off-Record

Off-record strategy employs indirect uses of language which has more than one interpretation. It signifies that when the speaker tends to use this type of strategy, he/she can do it indirectly and leaves up his/her utterance to how the hearer decides to interpret it. The evidence will be discussed in the following extract.

**Extract 4**
Maryam         : "Excuse me, Governor, so how's our future? When can we return to our homes?"
The Governor   : "What else should I do, **I have said over and over again**, this is for the greater good."

**(GN/P.07/31)**

This conversation happens in the Transito Building. Maryam grew impatient, she could not hold back anymore pretending to listen, then she ask the Governor when they can return to their homes. The Governor paused for a moment then, he says "*What else should I do, I have said over and over again.*" He gives an overstatement in his

utterance. He exaggerates that he has said so many times. Being indirect in Off-record politeness strategy also means that the speaker tends to takes off the pressure to the hearer.

## 2. The Realizations of Politeness Strategies Employed in *The Outcast* Novel

Politeness strategies which are proposed by Brown and Levinson can be applied through many sub-strategies. It is used to show the way those politeness strategies are realized in the dialogue among the characters. The realizations or sub-strategies of each politeness strategy and their occurrences are mentioned in the Table 6 in the discussions section. Then, the researcher presents the clear explanation of them below.

### a. Bald-on Record

Being bald-on record means that the speaker conveys his/her message in direct and clear way. It can be applied by five sub-strategies. They are showing disagreement, giving suggestion/advice, requesting, warning/threatening, and using imperative form.

### 1) Showing Disagreement

In showing his/her disagreement, the speaker states an utterance which is contrary with the hearer. Here the examples of the way the characters show their disagreement.

**Extract 5**
Maryam : "Look!" [holding the newspaper so that everyone could see it]
Umar : "Dammit! What did the police do?"
Umar's Mother : "I hope it isn't like that…"

Fatimah : "**No, Mother. Everything is clear. The police lied. All of us are banished. Just like in Gerupuk**."

**(FT/P.06/19)**

This case takes place in the car on the way home, Maryam shows the local paper had made the large picture of a row of destroyed houses in Gegerung. Umar was angry when he saw the picture. Umar's Mother trying to calm them down by saying "*I hope it isn't like that*", but Fatimah disagree with her that she is not sure about Umar's Mother utterance by saying "*No, Mother. Everything is clear.* To make sure, she convinces her by saying "*The police lied. All of us are banished. Just like in Gerupuk.*"

The next example is applied by Umar in another dialogue. The situation in extract 6 ensues when Umar and his father-in-law, Mr. Khairuddin went to Gegerung to check their house after they were banished. Some of people were already outside Mr. Khairuddin's fence were angry.

**Extract 6**

Dozens of People : "Hey… what are you doing back here? Leave! Or we burn you alive!

Umar : "We have to leave or we will die here"

Mr. Khairuddin : But this is ours. Must we just give up?"

Umar : "**It's not like that, Father. We will defend it. But not by staying here like this right now**."

**(UR/P.06/25)**

Umar asked his father-in-law to leave the place when some people angry and threat them. Umar shows a disagreement of his father-in-law statement that the place is their own house and they might not give up. He directly explains to Mr. Khairuddin that it's not like that, they will defend it but in the other time.

Another example of showing disagreement is also performed by Umar when having talk with his mother about a name for Umar's daughter.

**Extract 7**
Umar's Mother    : "A religious name"
Umar                  : "**Religion is not going to determine the baby's name**."

<div align="right">(UR/P.07/28)</div>

This dialogue shows that Umar disagrees with his mother opinion. He delivers his disagreement directly by saying "*Religion is not going to determine the baby's name*."

The next example is applied by the Governor when Umar and Maryam went to the Governor's office. They kept talking about their condition in Transito Building.

**Extract 8**
Umar                  : "That is our business, Sir, where we want to conduct our Friday prayers. This is about our houses. We have been banished from our own houses!"
The Governor    : "**That isn't about banishment! This is about how we can make peace**."

<div align="right">(GN/P.07/33)</div>

In this conversation, Umar and the Governor were talking about their future and when they return to their houses. Umar said that they have been banished from their own houses. Then the Governor remonstrated Umar's utterance. He directly explains to Umar that that is not true, this is about how they can make peace.

2) **Giving Suggestion/Advice**

This sub-strategy is done by applying direct and clear suggestion/advice to the hearer. The first example is discussed in the extract 9 below.

**Extract 9**

The Policeman : "Everyone please get into the cars we have provided. **You should evacuate now to avoid unwanted incidents**."

[The other people shouted in response]

             **(PM/P.06/10)**

The police troops went into the yard of the house. Some of the policeman took them to a car. The policeman suggests them to get into the car. He conveys his suggestion directly and clearly without attempting to interpret the meaning.

The next example of giving suggestion is shown in extract 10 which performed by the man in Gegerung. The man came running to Mr. Khairuddinn's house and told them that they would banish from there.

**Extract 10**

| The man | : "Sir, they will come here, Sir. They want to destroy everything. **You have to evacuate now. Better to be safe!**" |

[People talking at once so it was not clear]

<div align="right">

**(TM/P.06/03)**

</div>

In this excerpt the man suggest them to be evacuated soon before the residents in Gegerung came and destroyed everything. The man conveys his suggestion directly and clearly in order they all did the suggestion for their safe by saying "*You have to evacuate now. Better to be safe!*"

Extract 11 gives another fact of advising. Umar and his mother went to Mr. Zul's house to check on him and discuss what had happened. Umar's mother greeted him first, asking about his health. Then Mr. Zul quickly changed the subject to the problem in Gegerung.

**Extract 11**

| Mr. Zulkhair | : "I'm going there now. I feel bad about not knowing anything." |
| Umar's Mother | : "**You have to recover first**." |

<div align="right">

**(UM/P.06/21)**

</div>

In this dialogue, Mr. Zulkhair wants to go to Gegerung to check the condition there. He feel bad he not knowing anything because he was the chairman and representative for their matters. But Umar's mother sought to make Mr. Zul feel good about himself. She just suggests him to recover first.

A similar situation also occurs in extract 12. This is the day when Umar and his father-in-law go to Gegerung to check their houses after banished. Mr. Khairuddin looked around everywhere, there might still be something worth salvaging. But there was nothing.

**Extract 12**

| | |
|---|---|
| People | : "Hey… what are you doing back here? Leave! Or we burn you alive!" |
| Mr. Khairuddin | : "Stay your ground. This place belongs to us." |
| Umar | : "**We have to leave, or we will die here**." |

**(UR/P.06/24)**

Some of people shouted to them when they came back again to their houses. Mr. Khairuddin answered discovering that they were in their own houses. Umar chooses to ask his father-in-law directly and clearly without attempting to minimize the threat to leave the place, because they were not able to do anything when rocks were thrown at them.

Another example is also applied by Umar. The situation in extract 13 ensues when the wounded man's moaning grew louder because some rocks were thrown at them. The man's head was bleeding. Then Umar clearly suggests another to go hospital.

**Extract 13**

Umar : "**We have to get to the hospital quickly**"
[The other three men agreed with Umar's words]

**(UR/P.06/26)**

## 3) Requesting

It is another sub-strategy of Bald-on record. This type of sub-strategy is employed by giving or making request to hearer to deliver the speaker's intention. The following extracts are some dialogues which contain the illustration of this sub-strategy.

**Extract 14**

The Policeman : "**Everyone please get into the cars we have provided**. You should evacuate now to avoid unwanted incidents."

[The other people shouted in response]

**(PM/P.06/10)**

The dialogue in extract 14 happens when the riot occurs. The Police troops went into the yard of the house to evacuate the people from the riot. The policeman asks the people into the cars. He conveys his request using standard requesting which puts *please*. It is performed in direct and clear way since that time too danger for their safety.

The other examples of requesting are also performed by the policeman. It is occurs when the policeman walked to the front of door of Maryam's mother house. He knocked at the door. He also uses customary request by adding the word *please* when conveys the direct FTA *open the door*. Yet, they did not know whether they should open the door or keep it locked.

