

**POLITENESS STRATEGIES USED BY ELLA AND LADY TREMAINE IN
CINDERELLA 2015 MOVIE (A SOCIOPRAGMATIC STUDY)**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining the Bachelor
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By:

YANUAR RAHMAD EKO SETIAWAN

13150034

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

ENGLISH DEPARTEMENT

FACULTY OF ADAB AND CULTURAL SCIENCES

STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA

YOGYAKARTA

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A FINAL PROJECT STATEMENT

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Yogyakarta, November 30, 2017

The researcher,



Yanuar Rahmad Eko S.

Student No. 13150034



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA
Jl. Marsda Adisucipto Telp. (0274) 513949 Fax. (0274) 552883 Yogyakarta 55281

PENGESAHAN TUGAS AKHIR

Nomor : B-654/Un.02/DA/PP.00.9/12/2017

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yang dipersiapkan dan disusun oleh:

Nama : YANUAR RAHMAD EKO S
Nomor Induk Mahasiswa : 13150034
Telah diujikan pada : Kamis, 09 November 2017
Nilai ujian Tugas Akhir : A-

dinyatakan telah diterima oleh Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga Yogyakarta

TIM UJIAN TUGAS AKHIR

Ketua Sidang

Dr. Ubaidillah, S.S., M.Hum.
NIP. 19810416 200901 1 006

Penguji I

Ening Herniti, M.Hum.
NIP. 19731110 200312 2 002

Penguji II

Arif Budiman, S.S., M.A.
NIP. 19780309 201101 1 003

Yogyakarta, 09 November 2017

UIN Sunan Kalijaga
Fakultas Adab dan Ilmu Budaya
DEKAN

Prof. Dr. H. Alwan Khoiri, M.A.
NIP. 19600224 198803 1 001



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA
Jl. MarsdaAdisucipto Yogyakarta 55281 Telp./Fak. (0274)513949
Web :<http://adab.uin-suka.ac.id>E-mail : adab@uin-suka.ac.id

NOTA DINAS

Hal : Skripsi

a.n. Yanuar Rahmad Eko S.

Yth.

Dekan Fakultas Adab dan Ilmu Budaya

UIN Sunan Kalijaga

Di Yogyakarta

Assalamu'alaikum Wr. Wb.

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi saudara :

Nama : YANUAR RAHMAD EKO SETIAWAN

NIM : 13150034

Prodi : Sastra Inggris

Fakultas : Adab dan Ilmu Budaya

Judul :

**POLITENESS STRATEGIES USED BY ELLA AND LADY TREMAINE IN
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Yogyakarta, 30 November 2017

Pembimbing,

Dr. Ubaidillah, S.S., M. Hum
NIP. 19810416 200901 1 006

ABSTRACT

This research analyzes a movie entitled *Cinderella 2015* that is directed by Kenneth Branagh and released by Walt Disney. In the *analysis*, the research focuses on one aspect of language studies related to Brown and Levinson's theory which is *politeness strategies* included in the scope of pragmatic study. The data are selected with using the theoretical-construct sampling method, as one of purposive sampling technique which means that only utterance that applies a *politeness strategy* is taken for *analysis*. *Characters* which are chosen are two *characters* who become the main and dominant *character* in *Cinderella 2015* movie. They are Cinderella or Ella (the girl living without parents except with her stepmother and two stepsisters) and Lady Tremaine (the stepmother who always treated Ella not like a child but rather like a servant). From those *characters* having contrasting background, they are interesting to be compared and analyzed to identify the differences in the politeness application. The result of *analysis* shows that Ella more often applies positive politeness strategy with total of 47 or 63.51% from all data, while Lady Tremaine more often uses bald on record strategy with total of 26 or 41.2% from all data. Furthermore, this research analyzes the *factors* that are involved in the uses of *politeness strategy* by using the SPEAKING theory proposed by Dell Hymes and reveals the influential *factors* that make those *characters* apply the *politeness strategy*. Both of *characters* mostly pay attention to P *factor* to determine the strategies like Ella considering it 50 times and Lady Tremaine considering it 54 times from all data. It means that the difference in application of politeness is because of the position often occupied by the *characters* realized after observing P *factor*. The different positions are determined by different background status of each *character*.

Keywords : *politeness strategy, factor, character, analysis.*

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ABSTRAK

Penelitian ini menganalisis suatu film yang berjudul *Cinderella 2015* yang disutradarai oleh Kenneth Branagh dan dirilis oleh Walt Disney. Dalam *analisis* ini, penelitian berfokus pada satu aspek studi bahasa yang berkaitan dengan teori Brown dan Levinson yaitu *strategi kesopanan* yang termasuk ke dalam ruang lingkup studi pragmatik. Data tersebut dipilih dengan menggunakan metode theoretical-construct sampling sebagai satu dari teknik purposive sampling yang ini berarti hanya tuturan yang menerapkan *strategi kesopanan* yang diambil untuk dianalisis. *Karakter* yang dipilih merupakan dua *karakter* yang menjadi *karakter* utama dan karakter dominan dalam film *Cinderella 2015*. Mereka yaitu Cinderella atau Ella (seorang gadis yang hidup tanpa orang tua kecuali dengan seorang ibu tiri dan dua saudari tiri) dan Lady Tremaine (ibu tiri yang selalu memperlakukannya tidak seperti seorang anak namun lebih seperti seorang pelayan). Dari *karakter-karakter* yang memiliki latar belakang berlainan itu, ini menarik untuk dibandingkan dan dianalisis untuk mengidentifikasi perbedaan pada penerapan kesopanan. Hasil dari *analisis* menunjukkan bahwa Ella lebih sering melakukan positive politeness strategy dengan jumlah 47 atau 63.51% dari semua data, sedangkan Lady Tremaine sering menggunakan bald on record strategy dengan jumlah 26 atau 41,26% dari semua data. Selanjutnya, penelitian menganalisis *faktor-faktor* yang terlibat di penggunaan *strategi kesopanan* dengan menggunakan teori SPEAKING yang dikemukakan oleh Dell Hymes dan mengungkapkan *faktor-faktor* yang mempengaruhi *karakter* tersebut melakukan *strategi kesopanan*. Kedua *karakter* tersebut sering memperhatikan *faktor P* untuk menentukan strategi, seperti Ella yang mempertimbangkan 50 kali dan Lady Tremaine memperhitungkan 54 kali dari semua data. Ini berarti perbedaan penerapan kesopanan disebabkan posisi yang sering ditempati oleh *karakter* yang disadari setelah memperhatikan *faktor P*. Posisi yang berbeda ditentukan oleh status latar belakang masing-masing *karakter*.

