

**POLITENESS STRATEGIES USED BY BENJAMIN  
IN THE MOVIE *THE CURIOUS CASE OF BENJAMIN BUTTON***

**THESIS**

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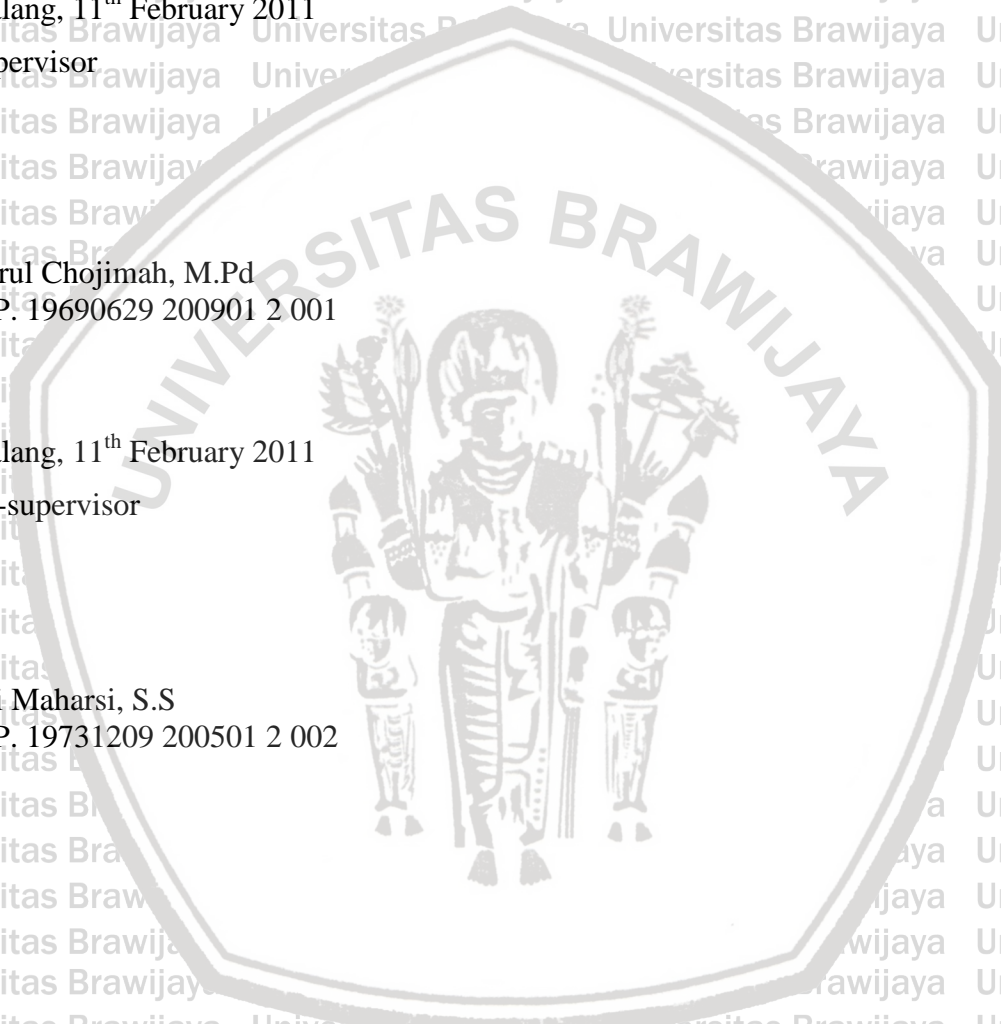
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The writer

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## ABSTRACT

Willu, Margaretha R. 2010. **Politeness Strategies Used by Benjamin in the Movie *The Curious Case of Benjamin Button***. Study Program of English, University of Brawijaya. Supervisor: Nurul Chojimah; Co-supervisor: Eni Maharsi

Keywords: Face Threatening Act (FTA), Politeness Strategies.

Language becomes inevitable in society where people use it to express their emotion, friendliness, pain or pleasure to others. As one of the aspects of language, politeness is a way to create good situation in conversation to which speakers need a strategy which is called politeness strategy. It is used to minimize the threats of someone's positive or negative face when face threatening act (FTA) cannot be avoided. This study is about FTA and politeness strategies performed by Benjamin as the main character in 'The Curious Case of Benjamin Button' film. The objectives are to find out the types of face is threatened and politeness strategies performed by Benjamin when he is having a conversation with his interlocutors.

This study uses qualitative approach which can be used to analyze conversations in detail. The data are taken from the dialogs in the movie script.

The study finds out that Benjamin threatens both positive and negative face of his interlocutors. By threatening his interlocutors' positive face, Benjamin does not fulfill or care about their wishes and by threatening the negative face, Benjamin imposes his interlocutors' wants or freedom. The writer found that Benjamin does the FTAs for 12 times, consist of twice which threat the positive face of his interlocutor, and 10 times that threatens the negative face. At the same time Benjamin also applies all kinds of politeness strategies in conversation to save the threats of the interlocutors in 14 utterances which consist of 4 bald on-record, 6 positive politeness, 3 negative politeness, and 1 off-record strategy. Finally, the writer can conclude that Benjamin threatens the negative face more than positive face of his interlocutor and the positive politeness strategy is used mostly by Benjamin because he tries to avoid conflict and made his interlocutors feel good about themselves.

Further study about politeness can be carried out to find out the factor influencing the choice of each strategy of politeness. Because politeness is very important in interaction, the writer hopes that the readers can learn more about it and explore it in the diverse culture of Indonesian tribes.



## ABSTRAK

Willu, Margaretha R. 2010. **Strategi Kesantunan yang Diterapkan oleh Benjamin dalam Film *The Curious Case of Benjamin Button***. Program Studi Sastra Inggris, Universitas Brawijaya. Pembimbing: (I) Nurul Chojimah (II) Eni Maharsi

Kata Kunci: Aksi (tindakan) yang menyinggung perasaan, strategi kesantunan.

Dalam masyarakat luas, keberadaan bahasa tidak dapat dihindari karena merupakan alat untuk mengekspresikan emosi, keramahan, kesedihan ataupun rasa senang seseorang kepada yang lain. Sebagai salah satu aspek dalam kebahasaan, kesantunan adalah sebuah cara untuk menciptakan suasana yang baik dalam melakukan percakapan oleh karena itu mereka memerlukan sebuah strategi yang disebut strategi kesantunan. Strategi ini digunakan untuk mengurangi rasa tersinggung terhadap positif face atau negatif face seseorang ketika aksi (tindakan) yang menyinggung perasaan tidak dapat dihindari. Studi ini mengangkat tentang aksi (tindakan) yang menyinggung perasaan dan strategi-strategi kesantunan yang ditunjukkan oleh Benjamin sebagai pemeran utama dalam film 'The Curious Case of Benjamin Button'. Tujuan-tujuan dalam studi ini adalah meneliti jenis-jenis aksi yang menyinggung muka dan jenis strategi-strategi kesantunan yang ditunjukkan oleh Benjamin ketika dia melakukan percakapan dengan teman bicaranya dalam film.

Studi ini menggunakan metode kualitatif yang dapat digunakan untuk menganalisis percakapan. Data yang dalam studi ini diambil dari dialog naskah film.

Studi ini menunjukkan bahwa Benjamin menyinggung positif dan negatif face dari lawan bicaranya. Benjamin tidak peduli atau tidak ingin memenuhi keinginan lawan bicaranya ketika dia menyinggung wajah positif. Ketika Benjamin menyinggung wajah negative lawan bicaranya, berarti dia mengganggu kebebasan lawan bicaranya. Penulis menemukan bahwa Benjamin melakukan aksi (tindakan) yang menyinggung perasaan sebanyak 12 kali, yang terdiri dari 2 kali dia menyinggung positif face dan 10 kali menyinggung negatif face dari lawan bicaranya. Benjamin juga menerapkan jenis-jenis strategi kesantunan pada 14 kalimat untuk mengurangi rasa tersinggung dari lawan bicaranya, yang terdiri dari 4 kesantunan langsung, 6 kesantunan positif, 3 kesantunan negative, dan 1 kesantunan tidak langsung. Dapat disimpulkan bahwa Benjamin menyinggung negative face lebih banyak dari positif face dan dia juga lebih sering menerapkan strategi kesantunan positif untuk menghindari konflik dan ingin lawan bicaranya merasa baik.

Studi lebih lanjut mengenai kesantunan dapat dilakukan untuk mencari tahu faktor-faktor penyebab pemilihan setiap strategi kesantunan. Karena kesantunan sangat penting dalam berinteraksi, penulis berharap para pembaca dapat belajar lebih jauh tentang kesantunan dan menerapkannya dalam kehidupan berbudaya khususnya di Indonesia.

# CHAPTER I

## INTRODUCTION

This chapter covers four sub-chapters: background, problems, objectives, and definitions of key terms of this study. The background of the study discusses what the topic is mainly about and why it is worth researching. The problems of the study are the questions, in which this research attempts to find out the answer, while the objectives of the study are the aims based on the problems of the study. The last is the definition of the key term which provides definition of the key terms used in the study.

### 1.1 Background of the Study

Language exists in social events including communication and interaction. Therefore language automatically becomes inevitable for the social groups such as families, clans, tribes, and societies. It functions to manage their relationships and cultural roles. Language is very important in delivering someone's message, idea, feeling, and opinion to someone else. According to Fromkin et al, we must understand the nature of language to distinguish us from animals. Cognitively, language is not information but an instrument to give the information itself. By using language, people can express their emotion, friendliness, pain or pleasure to others because language is a system of communication (Jenkins, 2001).

Communication is one of the most important skills anyone can have in life, and language itself is the most important means of human communication.

Therefore people cannot avoid using language in communication and interaction.

They have to know aspects of language. One of the aspects is politeness.

Politeness is best expressed as the practical application of good manners or

etiquette. Yule (1996) states that “in interaction, politeness can be defined as the

means employed to show awareness of another person’s face”. According to him,

showing awareness of another person’s face in social distance is different from

person who is socially close. For example, a student will talk to her teacher with

respect and deference, and that student will talk friendly with her friend.

Politeness is the common phenomenon in various societies and communities, so it

is essential to respect and show politeness to others when we communicate.

Through politeness, we can understand how to make polite communication with

someone else. Most people know how to deal with other people in the same

culture and native language. However, people in different societies and different

languages have different politeness principle.

In a communication, face-threatening acts often happen between speaker

and the addressee. The addressee and the speaker can damage each other’s face by

acting in opposition to the wants and desires of the other. In the other hand, there

are two strategies that are used to formulate messages on order to save the face of

the speaker either the hearer when face-threatening acts are inevitable or desired.

They are positive politeness strategy and negative politeness strategy.

Related to the theory, the writer desired to find out the face threatening

acts and the politeness strategies that appear in main character of ‘The Curious

Case of Benjamin Button’ film. She analyzed the conversation by using Brown

and Levinson's theory of politeness strategies because she desired to know how politeness strategies are applied to minimize threat if FTA cannot be avoided and how a relationship can influence the choice of strategy. This film is based on the novel of F. Scott Fitzgerald which is published in 1922. The writer chose to analyze the film rather than the original novel because she can see the visual performance and not only the written language. The film is about the story of a man who ages backward, born old and dies as an infant. The man's body never matches up with his chronological age. The man is Benjamin who falls in love with Daisy, his girlfriend since he was young in age. The genre of this film can be drama, fantasy, mystery, and romance. From this film, the writer wanted to know how politeness is reflected in Benjamin's life when he has to face people around him who judge he is an old man. Benjamin's behavior toward other people shows that he is a humble person. The conversations in this film are natural. They provided application politeness strategies and relationship between Benjamin and other characters that influenced the choice of strategy, such as when Benjamin is talking to Queenie, his foster mother and to Mr. Button, his natural father, or to people in the same age, such as when he is talking to his girlfriend. The film is very interesting since it tries to show the social life during the World War I and attracts the writer to analyze how politeness is reflected.