**Extract 15**
The Policeman : "Ma'am, this is the police. **Please open the door**."
[The people inside the house hesitated]

**(PM/P.06/11)**

The next example of requesting which is performed by the policeman also described in the next excerpt. It takes places in Transito Building. It was a building with a wide yard owned by the government. It was located by a crowded main road always noisy with lots of traffic. This place is the place where the people from Gegerung were evacuated. The policeman pointed at the open door of the building.

**Extract 16**
The Policeman : "**Please go in**. You can rest in there."
[People did what he said]

**(PM/P.06/16)**

He applies direct request in asking the people to rest in the building. Its direct request is stated clearly, so it can make the people directly understands what the policeman command is then they did the command soon.

Extract 17 is the next example of requesting which is performed by Mr. Khairuddin. It is occurs when they were watched the television. The television was broadcasting the afternoon news. The news announcer said the incident had happened in Parung.

**Extract 17**
Umar                 : "Dammit!"
Mr. Khairuddin     : "**Be patient**"

                                            **(MK/P.06/02)**

Umar struck the table with his fist. He could not control his emotions. Mr. Khairuddin looked at him and applies direct request in asking him to be patient. Its direct request stated clearly.

Then, requesting also shown by the policeman in the next extract when the riot was happened. The policeman knocked at the door of Maryam's mother house. The policeman asked them to be evacuated.

**Extract 18**
The Policeman      : "**Everybody please come with us to the shelter**. We have provided transportation."
[They were kept quiet]

                                            **(PM/P.06/13)**

The policeman asked them to be evacuated by conveying his request using standard requesting which puts *please* in his utterance. The direct request stated clearly so they were understood what the policeman's command even they does not say anything to reply the policeman's request.

The last example of this sub-strategy is performed by Mr. Khairuddin in the next extract. The dialogue occurs when the man

came to Mr. Khairuddin's house to ask them to be evacuated before all the people came and destroy their houses.

**Extract 19**

| | |
|---|---|
| The man | : "Sir, they will come here, Sir. They want to destroy everything. You have to evacuate now. Better to be safe!" |
| Mr. Khairuddin | : "That's enough. **Calm down, gentlemen, ladies. Calm down**" |

**(MK/P.06/04)**

Mr. Khairuddin applies direct request in asking them to be calm when they were all talking at once so it was not clear what they were saying after they heard what the man has said to them. Mr. Khairuddin asked them in direct request because he knows that all of them were afraid about it.

4) **Warning/Threatening**

The next sub-strategy is Warning/Threatening. Extract 20 until 24 give the examples of this type of sub-strategy. The situation in extract 16 happens in Mr. Khairuddin's house. Two men came running and spoke to Mr. Khairuddin that they have to evacuate soon.

**Extract 20**

| | |
|---|---|
| The Men | : "Sir, they will come here, Sir. They want to destroy everything. You have to evacuate now. Better to be safe!" |
| Mr. Khairuddin | : "**Don't panic**. We cannot be sure that it is as bad as all that." |

**(MK/P.06/05)**

In this dialogue Mr. Khairuddin seems to warn with the men since they asked Mr. Khairuddin to be evacuate. By being direct, Mr. Khairuddin states his FTA clearly and unambiguously. He warns the men not to be panic because they cannot be sure that it is as bad as all that.

Then, warning strategy is also shown by Maryam in extract 21. It is the dialogue between Maryam and her mother about the name of Maryam's baby.

**Extract 21**

Maryam's mother   : "It is the truth. It's really fortunate that we still can be together."
[Her eyes looked tearful]
Maryam                  : "There, there. **Don't cry now**. The baby will be sad too."

**(MY/P.07/29)**

Maryam's mother did not ask anything about the name. She repeatedly expressed her gratitude that she still could see her first granddaughter. So Maryam directly warns her mother to not cry because her words.

Extract 22 is the next example of threatening which is committed by the two men. It is still in Mr. Khairuddin's house when the neighbors didn't believe that the villagers will came and destroyed everything. The two men have orders to evacuate before the villagers came.

**Extract 22**

The Neighbors      : "Ah, it's just a threat from one person!"
The Man            : "**Well, we came with the best of intentions.
                      We hope nothing bad will happen**."

<div align="right">(TM/P.06/06)</div>

The neighbors decline to evacuate. They claim that it's just a threat. Being baldly, the men attempt to recognize the neighbors face want. The men seem to give pressure to them. He threatens them that if they didn't want to believe, that's alright since the men have came with their good intentions.

Then, threatening strategy is also shown by the policemen in extract 23. It is the dialogue between him and the people when the riot happens. The policemen give allurement to the people to evacuate to be safe. The policemen being irritated with the people because they were really stubborn and didn't want to be evacuate.

**Extract 23**

The Neighbor       : "This is our home. Why should we leave?"
The Policemen      : "**It's up to you! If you all want to die here,
                      so be it**! We have offered you the best way
                      out! You can evacuate just so as you will be
                      safe!"

<div align="right">(PM/P.06/15)</div>

Perceiving that the neighbors deny his statement before, the policemen was losing patience and threats the people that they be it if they want to die. He conveys his threatening in direct FTA with no effort to soften it.

The last example of warning strategy is also shown in extract 24. This strategy is performed by the man when he came to Mr. Khairuddin's house and told to them to be evacuated soon. It is because all of the Gegerung residents would banish them.

**Extract 24**
The Man : "We have to leave now. It will be bad for us if we stay here too long. **Please don't tell anyone that we came here**."
[Mr. Khairuddin shook his hands, thanking them]

**(TM/P.06/07)**

The man would leave Mr. Khairuddin's house after he told to them that all people would came to banish them. The man's intention is to asked Mr. Khairuddin and others to leave soon before the residents came and destroy everything. The man conveys his warning in direct way with utterance "*Please don't tell anyone that we came here*".

5) **Imperative Form**

Imperative form is usually used to make a command. It consists of the base form of the verb alone. Here are the illustrations of this sub-strategy.

**Extract 25**
The Policemen : "**Freeze! Everybody freeze!** If any of you resist, we fire!"
[Everybody went silent]

**(PM/P.06/08)**

The people had been fighting. Some people got hit by the stones. The police troops arrived. He uses imperative form *freeze* directly and clearly in asking the people to stop the fight, then the people was silent.

The other example of using imperative form is applied by Maryam. It happens in the Umar's car when Umar took Maryam home from Transito Building. Maryam bought some newspapers had made the Gegerung incident its headline.

**Extract 26**
Maryam : "**Look!**"
Umar : "Dammit! What did the police do?"

**(MY/P.06/18)**

Maryam asks Umar to look the large picture of destroyed houses in Gegerung. She has no time to attempt minimal threat to him. She conveys her command in direct way using imperative *look!*

The different illustration occurs in extract 27. In this dialogue, dozens of people employs the utterances by using imperative form. It ensues in the Mr. Khairuddin's house when they were came back to check their house.

**Extract 27**
Dozens of People : "**Leave!** Or we burn you alive!"
[The other men looked at each other]

**(DP/P.06/22)**

Dozens of people were already outside Mr. Khairuddin's fence angry. The dozens of people order the men to leave the place. They convey the utterance clearly and directly.

The next example of imperative which is performed by Maryam is described in the next extract. It takes place in graveyard. Maryam and another people brought her father's body to be buried in Gerupuk. But the residents in Gerupuk didn't allow them to bury her father in that place.

**Extract 28**
Rohmat : "Everything is clear. No heretical person should be buried here."
[Umar punched Rohmat in the face]
Maryam : "That's enough. **Stop!**"

                  **(MY/P.07/41)**

She applies an imperative to stop the fight between her husband and Rohmat. She conveys his command in direct way using imperative *stop!*

Imperative also performed by the policeman in extract 29. This dialogue occurs when the riot was happened. The policeman tried to stop the riot.

**Extract 29**
The Policeman : "Those who are not the residents of this housing estate, **move back to the fence!**"
[They did what he said]

                  **(PM/P.06/09)**

When the people had been fighting, the police troops arrived in the place. The policeman ordered them to stop. He uses imperative form *move back* in asking them to move back from the place, then they did what he said.