Keywords : *strategi kesopanan, faktor, karakter, analisis.*

MOTTO

To live a creative life, we must lose our fear of being wrong

(Joseph Chilton Pearce)

Hard work beats talent when talent doesn't work hard

(Tim Notke)

When you feel lazy to do a task, just start doing it for at least 5
minutes, and you will be minded to continue

(Jarot Wahyudi)

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DEDICATION

This graduating paper is dedicated to :

- The researcher's beloved parents.
- English Department of State Islamic University of Sunan Kalijaga
- All the researcher's lecturers and teachers who have taught lots of useful knowledges.



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The researcher,



Yanuar Rahmad Eko S.

Student Number : 13150034

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LIST OF ABBREVIATIONS

No	Abbreviations	Meaning
1	A (factor)	Act sequences
2	D	Distance
3	E (factor)	Ends
4	FTA	Face Threatening Act
5	G (factor)	Genres
6	H	Hearer
7	I (factor)	Instrumentalities
8	K (factor)	Keys
9	N (factor)	Norms of interaction and interpretation
10	P	Power
11	P (factor)	Participants
12	R	Ranking
13	Rx	A thing requested from the hearer
14	S	Speaker
15	S (factor)	Settings and Scenes
16	SPEAKING	Settings and Scenes, Participants, Ends, Act sequences, Keys, Instrumentalities, Norms, and Genres
17	X	A thing the hearer needs

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CHAPTER I

INTRODUCTION

1.1. Background of Research

Language is the most important element in communication. According to Finegan, “language is often defined as arbitrary vocal system which is used by human to communicate with one another” (2008 : 22). The other definition of language is stated by Hudson, that language is essentially set of items such as sound, word, and grammatical structure (as cited in Wardhaugh, 2006 : 10). From their definition of language, actually they are discussing about the same thing in which language is defined as system, code or item arranged and used to communicate with other people. By language people can convey their ideas and their opinions to others in order to create an interaction between them and the society. Language usage phenomena are not as simple as producing voice through mouth. There are the processes or ways to perform language to cause certain impacts to other people or hearer. The speaker can say something, but it can be non-assured for the meaning can be meaningful for the hearer. There are strategies, formulas or structures, tones, that can construct the meaning of what is said. Therefore, there shall be skills and understandings of how to use the language as for the message to be well-delivered.

Sometimes in presenting idea through language, the language which is used by speaker does not always share the same meaning as in a dictionary. It may be affected by the initiatives of speaker linking language with something

beyond the language which affects the meaning of language. From the review of this form of language, there is a study dealing with the problem. The study is *pragmatics*. Yule states the definition of pragmatic study as, “pragmatics is the study of relationship between the linguistic form and the user of the form” (2014 : 4). In pragmatics, the meaning of speech is influenced by the contexts beyond language. The spoken languages cannot be translated literally because there are things that can affect the meaning of them like the social context and the speaker’s purpose.

In the field of pragmatics there is a study called *politeness*. “Politeness can be defined as showing awareness and considerations for another person’s *face*” (Yule, 2006 : 119). The term face, according to Brown and Levinson, is a public self-image that every member wants to claim for himself and expects other to recognize (1987 : 61). This is why politeness is included in pragmatic study because it clarifies that there is something beyond language (in this case, the people’s face) which affects the uses of language. By considering the face, a speaker can lessen impact of language threatening it by using an appropriate politeness strategy to make the utterance acceptable for the hearer. The theory of politeness strategy in pragmatic study is proposed by Brown and Levinson (1987). The research selects this theory as it is interesting to analyze language that it can share different sense that sometimes is impolite or polite depending on the context, in this case, the face of the hearer.

When the speaker says something to the hearer then he also utters it to others, this does not always share the same sense or impact. What he says can

be acceptable or unacceptable for hearer. It can be polite or impolite for some people. For example, when a child utters “Let me borrow your pen, I forget to bring mine”. The utterance is addressed to the child’s friend. In this case, this is polite even though that child does not do any effort to avoid threatening his friend’s face. However it will share different sense when it is addressed to his teacher. It will be impolite because the hearer may have the face which wants to be obeyed since there is distance between the speaker and the hearer which is seen from social status. From the example, it can be known that sometimes language is involved by contexts. The speaker must be careful in using it. The child shall soften his language by using politeness strategies since there is the existence of the context or the relation between the speaker and the hearer. In the case above, the social status which shall be noticed may be the occupation or the age of both participants. Likewise, other varieties of background status can also affect uses of politeness strategy like wealth, educational background, background of family, gender, ethnicity, etc.

However, something that influences the uses of politeness strategies is not only the face that each participant has but also factors which are generally relevant in the practices of language usage. One of them is the form of written language factor, a recipe, where the frequently used form of sentence contains essences of one type of politeness strategy, bald on record, in order to instruct the reader to take step that shall be followed to make a dish. These factors are actually formulated in ethnographies of SPEAKING theory proposed by Dell Hathaway Hymes (1994). The term SPEAKING itself is the acronym of letter

S as settings, letter P as participants, letter E as ends, letter A as act sequences, letter K as keys, letter I as instrumentality, letter N as norm of interaction and interpretation, and letter G as genre (as cited in Wardhaugh, 2006 : 247 - 248). Some of the factors are related to social contexts such as background status of participant and the setting where they conduct conversation. Since it explains the language that is also affected by social aspects, then SPEAKING theory is categorized as *sociolinguistic* study. Holmes states “Sociolinguistics study the relationship between language and society” (2013 : 1). By applying the theory, the research can reveal that in applying a politeness strategy, the speaker may have other reasons than to do face saving act.

Since this research will use two theories that one of them is pragmatic study and the other one is sociolinguistic study, and it will also try to combine them to achieve the outcome, this research is categorized as a *sociopragmatic* study. Sociopragmatic study is the sociological interface of pragmatics where pragmatic meanings reflect the specific social conditions on the language uses (Leech, 1983 : 10 - 11). It means that it is study where the speaker applies the variant of language form in pragmatics which is known if the language cannot be translated literally as it is affected by the context. Then, the sociolinguistic theory is used to analyze the sequel, for example, a function or how linguistic form in pragmatic is used related to social context, and vice versa.

Related to the previous the explanations of pragmatic study, politeness strategies, sociolinguistics, factors involved in language usage as described in SPEAKING theory, and sociopragmatics, so on this occasion, this research is

going to perform the analysis of politeness strategy and complemented by the ethnography of speaking theory to determine reason of the usage viewed from factors that are recognized and considered by speaker in deciding the strategy. Since the research is categorized as a language study, the research object must take form of language. However, there are lot of channels providing language like direct conversation, letter, novel, and movie, but some of them cannot be used as object in this study because they do not meet the provisions that must exist related to the characteristics of the applied theory.

