**POLITENESS STRATEGIES USED BY CHARLIE AND MAX IN *REAL STEEL*: AN ANALYSIS OF COMMAND UTTERANCES**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirement for Gaining

The Bachelor Degree in English Literature

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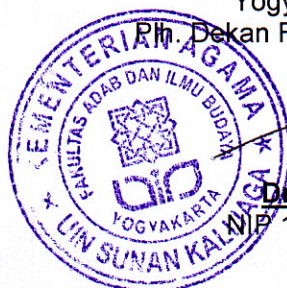**Dr. Ubaidillah, SS, M.Hum**
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Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi sebagian syarat memperoleh Sarjana Sastra Inggris.

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# POLITENESS STRATEGIES USED BY CHARLIE AND MAX IN *REAL STEEL*: AN ANALYSIS OF COMMAND UTTERANCES

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## ABSTRACT

This research aims to analyze, compare, and contrast the use of Brown and Levinson's politeness strategy between Charlie and Max's command utterances in *Real Steel*. This research describes how and why the politeness strategies are used by Charlie and Max in their command utterances, also the similarity and difference of using politeness strategies in Charlie and Max's command utterances in *Real Steel*.

This research is qualitative descriptive. The data source is *Real Steel* movie and play script. The data are scenes of Charlie and Max's command utterances. The collecting data technique is documentation. The data are analyzed by using Brown and Levinson's theory of politeness strategy.

This research finds some points. First, Charlie mostly uses bald-on-record strategy in cases of non-minimization of the face threat. Of 157 command utterances, 115 use bald-on-record strategy, 28 use positive politeness strategy, 12 use negative politeness strategy, and 2 use mixture of strategies. Second, Max also mostly uses bald-on-record strategy in cases of non-minimization of the face threat. Of 62 command utterances, 44 use bald-on-record strategy, 13 use positive politeness strategy, 4 use negative politeness strategy, and 1 use mixture of strategies. Third, the similarities and the differences between Charlie and Max's command utterances occur in all politeness strategies, except in bald-on-record strategy. The difference occurs because of their different characters and experiences when they meet new people.

**Keywords**: *politeness strategy, command utterances, Charlie, Max*

# POLITENESS STRATEGIES USED BY CHARLIE AND MAX IN *REAL STEEL*: AN ANALYSIS OF COMMAND UTTERANCES

Oleh: Fitriyah Aslikhatulmilah

## ABSTRAK

Penelitian ini bertujuan untuk menganalisis, membandingkan, dan menyamakan penggunaan strategi kesopanan Brown dan Levinson antara perkataan perintah Charlie dan Max dalam *Real Steel*. Penelitian ini mendeskripsikan bagaimana strategi kesopanan yang digunakan oleh Charlie dan Max pada perkataan perintah mereka dalam *Real Steel*, juga persamaan dan perbedaan penggunaan strategi kesopanan pada perkataan perintah Charlie dan Max dalam *Real Steel*.

Penelitian ini merupakan penelitian deskriptif kualitatif. Sumber data diperoleh dari film dan naskah film *Real Steel*. Data penelitian terbatas pada perkataan perintah Charlie dan Max. Tekhnik pengumpulan data dari penelitian ini adalah dokumentasi. Data dianalisis dengan menggunakan teori strategi kesopanan Brown dan Levinson.

Penelitian ini menemukan beberapa hal. Pertama, Charlie paling sering menggunakan strategi *bald-on-record* dalam *cases of non-minimization of the face threat*. Dari 157 perkataan perintah, 115 menggunakan strategi *bald-on-record*, 28 menggunakan strategi *positive politeness*, 12 menggunakan strategi *negative politeness*, dan 2 menggunakan strategi campuran. Kedua, Max juga paling sering menggunakan strategi *bald-on-record* dalam *cases of non-minimization of the face threat*. Dari 62 perkataan perintah, 44 menggunakan strategi *bald-on-record*, 13 menggunakan strategi *positive politeness*, 4 menggunakan strategi *negative politeness*, dan 1 menggunakan strategi campuran. Ketiga, persamaan dan perbedaan antara perkataan perintah Charlie dan Max terjadi di semua strategi kesopanan, kecuali strategi *bald-on-record*. Perbedaan terjadi karena perbedaan karakter dan pengalaman mereka ketika mereka bertemu dengan orang baru.

**Kata kunci**: *strategi kesopanan, perkataan perintah, Charlie, Max*

**MOTTO**

*Be patient and tough; someday this pain will be useful for you.*

*–Ovid*

*You can when you believe.*

*Miracle is another name of hard effort.*

# DEDICATION

This Graduating Paper, I dedicated to:

*My Better and Brighter Future*

*My Beloved Husband and My Charming Son*

*My Beloved Parents*

*My Lovely Brother and Sister*

*My Lovely Lecturers*

*My Lovely Friends*

*My Mayor, English Literature Department,*

*State Islamic University Sunan Kalijaga*

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Yogyakarta, December 11st 2015

The Researcher,

Fitriyah Aslikhatulmilah

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# LIST OF ABBREVIATIONS

Abbreviation 1. C: Charlie

Abbreviation 2. D: Distance

Abbreviation 3. H: Hearer

Abbreviation 4. M: Max

Abbreviation 5. P: Power

Abbreviation 6. R: Rank of Imposition

Abbreviation 7. S: Speaker

# LIST OF SYMBOLS

Symbol 1. (^): high or big or great

Symbol 2. (v): small

# LIST OF APPENDICES

# CHAPTER I

# INTRODUCTION

## 1.1. Background of Study

Every human who lives in this world is created as a social creature. They always need other people in their society to fulfill their social needs. In order to meet their social needs as a social creature, people have to be able to communicate or interact with the society. To communicate, people need tools of communication in which language is one of them. In linguistics, language is a sound sign system which agreed to be used by the certain group of society in cooperation, communication, and self identification (Kridalaksana, 2005: 3). The language can be found in a conversation. Thus, conversation is a real form of language usage. It is an exchange of words, sentences, and many other expressions which occur when two or more people are involved in talking about a certain thing in a certain situation. In daily conversations, there are certain rules which have to be learned to make their communication more acceptable by the others.

"Politeness is an important subject matter in a conversation. Politeness concerns a relationship between two participants whom we may call *self* (speaker) and *other* (hearer)." (Leech, 1983: 131). According to Yule, "politeness is a system of interpersonal relations designed to facilitate interaction by human interaction by minimizing the potential for conflict and confrontation inherent in all human interchange." (1996: 106). Leech defines "politeness as 'a form of behavior that

establishes and maintains comity', that is, 'the ability of participants in a social interaction to engage in interaction in an atmosphere of relative harmony'." (1983: 98). Brown and Levinson argue that "politeness is rational behavior to all humans and that everyone has a positive and negative face." (1987: 61). Politeness relates to someone's behavior in an interaction. Yule states that "face means public self image of a person. It refers to that emotional and social sense of self that everyone has and expects everyone else to recognize." (1996: 60). "Being polite is trying to determine what the appropriate things to say to someone else are and what ones are not to." (Holmes, 1992: 296-297). Thus, politeness refers to the situation where the speakers respect the hearers.

Politeness strategies are developed in order to save the hearer's "face"."Face refers to a speaker's sense of linguistic and social identity, which is defined as 'the public self-image that every member (of the society) wants to claim for himself." (Brown and Levinson, 1987: 61). In conversation, the speakers usually try to avoid embarrassing the hearer and make him/her feels comfortable.

Politeness strategies have significances for some groups of society. These contribute for everyone in all conditions that using language as their tools in daily conversation in order to make a good social interaction with other people in their life. In this matter, politeness becomes the basic rules in the language which is used by the participants. The significances of politeness strategies in communication do not only occur in the real society. These can be also found in the forms of literary works such as novels and movies. Different from novels, movies provide more clear contexts

when the speakers and the hearers are in a conversation only by watching the scenes. Therefore, the audiences can understand the situation which happens during the conversations among the characters easily. These contexts of the situations are important to determine the using of politeness strategies. Thus, it is possible to understand how the speakers speak to the hearer in using politeness strategies by analyzing movies based on the consideration of the context.