The last example of using imperative form is performed by Mr. Khairuddin. It happened in the day when Mr. Khairuddin and others came back to their houses after they were banished. They came to check their houses.

**Extract 30**
Dozens of People  : "Hey, what are you doing back here?"
Mr. Khairuddin    : "**Stay your ground**. This place belongs to us."
**(MK/P.06/23)**

Dozens of people were already outside Mr. Khairuddin's fence angry and asked why they were back again. Mr. Khairuddin tried to defend his house. He uses imperative form *stay* in asking the people to do nothing to them. He conveys his utterance clearly and unambiguously.

**b.  Positive Politeness**

Positive politeness can be applied by three sub-strategies. They are claim common ground, convey that S and H are cooperators, and fulfill H's want for some X.

1) **Claim Common Ground**

The speaker claim 'common ground' with the hearer by indicating that both of them belong to the same set of persons, who share specific wants, including goals and values. He/she can apply this sub-strategy through several ways, such as notice/attend to H, exaggerate, intensify interest to H, use in-group identity markers, seek agreement, avoid disagreement, presuppose common ground, and joke. The dialogue between Mr. Khairuddin and the man in extract 31 shows some evidences of those ways claim common ground.

The situation in extract 31 happens when the man came to Mr. Khairuddin's house and his neighbors and told them that they have to be evacuated soon because the residents wanted to banish them.

**Extract 31**

Mr. Khairuddin : "There's no way they would want to banish us!"

The Man : "**Well, we came with the best of intentions. We hope nothing bad will happen**."

(**TM/P.06/06**)

The man becomes angrier at Mr. Khairuddin. The man wants to be respected by Mr. Khairuddin. He shows his positive face threat to them. So, he employs disagreement avoidance by using hedges opinion to express his feeling. He says *well, we came with the best of intentions* in which *well* is the hedges he used.

## 2) Convey that S and H are Cooperators

This category derives from the want to convey that S and H are cooperatively involved in the relevant activity. This type of sub-strategy can be applied by using several ways as well. There are six ways of it. There are six ways of it. The first two ways of this sub-strategy are offer/promise and give (or ask for) reasons. In offer/promise, the speaker shows his/her good intentions in satisfying the hearer's wants. While in give (or ask for) reasons, the speaker includes the hearer in his/her practical reasoning. Give (or ask for) reasons can also be used for describing the reasons why the speaker does or does not do something. The example of those two ways is illustrated in extract 32 below.

**Extract 32**
Maryam      : "Transito Building, settlement for transmigration."
Umar         : "After that, **I'll come straight there**."
                                                        **(UR/P.06/17)**

In this excerpt, Maryam told to Umar where they were in order to Umar come. But Umar could not come because in that day Mrs. Odah passed away and promise that he will come after arranged the funeral. In this dialogue, Umar wants to minimize the threat. So when he could not come as Maryam's wants, he makes a promise to her that he will come after all finished.

Then, convey that S and H are cooperators also shown in the next example.

**Extract 33**
[The neighbors talking at once so it was not clear]
Mr. Khairuddin : "Don't panic. We cannot be sure that it is as bad as all that. **We've all been living here for more than a year. We know the villagers. We joined the community service, helped build the mosque. There's no way they would want to banish us**."

**(MK/P.06/05)**

The dialogue occurs when two men came to Mr. Khairuddin's house and told that they will be evacuated by the residents. The neighbors who heard them walked towards them and talking at once so it was not clear what they were said. Mr. Khairuddin said to them to be don't panic. Through his utterance, he wants that his command is appreciated by them. Then, to mitigate the threat to their face, he states the reason *we've all been living here for more than a year. We know the villagers. We joined the community service, helped build the mosque* before he conveys the FTA *There's no way they would want to banish us*.

The next example to perform this sub-strategy is assume or assert reciprocity. Extract 34 shows the application of this way.

**Extract 34**

Mr. Zulkhair : "**If you want to be a trader, we will give you a small start-up fund**."

[They all registering their names and what they wanted to do with Zulkhair]

**(MZ/P.07/35)**

In this excerpt, Mr. Zulkhair described his plan to others to do something work because life in the refugee camp was boring for them. Mr. Zulkhair conveys his utterance by assert the reciprocity in represent the cooperative among them.

The other example of convey that S and H are cooperators is performed by Umar's mother. The dialogue happen when Maryam, Umar, and his mother were talked about the incident in Gegerung from a newspaper. They were angry about the news.

**Extract 35**

Umar's Mother : "**We will go to Mr. Zulkhair's house**."

[Maryam and Umar agreed]

**(UM/P.06/20)**

They were became angry because the newspaper had made the picture of a row of destroyed their houses in Gegerung. Umar's mother applied the sub-strategy by including S and H in the activity in this dialogue. She includes Maryam, Umar and her in the conversation. The pronoun *we* in the utterance *we will go to Mr. Zulkhair's house* refers to Maryam, Umar, and his mother, represents the cooperative assumption among them.

The last ways in this sub-strategy is shown in the next extract. In this dialogue, Fatimah wanted to get married and wanted the blessing from her parents. But, she spoke with her sister.

**Extract 36**
Fatimah : "I want to bring him home, but I'm afraid that father and mother will reject him. But really, Sis, **he is a good man. I have known him for a long time**."
[Maryam said nothing more]

**(FT/P.07/38)**

Fatimah wants to bring the man to their home. She states *he is a good man. I have known him for a long time* as the reason to get married. That utterance also shown as the reason that supported her wants so that their parents will not rejects the man.

### 3) Fulfill H's want for some X

Fulfilling H's wants for some X is the last type of sub-strategy of positive politeness. When applying this sub-strategy, the speaker demonstrates that he/she gives gifts to the hearer. He/she can satisfy the hearer's positive-face want by actually satisfying some of the hearer's wants. He/she may not only give a tangible gift like goods, but also human relation gifts such as, sympathy, understanding, and cooperation. Here is the example of applying this sub-strategy.

**Extract 37**

| | |
|---|---|
| Mr. Zulkhair | : "I'm going there now, I feel bad about not knowing anything." |
| Umar's Mother | : "**You have to recover first**." |

**(UM/P.06/21)**

This dialogue occurs when Umar and his mother came to Mr. Zulkhair's house to check on him and to discuss what had happened. Umar's mother asked about his health after the incident in Gegerung. Mr. Zulkhair would go to the Gegerung to check the condition in Gegerung after they were talked about the banishment, because he was the chairman and the symbol and representative for their matters. Umar's mother sought to make Mr. Zulkhair feel good about himself, saying that she understood since he had been sick. To show her understanding, umar's mother emphasizes her utterance by saying *"you have to recover first."*

c. **Negative Politeness**

In the purpose on minimizing imposition to the hearer, negative politeness has five sub-strategies to realize it. They are be indirect, don't presume/assume, don't coerce H, communicate S's want to not impinge on H, and redress other wants of H's. The following provide the discussion of each sub-strategy.

1) **Be Indirect**

It is the first sub-strategy of negative politeness. In applying negative politeness, being indirect means that the speaker faced the clash between the need to go on-record and the need to give the hearer redress. The first illustration is shown in extract 38. In this extract, Rohmat did not allow Maryam and her family to buried Mr. Khairuddin in the graveyard.

**Extract 38**

Rohmat : "**This graveyard belongs to the people of Gerupuk**. They can decide who should be buried here and who should not."

Maryam : "We too are Gerupuk residents! Over there we still have our house."

**(RM/P.07/40)**

In this excerpt Mr. Khairuddin was died not too long after they were banished from their houses in Gerupuk. So, Maryam as her daughter and others wanted to bury him there. But, when they were arrived there, Rohmat as a Gerupuk resident came and did not allow Mr. Khairuddin to be buried there. He attempts to minimize the imposition when he forbad them. In his utterance *"This graveyard belongs to the people of Gerupuk,"* he states it by being indirect. It means that he did not allow Mr. Khairuddin buried there, because Mr. Khairuddin no longer a resident of Gerupuk and they have been banished from the village.

