CHAPTER II

REVIEW TO RELATED LITERATURE

This chapter present and discuss about previous study and theoretical framework. The literature is divided into the theoretical description of pragmatics and theoretical description of politeness strategies.

2.1. Previous Researches

This part was review of previous studies that related to characteristic of politeness strategies. The first previous study was a research by Pradnyani, N.L., Budiarsa, M., & Sudana, I.G. et al. (2017) entitled *Positive Politeness Strategies in Animation Movie "Home" Directed by Tim Johnson.* In the research a researcher found the use of positive politeness strategies and the types of positive politeness strategies that are widely used in conversation. Data collection in this study begins with observation and recording conversations that contain positive politeness strategies. The politeness theory by Brown and Levinson (1987) was used to analyze the data. The analysis shows that the strategies used by the characters in this animated film are Strategy 2 (Exaggerate), strategy 3 (Intensify interest to hearer), strategy 4 (Use in-group identity markers), strategy 5 (Seek agreement), strategy 7 (Presuppose / raise / assert common ground), strategy 8 (Jokes), strategy 10 (Offer, promise), strategy 11 (Be optimistic), strategy 12 (Include both S and H in the activity), and strategy 15 (Give gifts to H (goods, sympathy, understanding, cooperation) Based on the results of the analysis it can be concluded that there are 19 data, 10 types of positive politeness strategies, and the strategy most used by animated characters in the movie "Home" is strategy 4 (Use in-group identity markers).

The second previous study was a research by Septiyani, Widanti. (2016) entitled *The Use of Brown and Levinson's Politeness Strategies by The Main Characters of Bride Wars Movie.* In this research applied document analysis at the method of the study, in which Bride Wars Movie Script was the primary source of data. Besides, other references regarding politeness were taken as the secondary ones. The researcher and Bride Wars movie script were employed as the instruments. In analyzing the data, the researcher employed Brown and Levinson's (1987) politeness theory to categorize the two main characters of *Bride Wars* movie's utterances into four politeness strategies. In addition, Brown and Levinson's (1987) theory of politeness factors was also included to analyze the factors affecting the choices of politeness strategies. Based on the analysis, the writer found that the two main characters applied four politeness strategies, namely *Bald-On Record, Positive Politeness, Negative Politeness, and Off-Record. Positive Politeness* was concluded as the most frequent strategy, whereas *Negative Politeness* was considered as the least frequent strategy. Furthermore, the second finding revealed that the factors affecting choices of politeness were the payoffs and sociological factors. The payoffs included the payoffs of doing Bald-On Record, the payoffs of doing Positive Politeness, the payoffs of doing Negative Politeness, and the payoffs of doing Off-Record. Additionally, the sociological factors included the social distance, the relative power, and the absolute ranking of impositions in the particular culture. Both payoffs and sociological factors could affect choices of politeness strategies.

The third previous study was a research by Nailah. (2016) entitled *Politeness Strategies Used by the Main Characters in "Transformers ; Age of Extinction"*

Movie. In this research researcher used a qualitative approach specifically using document analysis. The writer analyzed the utterances of the main characters taken from the script of Transformers : Age of Extinction movie and the writer also adopted politeness strategy's theory proposed by Brown and Levinson. The study reveals that Cade Yeager and Tessa perform all kinds of politeness strategies in conversation, they are positive strategies, negative strategies, bald on record strategy, and off-record strategy. There are 30 utterances of Cade Yeager and Tessa that contain politeness strategy from 20 times of conversation in movie. Bald on record strategy is the most frequently used by Cade Yeager and Tessa are (10). The second is positive politeness (9), the third is negative politeness (7), and in off record strategy (0). Cade and Tessa mostly used Bald on record strategy to minimize the hearer face, and speaker using this sentence to make the hearer embarrass, because between the speaker and the hearer still have a close relationship.