Politeness strategy as a sociopragmatic study involves analysis toward ethnographic factors or the things generally bound in the practice of language uses such as setting, participant, end, act sequence, key, instrumentality, norm, and genre to reveal the factors becoming the reasons of the strategy used, so it actually becomes an obligation not to choose a channel in which not all of the factors able to be identified. The example of such channel is letter, where one of ethnographic factors, key factor (K) that discusses elements building mood of conversation like tone, stress, and gesture, is unpredictable. The channel in which all ethnographic factors can be observed is like a direct conversation or a movie, so they can be used as the research object.

However, this research does not target direct conversations as research object since basically a politeness practice is a common phenomenon in direct conversations, often occurs in everyday social interactions, and can be known easily when the speaker uses it along with relevant factor. This research takes a film as the object. It is almost same with direct conversation. The difference

is that in film, conversation that happens is dialogue coordinated by a director, so it is the result of individual thought and not the real conversation where the language must always be carried out through people's own thought that often consider with ethnographic factors in the process of the application. Therefore, there is a possibility that the language used does not fit with the context as the director may not be aware of or match the language to context which exists in certain scene in the movie. It is what makes the research choose a movie as an object. The research wants to reveal whether politeness strategies as the result of individual's creativity applied are always in harmony with the ethnography provided or not or are always performed with specific reason as what happens in direct conversation in the real life or not.

Like what becomes the additional objective of research, the research is done to reveal if in film, politeness phenomena are also affected by factor that exists as what is occurred in real life. Therefore, the factor which generally can determine these phenomena must also exist in the film wanted to be analyzed, or even it must be rich of ethnographic information where it often emphasizes social status and distance in the story, provides various settings that generally affect the language use, and so on, so they are expected to influence the usage of politeness strategies in that film, and then the objectives of research can be realized. Therefore, the research chooses *Cinderella 2015* as the object as this film meets all the requirements outlined previously.

There are utterances in *Cinderella 2015* movie which can be analyzed, but only a few utterances are taken as the data based on the character selected.

This research chooses Ella and Lady Tremain's characters to be the object of the research. Both characters are the most dominant characters in the film and each of them has different personal background, one of ethnographic element that is the participant factor. Ella is the orphan girl, and Lady Tremain is her stepmother where in family, a mother including a stepmother has authority to control her child in order to educate him or her whereas Ella as the child must obey her. The research tries to reveal if the difference in the usage of strategy can occur in a conversation because of the influence of different ethnographic factors attached to the speakers.

Here is an example of sociopragmatic research of politeness strategies analysis where the utterance is the datum analyzed in further chapter :

Lady Tremain : Ella, what's that on your face?

Ella : Madam?

Anastasia : It's ash from the fireplace.

Lady Tremain : **Do clean yourself up.**

(00:24:55-00:24:57) (Datum 17 of Lady Tremain's character)

The first stage is to determine the type of politeness strategies with the method and the specific strategy. At first glance, it can be understood that the utterance is classified as a bald on record strategy as it is done clearly without an attempt to soften the language or a redressive action, so its meaning can be directly known. Though done in such a way that normally can cause FTA, but it does not because the strategy is done with the *case of FTA oriented bald on*

record usage method in which Lady Tremain is free to do a bald utterance as she realizes herself having a power, and Ella is willing to be impinged. There are many specific strategies that can be applied in this method, and performed utterance above is considered as *offer* in which Lady Tremain tells her to rid herself from the ashes through orders.

From the analysis of the politeness itself, it can be directly ascertained that the reasons or factors that are considered by Lady Tremain in doing that strategy is participant factor. Lady Tremain realizes that she has more power than Ella as her stepmother, so she has the right to give her command without worrying FTA, and as long as it comes from superior, Ella must not be totally minded. Other factors can certainly not be the reason motivating her to do the strategy, like the location of the speech, in the kitchen, does not require her to do the strategy; the purpose, making Ella want to clean herself can be realized by other strategies; the previous speech uttered by the interlocutor, Ella, gives no specific reason for her to do that strategy; there is discrepancy between the mood of speech with the characteristics of the strategy applied; bald on record strategy is not the only strategy that can be applied in direct conversation; the speech done does not follow good value or norm in interacting; and the casual conversation provides an opportunity for her to use any strategy.

By analyzing the utterance using politeness strategies theory, it will be understood that in any utterance there shall be the type of politeness strategies used, and it is expected people can understand how and why they are used, so they can talk well. In islamic perspective, being polite or not hurting people's

face in addressing is a must. This is like the command from Allah Swt. on the 53th ayah in sura Al-Israa :

وَقُلْ لِعِبَادِي يَقُولُوا الَّتِي هِيَ أَحْسَنُ إِنَّ الشَّيْطَانَ يَنْزِعُ بَيْنَهُمْ إِنَّ الشَّيْطَانَ كَانَ لِلْإِنْسَانِ عَدُوًّا مُبِينًا {53}

And say to My servants that they should always speak that which is best. Surely, Satan stirs up discord among them. Surely, Satan is an open enemy to man. {53} (Farīd, 2002)

1.2. Research Questions

Based on what has been explained in the background of research, here are the problems formulation as follows :

1. What types of politeness strategies are applied by Ella and Lady Tremain, and how do they apply them?
2. What are the factors that affect the choices of the politeness strategies?
3. What are the differences in applying the politeness strategies performed by Ella and Lady Tremain, and why can the differences occur?

1.3. Objectives of Research

Based on problem formulation above, objectives of the research are as follows :

1. To identify types of politeness strategy applied by Ella and Lady Tremain, and to know the ways of the strategies are used;

2. To know the factors considered by Ella and Lady Tremaine in determining the politeness strategies;
3. To compare and to find the difference between Ella and Lady Tremaine in practicing the politeness strategies, and to find out reason of the difference can occur.

1.4. Significances of Research

The significances of this research are divided into two :

1. Academically, this research is expected can increase understandings about linguistic studies like pragmatics and also sociolinguistics especially about politeness strategies, ethnography of SPEAKING, and their relation where actually in the politeness applications, the speaker does not merely use the politeness strategies without considering something such as social relation;
2. Practically, it is expected that this research can increase interests of people investigating the similar thing in reality as whether some elements beyond language such the speaker's intentions, the social status of the speaker and the hearer, the setting of conversation performed, and the tone or the spirit of the speaker that may determine the use of politeness strategies. It is also hoped that people will know how to be polite when talking to other people by trying not to threaten their face wants.