2) **Not Presume/Assume**

The next sub-strategy of negative politeness is not presume/assume. It derives from the speaker's want not to presume the hearer. It can be employed through questioning and using hedges. The dialogue in extract 39 gives an illustration which deals with not presume/assume strategy. This dialogue is committed by the Governor and Maryam when they were talked about their houses.

**Extract 39**

| | |
|---|---|
| Maryam | : "But they are our houses, Sir. Do we have a rule of law? Who is doing the disturbing and who gets disturbed?" |
| The Governor | : "Now you want to return to Gegerung. But why do you want to be exclusive? You do everything on your own. You don't want to associate with others. You conduct your own Friday communal prayers, Ied communal prayers. **Who wouldn't be angry about that?**" |

**(GN/P.07/32)**

Maryam grew impatient when they were just talked about trivial things. She asked about their houses and when they were returned to there. Then the governor shows negative face by demonstrating distance between them. In saying the explanation, he tries to minimize the imposition. He chooses to use interrogative utterance *"Who wouldn't be angry about that?"* after conveys his explanation. The interrogative shows that he question whether she

will understand why they were banished. The governor did not assume their reaction about that.

The other example of questioning is performed by the neighbors when having dialogue with the police in the next extract. It occurs in Maryam's mother house. The police went to the house and asked them to be evacuated.

**Extract 40**

The Policemen : "Everybody please come with us to the shelter. We have provided transportation."

The Neighbor : "This is our home. **Why should we leave?**"

**(NB/P.06/14)**

The neighbor shows negative face when the police asked them to came to the shelter by demonstrating distance among them. In saying that that is their house, the neighbor tries to minimize the imposition to the police. The neighbor chooses to use interrogative sentence *"Why should we leave?"* after conveys the statement. The interrogative shows that the question what the reason that makes them to be evacuated. The neighbor did not assume the reason why they were evacuated.

3) **Not Coerce H**

When applying not coercing H, the speaker is in some way to not force the hearer to do something. This kind of sub-strategy can be utilized by being pessimistic, minimizing the imposition, and giving deference. Extract 41 presents the example of being

pessimistic. Being pessimistic is another way that can be used to employ not coercing H strategy. By being pessimistic, the speaker explicitly express his/her doubt of the condition he/she faces.

**Extract 41**
Fatimah    : "Well, what if I get married?"
Maryam    : "If it was up to me, I'm totally okay with it. **I don't know what father and mother will say**. We don't even know this guy."

**(MY/P.07/37)**

Extract 41 ensues in the food stall. Fatimah and Maryam were talked over there. Then Fatimah told her that she wanted to get married. Fatimah waited for her family told to her and gave her their blessing to married the man she had chosen. She asked Maryam as her sister about that. Maryam has agreed with it, but she did not know their father and mother's opinion. *"I don't know what father and mother will say"* in which the phrase *I don't know* illustrates her pessimistic.

The next example of being pessimistic is provided in extract 42, the same situation with the previous extract.

**Extract 42**
Fatimah    : "I want to bring him home, but **I'm afraid that father and mother will reject him**."
[Maryam said nothing more]

**(FT/P.07/38)**

Fatimah told to Maryam that she wanted to bring him home, but she afraid the man opposed by their parents. She shows her

pessimistic by expressing her doubt. She stated *"I'm afraid that father and mother will reject him"*. Her utterance expresses her doubt that she is not sure her parents will give their blessing.

**4) Communicate S's Want to Not Impinge on H**

By communicating S's want to not impinge on H, the speaker may convey his/her intention without making imposition or impingement on the hearer. It can be employed through some ways, such as apologizing, impersonalizing S and H, stating the FTA as a general rule, and nominalizing. The dialogue in extract 43 contains the application of this sub-strategy which is presented by Fatimah in apologizing.

**Extract 43**
Fatimah     : "**I'm sorry for everything**."
[Maryam smiled]

**(FT/P.07/39)**

In the previous dialogue, her parents have given their blessing to Fatimah to get married. But her father did not want to be the guardian, instead he asked Umar to replace him. For the decision that she has made, she asked for apology to her family. She asked for their forgiveness because she has disappointed them.

**5) Redress Other Wants of H's**

Redressing other wants of H's is the last sub-strategy of negative politeness. This sub-strategy can be performed by

explicitly claiming the speaker's indebtedness to the hearer, or by disclaiming any indebtedness of the hearer. In other words, the speaker may go on record when delivers his/her intention on that claiming/disclaiming. The occurrence was applied by the governor and will be described below.

**Extract 44**

| | |
|---|---|
| Maryam | : "So, it's just because there are many of them, that we have to admit defeat?" |
| The Governor | : "This is pointless, there is no way forward if you talk like that. **Abandon the Ahmadiyah then return to Gegerung**." |

**(GN/P.07/34)**

The dialogue was performed when Maryam asked the governor when they were return to their houses after they were banished. Maryam was claimed that they were banished because of the number of them was a few. The governor said that that was a peace and asked her to abandon the Ahmadiyah if they would return to their houses. The governor clearly claimed his indebtedness.

### d. Off-Record

Off-record strategy is concerned with the indirect way when the speaker wants to convey his/her intention to the hearer. To do off-record, the speaker may apply its two sub-strategies. They are inviting conversational implicature and being vague/ambiguous.

1) **Invite Conversational Implicatures**

The dialogue in extract 45 contains the example of this strategy employed by the policeman. One type of the sub-strategy in off-record strategy is give hints.

**Extract 45**

The Policeman  : "It's up to you! **If you all want to die here, so be it!** We have offered you the best way out! You can evacuate just so as you will be safe!"

The Neighbor  : "I don't want to die, I don't want to die."

**(PM/P.06/15)**

The policeman ordered all of them to be evacuated for their safe. The police troops have provided the transportation for them to the shelter. But, they were very stubborn and would not to be evacuated. The policeman was losing patience. He just gives hint to them that if they wanted to die, they just stayed there. He is being indirect when he conveyed his utterance to ask them came with the police troops. The policeman prefer to a give hint to them that *If you all want to die here, so be it* instead *please, come with us!*

The other example of give hints also shown in the next extract. The dialogue occurs when the news announcer asked the group of people who were fighting, quarrelling, and tearing down buildings.

**Extract 46**
News Announcer  : "But surely such violence is not justified?"
The Man  : "**I've already said many times**, we did not want to make a riot. They are the ones who are so stubborn and triggered this riot."

The man is being indirect when he wants to stop the news announcer to queried him about the reason of the attack. He feels concerned by the question. He gives a hint to the news announcer by saying "*I've already said many times*" which implies that he did not want to be asked again. It means that he wants to get the pressure at the news announcer off.

2) **Be Vague or Ambiguous**

The example of this sub-strategy can be seen in the following extract. It occurs when Fatimah spoke to Maryam about her plan to get merried. Yet, she was still confused about what their parents have answered.

**Extract 47**
Fatimah  : "So, how's it, Sis?"
Maryam  : "**How's what?**"

Fatimah has spoke to her parent and asked for their blessing, but there was nothing answered. She has waited, no one spoke to her. She grew impatient then, she asked her sister again. But, Maryam pretended not to know what she meant by stated the

utterance *"How's what?"*. She chooses to be vague when she was answered Fatimah's question by asked her again.

**3.** **The Politeness Uses in English Study based on *The Outcast* Novel**

Politeness cannot be separated with the daily life because every social being interacts with each other in everyday. Through English study, politeness can be inserted into learning fun. Novel as a medium which encompasses the interaction among the characters that has morality value may be as a reference of politeness.

In this research, the researcher focuses on the politeness strategies according to Brown and Levinson in *The Outcast* novel written by Okky Madasari. Besides of the novel using daily interaction, the language also can be understood. The researcher found the occurrences of politeness in its sub-strategies.

Related to politeness can be used in social situations, here are some politeness uses in English study based on *The Outcast* novel. First, from this novel, the students can study about politeness strategy to assert his/her ability and inability in doing something (ability/inability), when he/she advises their peers or who are younger than them (advising), when he/she asserts his/her agreement and disagreement in doing discussion with their peers or family (agreeing/disagreeing), when he/she asks for apologize when doing a mistake (apologizing), when he/she gives an appreciation

(appreciation), when he/she asks for information or reason (asking for reason), and when he/she gives a sympathy to others (sympathizing).