The writer found some previous studies that are similar to this research.

Zunaidah (2009) conducted a research about politeness. Her research entitled *Politeness Strategies Used by Senator Barrack Obama and John McCain in The 2008 First United States of America Presidential Debate*. She also used the theory

of Brown and Levinson in analyzing her data. She found the candidates, Senator Barack Obama and Senator John McCain, attacked mostly on each other's positive face as they often disagreed and criticized their rival's opinion. A debate is when every debater has to maintain his ideas about issues are being discussed. Here, Zunaidah tried to find how politeness strategy is applied in America Presidential debate because when the candidates are arguing a problem, they have to expose their capability in handling threats toward their political faces through politeness strategies they used in the debate. Another researcher, Juwita (2006), also conducted a study about politeness in her research entitled *A Study of Politeness Used by The Main Characters in "Dead Poets Society" Film*. This study used Leech's politeness maxims which are related to Brown and Levinson's politeness strategies. Juwita thought that the 'Dead Poets Society' film reflects casual politeness in daily lives, especially in education society, such as the interaction between a teacher and a student, a teacher and his partner, or other society's elements. She found the main characters used politeness maxims and politeness strategies in their utterances. From these previous studies, it can be concluded that the role of politeness strategy is very important in interaction because it can make a good relationship between one and another.

The writer hopes the result of this study will be beneficial for English students in Brawijaya University and the readers. For English students, the result of this study is expected to be guidance for doing the next research and for producing a better result. For the readers, the result of the study is expected to

give them more understanding about how to be polite to their interlocutor when they are interacting or communicating.

### **1.2 Problems of the Study**

Based on the background of the study, the writer intends to find the answers to these following questions:

1. What face-threatening acts are performed by Benjamin in conversations occurred in the movie 'The Curious Case of Benjamin Button'?
2. What types of politeness strategies are performed by Benjamin in conversations occurred in the movie 'The Curious Case of Benjamin Button'?

### **1.3 Objectives of the Study**

In relation to the previous questions, these are the objectives of the study:

1. to identify face-threatening acts performed by Benjamin in conversations occurred in the movie 'The Curious Case of Benjamin Button'.
2. to find out the politeness strategies performed by Benjamin in conversation occurred in the movie 'The Curious Case of Benjamin Button'.

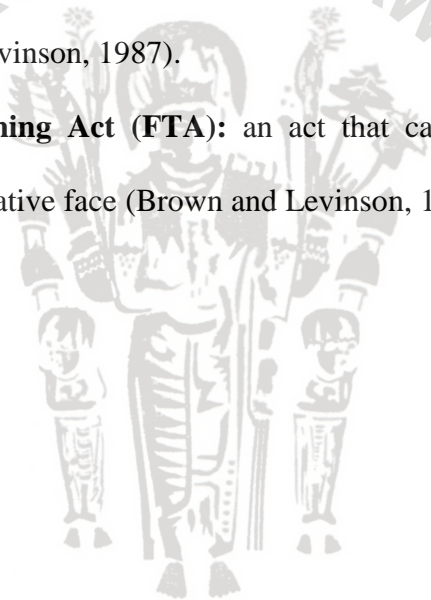
### **1.4 Definitions of Key Terms**

1. **'The Curious Case of Benjamin Button'**: an America fantasy-drama film which was released on December 25, 2008 and directed by David

Fincher. The film received thirteen Academy Award nominations, including Best Picture, Best Director, Best Actor for Pitt (as the main character), and Best Supporting Actress for Taraji P. Henson (as Queenie, Benjamin's foster mother). It also won Oscars for Art Direction, Makeup, and Visual Effects

(<http://www.imdb.com/title/tt0421715/fullcastandcrew>).

- 2. Politeness Strategy:** a strategy used to formulate messages in order to save the hearer's face when face-threatening acts are inevitable or desired (Brown and Levinson, 1987).
- 3. Face Threatening Act (FTA):** an act that causes a threat to hearer's positive or negative face (Brown and Levinson, 1987).



## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter discusses explanation of the theories related to this study.

Those theories include: definition of face, politeness, face-threatening act, Brown and Levinson's politeness strategies, movie script/film, and some previous studies which are similar to this one.

#### 2.1 Face and Face-Saving Act

In their book entitled 'Politeness; Some Universals in Language Usage, Brown and Levinson (1987) states that the one who first created the term 'face' is Goffman. In his article 'On Face Work' in 1963, Goffman discusses face in reference to how people present themselves in social situations and how their entire reality is constructed through their social interactions. Face is something can be lost, maintained, or enhanced. Brown and Levinson (1987, p. 61) define it as an individual's self-esteem or the public self-image that every member wants to claim for himself.

Face is divided into two different parts, positive and negative face.

Positive face is the desire to be appreciated and approved. As a member in a group, a person needs to be connected to others or to belong to that group. While negative face is the desire not to be imposed on. In other words, the negative face is the time when there is a need to be independent and to have freedom from imposition. Yule (1996, p. 134) says that there is an act which can save someone's



face called face-saving act. Thus, we can save someone's negative face by showing concern about imposition, and we also can save someone's positive face by showing solidarity and draw attention to a common goal.

## 2.2 Face-Threatening Act

According to Brown and Levinson (1987), positive and negative faces exist universally in human culture. In social interactions, face-threatening acts are at times inevitable based on the terms of the conversation. A face threatening act (FTA) is an act that inherently damages the face of the addressee or the speaker by acting in opposition to the wants and desires of the other. Most of these acts are verbal, however, they can also be conveyed in the characteristics of speech (such as tone, inflection, etc) or in non-verbal forms of communication.

FTA can threaten either the positive or negative face of the hearer. For example of act that threatens someone's negative face is ask someone to lend us his car. In this case, we have imposed our wish on him, that his want to be free from being imposed has been disturbed. Therefore, if we do threaten someone's positive or negative face, but we do not mean to do that, we need to minimize it by applying politeness strategies.

Moreover, Brown and Levinson mention the distinction between acts that threaten addressee's (H's) negative face and those that threaten positive face. First are the acts that primarily threaten H's negative face want by indicating that the speaker (S) does not intend to avoid impeding H's freedom of action

1. Those act that predicate some future act of H, and in so doing put some pressures on H to do (refrain from doing) the act:

a) Orders and requests (S indicates that he wants H to do or refrain from doing some acts)

b) Suggestion, advice (S indicates that he thinks H ought to do some acts)

c) Reminding (S indicates that H should remember to do some acts)

d) Threats, warnings, dares (S indicates that he – or someone/something will instigate sanctions against H unless does certain act)

2. Those acts that predicate some positive future act of S toward H and in so doing put some pressures on H to accept or reject them, and possibly to incur a debt:

a) Offers (S indicates that he wants H to commit himself to whether or not he wants S to do an act for H, with H thereby incurring a possible debt)

b) Promises (S commits himself to a future act for H's benefit)

3. Those that predicate some desires of S toward H or H's goods, giving H reason to think that he may have to take an action to protect the object of S's desire or give it to S:

a) Compliments, expressions of envy or admiration (S indicates that he likes or would like something of H's)

b) Expression of strong (negative) emotions toward H – e.g. hatred, anger, lust (S indicates possible motivation for harming H or H's goods)

The second are the acts that threaten the positive face want by indicating that the speaker does not care about the hearer's feelings, wants, etc. – that in some important respect he does not want H's wants:

1. Those that show that S has a negative evaluation of some aspects of H's positive face:

- a) Expression of disapproval, criticism, contempt or ridicule, complaints and reprimands, accusations, insults (S indicates he does not like/want one or more of H's wants, acts, personal characteristics, goods, believes or values)
- b) Contradictions or disagreements, challenges, (S indicates that he thinks H is wrong or misguided or unreasonable about some issue, such wrongness being associated with disapproval)

2. Those that show that S does not care about (or is indifferent to) H's positive face:

- a) Expression of violent (out-of-control) emotions (S gives H possible reason to fear him or to be embarrassed by him)
- b) Irreverence, mentions of taboo topics, including those that are inappropriate in the context (S indicates that he does not value H's values and does not fear H's fears)
- c) Bringing of bad news about H, or good news (boasting) about S (S indicates that he is willing to cause distress to H, and/or does not care about H's feeling)

d) Raising of dangerously emotional or divisive topics (S raises the possibility or likelihood FTAs [such as above] occurring; i.e., S creates a dangerous-to-face atmosphere)

e) Blatant non-cooperation in an activity = e.g. disruptively interrupting H's talk, making non-sequiturs or showing non-attention (S indicates that he does not care about H's negative or positive face wants)

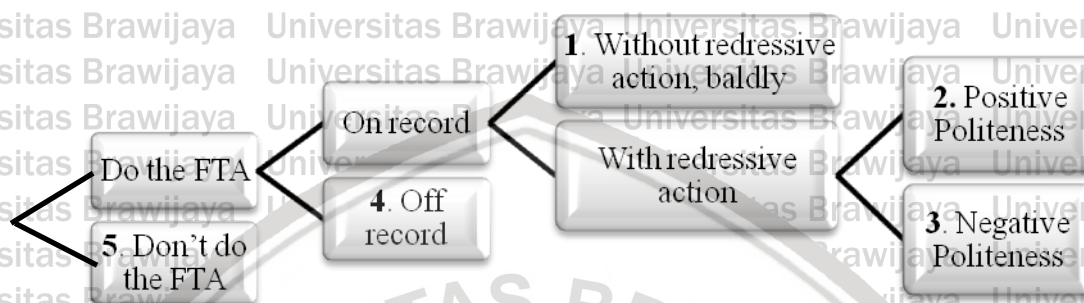
f) Use of address terms and other status-marked identification in initial encounters (S may misidentify H in an offensive or embarrassing way, intentionally or accidentally)

In an interaction, people are often forced to threat either a hearer's positive and/or negative face which means people do FTA. FTA is an act which does not fulfill other's positive and negative face. Positive face itself is the want to be thought of as a desirable human being. It is threatened when the speaker or hearer does not care about their interlocutor's feelings, wants, or does not want what the other wants. Negative face is the want of every competent adult member that his/her action be impeded by others. It is threatened when an individual does not avoid or intend to avoid the obstruction of their interlocutor's freedom of action.

### 2.3 Strategies of Doing FTA

According to Brown and Levinson (1987), in the context of the mutual vulnerability of face, any rational agent will seek to avoid FTAs or will try to use certain strategies to minimize the threat. There are five possible strategies for doing FTAs; (1) without redressive action, baldly, (2) positive politeness, (3)

negative politeness, (4) off record, (5) don't do the FTA. These strategies are schematized as in figure 2.1.



**Figure 2.1 Five Strategies for Doing FTAs**  
(Source: Brown and Levinson, 1987, p. 69)

An actor goes on record in doing an act A if it is clear to participants what communicative intention led the actor to do (i.e., there is just one unambiguously attributable intention with which witnesses would concur). For instance, if a speaker says *'I (hereby) promise to come tomorrow'* and if participants would concur that, in saying that, the speaker did unambiguously express the intention of committing him/herself to that future act, then in the terminology, the speaker went 'on record' as promising to do so. In contrast, if an actor goes off record in doing A, then there is more than one unambiguously attributable intention so that the actor cannot be held to have committed himself to one particular intent.