There are several kinds of movies and one of them is Hollywood movie. "Hollywood movies always stand for the first row than the others and always win the movie awards such as Academy Award, Grammy Award, Cannes International Movie Award, and Emmy Award." (BBC.co.uk). It proves that Hollywood movies are loved by the people all over the world and considered us having high quality.

One of Hollywood movie is *Real Steel* which is a 2011 American science-fiction sports drama movie starring Hugh Jackman and Dakota Goyo. It was co-produced and directed by Shawn Levy for Dream Works Pictures. The film is based on the short story *Steel*, written by Richard Matheson, which was originally published in the May 1956 edition of *The Magazine of Fantasy & Science Fiction*, and later adapted into a 1963 Twilight Zone episode, though screenwriter John Gatins placed the film in U.S. state fairs and other "old-fashioned" American settings. (imdb.com).

This movie tells a future life in 2020 where boxing physical humans replaced by a robot boxer. By this condition, Charlie Kenton, a second heavy weight

champion, changes his profession as a controller of small robots. Charlie is very clumsy and often defeats the fight, even to his last robot, Ambush. When Charlie learns that his ex-girlfriend died, he asked by the lawyers to take care of his son's custody, Max Kenton, who has never been known by him since birth. Debra, his ex-girlfriend's sister, wants the custody of Max, but Charlie has the requirement in the matter. Charlie asks Debra's husband for money in order he can buy a new robot in exchange for turning them over to Max. The agreement becomes the beginning of Charlie and Max living together during the summer. Just as Charlie, Max is crazy in robot. Until one night, Max finds a robot in junkyard, named Atom. Max is able to make Atom becomes an incredible robot that brings Charlie and Max to the World Robot Boxing (WRB). The tragedy occurs when Charlie and Max win over the robot, named Twin Cities. On the way home, they are intercepted by Ricky, Charlie's mortal enemy in robot boxing fight. Realizing that his life is hard, Charlie decides to return Max to Debra and her husband faster. Max is disappointed and angry with Charlie. At home, Charlie thinks hard for his actions. However, Max is his son and he wants Max happy. Finally, Charlie goes to Debra's home and asks permission to bring Max in the fight of Atom against Zeus, undefeated robot boxing. Charlie does it as an expression of apology. Max is very happy to hear it. Then, Charlie and Max cooperate in the fight. Although Charlie and Max lost the fight, they are happy because they have each other. Charlie feels alive again as a boxer, while Max is happy because he has a father who loves him.

The researcher chooses *Real Steel* movie because the relationship between Charlie as a father and Max as the child is unique. A father is supposed to be very good and soft in words and deeds, especially when the hearer is his son. But it is not applied in this movie. Charlie, who is Max's father more often uses direct words which tend to force and makes Max have to do what is spoken by Charlie although in the fact Max often ignores it. While Max, as the child, he will start to show his stubbornness in order to fulfill his wants when Charlie disagreeing it.

The researcher chooses command utterances because most of utterances in the subtitle are command utterances. Charlie and Max as the characters whom will analyzed by the researcher are often using command utterances in many ways, especially when they ask the other characters to do something for them. Besides, the speaker who gives a command is relates with the authority or superiority. In this research, the researcher describes that not only an adult who can gives a command, a child is also can gives a command to the others.

This research aims to analyze how politeness strategies used by Charlie and Max in their command utterances because those will show how they ask the other characters to do something for them. Generally, the speakers tend to be polite when the speakers want someone else to do something for the speakers. Therefore, the readers will see the differences between them about how polite or impolite Charlie as an adult and Max as a child are through their ways in commanding the others relate with their characters and their experiences.

Politeness strategies which are applied in communication become an important thing in Islamic perspective, especially between parents and children. It is stated in the Qur'an surah Al-Israa' verse 23:

﴿ وَقَضَىٰ رَبُّكَ أَلَّا تَعْبُدُوٓا۟ إِلَّآ إِيَّاهُ وَبِٱلْوَٰلِدَيْنِ إِحْسَٰنًا ۚ إِمَّا يَبْلُغَنَّ عِندَكَ ٱلْكِبَرَ أَحَدُهُمَآ أَوْ كِلَاهُمَا فَلَا تَقُل لَّهُمَآ أُفٍّ وَلَا تَنْهَرْهُمَا وَقُل لَّهُمَا قَوْلًا كَرِيمًا ﴿٢٣﴾

*"And your Lord has decreed that you not worship except Him, and to parents, good treatment. Whether one or both of them reach old age (while) with you, say not to them (so much as) 'uff', and do not repel them but speak to them a noble word."* (http://quran.com/17/23-24).

This verse shows us how should are the children talk to their parents seen from Islam perspective. This verse indicates that the good way of communication, is by using the good words and avoid impolite words.

## 1.2. Research Questions

The research questions of this research are below.

1. How and why are the politeness strategies used by Charlie as an adult in his command utterances in *Real Steel*?

2. How and why are the politeness strategies used by Max as the child in his command utterances in *Real Steel*?

3.  What are the similarities and differences of Charlie and Max in using certain politeness strategies in their command utterances in *Real Steel*?

## 1.3. Objectives of Study

Based on the research questions, the objectives of the study are to:

1.  describe how and why the politeness strategies are used by Charlie as an adult in his command utterances in *Real Steel*;

2.  describe how and why the politeness strategies are used by Max as the child in his command utterances in *Real Steel*;

3.  compare and contrast the use of politeness strategies of Charlie and Max in their command utterances in *Real* Steel.

## 1.4. Significances of Study

This research has two basic significances beside its role in enriching stock of knowledge. Theoretically, this research contributes in first, providing a reference or a comparable studies in linguistic fields particularly the politeness strategies; second, it will provide information about how adult and child show the politeness in the communication by using politeness strategies in their command utterances. Practically, this research has several contributions. First, the readers can practice how to be polite in a conversation, especially in commanding. Second, the readers can apply different strategies in different situations when the readers are obligated to be polite or not. Therefore, the readers will be more cautious in choosing certain strategies in order to produce a good communication to the others and to gain our

goal through the utterances. In addition, this research could be the consideration for the readers who want to conduct the similar research in the future.

## 1.5. Literature Review

The researcher finds some prior researches related to this research. The first is a graduating paper by Anang Fatkhurozi from State Islamic University of Maulana Malik Ibrahim Malang in 2007 entitled "Politeness Strategies Used by Mia and Her Grandma in *Princess Diaries*." This research describes the politeness strategies used by Mia and her grandma in *Princess Diaries*. The theories of this research are Scollon and Scollon's politeness theory. The method of this research is descriptive qualitative. The result of this research shows that both Mia and her grandma used two kinds of strategies based on Scollon and Scollon's Concept of Politeness, they are involvement and independent strategies. There were twenty politeness strategies used by Mia: four involvement strategies (notice and attend to hearer, exaggerate when says to the hearer, and giving voluble) and sixteen independent strategies (showing apology, being pessimistic, using the hearer's nicknames, and minimizing threat to the interlocutor, etc). Meanwhile, there are fifteen politeness strategies used by her grandma: twelve involvement strategies (showing attend or notice to the hearer, giving voluble, showing sympathy, using the hearer's language and claim common point of view, opinions, and empathy, etc) and three independent strategies (state general rules, giving apology, and calling the hearer by using his/her nicknames).