1.5. Literature Review

Related to the research, there are some similar researches that used the same theoretical and analytical methods, considered sufficient to reinforce the

model of the analysis conducted by the research and strengthen the validity of theory applied. One of them is a research done by Ani Septyaningsih, english literature student of Sebelas Maret University entitled *An Analysis of Positive Politeness Strategy in the Movie Entitled "In Good Company"*, done in 2007. She tried to analyze the script of utterances in the film as the data source. The sampling technique applied was purposive sampling, where the research only took utterance in accordance with what was targeted in the research questions. It means utterance which contains positive politeness. The data obtained were amounted to 29 data. Then, the research tried to identify motives of the use of positive politeness strategy. There were some utterances having the intentions of strengthening friendships between characters and some utterances showing strangeness relationship with other characters. It could be concluded that uses of positive politeness strategy were not only as FTA redresses, but also as the social accelerator indicating that the speaker wanted to get closer to the hearer.

The second research is a journal implemented by Brian Paltridge from Sydney School of Education and Social Work, University of Sydney, entitled "Politeness and Reviewers' Reports" in 2017. The research analyzed the types of politeness in reports containing corrections and inputs from reviewers for a research. The results showed that those reviewers always used indirect speech to save the researcher's faces being criticized. Other strategies were also used like apologizing and impersonalizing an issue. The content was also analyzed in term of politeness. Then it was concluded that the reviews were considered from the point of view of politeness as a social practice where participants, in

this case reviewers and author understood what was polite and impolite in the particular context of reviewer's report, that was whether face-threatening acts that were typical of reviewers' report were intended to be read not as criticism but rather as requests for improvement in such a way.

The third one is the journal done by two researchers, Keihaneh Karimi from Department of English, Amin Institute of Higher Education Fooladshahr, and Reza Biria from Department of English, Islamic Azad University, Isfahan entitled "Exploring the Emotional Verbs in Persian Short Stories and English : A Contrasting Sociopragmatic Approach", finished in 2016. It was performed with a goal of investigating emotional the linguistic expression in english and persian short stories to find a cultural impact on cross-cultural expressiveness. Corpus of four in each language were selected by purposive sampling method. By using Devon's typology of emotions, different types of emotive verb were selected as the unit of analysis. Finally, the frequency and percentage value of the emotive verb tokens used in these stories were carefully tabulated in terms of the type and the respective metalinguistic categories. The result of research showed that english and persian writers used different type of emotive verb in expressing their feelings.

The fourth research is the research which was implemented by Dhesta Maydiana Sari, an english language and literature student of Yogyakarta State University, with the title *A Socio-Pragmatic Analysis of Politeness Strategies Performed by Barack Obama and Hillary Clinton in the Democratic Debate Held on February 26, 2008* finished in 2014. The research did sociopragmatic

study, combining sociolinguistic study and pragmatic study. It used politeness principle's maxims theory by Leech (1983) and classification of illocutionary act proposed by Searle (1975). The object was dialogue conducted by Barack Obama and Hillary Clinton in the Democratic Debate on 26th February, 2008. The result showed that all types of politeness principle's maxims found in the script of debate; tact maxim, generosity maxim, agreement maxim, sympathy maxim, and approbation maxim. The approbation maxim was mostly found in Obama's statements whereas the generosity maxim was more widely found in Clinton's statements. The illocutionary acts found in the script were assertive, directive, commissive, and expressive. The assertive was often carried out by Obama, while the commissive was frequently used in Clinton's statements. It showed that Obama used the politeness strategy more frequently to praise his opponent or the other parties while Clinton used politeness strategy when she delivered her program.

The last one is a research done by Aal Inderajati, an english student of State Islamic University of Sunan Kalijaga entitled *The Non Standard English Used by Women in the Help Movie*. It analyzed the non-standard english done by women characters in the movie. After it classified the non-standard english based on Trudgill's and Holmes' theory, it identified what made the character use the non-standard english by indentifying the factors by using SPEAKING theory by Dell Hathaway Hymes and decided the most influential factors. The result presented five features of non-standard english that were applied by the characters. They were missing auxiliary verb, word construction, grammatical

mistake, wrong pronoun and double negative. The features were found in 108 speeches. The factors affecting the uses were settings and scenes, participants, ends, and genre. After summing them up, the most influential one known was the participants.

Although all of the researches have different characteristics, seen from the theories applied, the method, the objects of research, until the scope or the field of study, each of them has the similarity with this research. It is expected that by the similarities, it can support this research by giving the explanations of how to process the data with certain method and theory. The first similarity is the theory used. Two of five researches have same theory with the research. It is politeness strategies proposed by Brown and Levinson. This research will use the theory to analyze speeches done by two characters as the main activity of the research. However, the research also conducts the additional analysis to give explanations in detail about the reasons of the characters using politeness strategy by identifying the factors that may influence uses of them. Therefore, it is going to use SPEAKING theory proposed by Dell Hymes to describe the factors. This analysis was also practiced by Aal Inderajati to know the reason of the women characters use non-standard english. However, all of theories of his research are belong to sociolinguistics. It is different from what is going to be done in the research that it is going to combine two different studies. They are pragmatics and sociolinguistics, which is called as a sociopragmatic study. Two of five researches also perform sociopragmatic research, but the theories are different from the theories used in this research.

1.6. Theoretical Approach

Earlier in background of research it has outlined about theories used to analyze utterances of characters in *Cinderella 2015* movie. This research uses the politeness strategy theory proposed by Brown and Levinson (1987) telling that in utterance there are intentions of the speaker to use politeness strategies in order to have a particular impact on the hearer. "Politeness is defined as the means employed to show the awareness of other person's face, the public self-image of a person" (Yule, 2014 : 60).

Brown and Levinson mentioned various types of politeness strategy to avoid the *FTA* (Face Threatening Acts). First they are divided into two, the *on record* and the *off record* strategy. Speaker goes the on record in doing the act when it is clear to the participants what the communicative intention leads the speaker to do. In contrast, if that speaker goes the off record strategy, so there is more than one unambiguously attributable intention. Therefore, the speaker cannot be held to have committed himself to particular intention. Furthermore, the on record strategy is also divided into two. They are *bald on record*, doing certain act baldly or without redress involves doing it in the most direct, clear, unambiguous and concise way possible, and *using face saving act* or with the redressive act, where the speaker generally recognizes the hearer's face wants and himself want to be achieved, so he attempts to counteract a potential face damage of FTA by using a polite language in such a way. In doing redressive actions, there are two ways. The first is *positive politeness* which is orientated toward the *positive face* of hearer, the positive self-image which he claims for

himself. The second is *negative politeness*. In contrasts, it is orientated mainly toward partially satisfying the *negative face*, the basic want to maintain claim of territory and self-determination (Brown and Levinson, 1987 : 68 - 70).