Doing an act baldly, without redress, involves doing it in the most direct, clear, unambiguous and concise way possible, for example, for a request, saying 'Do X!'. Normally, an FTA will be done in this way only if the speaker does not fear retribution from the addressee, for example in circumstances where (a) S and

H both tacitly agree that the relevance of face demands may be suspended in the interests of urgency or efficiency; (b) where the danger to H's face is very small, as in offers, requests, suggestions, that are clearly in H's interest and do not require great sacrifices of S (e.g., "Come in"); (c) where S is vastly superior in power to H, or can enlist audience support to destroy H's face without losing his own.

Redressive action means action that 'gives face' to the addressee, that is, that attempts to counteract the potential face damage of the FTA by doing it in such a way, or with such modifications or additions, that indicate clearly that no such face threat is intended or desired, and that S in general recognizes H's face wants and himself wants them to be achieved.

Positive politeness is oriented toward the positive face of H. It minimizes the threat of positive face of the addressee by indicating that in some respects, S wants H's wants (e.g. by treating him as a member of a group, a friend, person whose wants and personality traits are known and liked). The last strategy is negative politeness which is oriented mainly toward partially satisfying (redressing) H's negative face, his basic want to maintain claims of territory and self-determination. Thus, negative politeness is essentially avoidance based, and realizations of this strategy consists in assurances that the speaker recognizes and respects the addressee's negative-face wants and will not (or will only minimally) interfere with the addressee's freedom of action.

## 2.4 Politeness

Politeness is a language phenomenon which is to save face for another.

When we interact we speak properly to other people without offending him or her.

It is the way to control our emotion to maintain good relationship between the speaker and hearer. Grundy (2000, p. 146) defines politeness phenomena as one manifestation of the wider concept of etiquette, or appropriate behaviour.

Participants in a conversation can choose to be polite, to avoid being rude, or they can chose to disregard for their interlocutor's feeling and wish. There are three rules which might be followed by a speaker in choosing to be polite as cited by Lakoff, so they are called Lakoff's rule (Green, 1989, p. 142). First rule is *do not impose*. It means not impeding the desires. Let's a speaker with 'S' and a hearer with 'H'. S who is being polite according to this rule will ask permission or apologize for making the H do anything which H does want to do. This rule is appropriate to situations in which the participants have a difference in power and status, such as between a student and a dean.

Second rule of politeness according to Lakoff is more informal politeness than the first one. It is *offer options*. It means expressing that one's opinion or request can be ignored without being contradicted or rejected. The participants have approximately equal power and status but are not close in social, such as between a lawyer and the client. The last rule is appropriate to intimates or close friend: *encourage feelings of camaraderie*. In contrast to informal politeness, the governing principle in this rule is not only to show an active interest in the other, by asking personal questions and making personal remarks, but also to show

regard and trust by being open about the details of one's own life, experiences, feelings, and like. Participants use intimate forms of address, including nicknames and in some context, abusive epithets.

Geoff Leech (cited in Hondo & Bridget, 2001, para. 5) has his own definition of politeness as forms of behavior that establish and maintain respect.

Leech sees cultural rules at work in expressions of politeness and attempts to categorize in more detail some of the underlying intent behind these forms by articulating a set of rules or Politeness Maxims at work in polite dialogue.

1. Tact maxim: (a) minimize cost and (b) maximize benefit to other.
2. Generosity maxim: (a) minimize benefit and (b) maximize cost to self.
3. Approbation maxim: (a) minimize dispraise and (b) maximize praise of other.
4. Modesty maxim: (a) minimize praise and (b) maximize dispraise of self.
5. Agreement maxim: (a) minimize disagreement and (b) maximize agreement between self and other.
6. Sympathy maxim: (a) minimize antipathy and (b) maximize sympathy between self and other

Each maxim is accompanied by a sub-maxim in which sub-maxim (a) is more important than sub-maxim (b). These support the idea that negative politeness (avoidance of discord) is more important than positive politeness (seeking concord).



## 2.5 Brown and Levinson's Politeness Strategies

Politeness strategies are used to formulate messages in order to save the hearer's face when face-threatening acts are inevitable or desired. Brown and Levinson (1987) proposed four main types of politeness strategies; (1) bald on-record, (2) negative politeness, (3) positive politeness, and (4) off-record (indirect).

### 2.5.1 Bald On-Record

Bald on-record strategies usually do not attempt to minimize the threat to the hearer's face. The prime reason for bald on record usage maybe stated simply: in general, whenever S wants to do the FTA with maximum efficiency more than he wants to satisfy H's face, even to any degree, he will choose the bald on-record strategies. This strategy is most often utilized in situations where the speaker has a close relationship with the audience, such as family or close friends. With the bald on record strategies there is a direct possibility that the audience will be shocked or embarrassed by the strategy.

There are different kinds of bald on-record usage in different circumstances. It is caused by different motives of the speaker for his want to do the FTA with maximum efficiency. These kinds fall into two cases: those where the face threat is not minimized, where face is ignored or is irrelevant, and those where in doing the FTA baldly on-record, S minimizes face threats by implication. Direct imperative is a clear example of bald on-record usage.

### 1. Cases of non-minimization of the face threat

This case is where maximum efficiency is very important and this is mutually known to both S and H, no face redress is necessary.

Examples: *“Watch out!”*

*“Give me the nails!”*

### 2. Cases of FTA-oriented bald on-record usage

The orientation in this case is the face of the hearer. It nicely illustrates the way in which respect for face involves mutual orientation, so that each participant attempts to foresee what the other participant is attempting to foresee. To be specific, there are three areas where such strategy will be applied: (i) welcoming (or post-greetings), where S insists that H may impose on his negative face, in (ii) farewells, where S insists that H may transgress on his positive face by taking his leave, in (iii) offers, where S insists that H may impose on S's negative face.

Examples: *“Don't bother, I'll clean it up.”*

*“Come in!”*

#### 2.5.2 Positive Politeness

Positive politeness strategy is directed to hearer's positive face. It is used to make the hearer feels good about himself, his interests or possessions, and is most usually used in situations where the audiences know each other fairly well.

Quite often hedging and attempts to avoid conflict are used.

Positive politeness utterances are used as a kind of metaphorical extension of intimacy, to imply common ground or sharing of wants to a limited extent even between strangers who perceive themselves, for the purposes of the interaction, as somehow similar. Positive politeness techniques are used not only for FTA redress, but in general as a kind of social accelerator, where S, in using them, indicates that he wants to 'come closer' to H.

There are fifteen strategies in applying positive politeness in a conversation. The strategies are grouped into three major classes: claim common ground, convey that S and H are cooperators, and fulfill H's want for some X.

### 1. Claim common ground

This is the first major class that indicates S and H belong to some set of persons who share specific wants, including goals and values. Three ways of making this claim are: S may convey that some want (goal or desired object) of H's admirable or interesting to S too; or S may stress common membership in a group or category, thus emphasizing that both S and H belong to some set of persons who share some wants; and finally, S can claim common perspective with H without necessarily referring to in-group membership. The strategies in this class are as follow:

#### a) Strategy 1: notice, attend to H (his interests, wants, needs, goods)

According to this strategy, S should take notice of aspects of H's condition (noticeable changes, remarkable possessions, etc).

Example: *"You must be hungry, it's a long time since breakfast. How about some lunch?"*

S also should notice if H makes an FTA against himself (a breakdown of body control). He can do this by a joke, or teasing H about his penchant for faux pas. For example, if H's nose is running, than S should offer a tissue.

b) Strategy 2: exaggerate (interest, approval, sympathy with H)

This strategy is often done with exaggerated intonation, stress, and other aspects of prosodic, as well as with intensifying modifiers.

Example: *"How amazing your dress tonight!"*

c) Strategy 3: intensify interest to H

S includes H into things which are talked about to show that S is interested in talking with H. It can be done by making a good story exaggerating facts to increase the interest of the conversational contributions, and using tag questions or expressions that include H as a participant in the conversation, like *you know*, *see what I mean*, etc.

Example: *"I've never seen such a row!"*

d) Strategy 4: use in-group identify markers

S implicitly suggests common ground with H by using certain terms of address form, of language or dialect, of jargon or slang, and of ellipsis.

Example: *"Mind if I smoke?"*

e) Strategy 5: seek agreement

Another characteristic of claiming common ground with H is to seek ways in which it is possible to agree with him. This strategy can be stressed by repeating part or all of what the preceding S has said in a conversation and

by using particles that function to indicate emphatic agreement (*yes, uhuh, really, etc.*).

Example: A: "John went to London!"

B: "To London!"

f) Strategy 6: avoid disagreement

S pretends to agree by twisting his/her utterance in order to hide disagreement.

Example: A: "So is this permanent?"

B: "Yeah, it's permanent- permanent until I get married"

S may lie in order to hide disagreement. So, S is saving H's face. For example: "yes, I do like your hat."

g) Strategy 7: presuppose/raise/assert common ground

The value of S's spending time and effort on being with H gives raise to the strategy of redressing an FTA by talking for a while about unrelated topics. S can thereby stress his/her general interest in H, and indicate that he hasn't come to see H simply to do the FTA (e.g. a request), even though his/her intent to do it may be made obvious by his/her having brought a gift.

Example: "Look, you know I've got this test coming up, well how about lending me your Encyclopedia Britannica?"

h) Strategy 8: joke

Joking is a basic positive-politeness technique for putting H 'at ease'. In other words, it may minimize FTA.

Example: *"How about lending me this old heap of junk?"*

*(H's new Cadillac)*

## 2. Convey that S and H are cooperators

In this class, the speaker and the addressee are cooperatively involved in the relevant activity, so they share goals in some domain. In strategy 9, the cooperation may be stressed by S's indicating his knowledge of and sensitivity to H's wants. It may be done by claiming some kind of reflexivity between S's and H's wants. It can be S wants what H wants for H, or (by a point of view flip) that H wants what S wants for himself. These manipulations can be seen in strategy 10, 11, 12, and 13. Strategy 14 indicates S may convey his cooperation with H by indicating that he believes reciprocity to be prevailing between H and himself.

- i) Strategy 9: assert or presuppose S's knowledge of and concern for H's wants

This strategy is to assert or imply knowledge of H's wants and willingness to fit one's own wants in with them.

Example: *"Look, I know you want the car back by 5.00, so should(n't) I go to town now?"*

- j) Strategy 10: offer, promise

In order to redress the potential threat of some FTA's, S may choose to stress his cooperation with H in another way. It demonstrates S's good intention in satisfying H's positive-face wants, even if they are false.

Example: *"I'll drop by sometimes next week."*

k) Strategy 11: be optimistic

S assumes that H wants S's wants for S (or for S and H) and will help to obtain them.

Examples: *"Look, I'm sure you won't mind if I borrow your type writer."*

*"I've come to borrow a cup of flour."*

l) Strategy 12: include both S and H in the activity

By using an inclusive 'we' form, when S really means 'you' or 'me', he can call upon the cooperative assumptions and thereby redress FTAs.

Examples: *"Let's have a cookie, then!" (me)*

*"Let's get on with dinner!" (you)*

m) Strategy 13: give (or ask for) reason

S gives reasons as to why he wants what he wants

Example: *"We will shut the window, Mam! The wind's coming in."*

S assumes (via optimism) that here are no good reasons why H should not or cannot cooperate.