The second is a graduating paper by Ike Rahmaniati Rahayu from Sebelas Maret University in 2009 entitled "Politeness Strategies in Giving and Responding to

Compliments: A Socio-Pragmatics Study of Compliments in *The Devil Wears Prada*." This research describes how do the characters employs the compliments and the kinds of politeness strategies in *The Devil Wears Prada*. The theories of this research are Holmes' social dimensions of communication, Hymes SPEAKING theory, Chaika's kinesics theory, Herbert's compliment responses theory, and Brown and Levinson's politeness strategies theory. The method of this research is descriptive qualitative. The result of this research shows compliments which are delivered by the characters come along with combination of non-verbal acts. The addressees respond to compliments in various ways. Four types of compliments responses are delivered by the characters. The responses are appreciation token, scale down, question, and disagreement. The characters respond to the compliments with a combination of verbal and non-verbal acts or only non-verbal acts. All characters employ positive politeness in delivering compliments. In responding to compliments, the characters employ different strategies. The strategies are positive politeness, negative politeness, and saying nothing or do not do FTA (Face Threatening Act).

Third is a graduating paper by Yuni Murliyati from State Islamic University of Sunan Kalijaga Yogyakarta in 2013 entitled "Politeness Strategies Used by George Milton in John Steinbeck's *Of Mice and Men*." This research describes the politeness strategies used by George Milton and find the reason why certain politeness strategies are used by George Milton in his directive utterances in John Steinbeck's *Of Mice and Men*. The theory of this research is Brown and Levinson's politeness strategies theory. The method of this research is descriptive qualitative. The result of this

research shows that George Milton gives commands more than requests and suggestions. There are 35 commands, 20 requests, and 5 suggestions. The usage of politeness strategies used by George Milton varies. He tends to apply bald on record strategies in giving commands. However, in requesting and suggesting, he mostly uses positive and negative politeness strategies. The choices of certain strategies are influenced by George's consideration for the addressees' face, and the influences of the context of the situation and the addressees' condition.

The fourth is a graduating paper by Indrawan Puspa Negara from University of Indonesia in 2012 entitled "The Effect of Speech Acts of Charlie Kenton to Max Kenton in *Real Steel*: Analysis of Competitive Illocution." This research observes whether the use of the sentences uttered in the dialogue between those two characters reach its purpose and observes the effect of the sentences uttered on the relationship between the two characters. The theory of this research is Leech's theory of competitive illocution. The method of this research is descriptive qualitative. The result of this research shows that the use of competitive illocution is not effective if it is used with a purpose of making the hearer obey the speaker. The use of competitive illocution also proves that it makes the relationship between the two characters become distant.

Based on the prior researches above, this research is similar to the previous ones in terms of subject of the research that is *Real Steel* movie and play script. The previous research explains the effect of the sentences uttered on the relationship between the two characters by using competitive illocution. While this research

focuses on command utterances and politeness strategies used by Charlie and Max in *Real Steel*. This research is different from three other prior researches in terms of object or subject. So, the researcher states that this research is different from these previous researches.

## 1.6. Theoretical Approach

This research analyzes the use of politeness and the different kinds of politeness strategies occurred in Charlie and Max's command utterances in *Real Steel*. This research is conducted by using pragmatics, particularly Brown and Levinson politeness strategies' theory. According to Yule, "politeness is a system of interpersonal relations designed to facilitate interaction by human interaction by minimizing the potential for conflict and confrontation inherent in all human interchange." (1996: 106). When discussing politeness, it deals with face. Brown and Levinson states that "face is something that emotionally invested, and that can be lost, maintained, or enhanced, and must be conventionally attended to in interaction." (1987: 61). Meanwhile, face consists of two related aspect. These are positive face and negative face. "Positive face is the member that his wants be desirable to at least some others. While negative face, it is the need to be independent, to have freedom of action, and not to be imposed on by others." (Brown and Levinson, 1987: 61-62). Brown and Levinson also introduce two terms in their theory: "face wants as the expectations of people's public self image, and FTAs *(Face Threatening Acts)* concept as "the acts that threat another individual's face wants." (Yule, 1996: 61).

Politeness strategies are developed to deal with the FTAs in order to save the hearer's face and usually it is used to avoid embarrassing the others. There are four strategies for doing FTAs:

1. Bald-on-record: speaking in direct, clear, and unambiguous way;

2. Positive politeness: considering the positive face of H by indicating that in some respects;

3. Negative politeness: satisfying H's negative face by recognizing and expecting the addressee's negative face wants; and

4. Off record: delivering the intention indirectly. (Brown and Levinson, 1987: 69).

This research is also analyzes about one of the classification of speech act, called directives. "Directives are those kinds of speech acts that speakers use to get someone else to do something. They express what the speaker wants. They are commands, requests, and suggestions." (Yule, 1996: 54). In this research, the researcher will focus only on command utterances. The context of the situation in this research is very important to determine the politeness strategies which used by the characters in their command utterances.

Further explanation of this theory will be stated in the next chapter.

## 1.7. Method of Research

### 1.7.1. Type of Research

Since this research will concern politeness strategies used by Charlie as an adult and Max as the child in *Real Steel*, the type of this research is qualitative research. "Qualitative research is descriptive, in which the researcher analyzes the

data in forms of words, sentences, discourses, pictures/photographs, diaries, memorandums, and tape-video." (Subroto, 1992: 7). The analysis will be in form of an explanation or description in words or in paragraphs, not in statistic data.

### 1.7.2. Data Source

"The sources of data of qualitative research are societies, social of phenomena; literary works; manuscripts, and its data can be words; sentences; or discourses." (Ratna, 2004: 47). The source of the main data in this study is *Real Steel* movie and play script. The data are Charlie and Max's command utterances.

### 1.7.3. Data Collection Technique

The method of collecting data in this research is documentation. "There are several techniques in collecting data, they are: sampling, observation, interview, documentation, questionnaire, triangulation, and reading." (Ratna, 2010: 209-245). The steps of collecting data in this research are:

1. watching the movie closely;

2. finding the data from the movie in the form of play script and its context;

3. identifying all Charlie's and Max's utterances; and

4. eliminating the utterances that do not belong to command utterances.

### 1.7.4. Data Analysis Technique

After the data had been collected, the researcher continues to analyze them. "Qualitative data analysis required a dialectic between ideas and data, people cannot

analyze without the ideas, but the ideas must be shaped and tested by the data that are analyzed."(Day, 1993: 7). Those are some steps which will be conducted:

1. classifying the data into: Charlie's command utterances and Max's command utterances;

2. determining the kinds of the politeness strategies used in each of Charlie and Max's command utterances;

3. analyzing how and why politeness strategies which are used by Charlie and Max in their command utterances based on the underlying theory;

4. identifying the differences and similarities of the use of politeness strategies by Charlie and Max in their command utterances; and

5. drawing conclusion.

**1.8. Paper Organization**

This research is divided into four chapters. Chapter I is introduction which presents background of study, problem statements, objectives of study, significances of study, literature review, theoretical approach, method of research, and paper organization. Chapter II is theoretical background which presents the explanation about, pragmatics, commands, and politeness strategies. Chapter III is the discussion in analyzing the use of politeness strategies by Charlie and Max through their command utterances. Chapter IV gives the conclusion of the research which is completed by the suggestion for the next researchers or the next readers.

# CHAPTER IV

## CONCLUSION

### 4.1.    Conclusion

After processing the data, there are some conclusions will be drawn in this chapter. They relate to the realization of how politeness strategies used by Charlie and Max in their command utterances, and the similarities and the differences of Charlie and Max in using politeness strategies in their command utterances.

First, from 157 command utterances that are delivered by Charlie to the addressees by using various politeness strategies, Charlie mostly uses bald-on-record strategy in cases of non-minimization of the face threat. Of 157 command utterances, 115 are delivered by using bald-on-record strategy, twenty-eight are delivered by using positive politeness strategy, twelve are delivered by using negative politeness strategy, and two are delivered by using mixture of strategies. Charlie applies bald-on-record by constructing imperatives in order to make the commands clear and efficient in addressees' acceptance. The positive politeness strategy is applied by Charlie by being optimistic, including both S and H in the activity, and using in-group identity markers. Charlie applies negative politeness strategy by being pessimistic. The mixture of strategies is realized by Charlie by shifting from negative politeness strategy (minimizing the imposition) into positive politeness strategy (giving a reason).

