

## CHAPTER I

### INTRODUCTION

This chapter consists of background of the study, problems of the study, objectives of the study, and definition of key terms.

#### 1.1 Background of the Study

Every person naturally needs to make interaction or socialization with other people to gain something, such as information or relationship. Thus, they mostly want to be accepted in society by creating good self-image through several ways, especially making interaction through language. Ann Hui-Yen Wang writes in her paper entitled *Face-threatening Acts: A Dynamic Perspective* (2009, para. 1), stating that in every talk-in-interaction, participants not only negotiate meanings but also establish, reinforce, or redefine interpersonal relationships. This is where politeness comes in and sways the way people talk.

When talking about politeness from linguistics side, it is not about being polite generally like using table manner while having dinner with high rank people, instead, it is about how using appropriate utterances to deliver message in the right situations. In this case, Brown and Levinson (1987, p. 57) have notion about 'face' to elaborate 'politeness' widely, in which face is something that is emotionally invested, and that can be lost, maintained, or enhanced, and must be constantly attended to in interaction. In general, people cooperate (and assume each other's cooperation) in maintaining face in interaction based on the mutual

vulnerability of face. People can choose to express their feeling or thinking from their language use for entering society. In entering society, politeness strategy is required which involves a connection between the speaker (S) and the hearer (H).

Additionally, how people use language to interact with other people depends on the content of the utterances. However, there are utterances that cannot be accepted by society because the utterances are meant to threaten the hearer. Thus, Brown and Levinson's politeness' work (1987) is mostly related to face-threatening acts (FTAs).

Brown and Levinson (1987, pp. 59-61) divide face-threatening acts into two types being positive face and negative face. It is a nature of human having an awareness to give a respect to each other and prevents FTAs. People can use FTAs in positive politeness or positive face, which means they need to be accepted, approved or liked by other people, especially when they intend to socialize in a society. However, when FTAs cannot be avoided, speaker (S) can use the threat with negative politeness or negative face. However, it does not mean that they are being impolite; instead, they use negative face to get freedom of an action and are not burdened by others.

The phenomenon of FTAs can be seen through conversation delivered between characters in a movie. Many movies have their own genre, such as drama, comedy or action. For example, The Dictator movie is a kind of controversial movie that brings a political and social issue into the literary work.

The Dictator is a British movie that was released on 16th May 2012 by Paramount Pictures and has been settled mostly in the United States. In the movie, Sacha

Baron Cohen, a Jewish actor, becomes the main character as Aladeen for this comedy movie alongside with Anna Faris, Ben Kingsley and Jason Mantzoukas.

This movie tells a story about dictatorial system that has been settled in Republic of Wadiya, the Northeastern Africa, for generations. The dictator is Admiral General Haffaz Aladeen who takes over his father's reign after he dies. As a leader, he rules Wadiya country tyrannically. He always underestimates other people and forces them to fulfil his very-selfish desires if they do not want to be executed to death. Aladeen is also described as an anti-Semit where he hates Jewish or Israel. Thus, Aladeen delivers many utterances containing face-threatening acts to threaten the hearer's face, especially the people who can not fulfil his desires or impede his actions.

Related to the reason, the researcher chose *The Dictator* movie as the object by focusing on the main character that is Aladeen because he has delivered his utterances with different language-style to threaten face of the hearers (Hs). It can be seen in scene eleventh where Wadiya's soldiers have brought a new fake-Aladeen named Efawadh in front of the real Aladeen. Aladeen thinks Efawadh as an idiot who does not suit to take his 'place' as fake-Aladeen for avoiding an attacking of murderer. Aladeen performs disapproval of positive FTAs to his uncle, Tamir by saying "*What the fuck does that even mean? Uncle Tamir, this thing is an idiot. What makes you think he can do the job?*". Aladeen also uses inappropriate terms of address act towards Efawadh by calling him 'an idiot.' Due to the data, the researcher used a theory of Hymes (1974) to describe the context of the chosen scenes of the movie by applying SPEAKING tools of speech

community unit. As a result, the researcher conducted the study on the movie's dialogues to analyze the main character's utterances in "Aladeen's Face-Threatening Acts Reflected in *The Dictator* Movie's Dialogues".

### 1.2 Research Problems

Based on the background, the problems purposed in the study are:

1. What face-threatening acts are reflected in the main character's utterances?
2. What kinds of face-threatening acts are used by the main character in threatening the negative face and the positive face?

### 1.3 Objectives of the Study

This study focuses on answering the proposed problems as follows:

1. To find face-threatening acts are reflected in the main character's utterances.
2. To prevail the kinds of face-threatening acts are used by the main character in threatening the negative face and the positive face.

### 1.4 Definitions of Key Terms

To avoid the misunderstanding, the researchers displayed the key terms as follow:

1. **Face:** the emotional and social sense of self that everyone has and expects everyone else to recognize (Yule, 2010, p. 135).

2. **Act:** in particular, a mere bow to face acts like a diplomatic declaration of good intentions; it is not in general required that an actor satisfy another's face wants (Brown and Levinson, 1987, p. 62).

3. **Face-Threatening Act:** if you say something that represents a threat to another person's self-image (Yule, 2010, p. 135).

4. **Negative Face:** the basic claim to territories, personal preserves, rights to non-distraction - i.e. to freedom of action and freedom from imposition (Brown and Levinson, 1987, p. 61).

5. **Positive Face:** the positive consistent self-image or 'personality' (crucially including the desire that this self-image be appreciated and approved of) claimed by interactants (Brown and Levinson, 1987, p.61)

6. **Context:** it is not linguistics, but ethnography, not language, but communication, which must provide the frame of reference within which the place of language in culture and society is to be assessed (Hymes, 1974, p. 4).

7. **SPEAKING:** the tools that can open up the potential meanings of a speech community or by examining the smaller units (Hymes, 1972, pp. 54-55).

8. **The Dictator:** The heroic story of a North African dictator who risks his life to ensure that democracy would never come to the country he so lovingly oppressed. -- (C) Paramount

([http://www.rottentomatoes.com/m/the\\_dictator\\_2012/](http://www.rottentomatoes.com/m/the_dictator_2012/)).