Second, the novel gives the conversations which consist of politeness and the way its strategies are realized in the utterances. That is brings the students to study about language which related to politeness with its context from the novel, and also how to make the right expression and utterance so that the listeners can interpret their meaning well when doing an interaction.

## B. Discussion

The researcher discussed result of this research and compared with related findings. It is also discussed with theory that has been stated by researcher. Politeness is one of the central concepts in pragmatics. Politeness strategy includes someone's basic knowledge about norms and beliefs he/she learn from his/her culture. Different cultures have different ways of expressing consideration for other. Thus, every culture has its own ways or strategies of showing politeness to others.

This research attempts to describe those strategies and in the findings section, the researcher has shows the results of the data analysis. Then the frequency of occurrence of those strategies is described in Table 6.

**Table 5. Politeness Strategies and its Realization employed in *The Outcast* Novel**

| No. | Politeness Strategy | The Realization | Frequency |
|-----|---------------------|-----------------|-----------|
| 1. | Bald-on Record | a. Showing Disagreement | 4 |
| | | b. Giving Suggestion/advice | 5 |
| | | c. Requesting | 7 |
| | | d. Warning/Threatening | 5 |
| | | e. Using Imperative Form | 6 |
| | | Sub-total | 27 |
| 2. | Positive Politeness | a. Claim Common Ground | 2 |
| | | b. Convey that S and H are Cooperators | 5 |
| | | c. Fulfill H's wants for some X | 1 |
| | | Sub-total | 8 |
| 3. | Negative Politeness | a. Be Indirect | 1 |
| | | b. Not Presume/Assume | 3 |
| | | c. Not Coerce H | 2 |
| | | d. Communicate S's wants to not impinge on H | 1 |
| | | e. Redress Other wants of H's | 1 |
| | | Sub-total | 8 |
| 4. | Off- Record | a. Invite Conversational Implicature | 3 |
| | | b. Be Vague/Ambiguous | 1 |
| | | Sub-total | 4 |
| | | TOTAL | 47 |

Table 6 presents the occurrences of politeness strategies and the way those strategies are realized in *The Outcast* novel. Among five types of politeness strategies, there are four of them was employed by the characters in *The Outcast* novel. They are bald on record, positive politeness, negative politeness, and off-record. While not perform the Face Threatening Act (FTA) was not occur in the novel considered the used of this strategy means failed to get desire

communication. From the table, there are 47 occurrences of politeness employed by the characters. Among the four strategies, bald-on record strategy has the most occurrences. It shows that the characters prefer employing bald-on record strategy to other strategies in their utterances. As it is seen bald-on record is applied in as many as 27 times by the characters. It is followed by positive politeness strategy and negative politeness strategy that has same occurrences as many as 8 times out of 47. On the other hand, off-record strategy is the least strategy applied by the characters. It was occur 4 times out of 47.

Further, as it is illustrated in the previous explanation that bald-on record strategy was the most applied by the characters, the occurrences of its sub-strategies also have the largest rank. Requesting, which is the sub-strategy of bald-on record, is in the first position with 7 times out of 47 total occurrences. The second place is still the sub-strategy of bald-on record. Imperative occurs 6 times out of 47 the whole occurrences. As the next level, there are Giving Suggestion, Warning/Threatening, and Covey that S and H are Cooperators (the sub-strategy of positive politeness) have the same occurrences are applied as many as 5 times from the whole occurrences.

They are followed by the other sub-strategies which are applied in less than 5 times. There are Showing Disagreement (the sub-strategy of bald-on record), which has 4 times of occurrences, Not Presume/Assume (the sub-strategy of negative politeness) and Invite Conversational Implicatures (the sub-strategy of off record), which occurs 3 times each of them. Then, Claim Common

Ground (the sub-strategy of positive politeness) and Not Coerce H (the sub-strategy of negative politeness) are applied as many as 2 times from the whole occurrences. The last are the least occurrences. They are Fulfill H's want for some X (the sub-strategy of positive politeness), Be Indirect (the sub-strategy of negative politeness), and Be Vague/Ambiguous (the sub-strategy of off record) have only 1 occurrence from the whole data.

Another researcher had done research about politeness strategies in a movie. The researcher was Mifta Hasmi (2013) entitled "A Pragmatic Analysis of Politeness Strategies Reflected in *Nanny Mcphee* Movie". The researcher found that there are four types of politeness strategies that employed by the main character. They are bald on record, positive politeness, negative politeness, and off record. The main character of the movie is applied the sub-strategies of politeness. The sub-strategies are bald on record by warning/threatening (11), using imperative form (7), showing disagreement (5), giving suggestion (4), and requesting (4). Posititive politeness are claiming common ground (25), conveying that S & H are cooperators (17), and fulfilling H's want for some X (4). Negative politeness by not coercing H (4), communicating S's want to not impinge on H (4), being indirect (2), not presuming/assuming (3), and redressing other wants of H's (2). Off record by inviting conversational implicature (8) and being vague/ambiguous (4).

Another analysis politeness strategies is "A Pragmatic Analysis of Politeness Strategies Performed by The Main Character in Denzel Washington's

*The Great Debaters* Movie" which was conducted by Nia Juliarti (2016). Her research has the objejectives including the types of politeness strategies, the realization of each politeness strategies, and sociological factors affecting the preference of the politeness strategies performed by the main character in Denzel Washington's *The Great Debaters* Movie. The result of the reseach was that all types of politeness strategies are performed by the main character which are bald on record (14), positive politeness (11), negative politeness (7), off record (3) with various realizations and based on consideration of three sociological factors are imposition factor, social distance, and relative power. However, relative power is the most frequent one.

Then, the research by Qolidina Noviani (2014) entitled "A Pragmatic Analysis of Politeness Startegies and Politeness Principles in *Uptown Girls*". The result show that the main character prefer employing positive politeness strategy to other strategies in their utterances which are positive politeness (17), bald on record (9), negative politeness (10), off record (5) and show that in application of maxim in politeness principle proposed by Leech, tact maxim is was most applied in the conversations with 15 data. The second is agreement maxim with 11 data. The third is generosity maxim with 7 data. The fourth is approbation maxim with 6 data. The fifth is modesty maxim with 2 data. The last is sympathy maxim which is never used in this movie.

# CHAPTER V

# CONCLUSIONS AND SUGGESTIONS

In this chapter, there are two main sections. They are conclusions and suggestions. The conclusions section contains the summary of the findings and discussion which are related to the formulation and the objectives of the research. The suggestions section contains the suggestions that are addressed to academic society, other researchers, and readers.

## A. Conclusions

Based on the findings and discussion, the results of the research can be concluded as follows.

1. There are four types of politeness strategies employed by the characters in *The Outcast* novel when having conversations. They are Bald-on record, Positive Politeness, Negative Politeness, and Off-record strategy. Among the four strategies, Bald-on record strategy is the most frequent strategy.

2. In realizing those politeness strategies, the characters in *The Outcast* novel utilize their own sub-strategies. Bald-on record has five sub-strategies, showing disagreement, giving suggestion/advice, requesting, warning/threatening, and using imperative form. Positive politeness is realized by three sub-strategies, claim common ground, convey that S and H are cooperators, and fulfill H's want for some X. Negative politeness strategy is realized by five sub-strategies, be indirect, not presume/assume,

not coerce H, communicate S's want to not impinge on H, and redress other wants of H's. Then, off-record strategy is realized by two sub-strategies, invite conversational implicature and be vague or ambiguous. Requesting has the highest frequency among the fifteen sub-strategies. It means that *The Outcast* novel's characters have preferences in the need of sharing request.

3. There are some politeness uses in English study based on *The Outcast* novel.

   a. The students can study about politeness strategy to assert his/her ability and inability, when giving advises, when asserts an agreement and disagreement, when asking for apologize, when giving an appreciation, when asking for information or reason, and when giving a sympathy.

   b. The novel brings the students to study about language which related to politeness with its context from the novel, and also how to make the right expression and utterance so that the listeners can interpret their meaning well when doing an interaction.