Example: *"Why don't we go to the seashore?"*

n) Strategy 14: assume or assert reciprocity

S asks H cooperate with him/her by giving evidence of reciprocal rights or obligations between S and H. Thus, S may say, in effect, 'I'll do X for you if you can do Y for me'

Example: *"I'll lend you my book if you want to go out with me".*

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

The last class consists of only one strategy which involves S deciding to redress H's face directly by fulfilling some of H's wants, thereby indicating that he (S) wants H's wants for H, in some particular respects.

o) Strategy 15: give gifts to H (goods, sympathy, understanding, cooperation)

S satisfies H's positive face want by giving gift, not only tangible gifts but human-relation wants which are the wants to be liked, cared about, understood, listened to, etc.

Examples: *"I am sorry to hear that."*

*"I understand how you feel."*

### 2.5.3 Negative Politeness

Negative politeness strategy is oriented towards the hearer's negative face and emphasizes avoidance of imposition on the hearer. This strategy presumes that the speaker will be imposing on the listener and there is a higher potential for awkwardness or embarrassment than in bald on record strategy and positive politeness strategy. Negative face is the desire to remain autonomous so the speaker is more apt to include an out for the listener, through distancing styles like apologies.

Unlike positive politeness which functions to minimize social distance, negative politeness is used to indicate that the speaker is aware and respects the social distance between him/her and the hearer. For example, *"Would you sign this paper, Mr. Smith?"* In this example, the speaker is threatening the hearer's negative face which wants to have freedom of action. The threat is that he/she



asks Mr. Smith as the hearer to sign the paper. In order to minimize the threat, he/she generate hedge (*would you please*) to soften the utterance and give deference (*Mr. Smith*) to show respect.

There are some types of negative politeness, and they are presented below (Brown and Levinson, 1987, p. 120-210):

### 1. Be direct

This type directs one to minimize the imposition by coming rapidly to the point. The following is the only one strategy of this type:

#### a) Strategy 1: be conventionally indirect

The speaker tries to be indirect, but at the same time wants to go on record, so there can be no misinterpretation of what he means. So, he uses an understandable indirect speech act.

Example: *"Can you pass the salt?"*

*"I need a comb."*

### 2. Don't presume/assume

This type explains that by carefully avoiding presuming or assuming that anything involved in the FTA is desired or believed by H. This will include avoiding presumptions about H, his wants, what is relevant or interesting or worthy of his attention- that is keeping ritual distance from H.

#### b) Strategy 2: question, hedge

This strategy is used to modify the force of a speech act.

Examples: *"I rather think you are right"*

*"I'm pretty sure I've read the book before"*

### 3. Don't coerce H

This type explains that negative face redress may be made by avoiding coercing H's response, and this may be done on the one hand by explicitly giving him the option not to do the act. There are three strategies in this type:

#### c) Strategy 3: be pessimistic

It gives redress to H's negative face by explicitly doubt that the condition for the appropriateness of S's speech act obtain.

Example: *"Perhaps you'd care to help me?"*

#### d) Strategy 4: minimize the imposition

S redresses the seriousness of the FTA to pay H deference

Example: *"Could I have a taste of that cake?"*

#### e) Strategy 5: give deference

S humbles and abases himself, and another where S raises H (pays him positive face of a particular kind, namely that which satisfies H's wants to be treated as superior)

Example: *"Excuse me, Sir, but would you mind if I close the window?"*

### 4. Communicate S's want to not impinge on H

#### f) Strategy 6: apologize

By apologizing for doing an FTA, S can indicate his reluctant to impinge on H's negative face and thereby partially redresses that impingement.

Examples: *"Excuse me, but I have different opinion."*

*"I don't want to bother you, but I really need your help."*

#### g) Strategy 7: impersonalize S and H

S doesn't want to impinge on H, so he phrases the FTA as if the agent were other than S, or at least possibly not S or not S alone, and the addressee were other than H, or only inclusive of H. This results in a variety of ways of avoiding the pronoun 'you' and 'I'.

Examples: *"The letter must be typed immediately."*

*"It looks like the window should be closed."*

h) Strategy 8: state the FTA as a general rule

S indicates that he doesn't intend to impinge (but is merely forced by circumstances) by stating the FTA as an instance of some general social rule, regulation, or obligation. So, we get pronoun avoidance.

Examples: *"Passengers will please refrain from flushing on the train."*

*"International regulations require that the fuselage be sprayed with DDT."*

i) Strategy 9: nominalize

This strategy notices that formality which is associated with the noun end of the continuum.

Examples: *"We urgently request your cooperation."*

*"Your good performance impressed us."*

## 5. Redress other wants of H's, derivative from negative face

This is the last type of negative politeness that is offering partial compensation the FTA by redressing some particular other wants of H's.

j) Strategy 10: go on record as incurring debts, or as not indebting H.

S can redress an FTA by explicitly claiming his indebtedness to H or disclaiming any indebtedness of H.

Examples: *“It wouldn’t be any trouble; I have to go right by there anyway.”* (disclaiming indebtedness of H)  
*“I’d be eternally grateful if you could help me.”* (incurring a debt)

#### 2.5.4 Off-Record

The final politeness strategy outlined by Brown and Levinson is off record. This strategy uses indirect language in which the speaker says something that can be interpreted in more than one way. For example, a speaker using the indirect strategy might merely say, *“wow, it’s getting cold in here”* insinuating that it would be nice if the listener would get up and turn up the thermostat without directly asking the listener to do so.

There are two types of off record strategy and they are will be presented below:

##### 1. Invite conversational implicatures

If the speaker wants to do an FTA, and chooses to do it indirectly, he must give H some hints and hope that H picks up on them and thereby interprets what S really means (intends) to say. This type is divided into ten strategies:

###### a) Strategy 1: give hints

S says something that is not explicitly relevant. He invites H to search for an interpretation of the possible relevance.

Examples: *"It's cold here."* (*Shut the window*)

*"This soup is a bit bland."* (*Pass the salt*)

b) Strategy 2: give association clues

A related kind of implicature triggered by relevance violation is provided by mentioning something associated with the act required of H, either by precedent in S-H's experience or by mutual knowledge irrespective of their interactional experience.

Examples: *"My house isn't far away."* (*Please come visit me*)

*"Are you going to the market tomorrow?"* (*Give me a ride there*)

c) Strategy 3: presuppose

S makes H to search for the presupposed prior event by implicating something.

Example: *"I washed the car again today."*

Another way of presupposing is to use contrastive stress, which in conjunction with a contextual violation of the relevance maxim carries a criticism. For example, *"It wasn't me that did it."*

d) Strategy 4: understate

Understatements are one way of generating implicatures by saying less than is required. S understates what he actually wants to say. In the case of criticism, S avoids the lower points of the scale, and in the case of compliment or admission, S avoids the upper points.

Examples: *"She's some kind of idiot."* (Con conversationally implicates:  
*She's an idiot*)

A: *"What do you think of Harry?"*

B: *"Nothing's wrong with him."* (Con conversationally implicates:  
*I don't think he's very good*)

e) Strategy 5: overstate

S exaggerates or chooses a point on a scale which is higher than the actual  
state of affairs.

Examples: *"I tried to call a hundred times, but there was never any  
answer."* (Could convey an apology for not getting in touch)

*"You never do the washing up."* (Could convey the relevant  
criticism)

f) Strategy 6: use tautologies

By uttering tautology, S encourages H to look for an informative  
interpretation of the non-informative utterance.

Examples: *"War is war."*

*"Boys will be boys."*

g) Strategy 7: use contradictions

By stating two things that contradict each other, S makes it appear that he  
cannot be telling the truth. Thus, he encourages H to look for an  
interpretation that reconciles the two contradiction propositions.

Example: *"Well, John's here, and he isn't here."*

h) Strategy 8: be ironic

By saying the opposite of what he means, S can indirectly convey his intended meaning if there are clues that his intended meaning is being conveyed indirectly.

Examples: *“John’s real genius!” (John has just done twenty stupid things in a row)*

*“Beautiful weather isn’t it!” (Saying in rainstorm)*

i) Strategy 9: use metaphors

S uses a metaphor and leaves it to H to interpret his intended meaning.

Example: *“Harry’s real fish.” (He drinks like a fish)*

j) Strategy 10: use rhetorical questions

S asks a question without intention of obtaining an answer. It may be used to do an FTA.

Examples: *“How was I to know?” (I don’t know anything)*

*“What can I say?” (Con conversationally implicates: nothing, it’s so bad)*

## 2. Be vague or ambiguous: Violate the manner maxim

The second type of off record strategy explains that S may choose to go off record by being vague or ambiguous (that is, violating the manner maxim) in such a way that his communicated intent remains ill-defined. This type is divided into five strategies:

k) Strategy 11: be ambiguous

Stressing the term ‘ambiguity’ to include the ambiguity between the literal meaning of an utterance and any of its possible implicatures, every off record strategy essentially exploits ambiguity in this wider sense.

Example: *“John’s pretty sharp cookie.” (Could be either a compliment or an insult)*

l) Strategy 12: be vague

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

Example: *“I’m going.” (You know where)*

m) Strategy 13: over-generalize

Rule instantiation may leave the object of the FTA vaguely off record.

Example: *“mature people sometimes help do the dishes.”*

n) Strategy 14: displace H

S goes off record as to who the target of the FTA is or he may pretend to address the FTA to someone whom it would not threaten and hope the real target will see the FTA is aimed at him.

Example: *“A secretary in an office asks another -but with negative politeness- to pass the stapler in circumstances where a professor is much nearer to the stapler than the other secretary. His face is not threatened, and he can choose to do it himself as bonus ‘free gift’.” (Ervin Tripp, 1972:247 as cited in Brown and Levinson, 1978, p. 226)*

o) Strategy 15: be incomplete, use ellipsis



By leaving an FTA a half undone, S can leave the implicature ‘hanging in the air’, just as with rhetorical questions.

Example: “*Well, I didn’t see you...*”

## 2.6 The Previous Studies

The writer uses two studies to back up her study. She uses these studies because they are similar with her study, that is, both of them used a written text (transcription of a drama or film). The first is conducted by Prasetya (1998) which is entitled “The Politeness Strategies Used by Blanche Dubois in William’s A Streetcar Named Desire”. He intended to find out the politeness strategies used by Blanche Dubois when conversing with two other characters in the novel, Eunice and Mitch. According to Prasetya, contextual factors (power, distance, and rate of imposition) have a big value in relationship among people when they are interacting, therefore he also analyzed whether Blanche used the politeness strategies based on the contextual factors or not. The finding of the research showed that Blanche used negative politeness the most and used no positive politeness when speaking to Eunice. According to Prasetya, Blanche used negative politeness because she wanted to keep the distance between Eunice and her. In contrast, Blanche used positive politeness when she was speaking to Mitch. Thus, the positive politeness could reduce the distance between them.

Another study that also used politeness strategies in analyzing conversations is a study conducted by Hadi (2000). Her study is entitled “The Politeness Study Used by Sebastian in the Film Cruel Intentions”. Hadi intended

to find out the politeness strategies used by Sebastian when conversing with Kathryn and Annette, the factors or reasons for the choice of each strategy, and the influence of Sebastian's relationship with Kathryn and Annette to the choice of the strategy.