The second theory that this research used is SPEAKING theory that is pioneered by Dell Hymes. The word SPEAKING is acronym of some aspects involved in language that can influence or determine the language usage. The aspects from acronym SPEAKING are like settings (S), participants (P), ends (E), act sequences (A), keys (K), instrumentality (I), norms (N), and genre (G) (Wardhaugh, 2006 : 247 - 248). By the theory, this research does not only try to identify politeness strategy done by characters Ella and Lady Tremaine, but also it wants to analyze aspect of SPEAKING theory existing in conversation to find out what the reason of the characters use the strategy is or what aspect they often consider in using it.

1.7. Methods of Research

Certain *methods* are required in conducting this research. According to Taylor, Bogdan, and Marjorie, method refers to the way where the researcher approaches problem and seeks answer (2016 : 3). Method can also be defined as sets of procedures and techniques for gathering and analyzing data (Strauss and Corbin, 1998 : 3). Then, it is concluded that method is a way or step used in research to collect data and to process them in order to answer the problem statement. The methods used by this research is formulated into and described in more detail in the following subchapters.

1.7.1. Type of Research

This research is categorized as *qualitative research*. This is a research which applies the method that just concerns about words and the meanings by interpreting (Creswell, 2014 : 3 - 4). The similar idea is clarified by Heigham and Croker that the qualitative research entails the collecting primarily textual data and examines them by using an interpretive analysis (2009 : 5). Based on the definitions above, the research is intended to analyze the object in form of words or language to know the interpretations or intentions and aimed to find out the specific reasons that cause the practices.

1.7.2. Data Source

From the previous explanation, it can be known that the determination of the object of research or data itself is an important step because it becomes the core that specifies the type of research. Because this is qualitative research, the chosen data are utterances implementing politeness strategies as language products. The determination of them is also reinforced by the reason that they are relevant to the conducted type of study, pragmatics as stated by Leech that “utterances are the elements whose meaning studied in pragmatics. In fact, we can correctly describe pragmatics as dealing with utterance meanings” (1983 : 14). Therefore, there is no constraint in the analysis and the results can realize the objective of research. It is like the statement from Heigham and Croker on the natures of data that they are the information created in or collected from a setting in response to the research questions (2009 : 310).

Though the data are taken in the form of utterances, the determination of each datum is not measured based on the unit of utterance but based on the politeness strategy. Utterance is any stretch of talk, by one person, before and after which there is silence on the part of that person. An utterance is a use by a particular speaker, on a particular occasion, of a piece of language, such as a sequence of sentences, a single phrase, or even a single word (Hurford, 2007 : 16). It means that the unit of utterance is not limited to the syntactical units. It is actually measured based on the intention wanted to be conveyed or the goal to be achieved by speaker (Leech, 1983 : 14). When a speaker utters only one word, as long as it can convey the whole intention to the hearer, then it can be considered as a single utterance. However, the politeness strategy may not yet be identified. Therefore, if the data is measured based on the unit of utterance, it will cause an error in the analysis.

Furthermore, the research determines what Mason calls as *data source* as phenomenon through which the research believes the data can be generated (2002 : 51). The data source chosen is *Cinderella 2015* movie. The reason has been described in the background of research that the characteristics of movie itself fit with the applied theory. Moreover, *Cinderella 2015* movie is also the most efficient object that can maximize the achievement of this research since it presents various information of ethnography of speaking such as characters' backgrounds and settings which are different and expected to have the impact on the application of politeness. This opinion is also reinforced by Brown and Levinson's statement in their book that a good way to know a crucial domain

of politeness phenomena as the social interaction in which different linguistic detail of politeness message construction is determined by parameter of social structures in context, is to study *Cinderella* of the social science. They believe that work on the fundamentals of interactional systems can continue to reveal the importance of the politeness considerations (1987 : 47 - 48). Although the statement is only half-affirming the decision that this movie is the right object to learn politeness as social interaction as the object referenced by Brown and Levinson is *Cinderella* 1950 version, but at least the story presented is similar, and those movies equally stressed ethnographies (the element required in this research) especially social class.

In conclusion, the data are utterances that imply intention of politeness done by particular characters in the movie. Furthermore, to make the research more effective where the objectives can be realized without much efforts, this research only selects two characters, Ella and Lady Tremaine, to be compared to find the difference in applying politeness and explains the reason.

1.7.3. Data Collection Technique

The object cannot simply be taken from data source and considered as data. According to Bijeikiene and Tamosiunaite, data are result of application of research method or technique (2013 : 29). Therefore, it takes a technique to take object based on what the research aims to do, so it can be claimed as data that are discussed in the analysis. One of the methods used by this research to collect the data is *observing*, which is defined by some experts as :

1. A method that implies the collection of information by way of researcher's own monitoring, without interviewing the respondents (Kothari, 2004 : 17);
2. A purposeful, systematic and selective way of watching and listening to an interaction or phenomenon (Kumar, 2011 : 134).

In sum, this research collects the data passively by carefully observing (listening) the conversation in *Cinderella 2015* movie to find utterance which has intention of politeness. Observation technique is also performed to obtain the supporting information for the purpose of integrated analysis (the external things determining politeness). After targeting the potential data, the research uses special technique as the instrument to record them. It is *transcribing*, that is defined as :

1. A process of converting verbal into written data for analysis (Heigham and Croker, 2009 : 322);
2. The most important parts of creating written records from audio recordings (Tracy, 2013 : 177).

Ella's and Lady Tremaine's utterances containing politeness strategies are carefully reviewed and written in the document in detail, based on what is said, pause, interjection, and punctuation, along with the participant's name in, duration and time of application in the data source, and other descriptions that describe the scene in the conversation.

Beside using data collection techniques to record the data, the research also uses a sampling method to sample the objects to be the research data that

is done in observation phase. The method applied is *non-probability sampling*. According to Kothari, non-probability sampling or can be called as *purposive sampling* is a sampling procedure that does not afford any basis for estimating probability. Object is chosen intentionally to be datum due to specific purpose (2004 : 59). Other experts also define this sampling method as :

1. The method to select information-rich cases for study in depth from which one can learn a great deal about issues of central importance to the purpose of the research (Patton, 2002 : 169);
2. The method to select data that have particular features or definitions which can enable detailed exploration and understanding of the central theme and puzzle that the researcher wishes to study (Ritchie and Lewis, 2003 : 78).