## B. Suggestions

1. To the students

   This research can be a reference of politeness strategies in the interaction among the adults and the children. However the adults must be having some factors which influence them in choosing the preferred strategies. Those factors lead to the much deeper analysis concerned with the functions of applying the preferred strategies. Thus, the researcher suggests

the students to figure out these factors and functions in order to achieve much better understanding in the realizations of those politeness strategies.

2. To other researchers

This research still has many weaknesses. It is still limited on the politeness strategies in two chapters employed by the characters when having conversations. They have different strategies in applying politeness in their interactions. Therefore, the researcher expects that this research can be as reference to the other researchers for the next research in the some problems and in conducting further research in the same topic.

3. To the readers

The readers can understand more about the way to show their politeness to others through its strategies. After they understand about the strategies, the researcher hopes that they can apply those strategies in an appropriate way and appropriate context when having interactions with others. However, this research only presents a little part of applying politeness in human's daily life reflected in the novel. Thus, the researcher also recommends the readers to find out some more important values of politeness in the other resources.

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**APPENDIX**

**Politeness Strategies in *The Outcast* Novel**

**NOTES:**

XX/P.1/01

→ Name of the Character
→ Part of the novel
→ Number of the data
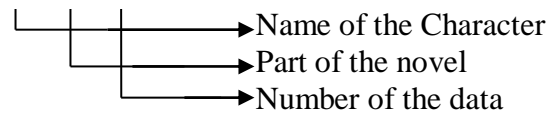
PS : Politeness Strategies          f  : Claim common ground                          MY : Maryam

BR: Bald-on-record                   g  : Convey that S and H are cooperators      UR : Umar

PP : Positive Politeness             h  : Fulfill H's want for some X                 MK : Mr. Khairuddin

NP: Negative Politeness              i  : Be indirect                                 PM : The Policeman

OR: Off-record                       j  : Not presume/assume                          GN : The Governor

a  : Showing disagreement            k  : Not coerce H                                FT  : Fatimah

b  : Giving suggestion/advice        l  : Communicate S's want to not impinge on H   TM : The Man

c  : Requesting                      m  : Redress other wants of H's                  UM  : Umar's Mother

d  : Warning/threatening             n  : Invite conversational implicatures          DP  : Dozens of People

e  : Imperative form                 o  : Be vague/ambiguous                          MZ : Mr. Zulkhair

                                                                                     RM  : Rohmat

                                                                                     NB  : The Neighbor

| Code | Data | PS | | | | | | | | | | | | | | | Explanation |
|------|------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---------|
| | | BR | | | | | PP | | | NP | | | | OR | | | |
| | | a | b | c | d | e | f | g | h | i | j | k | l | m | n | o | |
| TM/P.06/01 | News Annoucer: "But surely such violence is not justified?" The Man: "**I've already said many times**, we did not want to make a riot. They are ones who are so stubborn and triggered this riot." | | | | | | | | | | | | | | ✓ | | The policeman ordered all of them to be evacuated for their safe. The police troops have provided the transportation for them to the shelter. But, they were very stubborn and would not to be evacuated. The policeman was losing patience. He just gives hint to them that if they wanted to die, they just stayed there. He is being indirect when he conveyed his utterance to ask them came with the police troops. The policeman prefer to a give hint to them that *If you all want to die here, so be it* instead *please, come with us!* |
| MK/P.06/02 | Umar: "Dammit!" Mr. Khairuddin: "**Be patient**" | | | ✓ | | | | | | | | | | | | | Umar struck the table with his fist. He could not control his emotions. Mr. Khairuddin looked at him and applies direct request in asking him to be patient. Its direct request stated clearly. |
| TM/P.06/03 | The Man: "Sir, they will come here, Sir. They want to destroy everything. **You have to evacuate now. Better to be safe**." [People talking at once so it was not clear] | | ✓ | | | | | | | | | | | | | | The man conveys his suggestion directly and clearly in order they all did the suggestion for their safe by saying "*You have to evacuate now. Better to be safe*" |

| Code | Utterance | | | | | | | | | | | | | | | Explanation |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| MK/P.06 /04 | The man: "Sir, they will come here, Sir. They want to destroy everything. You have to evacuate now. Better to be safe!" Mr. Khairuddin: "That's enough. **Calm down, gentlemen, ledies. Calm down**." | | ✓ | | | | | | | | | | | | | Mr. Khairuddin applies direct request in asking them to be calm when they were all talking at once so it was not clear what they were saying after they heard what the man has said to them. Mr. Khairuddin asked them in direct request because he knows that all of them were afraid about it. |
| MK/P.06 /05 | The Man: "Sir, they will come here, Sir. They want to destroy everything. You have to evacuate now. Better to be safe!" Mr. Khairuddin: "**Don't panic. We cannot be sure that it is as bad as all that. We've all been living here for more than a year. We know the villagers. We joined the community service, helped build the mosque. There's no way they would want to banish us!**" | | | ✓ | | ✓ | | | | | | | | | | Mr. Khairuddin seems to warn with the men since they asked Mr. Khairuddin to be evacuated. By being direct, Mr. Khairuddin states his FTA clearly and unambiguously. He warns the men not to be panic because they cannot be sure that it is as bad as all that. Besides, in the next utterance, he wants that his command is appreciated by them. Then, to mitigate the threat to their face, he states the reason *we've all been living here for more than a year. We know the villagers. We joined the community service, helped build the mosque* before he conveys the FTA *There's no way they would want to banish us*. |
| TM/P.06/ 06 | Mr. Khairuddin: "There's no way they would want to banish us!" The Neighbor: "Ah, it's just a threat from one person!" The Man: "**Well, we came with the best of intention. We hope nothing bad will** | | | ✓ | ✓ | | | | | | | | | | | Being baldly, the men attempt to recognize the neighbors face want. The men seem to give pressure to them. He threatens them that if they didn't want to believe, that's alright since the men have came with their good intentions. The man becomes angrier at Mr. Khairuddin. The man wants to be respected by Mr. Khairuddin. Then, he shows his positive face |

| Code | Utterance | | | | | | | | | | | | | | | | Analysis |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | happen." | | | ✓ | | | | | | | | | | | | | | threat to them. So, he employs disagreement avoidance by using hedges opinion to express his feeling. He says *well, we came with the best of intentions* in which *well* is the hedges he used. |
| TM/P.06/07 | The Man: "We have to leave now. It will be bad for us if we stay here too long. **Please don't tell anyone that we came here**." [Mr. Khairuddin shooks his hand, thanking them] | | | ✓ | | | | | | | | | | | | | | The man would leave Mr. Khairuddin's house after he told to them that all people would came to banish them. The man's intention is to asked Mr. Khairuddin and others to leave soon before the residents came and destroy everything. The man conveys his warning in direct way with utterance "*Please don't tell anyone that we came here*". |
| PM/P.06/08 | The Policeman: "**Freeze! Everybody freeze!** If any of you resist, we fire!" [Everybody went silent] | | | | ✓ | | | | | | | | | | | | | The people had been fighting. Some people got hit by the stones. The police troops arrived. He uses imperative form *freeze* directly and clearly in asking the people to stop the fight, then the people was silent. |
| PM/P.06/09 | The Policeman: "Those who are not the residents of this housing estate, **move back to the fence!**" [They did what he said] | | | | ✓ | | | | | | | | | | | | | When the people had been fighting, the police troops arrived in the place. The policeman ordered them to stop. He uses imperative form *move back* in asking them to move back from the place, then they did what he said. |
| PM/P.06/10 | The Policeman: "**Everyone please get into the cars we have provided. You should evacuate now to avoid unwanted incidents**." [They were kept quiet] | ✓ | ✓ | | | | | | | | | | | | | | | The police troops went into the yard of the house. Some of the policeman took them to a car. In this utterances the policeman applies two ways in bald on record strategy. First, The policeman suggests them to get into the car. He conveys his suggestion directly and clearly without attempting to interpret the meaning. Second, the policeman asks the people into the |