After doing her analysis, Hadi found that Sebastian applies positive politeness to both Kathryn and Annette with different proportion. In this case, Sebastian applies more positive politeness to Annette than Kathryn. According to her, this shows that Sebastian likes or cares about Annette. The second strategy that is used by Sebastian to both Kathryn and Annette is negative politeness. The proportion of negative politeness is also much different. Sebastian applies more negative politeness to Annette than to Kathryn which means that Sebastian is politer to Annette. Furthermore, the third and the least strategy that are used by Sebastian are bald on record and off record. Sebastian applies more bald on record and less off record to Annette. On the contrary, he applies less bald on record and more off record to Kathryn. These facts also show that Sebastian is closer to Annette than Kathryn. In addition, Hadi found that there is a changing in Sebastian's relationship with Kathryn and Annette that influences his usage of politeness strategies to both of them.

## CHAPTER III

### RESEARCH METHOD

This chapter consists of: (1) type of research, (2) sources of the data, (3) data collection, (4) data analysis.

#### 3.1 Type of Research

This study is classified as a qualitative research. According to Berg (1989, p. 2), qualitative research refers to the meaning, concepts, definitions, characteristics, metaphors, symbols, and description of things. The analysis of qualitative data allows researchers to discuss in detail the various social contours and processes human beings use to create and maintain their social realities.

Furthermore, this study is categorized as document analysis because it analyzed the script of “The Curious Case of Benjamin Button” film. Document analysis is a research method applied in written or visuals materials for the purpose of identifying specified characteristics of the material. The materials can be textbooks, newspapers, speeches, television programs, advertisements, musical compositions, or any of a host of other types of document (Ary et al., 2002, p. 442).

#### 3.2 Data Sources

The data for this study are the script of the conversations in “The Curious Case of Benjamin Button” film which are utterances containing FTAs and

politeness strategies. The conversations are only from the main character's utterances; Benjamin Button. These conversations are available on the internet, in website [www.AllSubs.org\\_the-curious-case-of-benjamin-button-english-subtitle\\_9349.zip](http://www.AllSubs.org_the-curious-case-of-benjamin-button-english-subtitle_9349.zip) as the data source of this study and available in the script form.

The writer analyzed the conversation based on Brown and Levinson's politeness theory in order to achieve a deep analysis and understanding about politeness phenomena in this film.

### 3.3 Data Collection

The instrument of collecting the data in this study was the writer herself. Lincoln and Guba (1985) proposed a concept of human-as-instrument in qualitative research to emphasize the unique role that researchers play in their inquiry. According to them, only a human instrument is flexible enough to capture the complexity of the human experience (cited in Ary et al., 2002, p. 424).

The method which is used to collect the data was documentary note taking or document analysis as the data were collected from the internet. She downloaded the script of movie "The Curious Case of Benjamin Button" from the internet. Indeed the script cannot accurately help her to describe the event when the politeness strategy occurs; therefore, the writer watched the film and listened to the conversation carefully for several times and checked whether the script is according to the film or not before she paid attention to the politeness phenomena that occur in the conversations.

### 3.4 Data Analysis

Data analysis is a process whereby researchers systematically search and arrange the data in order to increase their understanding of the data and to enable them to present what they learned to others (Ary, et al., 2002, p.465). Data analysis in this study is based on Miles and Huberman's theory (1994, p.13). In that theory, data analysis is divided into three parts: data reduction, data display, and conclusion drawing/verification.

In the first step, the writer reduced the data by selecting the utterances and discarding the unused data. The selected data was put into categories and was coded in order to be analyzed easily. Data reduction itself refers to the process of selecting, focusing, simplifying, abstracting, and transforming the data in a way that allows for final conclusions to be drawn and verified.

Data display is the second major activity which the writer should go through. In this step, she displayed the whole selected data in form of table and displayed it in chapter IV. Then, in sub chapter Analysis, she displayed a part of conversation which its utterances contain FTA and politeness strategies in order to be analyzed easily. And the whole conversations are displayed in appendix.

The final analytical activity in qualitative research is conclusion drawing and verification which require the writer to decide what things mean. In this step, she interpreted the displayed data based on theories of politeness strategies and FTA and then, she counted the frequency of occurrences of FTA and politeness strategies used by Benjamin. Finally, she drew conclusion of the overall analysis.

## CHAPTER IV

### FINDING AND DISCUSSION

This chapter contains two sub-chapters, finding and discussion. Sub chapter finding presents description of data and analysis that refers to research problems.

#### 4.1 Finding

##### 4.1.1 Data Description

The data taken from the script of ‘The Curious Case of Benjamin Button’ film are presented in two separated tables. The FTAs performed by Benjamin are displayed on table 4.1, and the data on politeness strategies are displayed on table 4.2.

**Table 4.1: FTAs Performed by Benjamin**

No.	Benjamin’s Utterances	The Addressees	Face being threatened	
			Positive	Negative
1.	“Oh, read it again, please.”	Mrs. Fuller		Request
2.	“You gotta keep it a secret, so get dressed. I’ll meet you out back.”	Daisy		Order
3.	“Morning Captain, can you take us out?”	Captain Mike		Request
4.	“I’ll send you a postcard.”	Daisy		Promise
5.	“Would like to have dinner?”	Daisy		Offer
6.	“I don’t know, Daisy. It’s not that I wouldn’t like to or anything. I think I’ll just disappoint you.”	Daisy	Disapproval	

Table continued

No.	Benjamin's Utterances	The Addressee	Face being threatened	
			Positive	Negative
7.	"I'll certainly do what I can."	Mr. Button		Promise
8.	"Good night, Mom."	Queenie	Showing non-attention	
9.	"Wake up. Let's get you dressed."	Mr. Button		Order
10.	"I'm gonna take you home with me. I wanna look after you."	Daisy		Promise
11.	"Operator, I need an ambulance."	Operator		Order
12.	"I want some breakfast."	Two women in the house		Order

The first column in table 4.1 presents Benjamin's utterances embodying FTA to the addressees. The second column provides names of the addressees whose faces are attacked by Benjamin. Third column is about types of face being threatened comprising of positive face and negative face. Each positive and negative face column are filled with kinds of acts done by Benjamin which indicate FTA.

Table 4.2: Politeness Strategies Performed by Benjamin

No.	Benjamin's Utterances	The Addressees	Types of Politeness Strategies			
			Bald on-record	Positive politeness	Negative politeness	Off-record
1.	"Oh, read it again, please."	Mrs. Fuller			Be conventionally indirect	

Table continued

No.	Benjamin's Utterances	The Addressees	Types of Politeness Strategies			
			Bald on-record	Positive politeness	Negative politeness	Off-record
2.	"You gotta keep it a secret, so get dressed. I'll meet you out back."	Daisy	Cases of non-minimization of the face threat			
3.	"Morning Captain, can you take us out?"	Captain Mike			Be conventionally indirect	
4.	"I'll send you a postcard."	Daisy		Offer, promise		
5.	"Would like to have dinner?"	Daisy		Offer, promise		
6.	"I don't know, Daisy. It's not that I wouldn't like to or anything. I think I'll just disappoint you."	Daisy		Give (or ask for) reason	Question, hedge	
7.	"I'll certainly do what I can."	Mr. Button		Give gifts to H		
8.	"Good night, Mom."	Queenie				Give hints
9.	"Wake up. Let's get you dressed."	Mr. Button	Cases of FTA-oriented bald-on record usage	Include both S and H in the activity		
10.	"I'm gonna take you home with me. I wanna look after you."	Daisy		Be optimistic		



Table continued

No.	Benjamin's Utterances	The Addressees	Types of Politeness Strategies			
			Bald on-record	Positive politeness	Negative politeness	Off-record
11.	"Operator, I need an ambulance."	Operator	Cases of non-minimization of the face threat			
12.	"I want some breakfast."	Two women in the house	Cases of FTA-oriented bald-on record usage			

Table 4.2 presents Benjamin's utterances (Benjamin), which reveal the application of politeness strategies in minimizing the FTAs, the addressees to whom Benjamin applies politeness strategies and types of politeness strategies.

#### 4.1.2 Analysis

The analysis is divided into two parts, the FTAs performed by Benjamin and politeness strategies performed by Benjamin to minimize the FTAs.

##### 4.1.2.1 FTAs

The data in table 4.1 show that Benjamin as the main character in 'The Curious Case of Benjamin Button' film performs some face threatening acts. To clarify things up, each part of dialogue, which contains FTA, is presented and then analyzed.

- 1) Benjamin : "Oh, read it again, please."  
Mrs. Fuller : "All right, but afterwards you must go to bed."

Explanation: from what he utters, Benjamin attacked Mrs. Fuller's negative face by requesting her to read a story that has been read before. From this utterance, Benjamin put a pressure on Mrs. Fuller to do what he wanted.

- 2) Benjamin : "Daisy. Daisy. You want to see something? *You gotta keep it a secret, so get dressed. I'll meet you out back. Come on. Can you swim?"*
- Daisy : "I can do anything you can do."
- Benjamin : "*Here, put this on. We gotta hurry.*"

Explanation: in an early morning, Benjamin woke Daisy up and asked her to see something. Benjamin threat Daisy's negative face because he asked Daisy to keep what they were going to do a secret and to meet him out back. He also asked Daisy to put a jacket on. From the utterances, Benjamin was giving Daisy order. He indicated that he wanted her to do some acts.

- 3) Benjamin : "Captain? Captain Mike? Morning, Captain. *Can you take us out?"*
- Captain Mike : "Do you know what day it is?"
- Benjamin : "Sunday."
- Captain Mike : "Do you know what that means? Means I was very drunk last night"

Explanation: Benjamin and Daisy went to the tugboat. They got Captain Mike slept, then Benjamin woke him up and asked him to take them (Benjamin and Daisy) out with the tugboat. Benjamin attacked Captain Mike's negative face by requesting Captain Mike to do an act for him and Daisy.

4) Daisy : "Benjamin, where you going?"  
 Benjamin : "To sea. *I'll send you a postcard.*"  
 Daisy : "from everywhere. Write me a post card from everywhere."

Explanation: Benjamin promised Daisy to send her a postcard from everywhere he went. In this case, Benjamin threat Daisy's negative face because he committed himself to a future act for Daisy's benefit.

5) Benjamin : "Hey, do you remember this?"  
 Daisy : "This is the picture of Old Man Kangaroo. At 5:00 in the morning."  
 Benjamin : "*Would like to have dinner?*"

Explanation: After separating for many years, Benjamin and Daisy met each other again. Benjamin threat Daisy's negative face by inviting her to have a dinner with him. Benjamin indicated that he wanted Daisy to commit herself to whether or not she wanted him to do an act for her, in this sense is inviting her for dinner.

6) Daisy : "We could lay down your jacket."  
 Benjamin : "*I don't know, Daisy. It's not that I wouldn't like to or anything. I think I'll just disappoint you.*"  
 Daisy : "Oh, Benjamin, I've been with older man."  
 Benjamin : "You're going back to New York in the morning. You should be with your friends. You're only young once."  
 Daisy : "oh, I'm old enough."  
 Benjamin : "Daisy, just not tonight, is all. We can go hear some music."

Explanation: Benjamin refused Daisy's invitation to sleep with her by saying "I don't know, Daisy. It's not that I wouldn't like to or anything. I think I'll just disappoint you.", thus, he attacked Daisy's positive face because he did not accept what Daisy wanted him to do.

7) Mr. Button : "I hope you don't mind, but whenever possible, I'd enjoy your company."  
 Benjamin : "I'll certainly do what I can."