Indeed, the reason of the reseach to select the sampling technique is to obtain the potential data to realize the objectives of research, but the sampling technique is also selected as well, basically, it is the only one that can be used or shall be used in the qualitative research. This argument is reinforced by the following statements :

1. “The idea behind qualitative research is to purposefully choose participant or site (document or visual material) which will best help the researcher to understand the problems and the research questions. It does not necessarily suggest random sampling or selection of large numbers of participants and sites” (Creswell, 2014 : 178);

2. "... quantitative concern for generalizability. Strict generalizing, based on a randomly selected sample, however, can only be applied to the populations from which the sample is drawn. Qualitative research, in contrast, relies on purposeful (or purposive) sampling; not to be redundant, you have purpose for asking certain people to participate in the study" (Heigham and Croker, 2009 : 268).

However, this kind of sampling is just the basic sampling technique as in fact, this technique is divided into 15 types of specific sampling techniques by Patton, based on different objectives which are targeted by certain research. This research selects *theory-based or theoretical sampling technique* in which the research samples incident, slice of life, time period, or people on the basis of potential manifestation or representation of important theoretical constructs (2002 : 169 - 181). The other opinion about theoretical sampling is also stated by Tracy that this technique means recruiting participants or collecting data as they meet particular theoretical characteristic or conceptual framework (2013 : 136). Such the statement, indeed, the research aims to develop or generate the deeper understanding about politeness that the pattern of the application is not only face-oriented, but the other factors may also be the reasons of the usages. Therefore, the research involves the integrated analysis of the social theory to help clarifying another pattern of the application. An understanding generated from the research is expected can be a foundation of concept that explains the phenomena such language in formal letter is often done in negative politeness, people who are robbed use bald on record, and others.

In order to realize the objectives, as the statements above, initially this research should collect data presenting phenomena of interest of the grounded theory, politeness strategies based on the general concepts in which politeness is done to save the face or at least, the option to save it can be identified. Here is one case where the politeness strategy cannot be taken as a datum as it does not meet the prerequisite :

(Ella had dinner in kitchen, and suddenly her friends, mice, came to her)

Ella : **Have dinner with me, won't you?**

From utterance, it can be understood that Ella does positive politeness, and how she applies it is by using *be optimistic* strategy. She is optimistic that those mice will accompany and eat with her. The optimism indicates that Ella believes that they will be cooperative with her. The form of trust is an attempt to save the hearer's positive faces. Although the strategy undertaken included in category of politeness strategy, it still cannot be used as data in the research. It is because it is not done based on speaker's own wish to show politeness to save the hearers' face as they are just rodents who absolutely do not have face images.

Beside Ella's politeness which is applied toward non-human creatures, her politeness which is performed when she was child also cannot be selected as data in this research. It is because there is possibility that the utterances are not done by considering the factor relevant to the participants in conversation to avoid serious FTAs. Brown and Levinson said that acquisition of linguistic

politeness depends on growth of skill in handling social interaction in general and what role specific cultural beliefs about face play in a socialization (1987 : 37 - 38). When the speaker has the minimal experience and the understanding about social thing that is associated with such honorific in politeness, she may commit a mistake in doing a politeness strategy where it may be done without realizing the type of face that addressee possesses that must be saved to avoid FTAs. It takes long time to acquire and improve knowledge and experience of being polite. Mackie stated that children at under age five years already know about certain politeness strategies, but they still do not know about honorifics. They will learn about them when beginning to enter a school at age five. They can also learn other thing influencing or determining intent level of politeness such as tones and preferences for agreement (as cited in Brown and Levinson, 1987 : 37). Though age of the little Ella cannot be ensured since in *Cinderella 2015*, it is not mentioned whether above or below age five, the research keeps avoiding the politeness implemented by the little Ella to reduce the possibility of error in the analysis. The research will only take the politeness done by the adults who certainly have knowledge and experience in the actual practices of politeness that are actually done based on the awareness of 'face'.

1.7.4. Data Analysis Technique

After the research data (politeness strategies applied by Ella and Lady Tremaine) that have been collected and sampled are determined, the next step is the main activity of research, processing or analyzing the data with theories which are planned to be applied, politeness strategy as the primary theory and

ethnography of speaking as the secondary theory, and with analytical method to obtain the results that will later be expected to answer the objectives of this research and become valid arguments for the hypothesis which is successfully generated from the research. The analytical method performed is *comparative method* as one of linguistic analytical method. According Sudaryanto, this is a method that aims to compare the data with other data to know the relationship of similarities and differences between the phenomena of the language usages governed by certain principles (1988 : 63). In this research, compared objects are politeness strategies uttered from two different sources or characters. This research only clarifies reasons for the differences in applications of politeness based on information of different ethnographies (element modifying language) attached to and most often considered by each character in every application.

This method is more useful to be applied in this research as it becomes easier to understand that phenomena of language are affected by some factors, and more reliable than involving *descriptive method*, in which analysis is only implemented on specific subject source and is done in detail, by consequently the method cannot disclose that different factors affect different languages, or simply, ethnographic factor affects language use (Sudaryanto, 1988 : 62 - 63).

1.8. Paper Organization

To be organized, this research is divided into four chapters. The first is the introduction which explains the general informations of this research. It is divided into eight subchapters; the background of research, research questions,

objectives of research, significances of research, literature reviews, theoretical approaches, methods of research, and paper organization. The second chapter explains thoroughly about the theories which are used. They are the theory of politeness strategy pioneered by Brown and Levinson and the ethnography of speaking theory proposed by Dell Hymes. Besides, this chapter also discusses the types of study being practiced where this combines two different language studies and describes the research object. The third chapter is the main part of research presenting the analysis of data. It is divided into research findings and discussion presented based on the sequence of analytical method. Finally, the last one is fourth chapter containing conclusion of research and suggestion for the next research and the readers.



CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

4.1. Conclusions

After the analysis of the data is done, the next step is to summarize all the raw results obtained into some final explanations that represent everything in response to the end of the research. There are four conclusions described in the last chapter. It ranges from the research questions that have been complied like the result of politeness analysis, the result of ethnography of SPEAKING analysis, the result from comparing the total of politeness strategies which are applied by Ella and Lady Tremaine and relating it to the total of ethnographic factors considered mostly, and the additional result targeted and formulated in the background of research and the theoretical background in accordance with the theories and the research object.

The first is the result of the basic analysis of this research, the analysis determining the types of politeness strategies done by both characters and the most dominant strategy. The first character, Ella more frequently implements positive politeness in the film with a total of 47 or 63.51% of all data, and the rests are combinations of the other three types of politeness. Otherwise, Lady Tremaine often does the different type of politeness strategy from Ella, that is bald on record with the total of 26 or 41.26% applications of all strategies that she performs in the film.