Second, from sixty-two command utterances that are delivered by Max to the addressees by using various politeness strategies, Max also mostly uses bald-on-record strategy in cases of non-minimization of the face threat. Of sixty-two command utterances, forty-four are delivered by using bald-on-record strategy, thirteen are delivered by using positive politeness strategy, four are delivered by using negative politeness strategy, and one is delivered by using mixture of strategies. Max applies bald-on-record by constructing imperatives in order to make the commands clear and efficient in addressees' acceptance. The positive politeness strategy is applied by Max by including both S and H in the activity, being optimistic, and assuming or asserting reciprocity. Max applies negative politeness strategy by minimizing the imposition. The mixture of strategies is realized by Charlie by shifting from politeness strategy (including both S and H in the activity) into negative politeness strategy (minimizing the imposition).

Third, the use of politeness strategy between Charlie and Max in their command utterances has similarities and differences. Both of Charlie and Max use four types of politeness strategies in their command utterances, they are: bald-on-record strategy, positive politeness strategy, negative politeness strategy, and mixture of strategies. It means that Charlie and Max have the same ability when they deliver their command utterances by using politeness strategy. The similarities and the differences between Charlie and Max occur in all politeness strategy, except in bald-on-record strategy.

In using bald-on-record strategy, both of Charlie and Max use imperative form and they think about efficiency, great urgency, and their being vastly superior to H. Both of them also try to minimize value of D (Charlie: when he considers about Max's interest and great urgency. Max: when he considers about the efficiency). There is no difference between Charlie and Max when they use bald-on-record strategy.

In using positive politeness strategy, both of Charlie and Max use strategy 11, 12, and 13 in their command utterances and they think about satisfying H's positive face. Nevertheless, in the equal context, Charlie tends to be consistent in using small D values, while Max tends to show the big D value when he meets new people around him who give him first bad impression and have tendency to refuse his command.

In using negative politeness strategy, both of Charlie and Max use strategy 3 and 4 in their command utterances and they think about satisfying H's negative face. However, in the equal context, Charlie tends to be consistent in using small D values even though he meets the addressee for the first time, while Max tends to show the big D value when he meets new people around him who do something that he does want to.

In using the mixture of strategies, both of Charlie and Max use the shift of strategies of both positive and negative politeness strategy, and they think about

satisfying H's positive and negative face. Nevertheless, Charlie shifts the mixture of strategies from negative into positive politeness strategy, while Max shifts the mixture of strategies from positive into negative politeness strategy. Besides, in other command utterance, Charlie also shows the shift from negative into positive politeness strategy, while Max does not.

It can be concluded that Charlie is more polite than Max when they deliver their command utterances. It can be showed when they use positive and negative politeness strategy. It relates with their different characters and experiences, especially when they meet with new people. Thus, these determine how they use D values when they command new people.

## 4.2. Suggestion

For the students who are interested in studying Pragmatics, they can use Brown and Levinson's Politeness Strategy to analyze a movie by using politeness strategy in the utterances. The students will know how the characters use the politeness strategy when they deliver their utterances to their addressees. The students also can correlate it to the Islamic value. Therefore, from their utterances, people can see the relationship between the characters in the movie based on Pragmatic view and Islamic value. Finally, the researcher hopes that this research will be useful to sharpen the students' understanding about Politeness Strategy and they can apply the politeness strategy in social interaction to make their conversation flows successfully.

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**APPENDIX**

**The Number of Charlie and Max's Command Utterances in Using Politeness Strategy**

**A. The number of command utterances using bald-on-record strategy used by Charlie and Max:**
1. Charlie's bald-on-record strategy
   -Case 1: Cases of non-minimization of the face threat
   -Case 2: Cases of FTA-oriented bald-on-record usage

| No. | Utterances | Addressee | Sub-Strategy |
|---|---|---|---|
| 1. | *"**Hang on, hang on. Come on.**"* (00:03:11,958 --> 00:03:15,860) | Telephone | Case 1 |
| 2. | *"**Give me a minute**."* (00:03:59,739 --> 00:04:13,779) | Little girl | Case 1 |
| 3. | *"All right, I'm kidding. **Three bucks.**"* (00:04:50,089 --> 00:04:53,422) | Little girl | Case 1 |
| 4. | *"**Get the hell out of here.**"* (00:05:55,855 --> 00:05:57,413) | Ricky's friend | Case 1 |
| 5. | *"**Don't touch that bull.**"* (00:06:37,329 --> 00:06:39,923) | Ambush | Case 1 |
| 6. | *"OK. **Jump, now!**"* (00:08:33,312 --> 00:08:40,374) | Ambush | Case 1 |
| 7. | *"**Turn around! Come on.** We're still in this thing. Just hop. Hop."* (00:09:18,257 --> 00:09:21,124) | Ambush | Case 1 |
| 8. | *"Ricky! **Ricky, stop this thing!**"* (00:09:18,257 --> 00:09:21,124) | Ricky | Case 1 |
| 9. | *"That's it. **Come on.**"*(00:09:00,506 --> 00:09:30,226) | Ambush | Case 1 |
| 10. | *"**Ricky, enough! Enough!**"* (to Ricky) (00:09:00,506 --> 00:09:30,226) | Ricky | Case 1 |
| 11. | *"**Come on, get up! Get up! Come on!** No! **Come on,** no. No, no, no!"* (to Ambush) (00:09:38,477 --> 00:09:53,487) | Ambush | Case 1 |
| 12. | *"**Give me that leg.**"* (00:10:13,012 --> 00:10:14,036) | Little girl | Case 1 |
| 13. | *"**Come on. Come on.** There you are."*(00:13:57,936 --> 00:14:14,975) | Marvin | Case 2 |
| 14. | *"In August. **A hundred.**"* (00:14:50,389 --> 00:14:53,517) | Marvin | Case 1 |
| 15. | *"**Come on.** Like you're really going to sell your dad's gym."* (00:17:04,056 --> 00:17:06,422) | Bailey | Case 1 |
| 16. | *"**Right, left, uppercut!**"* (00:22:04,789 --> 00:22:13,993) | Noisy Boy | Case 1 |
| 17. | *"**Give me that.**"* (00:22:58,076 --> 00:22:59,407) | Max | Case 1 |
| 18. | *"**Top salvo! Gravity One Downtown!**"* (00:23:10,155 --> 00:23:18,319) | Noisy Boy | Case 1 |
| 19. | *"**Give me the keys.**"* (00:23:43,188 --> 00:23:45,281) | Max | Case 1 |
| 20. | *"**Don't do that again.**"* (00:24:01,372 --> 00:24:04,239) | Max | Case 1 |
| 21. | *"**Get in.** Just get in. **Give me the keys first.**"* (00:24:06,544 --> 00:24:09,012) | Max | Case 1 |