The differences between their research and previous researcher are the object of the research and the theory of politeness that are used. The previous researchers took the data which were collected from the human beings, while the present researcher takes data from the main characters of film and there is a little difference between the previous researcher, the previous researcher was used the theory of politeness by Brown and Levinson's theory, while the present researcher was used by George Yule's theory.

Therefore, the writer wants to do a different research from those mentioned above. The writer does research about politeness strategies in movie "Maleficent of Mistress of Evil". It is different from those researches above because the writer

has different focus with the previous researches. In this study the writer focuses on analyzing politeness strategies in movie "Maleficent of Mistress of Evil" by using George Yule's pattern.

2.2 Theoretical Review

The theoretical review included some theories from the related topics discussed in the study. In involves the concept of pragmatics, politeness strategies theory, types of politeness strategies, movie, and Maleficent of movie.

2.2.1. Pragmatics

Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. Pragmatics is the study o f speaker meaning. Pragmatics is the study of the relationship between linguistic forms and the users of those forms (Yule, 1996:4).

Meanwhile, Levinson (1985:21) states that is "Pragmatics is the study of the relation between language and context that are basic to an account of language understanding. He also states that pragmatics is the study of relation between language and context that are grammatically, or encoded in the structure of language". In studying language, one cannot ignore the situation which is the speech is uttered. There is close relation between an utterance and situations. Thus pragmatics includes the relevant context or situation, instead of the language usage (Levinson, 1985:9).

Based on the explanation above, it can be said that pragmatics is the study of meaning contained the utterance in context. Therefore in pragmatics view, to appreciate and to interpret the meaning of a statement or an utterance, one must consider the relation between language and context in which the situation is uttered.

2.2.2. Politeness Strategies Theory

The tendency to use positive politeness forms, emphasizing closeness between speaker and hearer, can be seen as a solidarity strategy. This maybe the principal operating strategy among a whole group or it may be an option used by an individual speaker or a particular occasion.

Linguistically, such a strategy will include personal information, use of nicknames, sometimes even abusive terms (particular among males), and shared dialect or slang expressions. Frequently, a solidarity strategy will be marked via inclusive terms such as 'we' and 'lets' as in the party invitation like "Come on, let's go to the party. Everyone will be there. We'll have fun" (Yule, 1996:65).

The tendency to use negative politeness forms, emphasizing the hearer's right to freedom, can be seen as a deference strategy. It can be typical strategy of a whole group or just an option used on a particular occasion. A deference strategy is involved in what is called "formal politeness". It is impersonal, as if nothing is shared, and can includes expressions that refers to neither the speaker not the hearer (for example, 'Customers may not smoke here, sir'). The language associated with a deference strategy emphasizes the speaker's and the hearer's independence, marked via an absence of personal claims, as in "There's going to be a party, if you can make it. It will be fun", an alternative version of the party

invitation like in "Come on, let's go to the party. Everyone will be there. We'll have fun" (Yule, 1996:66).

a.   Types of Politeness Strategies

According the Yule's book there is four kinds of politeness strategies. They are bald on record, positive politeness, negative politeness, and off record.

Brown and Levinson (1987:65) state that "There are four politeness strategies to minimize the possibility of face damaged, namely Bald-On Record, Positive politeness, Negative Politeness, and Off record".

1. Bald on record

The most direct approach using imperative forms such as those in 'give me a pen' and 'lend me your pen' is known as bald on record. These bald on record forms may be followed by expressions like 'please' and 'would you?' which serve to soften the demand and are called mitigating devices (Yule, 1996:63).

In contrast to such off record statements, you can directly address the other as a means of expressing your needs. These direct address forms are technically described as being on record. The most direct approach, using imperative forms such as those in example. Is known as bald on record. The other person is directly asked for something.

Example:

    a. Give me a pen

    b. Lend me your pen.

These bald on record forms may be followed by expressions like 'please' and 'would you?'

Why bald on record is needed as strategy in communication or when human interest each other? Because human is socially cannot to separated each other. They need to ask for something, deliver question, ask for permission, etc.