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| | | | | | | | | | | | | | | | | cars. He conveys his request using standard requesting which puts *please*. It is performed in direct and clear way since that time too danger for their safety. |
| PM/P.06/11 | The Policeman: "Ma'am, this is the police. **Please open the door**." [The people inside the house hesitated] | | ✓ | | | | | | | | | | | | | It is occurs when the policeman walked to the front of door of Maryam's mother house. He knocked at the door. He also uses customary request by adding the word *please* when conveys the direct FTA *open the door*. Yet, they did not know whether they should open the door or keep it locked. |
| PM/P.06/12 | The Policeman: "Ma'am, this is the police. Everything has been secured now. **Please open the door**." | | ✓ | | | | | | | | | | | | | The policeman knocked at the door to ask them come with the police to the shelter and evacuate to avoid unwanted incidents. For that reason, the police use bald on record strategy with requesting and ask directly Maryam's mother to *open the door*. The FTA *open the door* is performed clearly and unambiguously. |
| PM/P.06/13 | The Policeman: "**Everybody please come with us to the shelter**. We have provided transportation." [They were kept quiet] | | ✓ | | | | | | | | | | | | | The policeman asked them to be evacuated by conveying his request using standard requesting which puts *please* in his utterance. The direct request stated clearly so they were understood what the policeman's command even they does not say anything to reply the policeman's request. |
| BN/P.06/14 | The Policeman: "Everybody please come with us to the shelter. We have provided transportation." The Neighbor: "This is our home. **Why should we** | | | | | | | ✓ | | | | | | | In saying that that is their house, the neighbor tries to minimize the imposition to the police. The neighbor chooses to use interrogative sentence *"Why should we leave?"* after conveys the statement. The interrogative shows that the question what the reason that |

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| | **leave?**" | | | | | | | | | | | | | | | makes them to be evacuated. The neighbor did not assume the reason why they were evacuated. |
| PM/P.06/ 15 | The Neighbor: "This is our home. Why should we leave?"<br>The Policeman: "**It's up to you! If you all want to die here, so be it!** We have offered you the best way out! You can evacuate just so as you will be safe!"<br>The Neighbor: "I don't want to die. I don't want to die." | | | ✓ | | | | | | | | | | | ✓ | Perceiving that the neighbors deny his statement before, the policemen was losing patience and threats the people that they be it if they want to die. He conveys his threatening in direct FTA with no effort to soften it by utterance "*It's up to you! If you all want to die here, so be it!*". Then, He also gives hint to them that if they wanted to die, they just stayed there. He is being indirect when he conveyed his utterance to ask them came with the police troops. The policeman prefer to a give hint to them by his uttence. |
| PM/P.06/ 16 | The Policeman: "**Please go in. you can rest in there**."<br>[People did what he said] | | ✓ | | | | | | | | | | | | | He applies direct request in asking the people to rest in the building. Its direct request is stated clearly, so it can make the people directly understands what the policeman command is then they did the command soon. |
| UR/P.06/ 17 | Maryam: "Transito Building, settlement for transmigration."<br>Umar: "After that, **I'll come straight there**." | | | | | ✓ | | | | | | | | | | Maryam told to Umar where they were in order to Umar come. But Umar could not come because in that day Mrs. Odah passed away and promise that he will come after arranged the funeral. In this dialogue, Umar wants to minimize the threat. So when he could not come as Maryam's wants, he makes a promise to her that he will come after all finished. |
| MY/P.06 /18 | Maryam: "**Look!**"<br>Umar: "Dammit! What did | | | | ✓ | | | | | | | | | | | Maryam asks Umar to look the large picture of destroyed houses in Gegerung. She has no |

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| | the police do? What do they want?" | | | | | | | | | | | | | | | | time to attempt minimal threat to him. She conveys her command in direct way using imperative *look!* |
| FT/P.06/19 | Umar'Mother: "I hope it isn't like that." <br> Fatimah: "**No mother. Everything is clear. The police lied. All of us are banished. Just like in Gerupuk**." | ✓ | | | | | | | | | | | | | | | In this dialogue, Maryam shows the local paper had made the large picture of a row of destroyed houses in Gegerung. Umar was angry when he saw the picture. Umar's Mother trying to calm them down by saying "*I hope it isn't like that*", but Fatimah disagree with her that she is not sure about Umar's Mother utterance by saying "*No, Mother. Everything is clear.* To make sure, she convinces her by saying "*The police lied. All of us are banished. Just like in Gerupuk.*" |
| UM/P.06/20 | Umar's Mother: "**We will go to Mr. Zulkhair's house**." <br> [Maryam and Umar agreed] | | | | | ✓ | | | | | | | | | | | Umar's mother applied the sub-strategy by including S and H in the activity in this dialogue. She includes Maryam, Umar and her in the conversation. The pronoun *we* in the utterance *we will go to Mr. Zulkhair's house* refers to Maryam, Umar, and his mother, represents the cooperative assumption among them. |
| UM/P.06/21 | Mr. Zulkhair: "I'm going there now. I feel bad about not knowing anything." <br> Umar's Mother: "**You have to recover first**." | | ✓ | | | ✓ | | | | | | | | | | | In this dialogue, Mr. Zulkhair wants to go to Gegerung to check the condition there. He feel bad he not knowing anything because he was the chairman and representative for their matters. But Umar's mother sought to make Mr. Zul feel good about himself. She just suggests him to recover first. Then, she also applies positive politeness strategy saying that she understood since he had been sick. To show her understanding, umar's mother emphasizes her utterance *"you have to* |

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| | | | | | | | | | | | | | | | | *recover first.* |
| DP/P.06/22 | Dozens of People: "**Leave! Or we burn you alive!**" [The other men looked at each other] | | | ✓ | | | | | | | | | | | | Dozens of people were already outside Mr. Khairuddin's fence angry. The dozens of people order the men to leave the place. They convey the utterance clearly and directly. |
| MK/P.06/23 | Dozens of people: "Hey, what are you doing back here?" Mr. Khairuddin: "**Stay your ground**. This place belongs to us." | | | ✓ | | | | | | | | | | | | When dozens of people were angry and asked Mr. Khairuddin why they were back again. Mr. Khairuddin tried to defend his house. He uses imperative form *stay* in asking the people to do nothing to them. He conveys his utterance clearly and unambiguously. |
| UR/P.06/24 | Dozens of People: "Hey, what are you doing back here?" Mr. Khairuddin: "Stay your ground. This place belongs to us." Umar: "**We have to leave. Or we will die here**." | ✓ | | | | | | | | | | | | | | Some of people shouted to them when Mr. Khairuddin and others came back again to their houses. Mr. Khairuddin answered discovering that they were in their own houses. Umar chooses to ask his father-in-law directly and clearly without attempting to minimize the threat to leave the place, because they were not able to do anything when rocks were thrown at them. |
| UR/P.06/25 | Mr. Khairuddin: "But this is ours. Must we just give up?" Umar: "**It's not like that, father. We will defend it. But not by staying here like this right now. This is suicide**." | ✓ | | | | | | | | | | | | | | Umar asked his father-in-law to leave the place when some people angry and threat them. Umar shows a disagreement of his father-in-law statement that the place is their own house and they might not give up. He directly explains to Mr. Khairuddin that it's not like that, they will defend it but in the other time. |
| UR/P.06/26 | Umar: "**We have to get to the hospital quickly**." | ✓ | | | | | | | | | | | | | | The wounded man's moaning grew louder because some rocks were thrown at them |