| 22. | *"Put on your seatbelt and don't talk."* (00:24:19,858 --> 00:24:22,418) | Max | Case 1 |
|---|---|---|---|
| 23. | *"Keep up. Stay close."* (00:25:11,442 --> 00:25:13,307) | Max | Case 1 |
| 24. | *"No. **Give me the main event.**"* (00:25:52,317 --> 00:25:54,615) | Finn | Case 1 |
| 25. | *"Give me a sec."* (00:26:16,107 --> 00:26:17,631) | Finn | Case 1 |
| 26. | *"Scimitar right!"* (00:29:12,717 --> 00:29:22,155) | Noisy Boy | Case 1 |
| 27. | *"Skull salvo! Firefight!"* (00:29:26,164 --> 00:29:27,563) | Noisy Boy | Case 1 |
| 28. | *"**Shockfist! Get in there. Shogun Trinity!** Let's finish him. **Gravity Slam, Uptown!** This son-of-a-bitch is crazy! **Full Metal Feud! Bring it! Southpaw! Pain Revolution!**"* (00:29:30,334 --> 00:30:00,855) | Noisy Boy | Case 1 |
| 29. | *"Get up!"* (00:30:09,774 --> 00:30:10,900) | Noisy Boy | Case 1 |
| 30. | *"No. Hands up!"* (00:30:20,184 --> 00:30:21,378) | Noisy Boy | Case 1 |
| 31. | *"**Panic Shield!** That's it. **One-Two Overlord!** No, no. **Shatter Punch! Five Recall!**"* (00:30:37,168 --> 00:30:54,247) | Noisy Boy | Case 1 |
| 32. | *"Jab, jab! Right roundhouse!"* (00:31:00,458 --> 00:31:09,858) | Noisy Boy | Case 1 |
| 33. | *"Use your left!"* (00:31:18,776 --> 00:31:19,868) | Noisy Boy | Case 1 |
| 34. | *"No, no! **Get up!**"* (00:31:31,522 --> 00:31:33,717) | Noisy Boy | Case 1 |
| 35. | *"**Move! Get out of the corner!**"* (00:31:38,396 --> 00:31:40,330) | Noisy Boy | Case 1 |
| 36. | *"Fine. More for me. **Here, drink this.**"* (00:32:45,730 --> 00:32:49,029) | Max | Case 1 |
| 37. | *"**But look around you.** This place is where once great robots go to die."* (00:33:09,887 --> 00:33:16,783) | Max | Case 1 |
| 38. | *"**Don't look at me like that way. Get in the truck!**"* (00:33:31,676 --> 00:33:33,940) | Max | Case 1 |
| 39. | *"**You stay put.** I'm going to look for parts."* (00:34:22,093 --> 00:34:24,584) | Max | Case 1 |
| 40. | *"**Stay back.** All right, **keep up.** These searchlights are automated, but you got to time them right, so stay close. It's all right. **Come on, come on.**"* (00:34:42,880 --> 00:35:12,172) | Max | Case 1 |
| 41. | *"**Come on. Easy, easy. Easy, easy. Quick, quick. Down in here! Go, go, go!**"* (00:35:13,711 --> 00:35:52,780) | Max | Case 1 |
| 42. | *"Put that in the cart."* (00:36:03,727 --> 00:36:13,032) | Max | Case 1 |
| 43. | *"Careful."* (00:36:57,214 --> 00:36:59,774) | Max | Case 1 |
| 44. | *"Careful, you're on a cliff."* (00:37:01,552 --> 00:37:03,179) | Max | Case 1 |
| 45. . | *"**Careful.** We're still on the edge here."* (00:39:08,912 --> 00:39:10,436) | Max | Case 1 |
| 46. | *"**Wait!** Just easy, easy. **Give me your hand. Nice and easy.** Very slowly. Good. **Don't look down. Look at me. Look at me**"* (00:38:01,946 --> 00:38:14,418) | Max | Case 1 |
| 47. | *"**Come here. Easy. Easy.**"* (00:38:58,902 --> 00:39:01,302) | Max | Case 1 |

| 48. | *"You get the cart yourself. I'm through here."* (00:39:37,408 --> 00:39:40,935) | Max | Case 1 |
|---|---|---|---|
| 49. | *"There is. **Look.**"* (00:41:43,567 --> 00:41:45,899) | Bailey | Case 1 |
| 50. | *"**Watch out. Stay back.**"* (00:43:57,000 --> 00:43:58,467) | Max | Case 1 |
| 51. | *"**Use it and clean him up.** He smells like crap. **Wash yourself off, too,** while you're at it. You stink."* (00:44:26,296 --> 00:44:36,733) | Max | Case 1 |
| 52. | *"**Go get your stuff together.**"* (00:51:03,626 --> 00:51:05,753) | Max | Case 1 |
| 53. | *"**Look.**"* (00:52:41,090 --> 00:52:42,250) | Max | Case 1 |
| 54. | *"What? **Come on. Listen up.** I got to go find Finn. I want you to stay in this area."* (00:53:13,089 --> 00:53:26,731) | Max | Case 1 |
| 55. | *"A loan. **Couple hundred. Few hundred. Whatever you got.** You know I'm good for it."* (00:55:42,905 --> 00:55:49,703) | Finn | Case 1 |
| 56. | *"**Take it.**"* (00:59:02,471 --> 00:59:03,904) | Max | Case 1 |
| 57. | *"**Take the hundred.**"* (00:59:33,336 --> 00:59:44,011) | Max | Case 1 |
| 58. | *"This ain't a video game. This is for real. **Right here.**"* (01:00:26,522 --> 01:00:29,719) | Max | Case 1 |
| 59. | *"**Don't watch Atom. Watch your opponent. Watch out for that foot.**"* (01:00:58,621 --> 01:01:11,027) | Max | Case 1 |
| 60. | *"**Don't yell at him, control him. Slip right. Back step. Duck.**"* (01:01:17,340 --> 01:01:27,081) | Max | Case 1 |
| 61. | *"**Let me take over! Move, then. Move! Come on.**"* (01:02:25,508 --> 01:02:41,553) | Max | Case 1 |
| 62. | *"**Watch that. Watch that.**"* (01:03:40,182 --> 01:03:42,275) | Max | Case 1 |
| 63. | *"**Start the count! Start the count!** One! Two! Three! Four! Five! Six! Seven! Eight! Nine! Ten! You did it! We did it! Wow! Time to go. **Come on. Grab your robot.**"* (01:04:10,212 --> 01:04:36,498) | Max | Case 1 |
| 64. | *"**Kingpin, pay up.**"* (01:04:41,377 --> 01:04:42,901) | Kingpin | Case 1 |
| 65. | *"**Forget it.**"* (01:08:51,593 --> 01:08:54,027) | Max | Case 1 |
| 66. | *"**And you dance.**"* (01:10:26,989 --> 01:10:29,150) | Max | Case 1 |
| 67. | *"**Step around! Left hook! Left hook!**"* (01:13:06,314 --> 01:13:08,874) | Atom | Case 1 |
| 68. | *"**Upper cut!**"* (01:13:36,178 --> 01:13:46,550) | Atom | Case 1 |
| 69. | *"What was that? **One more time.**"* (01:15:56,184 --> 01:15:57,913) | Man in the WRB | Case 1 |
| 70. | *"**Be smart.** I know you love him, but in 20 minutes there may be nothing left to love. **Think about it. Take the offer.**"* (01:17:43,625 --> 01:17:55,759) | Max | Case 1 |
| 71. | *"**Look over there.**"* (01:20:49,511 --> 01:21:02,588) | Max | Case 1 |
| 72. | *"**Hands up.**"* (01:21:16,938 --> 01:21:18,803) | Atom | Case 1 |
| 73. | *"**Engage. Slip! Right! Lean back. Right, left! Cover up! Duck! Left roundhouse!** Damn it. **Lean left! Lean right! Cover up! Cover up!**"* (01:21:24,913 --> 01:21:52,401) | Atom | Case 1 |