For example of utterances from Transcript Movie of *Maleficent*:

Stefan: "Maleficent, I've come to warn you. They mean to kill you. King Henry will stop at nothing. Please, you have to trust me."

When Stefan asks politely to the Maleficent to remind about King Henry using "please". The use of "please" is asking for request. It shows that Stefan used Bald on Record.

Bald on record expression are associated with speech events where the speaker with speech events where the speaker assumes that he or she has power over the other (for example, in military contexts) and can control the other's behavior with words. In every day interaction between social equals, such bald on record behavior would potentially represent a threat to the other's face and would generally be avoided. Avoiding a faces threatening act is accomplished by face saving acts which use positive or negative politeness strategies (Yule, 1996:64).

2. **Positive politeness**

Positive politeness is redress directed to the addressee's positive face, his perennial desire that his wants (or the actions or acquisitions or values resulting from them) should be thought of as desirable. Redress

consists in partially satisfying that desire by communicating that one's own wants (or some of them) are in some respects similar to the addressee's wants (Brown and Levinson, 1987:101). In positive politeness the sphere of redress is widened to the appreciation of alter's wants in general or to the expression of similarity between ego's and alter's wants.

Why positive politeness is needed as strategy in communication or when human iterate each other? People intend to avoid giving offense by highlight friendliness by giving compliment honorifics (God mother, our majesty, etc), nickname tag questions, the use of "please" as discourse marker, etc

A positive politeness leads the requester to appeal to common goal, and even friendship, via expressions such as those in sentences (Yule, 1996:64).

a. How about letting me use your pen?

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

For example of utterances from Transcript Movie of *Maleficent*:

Young Maleficent: I'm not afraid. Besides, I've never seen a human up close. [to Stefan] Come out!

Young Maleficent: It's not right to steal, but we don't kill people for it. Come out! Come out this instant!

It means from this conversation the utterances indicate positive politeness because the speaker reflects that the hearer feel good about themselves and know about their interest or possessions.

3. Negative politeness

Negative politeness is redressive action addressed to the addressee's negative face: his want to have his freedom of action unhindered and his attention unimpeded. It is the heart of respect behavior just as positive is the kernel of 'familiar' and 'joking' behavior. Negative politeness corresponds to Durkheim's 'negative rite', rituals of avoidance. Where positive politeness is free ranging, negative politeness is specific and focused; it performs the function of minimizing the particular imposition that the FTA (face threating act) unavoidably effects (Brown and Levinson, 1987:129).

However, in most English speaking contexts, a face saving act is more commonly performed via a Negative politeness strategy. The most typical form used is a question containing a modal verb such as sentences in figure 1.

a. Could you lend me a pen?

b. I'm sorry to bother you, but can I ask you for a pen or something?

c. I know you're busy, but might I ask you if – em – if you

Use this strategy also results in forms which is contains expressions of apology for the imposition, of the type shown in example. More elaborate negative politeness work can sometimes be heard in extended talk, often with hesitations, similar to that shown in example too.

It is worth nothing that negative politeness is typically expressed via questions that seem to ask for permission to ask question for example, 'Might I ask.......?' (Yule, 1996:65).

Why negative politeness is needed as strategy in communication or when human iterate each other? Because people need to mitigate (to save our act) when there is awkward moments.

For example of utterances from Transcript Movie of *Maleficent*:

Young Stefan: No! They mean to kill me. And besides, they're hideous to look at.

Young Maleficent: That's extremely rude! [turning to one of the guards] Don't listen to him, Balthazar. You're classically handsome.

It means from the conversation above shows the strategy of negative politeness used. Stefan shows his FTA by saying "they mean to kill me" he feels threatened. Then, Maleficent is trying to mitigate him by saying "Don't listen to him Balthazar.