The second is the result of ethnographies of speaking analysis towards the politeness strategies to reveal the most frequently recognized factor by the characters in applying the strategies. It shows that both of them often concern with participants factor. From 74 data, Ella considers this factor 50 times, and from 63 data, Lady Tremaine notices this factor 54 times. It is more than their consideration toward the other ethnographic factor (setting and scene, end, act sequence, key, instrumentality, norm, and genre).

The third conclusion is the result reached after comparing the different types of strategies most commonly performed by both characters whose cause is identified in term of the most frequently noticed factor, and it is known that the differences may be due to the influence of the opposite background status that *Cinderella 2015* movie regulates towards both characters. The first cause is because both characters often concern with P factor to know their positions to determine the strategy. However, their positions are always different in the conversation even with the same target. It is because of their own background statuses which set them in the different position where Ella is only a common country girl who in the film is narrated to often communicate with her family and acquaintance, so she often ends up as close related person and sometimes an inferior while Lady Tremaine has the status as a mother, and her utterances are often directed to her children, so she often plays the role as a superior.

The last conclusion is the result from implementing the merger of two different theories. It shows if politeness strategies as the language phenomena in *Cinderella 2015* movie are influenced by various social factors customarily

involved in the speaker's mind to determine language, called ethnographies of speaking factors which range from setting, participant, end, act sequence, key, instrumentality, norm, and genre, even though the total of awareness between one and the other factor is not same because they are not always concerned in determining the strategy. Moreover, all of politeness strategies applied by the two characters in the movie are always determined by at least one factor. This means that though only as a literary work created by the individual thought or as not natural social phenomena, Kenneth Branagh, the director of *Cinderella 2015* movie authors the script that contains the politeness strategies always in accordance with the existing ethnographic factors when the speech is made as the pattern of politeness practiced in real life. It may be due to the knowledge about politeness that he has that it is reflected unconsciously on the script.

4.2. Suggestions

Based on the analysis process and the results of the research, there are some suggestions for the reader and the next research which applies the same theory. First, for the reader, this research is expected can provide an overview to see the politeness in language more broadly as a social phenomenon where the application is the reflection of thought on the social issue. Second, for the next research, it is suggested to apply the politeness theory as sociopragmatic approach toward another object like speeches or drama to find out if this kind of politeness phenomenon also happens other than in the film.

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APPENDICES

1. The Data of Politeness Strategies with the Information of the Methods and the Specific Strategies Applied by Ella.

No	Utterances	Basic Politeness Strategies	Methods	Specific Strategies
1	(Ella read a fairytale book for her father until it appeared to be ended) Thus ends Mr. Pepys for today. (00:07:33-00:07:35)	positive politeness	claim common ground	use in-group identity marker
2	I do love a happy ending, don't you? (00:07:35-00:07:37)	positive politeness	claim common ground	presuppose/raise/assert common ground
3	(Ella's father asserted that he liked the stories) As well they should be. (00:07:41-00:07:43)	positive politeness	claim common ground	exaggerate (interest, approval, sympathy with hearer)
4	(Ella's father told about Francis Tremain) The Master of the Mercer's Guild, is he not? (00:08:01-00:08:04)	positive politeness	claim common ground	presuppose/raise/assert common ground
5	(Ella's father mentioned about Francis Tremain's wife who had become a widow) You're worried about telling me, but you mustn't be. (00:08:20-00:08:25)	bald on record	case of FTA-oriented bald on record usage	offer
6	Not if it will lead to your happiness. (00:08:26-00:08:28)	positive politeness	claim common ground	avoid disagreement

7	(Ella's father asked Ella about her approval of his decision to have a new wife.) Off course I do, Father. (00:08:41-00:08:43)	positive politeness	claim common ground	seek agreement
8	(Ella was praised for having beautiful hair by Anastasia, her stepsister) Thank you. (00:09:26-00:09:28)	positive politeness	claim common ground	seek agreement
9	(Ella was suggested to have the same hairstyle by Drisella) I'm sure you're right (00:09:29-00:09:30)	positive politeness	claim common ground	seek agreement
10	(Ella had just met the new families) Would you like a tour of the house? (00:09:30-00:09:31)	negative politeness	do not presume or assume	question or hedge
11	(Ella saw that her father was busy in the room alone when there was a party) You're missing the party. (00:11:56-00:11:58)	off record	invite conversational implicature	give association clue
12	(Ella's father said that he would go abroad for business) No. But you're ... You're hardly back from the last trip. (00:12:04-00:12:08)	positive politeness	claim common ground	avoid disagreement
13	(Ella's father asked her what she expected to have when he came back) Bring me the first branch your shoulder brushes on your journey. - Well, you'll have to take it with you on your way. And think of me when you look at it. And when you bring it back, it means that you'll be with it.	bald on record	case of non-minimization of the face threat	direct demands

	And that's what I really want. For you to come back. No matter what. (00:12:28-00:12:54)			
14	(Ella was told to remain kind and courageous if the new families did something bad to her) I promise. (00:13:14-00:13:16)	positive politeness	convey that speaker and hearer are cooperators	offer or promise
15	(Ella's father mentioned Ella's mother) I miss her. Do you? (00:13:38-00:13:43)	negative politeness	do not presume or assume	question or hedge
16	(Lady Tremaine explained that her two daughters just needed a big bedroom to sleep) Well, my bedroom's the biggest besides yours and Father's. Perhaps they'd like to share it. (00:15:28-00:15:34)	positive politeness	convey that speaker and hearer are cooperators	offer or promise
17	(Ella heard his father's death from farmer John) It must have been very difficult for you. (00:21:15-00:21:17)	positive politeness	fulfil hearer's want for some x	give gifts to hearer (goods, sympathy, understanding, cooperation)
18	(Lady Tremaine inquired about breakfast) It is, madam. I'm only mending the fire. (00:24:35-00:24:37)	negative politeness	do not coerce hearer	give difference
19	(Lady Tremaine said that there was something that covered Ella's face) Madam? (00:24:50-00:24:51)	negative politeness	do not coerce hearer	give difference
20	(Ella assumed that the man was the one hunting the stag) But you've nearly frightened the life out of him. (00:27:59-00:28:01)	positive politeness	claim common ground	presuppose/raise/assert common ground