| 74. | *"Get out of that corner! Move!"* (01:22:05,453 --> 01:22:07,318) | Atom | Case 1 |
|---|---|---|---|
| 75. | *"Wait, wait, wait."* (01:22:23,605 --> 01:22:24,833) | Atom | Case 1 |
| 76. | *"Duck! Spin! Slide left! Roundhouse! One, two! Backstep. Backstep. Backstep. Lean right."* (01:22:31,312 --> 01:22:39,648) | Atom | Case 1 |
| 77. | *"Got to get in close where he can't use that size and reach on us!* **Left to the body! Right to the body! Left to the body!"** (01:22:41,889 --> 01:22:47,755) | Atom | Case 1 |
| 78. | *"Stay downstairs! Left, right, left!"* (01:22:49,464 --> 01:22:51,364) | Atom | Case 1 |
| 79. | *"Left! Right hook, slip! Right uppercut! Left uppercut! Duck left. Counter right!"* (01:22:52,800 --> 01:22:59,433) | Atom | Case 1 |
| 80. | *"Here comes the Charlie Special.* **Three-punch combo to the body! Out! In! Counter! Two-one-two!"** (01:22:59,540 --> 01:23:07,380) | Atom | Case 1 |
| 81. | *"Stay on him! Lunging right! Don't let him go. Right to the body! Straight right to the head!"* (01:23:07,482 --> 01:23:14,516) | Atom | Case 1 |
| 82. | *"Spin left! Spin right!"* (01:23:27,368 --> 01:23:31,833) | Atom | Case 1 |
| 83. | *"Right uppercut!"* (01:23:35,376 --> 01:23:37,401) | Atom | Case 1 |
| 84. | *"We got him. Stay down!"* (01:23:56,097 --> 01:23:58,088) | Atom | Case 1 |
| 85. | *"Corner! Corner! Corner. Victory!"* (01:24:12,046 --> 01:24:19,880) | Atom | Case 1 |
| 86. | *"Let's go!* **Max, go! Go, go! Run! Run!** Come on. Keep up, keep up!" (01:27:23,771 --> 01:27:30,307) | Max | Case 1 |
| 87. | *"Get off him! Get off him!"* (01:27:30,611 --> 01:27:35,375) | Ricky | Case 1 |
| 88. | *"Leave him out of this!"* (01:27:44,158 --> 01:27:47,020) | Ricky | Case 1 |
| 89. | *"Look at us. We're a mess."* (01:30:17,044 --> 01:30:19,842) | Max | Case 1 |
| 90. | *"Don't. Don't. Don't."* (01:30:40,501 --> 01:30:43,163) | Max | Case 1 |
| 91. | *"Look at me, trust me."* (01:31:00,254 --> 01:31:08,058) | Max | Case 1 |
| 92. | *"Don't ask."* (01:34:36,570 --> 01:34:38,060) | Bailey | Case 1 |
| 93. | *"Look, I know you think I abandoned you, and I guess I did originally."* (01:36:46,867 --> 01:36:53,671) | Max | Case 1 |
| 94. | *"Showboat!"* (01:44:01,568 --> 01:44:02,694) | Atom | Case 1 |
| 95. | *"On your feet!"* (01:44:48,615 --> 01:44:49,741) | Atom | Case 1 |
| 96. | *"Push up! Stand up!"* (01:45:00,994 --> 01:45:03,155) | Atom | Case 1 |
| 97. | *"Get up! Get up! Get up!"* (01:45:23,717 --> 01:45:26,242) | Atom | Case 1 |
| 98. | *"Lean back!"* (01:45:31,891 --> 01:45:32,915) | Atom | Case 1 |
| 99. | *"Move!"* (01:45:35,428 --> 01:45:37,794) | Atom | Case 1 |
| 100. | *"Get your hands up! Hands up!"* (01:45:42,235 --> 01:45:46,930) | Atom | Case 1 |

| 101. | *"Get out of the corner!"* (01:45:49,409 --> 01:45:50,899) | Atom | Case 1 |
|---|---|---|---|
| 102. | *"Get your feet under you!"* (01:45:59,252 --> 01:46:00,310) | Atom | Case 1 |
| 103. | *"Stand up!"* (01:46:10,430 --> 01:46:12,796) | Atom | Case 1 |
| 104. | *"Atom, get up!"* (01:46:14,401 --> 01:46:15,766) | Atom | Case 1 |
| 105. | *"Right uppercut!"* (01:46:39,259 --> 01:46:41,454) | Atom | Case 1 |
| 106. | *"Advance!Fade back, counter right! Fade back, counter right! Right cross! Right cross! Right cross! Left hook!"* (01:46:50,937 --> 01:47:01,213) | Atom | Case 1 |
| 107. | *"Hands up, chin down."* (01:47:25,905 --> 01:47:28,965) | Atom | Case 1 |
| 108. | *"Hands up!"* (01:50:36,029 --> 01:50:37,428) | Atom | Case 1 |
| 109. | *"Don't ask me. Don't."* (01:51:39,025 --> 01:51:40,390) | Max | Case 1 |
| 110. | *"In. Give me a minute."* (01:52:07,220 --> 01:52:09,484) | Referee | Case 1 |
| 111. | *"I know you can't hear me, but you can see me, so watch me! Watch... me."* (01:52:13,092 --> 01:52:20,426) | Atom | Case 1 |
| 112. | *"I know. Shut up.* (01:52:20,533 --> 01:52:24,196) | Max | Case 1 |
| 113. | *"Watch me."* (01:52:25,304 --> 01:52:26,862) | Atom | Case 1 |
| 114. | *"Left! Right! Left! Right!"* (01:56:07,460 --> 01:56:09,621) | Atom | Case 1 |
| 115. | *"Wait here. Wait here."* (01:59:44,777 --> 01:59:46,540) | Max | Case 1 |

2. Max's bald-on-record strategy

| No. | Utterances | Addressee | Sub-Strategy |
|---|---|---|---|
| 1. | *"No, tell me."* (00:19:57,929 --> 00:19:59,692) | Charlie | Case 1 |
| 2. | *"Give me the money. I'll be fine."* (00:20:16,147 --> 00:20:18,911) | Charlie | Case 1 |
| 3. | *"You owe me half!"* (00:20:21,586 --> 00:20:26,279) | Charlie | Case 1 |
| 4. | *"Wait till I get in the truck."* (00:24:09,114 --> 00:24:19,549) | Charlie | Case 1 |
| 5. | *"Listen, listen. No, look. Listen!"* (00:26:14,105 --> 00:26:17,631) | Charlie | Case 1 |
| 6. | *"You talk into it and you tell him what to do!"* (00:30:28,459 --> 00:30:36,863) | Charlie | Case 1 |
| 7. | *"Hey, look."* (00:35:55,619 --> 00:35:57,644) | Charlie | Case 1 |
| 8. | *"Look at this."* (00:36:32,089 --> 00:36:33,317) | Charlie | Case 1 |
| 9. | *"Excellent. Get him a fight."* (00:46:12,202 --> 00:46:14,466) | Charlie | Case 1 |
| 10. | *"Don't worry. Your secret's safe with me."* (00:48:25,402 --> 00:48:28,565) | Atom | Case 2 |
| 11. | *"Right uppercut. Left uppercut. Bend your knees. Rise up with both hands. Again. Bend your knees. Rise up with both hands."* (00:57:19,168 --> 00:57:38,044) | Atom | Case 1 |