Explanation: Mr. Button hoped Benjamin did not mind to be his companion and Benjamin showed that he did not mind by promising Mr. Button to do what he can do. In this light, Benjamin threat Mr. Button negative face because he committed himself to a future act for Mr. Button's benefit.

8) Queenie : "He thinks he can just show up and everything's supposed to be fine and dandy. Everybody's just supposed to be friends. Well, he got another thing coming, that's for sure. God be my witness, he got another thing coming. He left us \$18 that night you was found. Eighteen ratty dollars and a filthy diaper."  
 Benjamin : "Good night, Mom."  
 Queenie : "Good night, baby."

Explanation: After knowing who his father was, Benjamin told Queenie. Thus, Queenie expressed her anger about Mr. Button by keeping talking until Benjamin got bored with it and closed it by saying "good night, Mom". Benjamin attacked Queenie's positive face by showing non-attention, which indicates that he did not think it was important to pay attention to Queenie's positive face.

9) Benjamin : "Wake up. Let's get you dressed."  
 Mr. Button : (silent)

Explanation: Benjamin came to Mr. Button's house in an early morning. He woke Mr. Button up and asked him to get dressed. Without saying a word, Mr. Button just obeyed Benjamin. Benjamin attacked Mr.

Button's negative face because he gave order and wanted Mr. Button to do it.

10) Daisy : "I wish you hadn't come here. I don't want you to see me like this."

Benjamin : "I'm gonna take you home with me. I want to look after you."

Daisy : "I'm not going back to New Orleans."

Benjamin : "Then, I'll stay in Paris."

Daisy : "Don't you understand, I don't want your help. I know I'm feeling sorry for myself but I don't want to be with you. Tried to tell you that in New York. You don't listen."

Benjamin : "You might change your mind."

Explanation: Daisy's wish of being unimpeded was disturbed by Benjamin. He wanted to take care of Daisy because she just had an accident and was being hospitalized. Benjamin threat Daisy's negative face because he wanted Daisy to accept what he offered for Daisy.

11) Daisy : "Go and call an ambulance! The baby's coming."

Benjamin : "Operator, I need an ambulance. 2714 Napoleon."

Explanation: In an emergency, Benjamin attacked the operator's negative face. He wanted the operator to send an ambulance to his house immediately because Daisy was going to bear.

12) Benjamin : "I want some breakfast."

A woman : "You just finished eating."

Benjamin : "Don't think I don't know what you're doing! You're all fucking liars."

Explanation: At this time, Benjamin's body turned like a 10-year-old boy and according to the doctor, he had a beginning of dementia. He attacked negative face of the two women in the house by ordering

them to give him some breakfast. Benjamin indicated the two women to do what he wanted.

**4.1.2.2 Politeness Strategies Performed by Benjamin**

Based on the table 4.2, below is the explanation of politeness strategies performed by Benjamin to minimize the FTAs he has done.

1) Benjamin : "Oh, read it again, please."  
Mrs. Fuller : "All right, but afterwards you must go to bed."

Explanation: Benjamin's utterances show the application of negative politeness, strategy 1: be conventionally indirect. He used an understandable speech act that was directed to Mrs. Fuller, Daisy's grandmother to read a book again. Benjamin inserted 'please' to minimize the threat of Mrs. Fuller's negative face because he wanted to respect the social distance between him and Mrs. Fuller.

2) Benjamin : "Daisy. Daisy. You want to see something? You gotta keep it a secret, so get dressed. I'll meet you out back. Come on. Can you swim?"  
Daisy : "I can do anything you can do."  
Benjamin : "Here, put this on. We gotta hurry."

Explanation: Benjamin spoke to Daisy without trying to minimize the threat of Daisy's negative face. No face redress is necessary in his utterances because Benjamin and Daisy were close friends. Thus, Benjamin used bald on-record strategy, cases of non-minimization of the face threat.

3) Benjamin : “Captain? Captain Mike? Morning, Captain. *Can you take us out?*”  
 Captain Mike : “Do you know what day it is?”  
 Benjamin : “Sunday.”  
 Captain Mike : “Do you know what that means? Means I was very drunk last night?”

Explanation: Captain Mike was the captain of tugboat where Benjamin worked and was older than Benjamin. He asked Captain Mike to take him and Daisy out to the river. Therefore, he used negative politeness, strategy 1: be conventionally indirect. He wanted to show his respect to Captain Mike and tried to minimize the threat of Captain Mike’s negative face.

4) Benjamin : “To sea. *I’ll send you a postcard.*”  
 Daisy : “from everywhere. Write me a post card from everywhere.”

Explanation: Benjamin used positive politeness, strategy 10: offer, promise in his utterances. In this case, Benjamin chose to stress his cooperation with Daisy and fulfills Daisy’s positive face want by promising to send her a postcard from everywhere.

5) Benjamin : “Hey, do you remember this?”  
 Daisy : “This is the picture of Old Man Kangaroo. At 5:00 in the morning.”  
 Benjamin : “*Would like to have dinner?*”

Explanation: Positive politeness, strategy 10 is used in these utterances when Benjamin was offering Daisy to have dinner. Daisy’s positive face want is fulfilled because that was their first time meeting since many years separated, and Daisy might expect the offer.

- 6) Daisy : "We could lay down your jacket."
- Benjamin : "I don't know, Daisy. It's not that I wouldn't like to or anything. I think I'll just disappoint you."
- Daisy : "Oh, Benjamin, I've been with older man."
- Benjamin : "You're going back to New York in the morning. You should be with your friends. You're only young once."
- Daisy : "oh, I'm old enough."
- Benjamin : "Daisy, just not tonight, is all. We can go hear some music."

Explanation: Benjamin's utterances show the application of positive politeness and negative politeness. In utterances "it's not that I wouldn't like to or anything. I think I'll just disappoint you", Benjamin used positive politeness, strategy 13: give (or ask for) reason. He disapproved Daisy's desire by giving reason in order to minimize threatening her face. The utterances 'I think I'll just disappoint you', also contain a strategy, which is negative politeness, strategy 2: question, hedge. Benjamin did not want to take full responsibility for the truth of his utterances by hedging an assumption that he would disappoint Daisy if he approved Daisy's desire.

- 7) Mr. Button : "I hope you don't mind, but whenever possible, I'd enjoy your company."
- Benjamin : "I'll certainly do what I can."

Explanation: Benjamin promised to do what Mr. Button desire as he could because Mr. Button hoped that him to do so. Thus, Benjamin used positive politeness, strategy 15: give gifts to H (goods, sympathy, understanding, cooperation). From his utterances, Benjamin fulfilled Mr. Button's positive face want.



- 8) Queenie : “He thinks he can just show up and everything’s supposed to be fine and dandy. Everybody’s just supposed to be friends. Well, he got another thing coming, that’s for sure. God be my witness, he got another thing coming. He left us \$18 that night you was found. Eighteen ratty dollars and a filthy diaper...”
- Benjamin : “*Good night, Mom.*”
- Queenie : “*Good night, baby.*”

Explanation: The utterances “good night, Mom” show the application of off-record strategy, strategy 1: give hints. Benjamin violated maxim of relevance because he responded Queenie with utterances that are not explicitly relevant. By saying “good night, Mom”, Benjamin invited Queenie to search for an interpretation. It could be “Mom, enough. Go back to bed”.

- 9) Benjamin : “*Wake up. Let’s get you dressed.*”
- Mr. Button : (silent)

Explanation: These utterances show the application of two strategies, which are bald on-record strategy and positive politeness. The utterances “wake up” contain bald on record strategy, cases of FTA-oriented bald on-record usage because they are direct imperative. While the utterances “Let’s get you dressed” contain positive politeness, strategy 12: include both S and H in the activity. Benjamin used *let’s* which is an inclusive ‘we’ in English, when he really meant ‘you’ and ‘me’. Benjamin indicated him and Mr. Button to include in an activity.

10) Daisy : "I wish you hadn't come here. I don't want you to see me like this."  
 Benjamin : "I'm gonna take you home with me. I want to look after you."  
 Daisy : "I'm not going back to New Orleans."  
 Benjamin : "Then, I'll stay in Paris."  
 Daisy : "Don't you understand, I don't want your help. I know I'm feeling sorry for myself but I don't want to be with you. Tried to tell you that in New York. You don't listen."  
 Benjamin : "You might change your mind."

Explanation: Benjamin's utterances sound optimistic that Daisy would agree to stay with him in New Orleans and would let him to look after her. Therefore, these utterances show the application of positive politeness, strategy 11: be optimistic. Benjamin had a tacit claim that Daisy would cooperate with him.

11) Daisy : "Go and call an ambulance! The baby's coming."  
 Benjamin : "Operator, I need an ambulance. 2714 Napoleon."

Explanation: Benjamin used bald on-record strategy, cases of non-minimization of the face threat. The situation was very urgent where Daisy was going to bear, so Benjamin gave an order to the operator to send an ambulance to his house.

12) Benjamin : "I want some breakfast."  
 A woman : "You just finished eating."  
 Benjamin : "Don't think I don't know what you're doing! You're all fucking liars."

Explanation: In his utterances 'I want some breakfast', Benjamin used direct imperative to the two women in the house. Benjamin used bald on-record strategy, cases of FTA-oriented bald on-record usage

because the utterances is an order, and Benjamin did not even try to minimize the threat of the two women's face.

### 4.2 Discussion

In this sub-chapter, the results of the analysis will be discussed. The analysis is based on the objectives of this study, which are to identify face-threatening acts and politeness strategies performed by Benjamin as the main character in 'The Curious Case of Benjamin Button' film.

From the analysis above, the writer found that Benjamin threatens the two types of faces; positive and negative face but with different frequency. Benjamin attacks more the negative face than the positive face of his interlocutors. The acts that indicate Benjamin threatens hearer's negative face are order, request, offer, and promise. Below is a table percentage of FTAs performed by Benjamin:

**Table 4.3 Percentage of FTAs Performed by Benjamin**

No.	Face being threatened	Items	%
1.	Positive face	2	16.66%
2.	Negative face	10	83.33%
	TOTAL	12	100%

The result of analysis presented on the table 4.3 reveals that Benjamin does the FTAs for 12 times, consist of twice that threat the positive face of his interlocutors comprising of 16.66%, and 10 times that threatens the negative face with the percentage of 83.33%. From the dialogs, it is found that Benjamin only threatens

positive face of his interlocutors twice, including an expression of disapproval and an act of showing non-attention. The interlocutors' positive face that threatened by Benjamin are Daisy and Queenie's face. To Daisy, Benjamin expresses his disapproval, for example, when Daisy asked him to sleep together and he disapproved her by saying, *"I don't know, Daisy. It's not that I wouldn't like or anything. I think I'll just disappoint you"*. Benjamin also attacks Queenie's positive face when Queenie just kept talking to show her anger to Benjamin but he performed non-attention to Queenie and just left her while saying, *"good night, Mom"*. To look back to the definition of positive face that is the want to be thought of as a desirable human being, Benjamin does not fulfill Daisy and Queenie's wants.

Besides threatening positive face, Benjamin also threatens the negative face of his interlocutors for 10 times. The acts that threaten his interlocutors' negative face are order, request, offer, and promise. The acts that are done frequently are promise and order. Benjamin promises something where he commits himself to a future act for hearer's benefit. For example, when Benjamin was going to have a sail, he promised Daisy to send her postcard from every place he went. Thus, he threat Daisy's negative face where Daisy's want to be free from being imposed was disturbed.