4. Off record indirect

According to Brown and Levinson (1987:220) A communicative act is done off if it is done in such a way that it is not possible to attribute only one clear communicative intention to the act. In other words, the actor leaves himself an "out" by providing himself with a number of defensible interpretations; he cannot be held to have committed himself to just one particular interpretation of his act. Thus is a speaker wants to do an FTA (face threatening act), but wants to avoid the responsibility for

doing it, he can do it off record and leave it up to the addressee to decide how to interpret it. Such off record utterances are essentially indirect uses of language: to construct an off-record utterance one says something that is either more general (contains less information in the sense that it rules out fewer possible states of affairs) or actually different from what one means intends to be understood (Brown and Levinson, 1987:211).

Even if you decide to say something, you don't actually have to ask for anything. You can (perhaps after your search through your bag) simply produce a statement of the type in sentences

a. Uh, I forgot my pen.

b. Hmmm, I wonder where I put my pen.

These, and other similar types of statement, are not directly addressed to the other. The other can act as if statements have not even been heard (Yule, 1996: 63).

Why off record is needed as strategy in communication or when human iterate each other? Because people do not want to bother the other, because do not want to make people angry, because need to be understood without (saying by) words.

For example of utterances from Transcript Movie of *Maleficent*:

Young Maleficent: There you go.

Young Maleficent: Are you fully grown?

Young Stefan: No.

It means from this conversation the utterances indicates off record indirect because the conversation to express something general or

different then the speaker to meaning and release on the hearer's interpretation to have the speaker purpose get conveyed

2.2.3. Movie

a. Definition movie

According to Hornby (2006:950) movie means a series of moving picture recorded with sound that tells a story, shown at cinema or movie.

Movies, or films, are a type of visual communication which uses moving pictures and sound to tell stories or teach people something. Most people watch (view) movies as a type of entertainment or a way to have fun. For some people, fun movies can mean movies that make them laugh, while for others it can mean movies that make them cry, or feel afraid.

b. Elements of movie

According to Violeta, (2018:18) movie have some parts that can be broken down to analyze further. Pratista proposes some elements of movie. They are classified into five as follows:

a. Scene

According to Pratista, a section of movie or film is usually made up of a number of shots which is unfixed by time, setting, character, etc. A scene is the building block of a screenplay, its most basic unit that has its own independent, whole existence. Technically speaking, everything happening at one place at one time in the film is a scene.

b. Plot

Plot is the series of these events, from the beginning, through the middle, until the ends that give us the feeling of the forward motion (or motionlessness) of the story. The most important events of the plot are often significant irreversible incidents that change the course of the plot and push it further ahead. These events are called Plot Points.

c. Character

Character is creating an unforgettable, relatable, likeable protagonist, and making him or her face a ruthless, mean, unforgiving antagonist has been the most common recipe of several great stories. In movie, people can see some people playing different roles as if they are really like what we see in the movie. Those people are called characters. This is in line with Pratista who says that character is an imaginary person in a movie or film.

d. Point of view

The angle of vision from which a story is narrated is called point of view.

e. Conflict

Movie usually presents some story about many aspects of life with different problem that will be solved by some specific characters, usually the main character at the end. This problem is called conflict. This is in accordance to Pratista who states that conflict is a struggle between opposing force in a movie or film, usually resolved by the end of the story.

c. Types of movie

Violeta, (2018:19-21) state that "movie itself has kinds of genre, below are the genres of movie:

a. Action films usually include high energy, big budget physical stunts and chases, possibly with rescues, battle, fights, escapes, descructive, crises. It's stories whose central struggle plays out mainly through a clash of physical force.

b. Adventure films are usually exciting stories, with new experiences or exotic locales, very similar to or often paired with the action film genre. They can include traditional swashbucklers, serialized films and historical spectacles. It's stories whose central struggle place out mainly through encounters with new worlds.

c. Comedies are light – hearted plots consistently and deliberately design to amuse and provoke laughter with jokes or something funny. Stories whose central struggle causes hilarious result.