| 12. | *"Three hundred."* (00:59:02,471 --> 00:59:03,904) | Kingpin | Case 1 |
|-----|---|---|---|
| 13. | *"Come on! Get him!"*(01:01:17,340 --> 01:01:20,605) | Atom | Case 1 |
| 14. | *"Shut up! You're not helping!"* (01:01:24,647 --> 01:01:27,081) | Charlie | Case 1 |
| 15. | *"Get up, Atom. Get up, Atom."* (01:02:41,657 --> 01:02:43,591) | Atom | Case 1 |
| 16. | *"Get up!"* (01:02:48,364 --> 01:02:51,561) | Atom | Case 1 |
| 17. | *"Get up, Atom! All the way up! All the way up!"* (01:02:54,303 --> 01:02:58,330) | Atom | Case 1 |
| 18. | *"Jab, jab, hook. Jab, jab, hook. I think you have to move your feet. Your feet. Feet."* (01:06:07,563 -->01:06:25,904) | Atom | Case 1 |
| 19. | *"Check it out. I just spent the night doing something I think is amazing. Incredibly amazing. If it works, you know? You know his remote was spotty?"* (01:07:51,800 -->01:08:00,937) | Charlie | Case 1 |
| 20. | *"I got to turn it on. Left jab, right uppercut!"* (01:08:20,729 --> 01:08:26,133) | Atom | Case 1 |
| 21. | *"So he needs your moves. Your commands. Start over from the ground up. "* (01:08:49,191 --> 01:08:54,027) | Charlie | Case 1 |
| 22. | *"Don't make fun of me."*(01:09:17,820 --> 01:09:19,947) | Charlie | Case 1 |
| 23. | *"I program the robot. You teach him to box."* (01:10:25,587 --> 01:10:29,150) | Charlie | Case 1 |
| 24. | *"You think about it. Why does she want Atom? Because he's different from other bots!"* (01:17:48,430 --> 01:17:49:54,890) | Charlie | Case 1 |
| 25. | *"Charlie, we can go round and round this all night long. Look at me. But it's not going to happen. I got a fight to get to."* (01:18:09,250 --> 01:18:18,756) | Charlie | Case 1 |
| 26. | *"He's getting killed in there! Tell him what to do!"* (01:22:10,358 --> 01:22:12,724) | Charlie | Case 1 |
| 27. | *"He's got to have a weakness. Find it!"* (01:22:15,763 --> 01:22:17,628) | Charlie | Case 1 |
| 28. | *"Get him, Atom!"* (01:22:59,540 --> 01:23:02,100) | Atom | Case 1 |
| 29. | *"Get him, Atom!"* (01:23:21,062 --> 01:23:22,586) | Atom | Case 1 |
| 30. | *"Put him away, Charlie!"* (01:23:27,368 --> 01:23:29,563) | Charlie | Case 1 |
| 31. | *"Do it!"* (01:23:35,376 --> 01:23:37,401) | Charlie | Case 1 |
| 32. | *"I remember now. Who's right? Say who's right. Say 'Max is right'."* (01:26:18,739 --> 01:26:22,903) | Charlie | Case 1 |
| 33. | *"Stop! Stop!"* (01:27:59,340 --> 01:28:05,106) | Ricky | Case 1 |
| 34. | *"Come on! No, please Atom, get up! Please!"* (01:45:20,380 --> 01:45:23,406) | Atom | Case 1 |
| 35. | *"Get out of there!"* (01:45:35,428 --> 01:45:37,794) | Charlie | Case 1 |
| 36. | *"Get up, Atom."* (01:46:15,869 --> 01:46:17,928) | Atom | Case 1 |
| 37. | *"Get up!"* (01:46:18,438 --> 01:46:21,305) | Atom | Case 1 |
| 38. | *"No! Stop! Do something!"* (01:50:48,574 --> 01:50:51,771) | Charlie | Case 1 |
| 39. | *"Look at them. They are freaking out! Rich girl is ripping him a new one over there! Do you know | Charlie | Case 1 |

| | why? Because they're scared. Because Atom can do things no other bot has ever done." (01:51:20,106 --> 01:51:29,241) | | |
|---|---|---|---|
| 40. | *"**Help him! Fight back!**"* (01:53:03,409 --> 01:53:05,309) | Charlie | Case 1 |
| 41. | *"**Please do something!**"* (01:53:35,341 --> 01:53:36,865) | Charlie | Case 2 |
| 42. | *"He's not going to last much longer! **Fight back!**"* (01:53:46,686 --> 01:53:50,688) | Charlie | Case 1 |
| 43. | *"**Get him, Atom!**"* (01:55:10,803 --> 01:55:13,499) | Atom | Case 1 |
| 44. | *"**Don't worry. Your secret's safe with me**."* (01:59:33,732 --> 01:59:37,731) | Charlie | Case 2 |

## B. The number of command utterances using positive politeness strategy used by Charlie and Max:

1. Charlie's positive politeness strategy

| No. | Utterances | Addressee | Sub-Strategy |
|---|---|---|---|
| 1. | *"**Why don't we meet up on the—**"* (00:03:29,842 --> 00:03:36,614) | Bill | Strategy 13: asking for reason |
| 2. | *"**Why don't we make this more interesting**?"* (00:06:01,827 --> 00:06:05,092) | Ricky | Strategy 13: asking for reason |
| 3. | *"**Let's do it!** All right, big fella."* (to Ambush) (00:07:17,903 --> 00:07:23,204) | Ambush | Strategy 12: including both S and H in the activity |
| 4. | *"**Don't worry about it, OK?**"* (00:19:37,676 --> 00:19:40,875) | Bailey | Strategy 6: Avoid disagreement |
| 5. | *"**You're going to stay here with her while I'm on the road.**"* (00:19:52,924 --> 00:19:54,858) | Max | Strategy 14: assume or assert reciprocity |
| 6. | *"**Relax, kid.** He's on our side."* (00:21:56,982 --> 00:21:58,973) | Max | Strategy 4: using in-group identity markers |
| 7. | *"**Why didn't you ask to look at it?**"* (00:22:28,380 --> 00:22:30,746) | Bailey | Strategy 13: asking for reason |
| 8. | *"**Bailey, help me put him in the truck.**"* (00:23:26,471 --> 00:23:29,406) | Bailey | Strategy 4: using in-group identity markers |
| 9. | *"**Let's make some money!** Come on!"* (00:28:54,365 --> 00:28:57,857) | Noisy Boy | Strategy 12: including both S and H in the activity |
| 10. | *"So what? **Let's go.** Come on."* (00:39:26,764 --> 00:39:28,026) | Max | Strategy 12: including both S and H in the activity |
| 11. | *"He did not save your life. I saved your life. **Let's go.**"* (00:39:30,868 --> 00:39:34,201) | Max | Strategy 12: including both S and H in the activity |
| 12. | *"**Let's get a robot, you and me.**"* (00:41:33,257 --> 00:41:35,919) | Bailey | Strategy 12: including both S and H in the activity & Strategy 11: being optimistic |

| | | | |
|---|---|---|---|
| 13. | *"**We'll put one together.** You're brilliant at this. There's good stuff here."* (00:41:39,263 --> 00:41:43,460) | Bailey | Strategy 12: including both S and H in the activity |
| 14. | *"**You know you're bringing him home in pieces, right?**"* (00:58:33,109 -->500:58:35,043) | Max | Strategy 6: Avoid disagreement |
| 15. | *"**Let's go.** Come on, come on."* (01:04:46,382 --> 01:04:48,748) | Max | Strategy 12: including both S and H in the activity |
| 16. | *"Four grand? You're on. **Let's go!**"* (01:04:56,625 --> 01:04:58,559) | Man in the zoo | Strategy 12: including both S and H in the activity |
| 17. | *"**Easy there, chief.** Did you drink all these sodas?"* (01:08:38,747 --> 01:08:41,773) | Max | Strategy 4: using in-group identity markers |
| 18. | *"Come on. **Let's get to work.** Nice! **Let's do that again.** Nice. Three-punch combo. Combo. Again. Again. Faster. Faster. Nice. You're not even out of breath. I like it."* (01:11:56,178 --> 01:12:20,294) | Atom | Strategy 12: including both S and H in the activity |
| 19. | *"**Let's see how you move.**"* (01:12:21,069 --> 01:12:30,402) | Atom | Strategy 12: including both S and H in the activity |
| 20. | *"Sure. Yeah. **Let's head up to the champ's suite.** Sure."* (01:16:01,156 --> 01:16:04,057) | Max | Strategy 12: including both S and H in the activity |
| 21. | *"**Give me a minute to clear this up, OK?**"* (01:17:36,017 --> 01:17:38,178) | Farra | Strategy 6: Avoid disagreement |
| 22. | *"**We fight smart, we be patient. And pray. Seriously, pray.**"* (01:21:05,426 --> 01:21:12,295) | Max | Strategy 12: including both S and H in the activity |
| 23. | *"**Let's do it.**"* (01:26:35,223 --> 01:26:37,589) | Max | Strategy 12: including both S and H in the activity |
| 24. | *"**Come on, man.**"* (01:26:55,243 --> 01:26:56,733) | Ricky | Strategy 4: using in-group identity markers |
| 25. | *"**Trust me, kid.** It's better this way, all right?"* (01:30:51,779 --> 01:31:00,147) | Max | Strategy 4: using in-group identity markers |
| 26. | *"**We'll see.**"* (01:40:50,077 --> 01:40:51,169) | Max | Strategy 12: including both S and H in the activity |
| 27. | *"Come on, **let's go.**"* (01:43:39,813 --> 01:43:40,973) | Max | Strategy 12: including both S and H in the activity |
| 28. | *"All right. **Here we go.**"* (01:48:35,475 --> 01:48:36,499) | Atom | Strategy 12: including both S and H in the activity |