Up on answering problem two, the writer found that Benjamin applies politeness strategies in his conversation including bald on-record, positive politeness, negative politeness, and off-record. Table 4.4 presents percentage of politeness strategies performed by Benjamin.

**Table 4.4 Percentage of Politeness Strategies Performed by Benjamin**

No.	Types of Politeness Strategies	Items	%
1.	Bald On-Record	4	28.57%
2.	Positive Politeness	6	42.85%
3.	Negative Politeness	3	21.42%
4.	Off-Record	1	7.14%
TOTAL		14	100

From the table above we can learn that Benjamin applies 14 politeness strategies in his conversations with his interlocutors. The elaboration is 4 bald on-record strategies with the percentage of 28.57%, 6 positive politeness strategies with the percentage of 42.85%, 3 negative politeness strategies with the percentage of 21.42%, and the last is 1 off-record strategy with the percentage of 7.14%. Those results indicate that Benjamin applies more positive politeness strategy than other strategies.

Positive politeness is used not only for FTA redress but also for social accelerator, where speaker, in using it, indicates that he wants to ‘come closer’ to hearer. Positive politeness strategy represents some normal linguistic behavior between intimates, like interest and approval of each other’s personality, presuppositions indicating shared wants and knowledge, implicit claims to reciprocity of obligations or reflexivity of wants (Brown and Levinson, 1987, p. 103). In this result of analysis, Benjamin applies more positive politeness than the other strategies which means he wants to minimize social distance with his interlocutor. He also tries

to make his interlocutor feel comfortable talking with him, which means he also tries to avoid conflict.

The kind of positive politeness strategy used mostly by Benjamin is strategy 10: offer, promise. For example in the analysis of politeness strategies performed by

Benjamin, dialogue number 4:

Daisy : "Benjamin, where you going?"  
 Benjamin : "To sea. *I'll send you a postcard.*"  
 Daisy : "from everywhere. Write me a post card from everywhere."

Benjamin wanted to fulfill Daisy's positive face want by promising her to send a postcard from everywhere he went. In this case, Benjamin wanted to stress his cooperation with Daisy.

On the contrary, there are only three negative politeness strategies performed by Benjamin in his conversation. As stated by Brown and Levinson (1987, p. 129) in their book that unlike positive politeness, negative politeness is used to indicate that the speaker is aware and respects the social distance between him and the hearer. The result of analysis shows that there are 2 kinds of negative politeness strategy performed by Benjamin; strategy 1: be conventionally indirect and strategy 2: question, hedge in class Don't presume/assume. For example of strategy 1 is in the following dialogue:

Benjamin : "*Oh, read it again, please.*"  
 Mrs. Fuller : "All right, but afterwards you must go to bed."

Benjamin asked Mrs. Fuller to read again a book with inserting "please" in his utterances, which indicates he respected Mrs. Fuller because there was a social

distance between them. It based on the definition about negative politeness that is used to indicate that the speaker is aware and respects the social distance between him/her and the hearer. Below is the example of strategy 2 of negative politeness:

- Daisy : "We could lay down your jacket."
- Benjamin : "*I don't know, Daisy. It's not that I wouldn't like to or anything. I think I'll just disappoint you.*"
- Daisy : "Oh, Benjamin, I've been with older man."
- Benjamin : "You're going back to New York in the morning. You should be with your friends. You're only young once."
- Daisy : "oh, I'm old enough."
- Benjamin : "Daisy, just not tonight, is all. We can go hear some music."

The italic utterances contain quality hedge, which means Benjamin was not taking full responsibility for the truth of his utterances. He assumed that Daisy would be disappointed if he approved her desire.

Based on the discussion, it is discovered that politeness strategies are also applied in every part of daily life just like what the writer saw in the film 'The Curious Case of Benjamin Button'. Benjamin applied some politeness strategies in his conversation because he wanted to create or to maintain good relationship with other characters in the film.

## CHAPTER V

### CONCLUSION AND SUGGESTION

The last chapter contains conclusion and suggestion. The conclusion discusses the outline of results and discussion in previous chapter while the suggestion gives advice to the next researchers who want to conduct the similar study.

#### 4.1 Conclusion

This study is conducted to identify the FTA and politeness strategies performed by Benjamin as the main character in 'The Curious Case of Benjamin Button' film. Results of analysis reveal that Benjamin performs the two types of FTA which are positive face and negative face. As for the politeness strategies, bald on-record, positive politeness, negative politeness, and off-record are all employed.

There are 12 times of FTAs performed by Benjamin. They consist of twice that threat positive face with the percentage 16.66% and 10 times that threats negative face with the percentage 83.33%. It appears that Benjamin more attacks the negative face of his interlocutors in their need to be free is being imposed by him. The acts that indicate Benjamin threat hearer's negative face are order, request, offer, and promise.

At the same time Benjamin uses the four politeness strategies when he has conversation with his interlocutors. There are 14 utterances which contain



politeness strategies; 4 bald on-record strategies with the percentage 28.57%, 6 positive politeness strategies with the percentage 42.85%, 3 negative politeness strategies with the percentage 21.42%, and 1 off record strategy with the percentage 7.14%. Based on the data percentage, Benjamin applies more positive politeness strategy than the other strategies because he tried to minimize threat of his interlocutors and wanted to 'come closer' to them.

In conclusion, Benjamin attacked mostly the negative face of his interlocutors where the wants of his interlocutor to be free were being imposed by him. He also performed mostly the positive politeness strategy in conversation because he desired to be closed to his interlocutors.

#### **4.2 Suggestion**

This study was conducted to identify only the FTA and politeness strategies performed by main character in a film, therefore the writer suggests the reader to conduct a deeper analysis such as find out what factors influencing the choice of strategies in doing conversation. The writer hopes that this study is helpful for the readers to explore politeness in the diverse culture of Indonesian tribes.

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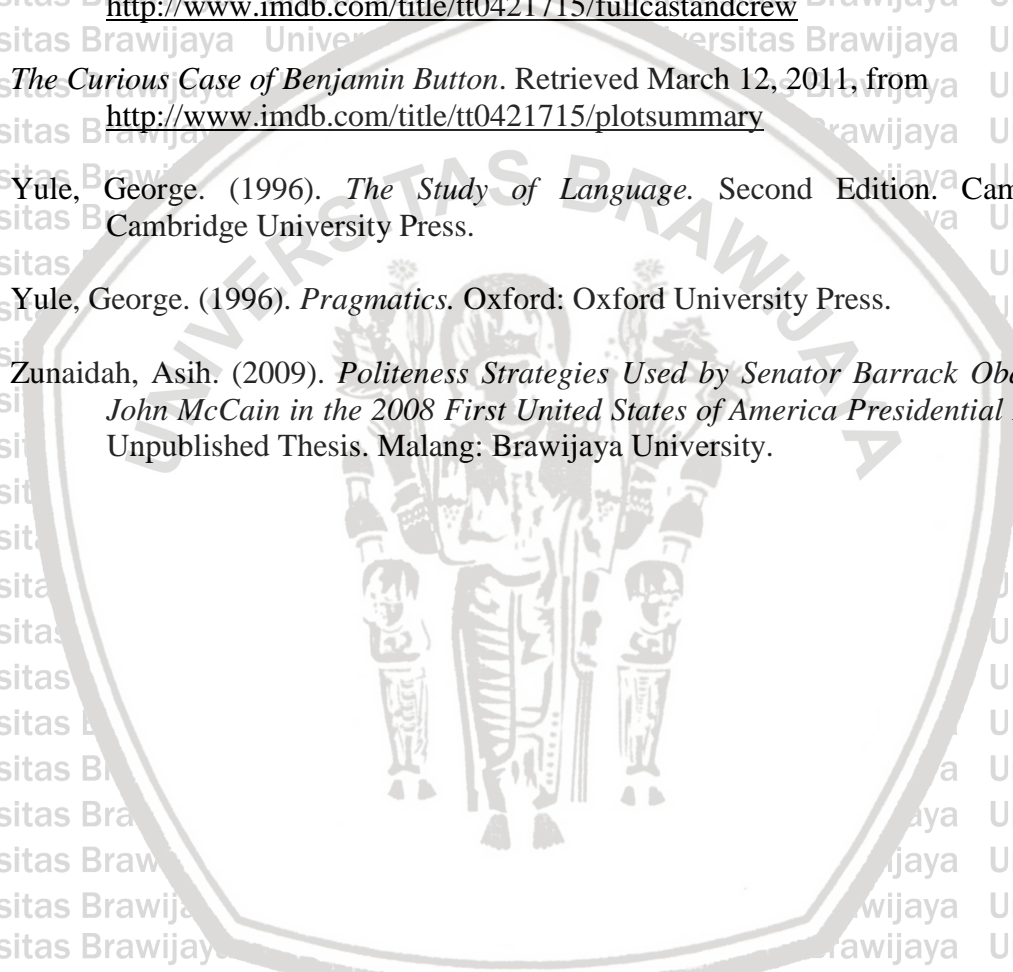
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Appendix 1: Complete Dialogue of Benjamin's Utterances

447	454	710
00:33:43,495 -->	00:34:04,716 -->	00:52:18,376 -->
00:33:47,488	00:34:08,015	00:52:21,504
<b>Mrs. Fuller:</b> "In the afternoon, when he had got his beautiful hind legs	<b>Mrs. Fuller:</b> <i>All right. But afterwards, you must go to bed.</i>	<b>Benjamin:</b> <i>Can you swim?</i>
448	455	711
00:33:47,599 -->	00:34:08,387 -->	00:52:21,612 -->
00:33:51,194	00:34:09,786	00:52:24,206
"just as Big God Nqong had promised.	<b>Daisy:</b> <i>I promise.</i>	<b>Benjamin:</b> <i>Here, put this on. We gotta hurry.</i>
449	456	712
00:33:52,070 -->	00:34:11,757 -->	00:52:37,161 -->
00:33:54,265	00:34:13,588	00:52:38,685
"You can see that it is 5:00,	<b>Mrs. Fuller:</b> "Old Man Kangaroo. "	<b>Daisy:</b> <i>Is he okay?</i>
450	706	713
00:33:54,373 -->	00:51:57,922 -->	00:52:38,796 -->
00:33:58,332	00:52:00,390	00:52:40,229
"because Big God Nqong's clock says so. "	<b>Benjamin:</b> <i>Daisy. Daisy.</i>	<b>Benjamin:</b> <i>Captain?</i>
451	707	714
00:33:58,443 -->	00:52:01,592 -->	00:52:41,866 -->
00:34:00,274	00:52:03,719	00:52:43,356
Isn't that something?	<i>You want to see something?</i>	<i>Captain Mike?</i>
452	708	715
00:34:00,846 -->	00:52:04,895 -->	00:52:47,104 -->
00:34:02,211	00:52:09,662	00:52:49,800
<b>Daisy:</b> <i>Again, read it again.</i>	<b>Benjamin:</b> <i>You gotta keep it a secret, so get dressed. I'll meet you out back.</i>	<i>Morning, Captain. Can you take us out?</i>
453	709	716
00:34:02,314 -->	00:52:15,206 -->	00:52:50,975 -->
00:34:04,612	00:52:16,571	00:52:53,273
<b>Benjamin:</b> <i>Oh, read it again, please.</i>	<i>Come on.</i>	<b>Captain Mike:</b> <i>Do you know what day it is?</i>
		717
		00:52:53,377 -->
		00:52:54,639

**Benjamin:** *Sunday?*

765  
00:57:12,536 -->

But I think you really are.