d. Crime (gangster) it's stories whose central struggle is between a criminal and society. The category includes a description of various serial killer's films.

e. Love or Romance. It's stories whose central struggle is between two people who each want to win or keep love to his or her couple.

f. Social Drama, it's stories whose central struggle is champion and a problem or injustice in society. Characters, settings, life situations, and story involving intense character development and interaction. Dramatic films are probably the largest film genre, with many subsets.

g. Epic or Myth, it's stories whose central struggle play out in the mindset of clash of great force or in the sweep of great historical change.

h. Horror films are designed to frighten viewer. It often in a terrifying, shocking finale, while captivating and entertaining us at the same time in experience. They are often combined with science fiction when the menace or monster is related to a corruption of technology, or when Earth is threatened by aliens.

i. The fantasy and supernatural film genres are not usually synonymous with the horror genre.

j. Musical Movie is a movie with cinematic forms that emphasize song and dance routines in a significant way usually with a musical or dance performance integrated as part of the film narrative, or they are films that are centered on combinations of music, dance, song or choreography.

k. Science Fiction, it's stories whose central struggle is generated from the technology and tools of scientifically imaginable world.

l. Thriller, it is stories whose central struggle pits an innocent hero against a lethal enemy who is out t kill him or her.

Based on the types of those movies, this research analyzes Maleficent movie that typed fantasy combined little comedy touch film. This film shows the imaginary world to be like a real one. Maleficent movie that release on 2014 is one of example from action movie that have released and be a box movie in that era.

2.2.4. Maleficent Movie

Maleficent is an evil fairy and the main antagonist of Disney's 1959 animated feature film, Sleeping Beauty and the protagonist of the 2014 live action film, Maleficent. Maleficent is an incarnation of pure evil, responsible for all misfortune in King Stefan's kingdom. She takes offense at not being invited to the christening of Princess Aurora and attempts revenge on King Stefan and the Queen by cursing Aurora. With her dark, elegant design, dramatic and flamboyant animation and unlimited arsenal of magic powers at her command, Maleficent is one of the most popular and recognizable Disney Villains, in addition to being one of the franchise's primary members (https://en.m.wikipedia.org/wiki/Maleficent_(film). Accessed on, October 23 2020).

In Sleeping Beauty Maleficent represents true evil. She is ruthless and devious, and will do whatever it takes to achieve her evil goals. On top of her deviousness, she very misleading in her personality. But, underneath the mask of stoicism, Maleficent unleashes the full brunt of her wrath with a smile. A sign she relishes in the pain of others. Differ from Sleeping Beauty, in Maleficent she more complex. Maleficent become a kind hearted fairy, she is very protective of her home and later Aurora and Diaval. Although both of these movies have the same character but the way of Maleficent behave in these movies are different (https://en.m.wikipedia.org/wiki/Maleficent_(film). Accessed on, October 23 2020).

a. Synopsys of Movie's *Maleficent: Mistress of Evil*

Maleficent is a powerful fairy living in the Moors, a magical forest realm bordering a human kingdom. As a young girl, Maleficent meets and falls in love with a human peasant boy named Stefan. On Maleficent's 16th birthday, he gives her what he calls a true love's kiss, but that was not to be. His love is overshadowed by ambition, and as they grow older, the two grow apart and Maleficent becomes protector of the Moors (https://simple.m.wikipedia.org/wiki/Movie. Accessed on,October 25 2020).

When King Henry tries to conquer the Moors, Maleficent mortally wounds him, forcing his retreat. As he lies dying, he declares that whoever kills Maleficent will be named his successor and marry his daughter. Stefan visits Maleficent in the Moors, and drugs her, but is unable to bring himself to kill her. Instead, he severs her wings using iron, which is lethal to fairies, and presents them to the king. Devastated by Stefan's betrayal, Maleficent turns the Moors into a dark kingdom and transforms a raven named Diaval to serve her after saving his life (https://simple.m.wikipedia.org/wiki/Movie. Accessed on,October 25 2020).