2. Max's positive politeness strategy

| No. | Utterances | Addressee | Sub-Strategy |
|---|---|---|---|
| 1. | *"I'm coming with you."* (00:23:43,188 --> 00:23:45,281) | Charlie | Strategy 11: being optimistic |
| 2. | *"Charlie, help me! Charlie! Charlie!"* (00:37:07,958 --> 00:37:52,330) | Charlie | Strategy 4: using in-group identity markers |
| 3. | *"Can't you get him a fight?"* (00:45:56,286 --> 00:45:59,653) | Charlie | Strategy 13: asking for reason |
| 4. | *"Let's take a walk."* (00:47:04,855 --> 00:47:06,345) | Atom | Strategy 12: including both S and H in the activity |
| 5. | | Charlie | |
| 6. | *"Let's do this."* (00:57:51,367 --> 00:57:52,527) | Charlie | Strategy 12: including both S and H in the activity |
| 7. | *"I know. Let's work."* (01:03:29,305 --> 01:03:31,739) | Charlie | Strategy 12: including both S and H in the activity |
| 8. | *"Why not give the littlest guy the biggest shot? Because I bet if you give him a shot, he'll surprise you! Wouldn't you like to see a little guy get a shot at the Real Steel Championship? I challenge Zeus to a fight. Any time, any place, anywhere! You name it! We will be there!"* (01:24:59,861 --> 01:25:27,511) | Farra | Strategy 13: asking for reason |
| 9. | *"Yeah, 70 for me and 30 for you. That's so right."* (01:26:09,530 --> 01:26:14,257) | Charlie | Strategy 11: being optimistic |
| 10. | *"We're fine. She can leave! Atom's fighting good. We can make the money back. Charlie, please."* (01:30:19,947 --> 01:30:27,820) | Charlie | Strategy 12: including both S and H in the activity |
| 11. | *"Charlie, we're doing so good. Charlie, please, no."* (01:30:32,860 --> 01:30:39,232) | Charlie | Strategy 12: including both S and H in the activity |
| 12. | *"Yes, you can."* (01:51:29,349 --> 01:51:31,214) | Charlie | Strategy 11: being optimistic |
| 13. | *"Charlie, please!"* (01:54:16,516 --> 01:54:17,574) | Charlie | Strategy 4: using in-group identity markers |

## C. The number of command utterances using negative politeness strategy used by Charlie and Max:

1. Charlie's negative politeness strategy

| No. | Utterances | Addressee | Sub-Strategy |
|---|---|---|---|
| 1. | *"Just shake."* (00:06:24,216 --> 00:06:28,050) | Ricky | Strategy 4: minimizing the imposition |
| 2. | *"You're going to tell your wife, I'll only sign over custody to her if I get to spend the summer with the kid first. **Just tell her how guilty she made me feel for being such a terrible absentee dad, how I want to make good with junior, a little fatherly bonding, whatnot**."* (00:15:07,606 --> 00:15:26,323) | Marvin | Strategy 4: minimizing the imposition |
| 3. | *"The money is on its way. **Just distract him.**"* (00:16:48,507 --> 00:16:50,407) | Bailey | Strategy 4: minimizing the imposition |
| 4. | *"**Just go and put Noisy in the shop, please?** Thank you."* (00:19:43,682 --> 00:19:45,946) | Bailey | Strategy 4: minimizing the imposition |
| 5. | *"Fifty thousand, OK? He gave me $50,000 to sign you over to her. **Will you shut up now?**"* (00:20:00,699 --> 00:20:07,103) | Max | Strategy 3: being pessimistic |
| 6. | *"Whatever. **Just keep up.**"* (00:34:30,067 --> 00:34:31,659) | Max | Strategy 4: minimizing the imposition |
| 7. | *"**Would you look at it for me? Please?**"* (00:42:49,166 --> 00:42:57,631) | Bailey | Strategy 3: being pessimistic |
| 8. | *"**Can you understand me?**"* (00:48:15,926 --> 00:48:17,450) | Max | Strategy 3: being pessimistic |
| 9. | *"Even I wouldn't be caught dead at the Zoo. **I just need a little loan.**"* (00:55:35,231 --> 00:55:39,267) | Finn | Strategy 4: minimizing the imposition |
| 10. | *"Backhand. You got speed on this guy. **Just keep moving.** Bob. Slip out of that corner. Keep moving! Bob and weave!"* (01:01:29,618 --> 01:02:05,383) | Max | Strategy 4: minimizing the imposition |
| 11. | *"**Will you say something, please?** I tried."* (01:31:46,133 --> 01:32:26,472) | Max | Strategy 3: being pessimistic |
| 12. | *"**Can we do this one last thing?**"* (01:38:47,955 --> 01:39:00,290) | Debra | Strategy 3: being pessimistic |

2. Max's negative politeness strategy

| No. | Utterances | Addressee | Sub-Strategy |
|---|---|---|---|
| 1. | *"**Just bring the cart to the edge.**"* (00:39:34,304 --> 00:39:37,296) | Charlie | Strategy 4: minimizing the imposition |
| 2. | *"His name is Atom. **Can we get him a fight?**"* (00:45:33,830 --> 00:45:37,266) | Charlie | Strategy 3: being pessimistic |
| 3. | *"**OK, so can we get him a fight?**"* (00:45:46,643 --> 00:45:48,804) | Charlie | Strategy 3: being pessimistic |
| 4. | *"OK. **And just to be clear, he's not for sale!** Not now, not ever."* (01:17:28,276 --> 01:17:34,674) | Farra | Strategy 4: minimizing the imposition |

**D. The number of command utterances using mixture of strategies used by Charlie and Max:**

1. Charlie's mixture of strategies

| No. | Utterances | Addressee | Sub-Strategy |
|-----|-----------|-----------|--------------|
| 1. | *"Give me your other hand. Nice and slow. Just give me your other hand very slowly. Reach back. Come on. Reach! Look at me. We're going to do this together.* **You and me. Just look at me.***"* (00:38:17,127 --> 00:38:58,792) | Max | Strategy 11: being optimistic (positive politeness strategy) and Strategy 4: minimizing the imposition (negative politeness strategy) |
| 2. | ***"I just want you to be relaxed.*** *I want you to be relaxed. No freaking out.* **Don't get all freaky-deaky on me.** *You go freaky-deaky, this whole thing can go south. Whatever you do, have fun, have fun. You got to have fun, you understand me? Trust me when I say no freaking out. You got it?"* (01:15:11,573 --> 01:15:47,269) | Max | Strategy 4: minimizing the imposition (negative politeness strategy) and Strategy 13: giving a reason (positive politeness strategy) |

2. Max's mixture of strategies

| No. | Utterances | Addressee | Sub-Strategy |
|-----|-----------|-----------|--------------|
| 1. | ***"Let's just say he does."*** (00:59:18,187 --> 00:59:20,212) | Charlie | Strategy 12: including both S and H in the activity (positive politeness strategy) and Strategy 4: minimizing the imposition (negative politeness strategy) |

# CURRICULUM VITAE



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   a. Santri Pondok Pesantren Wahid Hasyim Yogyakarta      (2012-2013)

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