718  
00:52:54,745 -->

00:57:14,470

1137  
01:29:54,478 -->

00:52:56,872

**Daisy:** *From everywhere.*

01:29:58,005

**Captain Mike:** *Do you know what that means?*

766  
00:57:14,572 -->

You wrote that you met somebody.

719  
00:52:58,215 -->

00:57:17,166

Did it work out?

00:53:00,615

*Write me a postcard from everywhere.*

1138  
01:29:58,515 -->

*Means I was very drunk last night.*

1132  
01:29:34,258 -->

01:30:00,176

720  
00:53:01,218 -->

01:29:36,249

**Benjamin:** It ran its course.

00:53:03,482

**Daisy:** What about you? Where have you been?

1139  
01:30:01,552 -->

**Benjamin:** Well, you're drunk every night.

1133  
01:29:36,360 -->

01:30:03,577  
*Hey, do you remember this?*

721  
00:53:05,956 -->

01:29:39,955

1140  
01:30:14,498 -->

**Captain Mike:** Is that a girl?

Tell me everything. Last time you wrote, you said you'd been to Russia.

01:30:17,194

**Benjamin:** Close friend.

1134  
01:29:40,064 -->

**Daisy:** *"This is the picture of Old Man Kangaroo"*

762  
00:57:00,124 -->

01:29:44,228

1141  
01:30:17,301 -->

**Daisy:** *Benjamin!*

I've always wanted to go to Russia. Is it as cold as they say?

01:30:19,394  
*"at 5:00 in the afternoon."*

763  
00:57:04,595 -->

1135  
01:29:44,335 -->

1142  
01:30:21,238 -->

00:57:07,223

**Benjamin:** Twice as cold.

01:30:23,433

**Benjamin:** *To sea.*

**Daisy:** My goodness.

**Benjamin:** *Would you like to have dinner?*

764  
00:57:08,632 -->

1136  
01:29:47,705 -->

1178  
01:33:47,878 -->

00:57:10,691

01:29:52,369

01:33:50,972

*I'll send you a postcard.*

We always said you were different.

**Daisy:** There was one woman

who wanted to sleep with me.

01:34:22,179 -->  
01:34:27,515

I don't know how much longer I have.

1179  
01:33:58,288 -->  
01:34:01,280

*It's not that I wouldn't like to or anything. I think I'll just disappoint you.*

1222  
01:36:44,821 -->  
01:36:47,654

- Does that upset you?  
**Benjamin:** Which part?

1186  
01:34:28,452 -->  
01:34:31,512

**Benjamin:** I'm sorry to hear that, Mr. Button.  
**Mr. Button:** No...

1180  
01:34:02,392 -->  
01:34:04,826

**Daisy:** *Oh, Benjamin, I've been with older men.*

1223  
01:36:49,059 -->  
01:36:52,119

**Daisy:** Somebody wanting to sleep with me.

1187  
01:34:32,322 -->  
01:34:34,313

I don't have any people. I keep to myself.

1181  
01:34:06,630 -->  
01:34:10,361

**Benjamin:** *You're going back to New York in the morning.*

1224  
01:36:54,631 -->  
01:36:57,623

**Benjamin:** I would think most of them would want to sleep with you.

1188  
01:34:34,424 -->  
01:34:36,756  
*You should be with your friends.*

*I hope you don't mind, but, whenever possible,*

1182  
01:34:10,467 -->  
01:34:12,526

1189  
01:34:37,761 -->  
01:34:40,252

1225  
01:36:57,734 -->  
01:36:59,725

**Daisy:** Let's go back to the house.

- *You're only young once.*

*I'd enjoy your company.*

1183  
01:34:13,503 -->  
01:34:15,903

**Daisy:** *Oh, I'm old enough.*

1226  
01:36:59,836 -->  
01:37:02,327

Or we could get a room somewhere.

1190  
01:34:40,364 -->  
01:34:42,958

**Benjamin:** *I'll certainly do what I can.*

1184  
01:34:18,875 -->  
01:34:22,072

**Benjamin:** *Daisy, just not tonight, is all.*

1227  
01:37:05,642 -->  
01:37:08,543

- *We could lay down your jacket.*

1221  
01:36:41,384 -->  
01:36:44,717

**Mr. Button:** Benjamin, do you know anything about buttons?

**Benjamin:** *I don't know, Daisy.*

**Mr. Button:** I'm sick.

1263  
01:40:01,251 -->  
01:40:02,582

1185

**Queenie:** And what does he think, anyway?

1264  
01:40:02,686 -->  
01:40:03,983

*He thinks he can just show up*  
  
1265  
01:40:04,087 -->  
01:40:05,952  
*and everything's supposed to be fine and dandy.*

1266  
01:40:06,056 -->  
01:40:08,650  
*Everybody's just supposed to be friends.*

1267  
01:40:08,758 -->  
01:40:11,659  
*Well, he got another thing coming, that's for sure.*

1268  
01:40:11,761 -->  
01:40:15,162  
*God be my witness, he got another thing coming.*

1269  
01:40:15,265 -->  
01:40:18,325  
*He left us \$18 that night you was found.*

1270  
01:40:18,435 -->  
01:40:20,266  
*Eighteen ratty dollars*  
1271

01:40:20,370 -->  
01:40:22,065  
*- and a filthy diaper.*

**Benjamin:** *Good night, Mama.*

1272  
01:40:23,440 -->  
01:40:24,634

**Queenie:** *Good night, baby.*

1280  
01:41:42,986 -->  
01:41:45,216

**Server:** *May I help you, sir?*  
*Up the stairs, first bedroom.*

1281  
01:41:45,321 -->  
01:41:46,379

**Benjamin:** *Thank you.*

1282  
01:42:02,272 -->  
01:42:03,500  
*Wake up.*

1283  
01:42:06,042 -->  
01:42:07,907  
*Let's get you dressed.*

1424  
01:56:04,813 -->  
01:56:05,973

**Benjamin:** *Daisy?*

1425  
01:56:10,286 -->  
01:56:12,811

**Daisy:** *Who told you?*

**Benjamin:** *Your friend wired me.*

1426  
01:56:13,889 -->  
01:56:17,950

**Daisy:** *Very kind of you to come all this way to see that I was all right.*

1427  
01:56:19,528 -->  
01:56:21,519

**Benjamin:** *You'd do the same for me.*

1428  
01:56:23,465 -->  
01:56:24,659  
**Daisy:** *My God.*

1429  
01:56:26,802 -->  
01:56:30,260  
*Look at you. You're perfect.*

1430  
01:56:33,108 -->  
01:56:37,602  
*I wish you hadn't come here.*  
*I don't want you to see me like this.*

1431  
01:56:44,053 -->  
01:56:46,351  
<i>Her leg had been broken in five places.</i>

1432  
01:56:46,455 -->  
01:56:49,549

<i>And with therapy  
and time,  
she might walk  
again.</i>

1433  
01:56:51,126 -->

01:56:52,991  
<i>But she'd never  
dance.</i>

1434  
01:56:54,630 -->  
01:56:57,064

**Benjamin:** *I'm gonna  
take you home with me.*

1435  
01:56:57,166 -->  
01:56:59,930

*- I want to look after  
you.*

**Daisy:** *I'm not going  
back to New Orleans.*

1436  
01:57:00,035 -->  
01:57:02,196  
*Then I'll stay here in  
Paris.*

1437  
01:57:02,838 -->  
01:57:05,773  
*Don't you understand?  
I don't want your help.*

1438  
01:57:06,875 -->  
01:57:11,209  
*I know I'm feeling sorry  
for myself,  
but I don't want to be  
with you.*

1439  
01:57:11,313 -->  
01:57:15,044

*Tried to tell you that in  
New York.  
You don't listen.*

1440  
01:57:16,585 -->  
01:57:18,553  
*You might change your  
mind.*

1590  
02:16:03,344 -->  
02:16:05,312

**Benjamin:** *I'll be back  
in an hour!*

1591  
02:16:10,351 -->  
02:16:11,511  
*Honey?*

1592  
02:16:13,621 -->  
02:16:15,612

**Daisy:** *Go and call an  
ambulance!*

1593  
02:16:18,559 -->  
02:16:20,220  
*The baby's coming.*

1594  
02:16:21,062 -->  
02:16:22,086

**Benjamin:** *Operator, I  
need an ambulance.*

1595  
02:16:22,196 -->  
02:16:24,630

**Daisy:** *The baby's  
coming!*

**Benjamin:** 2714  
*Napoleon.*

1757  
02:34:01,087 -->  
02:34:02,714

**Benjamin:** *I want some  
breakfast.*  
<i> And every day,</i>

1758  
02:34:02,822 -->  
02:34:06,781

<i>I would stop by to  
make sure  
that he was  
comfortable.</i>

1759  
02:34:06,893 -->  
02:34:09,521

**Benjamin:** *No, I didn't.*  
**A woman:** *You just  
finished eating.*

1760  
02:34:09,629 -->  
02:34:11,961

**Benjamin** *Don't think I  
don't know  
what you're doing!*

1761  
02:34:12,065 -->  
02:34:14,795  
*You're all fucking liars!*

1762  
02:34:14,901 -->  
02:34:17,826

**A woman:** *He doesn't  
believe  
he just had his breakfast.*





Appendix 2: Berita Acara Bimbingan Skripsi

**BERITA ACARA BIMBINGAN SKRIPSI**

- 1. Nama : Margaretha R. Willu
- 2. NIM : 0610330036
- 3. Program studi : Sastra Inggris
- 4. Topik Skripsi : Pragmatics; Politeness
- 5. Judul Skripsi : Politeness Strategies Used by Benjamin in the movie *The Curious Case of Benjamin Button*
- 6. Tanggal Mengajukan : 18 Maret 2010
- 7. Tanggal Selesai : 15 April 2011
- 8. Nama Pembimbing : I. Nurul Chojimah, M.Pd  
II. Eni Maharsi, S.S
- 9. Keterangan Konsultasi

No.	Kegiatan	Waktu Pelaksanaan (Tanggal)	Keterangan	
			Pembimbing I	Pembimbing II
1.	Konsultasi judul	18 Maret 2010		
2.	Konsultasi background dan research problems	23 Maret 2010		
3.	Pengajuan Bab I	18 April 2010		
4.	Revisi Bab I	13 April 2010		
5.	Revisi Bab I	27 April 2010		
6.	Revisi Bab I	4 Mei 2010		
7.	Pengajuan Bab II	15 Mei 2010		
8.	Revisi Bab II	18 Mei 2010		
9.	Revisi Bab II	25 Mei 2010		
10.	Pengajuan Bab III	17 Juni 2010		
11.	Revisi Bab III	24 Juni 2010		
12.	Seminar proposal	2 Juli 2010		
13.	Revisi proposal	6 November 2010		
14.	Pengajuan Bab IV	6 November 2010		

Lanjutan Tabel Keterangan Konsultasi

15.	Revisi Bab IV	10 November 2010		
16.	Pengajuan Bab V	14 Desember 2010		
17.	Final check	7 Januari 2011		
18.	Seminar Hasil	10 Januari 2011		
19.	Revisi setelah Seminar Hasil	29 Januari 2011		
20.	Ujian Skripsi	11 Februari 2011		
21.	Revisi setelah Ujian	13 April 2011		

10. Telah dievaluasi dan diuji dengan nilai :

Malang, 15 April 2011

Dosen Pembimbing I

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