After some time, Diaval informs Maleficent that King Stefan's newborn daughter, Aurora, is being christened. Vengeful, Maleficent arrives uninvited and curses the infant princess; on her 16th birthday, she will prick her finger on a spinning wheel spindle and fall into a permanent sleep. Maleficent mocks Stefan's plea for mercy, but offers an antidote; the curse can be broken by true love's kiss, which Maleficent and Stefan believe is

nonexistent (https://simple.m.wikipedia.org/wiki/Movie. Accessed on, October 25 2020).

Stefan sends Aurora away to live with three pixies — Knotgrass, Thistlewit, and Flittle — to protect her until the day after her 16th birthday. He destroys every spinning wheel in the kingdom and hides their remnants in the castle dungeon. Stefan sends his armies to find and kill Maleficent, but she surrounds the Moors with an impenetrable wall of thorns to protect herself and the Moors' inhabitants from the soldiers. In trying to prevent the curse, Stefan slips into madness and paranoia, even neglecting to see his wife on her deathbed (https://simple.m.wikipedia.org/wiki/Movie. Accessed on, October 25 2020).

As the years pass, Maleficent gradually begins to care for the young Aurora when the bumbling and neglectful pixies fail to properly look after her. After briefly meeting Aurora, Maleficent watches over her from afar. When Aurora is 15, she encounters Maleficent. Aware she is being watched over, Aurora believes Maleficent to be her "fairy godmother". Maleficent realizes that she cares for the girl and unsuccessfully attempts to undo the curse, but it is unbreakable other than by true love's kiss. Meanwhile, in the forest, Aurora meets a young prince named Phillip, and the two are attracted to each other (https://simple.m.wikipedia.org/wiki/Movie. Accessed on, October 25 2020).

On the day before Aurora's 16th birthday, Aurora tells Maleficent that she would like to live with her in the Moors. When Aurora returns to the cottage, the pixies inadvertently tell Aurora of her past and Maleficent's true

identity. Aurora runs to her father's castle, upset that Maleficent had never told her about the curse (https://simple.m.wikipedia.org/wiki/Movie. Accessed on,October 25 2020).

To protect Aurora, Stefan locks her in a room while plotting to kill Maleficent, but the curse's power draws Aurora to the dungeon. Aurora pricks her finger on a spindle and falls into a deep sleep, fulfilling the curse. Maleficent, intent on saving her, abducts Phillip and infiltrates Stefan's castle. Phillip's kiss fails to awaken Aurora. Finally regretting her past mistakes, Maleficent tearfully apologizes to Aurora and kisses her forehead. Aurora awakens, as Maleficent's motherly feelings for her goddaughter count as true love. As Maleficent and Aurora attempt to leave, Stefan and his guards ambush them. An iron net is dropped on Maleficent. Maleficent transforms Diaval into a dragon, who battles Stefan's guards, but he is eventually captured, as well. Before Stefan delivers the fatal blow, Aurora finds Maleficent's caged wings and releases them. They fly to Maleficent and reattach themselves. Maleficent carries Stefan to the top of the castle's highest tower, but cannot bring herself to kill him. However, Stefan attacks Maleficent as she turns away, and they both plummet from the tower, entwined. Maleficent opens her wings and Stefan loses his grip, falling to his death. In the end, Maleficent returns the Moors to its former glory, and Aurora is crowned queen to unite the two kingdoms forever.

b. **Moral value**

Moral value are the result of valuing process of comprehension implementing of God and humanity value in life. So, these values will guide human knowledge and creativity appropriately (Linda and Eyre, 1997).

Value as to consider being of great worth importance, or standards or principles considered valuable or important in life. While the first meaning denotes value in physical terms, the second meaning pertains to our behavioral patterns (Padam, S.K., 2018:71). Therefore, what we value in life depends on our likes and dislikes, our attitude, our mentality and our behavior.