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| | [The other three men agreed with Umar's words] | | | | | | | | | | | | | | | | when they were wanted to defend their house. The man's head was bleeding. Then Umar clearly suggests another to go hospital. |
| MY/P.07 /27 | Umar: "But Mandalika committed suicide." Maryam: "We believe she is not dead. She just left and always returns once a year at fool moon. In the form of worms which bring fertility and fortune. Besides, **why should we be afraid of death if it brings peace?**" | | | | | | | ✓ | | | | | | | | | Maryam attempting to soften the imposition to Umar when they were having conversation about the name of Mandalika, she conveys his utterance not to presume whether he will do (believe) it or not. |
| UR/P.07/ 28 | Umar's Mother: "A religious name." Umar: "**Religion is not going to determine the baby's name**." | ✓ | | | | | | | | | | | | | | | Umar disagrees with his mother opinion about the religious name for his baby. He delivers his disagreement directly by saying "*Religion is not going to determine the baby's name*." |
| MY/P.07 /29 | Maryam's Mother: "It is the truth. It's really fortunate that we still can be together." [Her eyes looked tearful] Maryam: "There, there. **Don't cry now**. The baby will be sad too." | | | | | | | | ✓ | | | | | | | | Maryam's mother did not ask anything about the name. She repeatedly expressed her gratitude that she still could see her first granddaughter. So Maryam directly warns her mother to not cry because her words. |
| MY/P.07 /30 | Maryam: "This is your family, **Child**." | | | | ✓ | | | | | | | | | | | | Some people was visited Mandalika, Maryam's baby who was the first baby girl to be born since they were expelled from Gegerung. Maryam applies positive politeness strategy in claim common ground to |

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| | | | | | | | | | | | | | | performing this utterance by using in-group identity marker to introduce Mandalika to her other family by saying *this is your family, child.* This is applying closeness. |
| GN/P.07/31 | Maryam: "Excuse me, Governor, so how's our future? When can we return to our homes?" The Governor: "What else should I do, **I have said over and over again, this is for the greater good**." | | | | | | | | | | | ✓ | | | Maryam grew impatient, she could not hold back anymore pretending to listen, then she ask the Governor when they can return to their homes. The Governor paused for a moment then, he says "*What else should I do, I have said over and over again.*" He gives an overstatement in his utterance. He exaggerates that he has said so many times. Being indirect in Off-record politeness strategy also means that the speaker tends to takes off the pressure to the hearer. |
| GN/P.07/32 | Maryam: "But they are our houses, Sir. Do we have a rule of low? Who is doing the disturbing and who gets disturbed?" The Governor: "Now you want to return to Gegerung. But why do you want to be exclusive? You do everything on your own. You don't want to associate with others. You conduct your own Friday communal prayers, Ied communal prayers. **Who wouldn't be angry about that?**" | | | | | | | | | ✓ | | | | | Maryam grew impatient when they were just talked about trivial things. She asked about their houses and when they were returned to there. Then the governor shows negative face by demonstrating distance between them. In saying the explanation, he tries to minimize the imposition. He chooses to use interrogative utterance *"Who wouldn't be angry about that?"* after conveys his explanation. The interrogative shows that he question whether she will understand why they were banished. The governor did not assume their reaction about that. |

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| GN/P.07/33 | Umar: "That is our business, Sir, where we want to conduct our Friday prayers. This is about our houses. We have been banished from our own houses!"<br>The Governor: "**This isn't about banishment! This is about how we can make peace**." | ✓ | Umar and the Governor were talking about their future and when they return to their houses. Umar said that they have been banished from their own houses. Then the Governor remonstrated Umar's utterance. He directly explains to Umar that that is not true, this is about how they can make peace. |
| GN/P.07/34 | Maryam: "So, it's just because there are many of them, that we have to admit defeat?"<br>The Governor: "This is pointless, there is no way forward if you talk like that. You can choose. **Abandon the Ahmadiyah then return to Gegerung or stay in Transito Building until we find a way out**." | ✓ | Maryam asked the governor when they were return to their houses after they were banished. Maryam was claimed that they were banished because of the number of them was a few. The governor said that that was a peace and asked her to abandon the Ahmadiyah if they would return to their houses. The governor clearly claimed his indebtedness. |
| MZ/P.07/35 | Mr. Zulkhair: "**If you want to be a trader, we will give you a small start-up fund**."<br>[They all registering their names and what they wanted to do with Zulkhair] | ✓ | Mr. Zulkhair described his plan to others to do something work because life in the refugee camp was boring for them. Mr. Zulkhair conveys his utterance by assert the reciprocity in represent the cooperative among them. |
| MY/P.07/36 | Fatimah: "so, how's it, Sis?"<br>Maryam: "**How's what?**" | ✓ | Fatimah has spoke to her parent and asked for their blessing, but there was nothing answered. She has waited, no one spoke to her. She grew impatient then, she asked her |

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| | | | | | | | | | | ✓ | | | | | sister again. But, Maryam pretended not to know what she meant by stated the utterance "*How's what?*". She chooses to be vague when she was answered Fatimah's question by asked her again. |
| MY/P.07/37 | Fatimah: "Well, what if I get married?" Maryam: "If it was up to me, I'm totally okay with it. **I don't know what father and mother will say**. We don't even know this guy." | | | | | | | | | ✓ | | | | | Fatimah asked Maryam as her sister about that. Maryam has agreed with it, but she did not know their father and mother's opinion. Maryam applies the sub-strategy not coerce H by being pessimistic *"I don't know what father and mother will say"* in which the phrase *I don't know* illustrates her pessimistic. |
| FT/P.07/38 | Fatimah: "I want to bring him home, but **I'm afraid that father and mother will reject him**. But really, Sis, **he is a good man. I have known him for a long time**." [Maryam said nothing more] | | | | | ✓ | | | | ✓ | | | | | Fatimah wants to bring the man to their home. In the utterance, she applies the sub-strategy Convey that S and H are Cooperators by give the reasons. She states *he is a good man. I have known him for a long time* as the reason to get married. That utterance also shown as the reason that supported her wants so that their parents will not rejects the man. Then, she also shows her pessimistic by expressing her doubt. She stated *"I'm afraid that father and mother will reject him"*. Her utterance expresses her doubt that she is not sure her parents will give their blessing. |
| FT/P.07/39 | Fatimah: "**I'm sorry for everything**." [Maryam smiled] | | | | | | | | | ✓ | | | | | Her parents have given their blessing to Fatimah to get married. But her father did not want to be the guardian, instead he asked Umar to replace him. For the decision that she has made, she asked for apology to her family. She asked for their forgiveness because she has disappointed them. She applies |

| | | | | | | | | | | | | | | Communicate S's want to not impinge on H by apologize. |
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| RM/P.07 /40 | Rohmat: "**This graveyard belongs to the people of Gerupuk**. They can decide who should be buried here and who should not." Maryam: "We too are Gerupuk residents! Over there we still have our house." | | | | | | ✓ | | | | | | | | Maryar and others wanted to bury her father, Mr. Khairuddin in Gerupuk. But, when they were arrived there, Rohmat as a Gerupuk resident came and did not allow Mr. Khairuddin to be buried there. He attempts to minimize the imposition when he forbad them. In his utterance *"This graveyard belongs to the people of Gerupuk,"* he states it by being indirect. It means that he did not allow Mr. Khairuddin buried there, because Mr. Khairuddin no longer a resident of Gerupuk and they have been banished from the village. |
| MY/P.07 /41 | Rohmat: "Everything is clear. No heretical person should be buried here." [Umar punched Rohmat in the face] Maryam: "That's enough. **Stop!**" | | ✓ | | | | | | | | | | | | She applies an imperative to stop the fight between her husband and Rohmat. She conveys his command in direct way using imperative *stop!* |

54 - In. 14/E.6a/PP.00.9/ 09 / 2017                    Padangsidimpuan, 50 September 2017
: Biasa
: -
: Pengesahan Judul dan Pembimbing skripsi

Kepada Yth. Bapak/Ibu
1. Rayendriani Fahmei Lubis, M.Ag          (Pembimbing I)
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Di -

    Padangsidimpuan

    Assalamu'alaikum Wr.Wb.

    Dengan hormat, sehubungan dengan hasil sidang bersama tim pengkajian judul skripsi
Jurusan Tadris Bahasa Inggris (TBI) Fakultas Tarbiyah dan Ilmu Keguruan IAIN
Padangsidimpuan, maka dengan ini kami mohon kepada Bapak/Ibu agar dapat menjadi
Pembimbing Skripsi dan melakukan penyempurnaan judul bilamana perlu untuk mahasiswa
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    Demikian surat ini disampaikan, atas perhatian dan kesediaan Bapak/Ibu kami ucapkan
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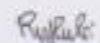                        a.n. Dekan
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## Pernyataan Kesediaan sebagai Pembimbing

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