21	(The man asked about Ella's relationship with the stag) An acquaintance. We met just now. I looked into his eyes, and he looked into mine, and I just felt he had a great deal left to do with his life. (00:28:13-00:28:24)	positive politeness	claim common ground	intensify interest to hearer
22	(Ella was advised not to be alone in the forest) I'm not alone. I'm with you, Mister ... (00:28:43-00:28:37)	negative politeness	do not coerce hearer	give difference
23	Where do you live, Mr. Kit? (00:28:51-00:28:53)	negative politeness	do not coerce hearer	give difference
24	(The man named Kit told about where he lived and his job) You're an apprentice? - That's very fine. (00:28:56-00:29:01)	positive politeness	claim common ground	notice or attend to hearer (his interests, wants, needs, goods)
25	(Considering the problem she was facing, Ella wondered if the same thing happened to Kit) Do they treat you well? (00:29:01-00:29:03)	positive politeness	claim common ground	presuppose/raise/assert common ground
26	(Kit was asked about how he was treated by the people around him) They treat me as well as they're able. (00:29:09-00:29:11)	positive politeness	claim common ground	presuppose/raise/assert common ground
27	(Kit sympathized with Ella) It's not so very bad. (00:29:22-00:29:23)	off record	invite conversational implicature	understate

28	(To face the problem, Ella remembered the advice told by her parents) We must ... simply have courage and be kind, mustn't we? (00:29:26-00:29:32)	positive politeness	convey that speaker and hearer are cooperators	include both speaker and hearer in the activity
29	(Ella heard the voice of the royal hunter) Please don't let them hurt him. (00:29:45-00:29:47)	bald on record	case of non-minimization of the face threat	urgent imperative
30	(Kit stated that he agreed with Ella's opinion) Then, you'll leave him alone, won't you? (00:29:56-00:30:00)	positive politeness	convey that speaker and hearer are cooperators	be optimistic
31	(Kit agreed to stop the hunt) Thank you very much, Mr. Kit. (00:30:06-00:30:09)	negative politeness	do not coerce hearer	give difference
32	(Kit said that he hoped to see her again) And I, you. (00:34:52-00:34:54)	off record	be vague or ambiguous	be incomplete or use ellipsis
33	(The former household was worried about Ella's condition) Not at all. (00:34:52-00:34:54)	off record	invite conversational implicature	understate
34	(The former household asked why Ella was still living in the house) Because I made my mother and father a promise to cherish the place we were so happy. They loved our house and now that they're gone, I love it for them. (00:34:59-00:35:01)	positive politeness	convey that speaker and hearer are cooperators	give or ask for reason

35	(Ella wanted to tell a news from the city to Lady Tremaine) Excuse me, madam. (00:36:01-00:36:03)	bald on record	case of non-minimization of the face threat	direct demands
36	(Lady Tremaine commanded Ella to order three gowns) Three? That's very thoughtful of you. (00:36:45-00:36:49)	positive politeness	claim common ground	seek agreement
37	(Lady Tremaine said that Ella was very confident that she would get a gown) No. I only want to see my friend. (00:37:01-00:37:04)	negative politeness	do not coerce hearer	minimize the imposition Rx
38	(Ella listened to her two stepsisters talking about the prince) What will he be like, I wonder? (00:39:29-00:39:30)	positive politeness	claim common ground	notice or attend to hearer (his interests, wants, needs, goods)
39	(Anastasia and Drisella said that they cared only about the prince's wealth) Wouldn't you like to know a bit about him before you marry him? (00:39:37-00:39:40)	positive politeness	claim common ground	presuppose/raise/assert common ground
40	(On departure to the ball, Ella came to Lady Tremaine in her mother's gown) It cost you nothing. It was my mother's old dress, you see. And I took it up myself. (00:41:36-00:41:39)	positive politeness	claim common ground	presuppose/raise/assert common ground

41	(Lady Tremaine said "after all i've done .." to imply her discomfort about Ella's effort) I don't want to ruin anything. I don't even want to meet the prince. (00:41:46-00:41:49)	negative politeness	do not coerce hearer	minimize the imposition Rx
42	(Lady Tremaine explained that there was no reason for Ella to come along) But, all of the maidens of the land are invited, by order of the king. (00:41:52-00:41:57)	negative politeness	communicate speaker's want to not impinge on hearer	state the FTA as a general rule
43	(An old woman asked for water) Yes, yes, yes. I think I can find something for you. (00:44:10-00:44:13)	positive politeness	fulfil hearer's want for some x	give gifts to hearer (goods, sympathy, understanding, cooperation)
44	(The old woman claimed that she was a fairy godmother) They don't exist. They're just made up for children. (00:45:10-00:45:12)	positive politeness	convey that speaker and hearer are cooperators	give or ask for reason
45	(The old woman transformed into a fairy godmother) How did you ... (00:45:50-00:45:51)	off record	be vague or ambiguous	be incomplete or use ellipsis
46	(The fairy Godmother would change the pumpkin into a carriage) Shall I shut my eyes? (00:46:59-00:47:01)	positive politeness	claim common ground	joke
47	(The fairy godmother was confusing. She just sat as the pumpkin growing) Is that what you meant to do? (00:47:28-00:47:30)	positive politeness	claim common ground	presuppose/raise/assert common ground

48	(Ella had seen the magical power of the fairy mother) You really are my fairy godmother. (00:48:04-00:48:07)	positive politeness	claim common ground	exaggerate (interest, approval, sympathy with hearer)
49	(The fairy was looking for mice to be turned into something) Mice? (00:48:14-00:48:15)	positive politeness	claim common ground	seek agreement
50	But how did you ... (00:48:36-00:48:37)	off record	be vague or ambiguous	be incomplete or use ellipsis
51	(The fairy was looking something to be turned into footmen) Footmen? (00:48:43-00:48:44)	positive politeness	claim common ground	seek agreement
52	(The fairy said she needed a coachman) Coachman? (00:49:05-00:49:06)	positive politeness	claim common ground	seek agreement
53	(Ella realized that her gown was torn) My dress. I can't go in this dress. Can you mend it? (00:49:32-00:49:37)	negative politeness	do not coerce hearer	minimize the imposition Rx
54	(The fairy advised Ella to change her gown) No, please don't. This was my mother's. and I'd like to wear it when I go to the palace. It's almost like taking her with me. (00:49:40-00:49:50)	positive politeness	claim common ground	presuppose/raise/assert common ground
55	(The fairy had bewitched the gown of Ella's mother) It's beautiful. She'd love it. (00:50:43-00:50:47)	positive politeness	claim common ground	notice or attend to hearer (his interests, wants, needs, goods)
56	(The Fairy questioned about Ella's slippers) It's alright. No one will see them. (00:51:14-00:51:16)	positive politeness	claim common ground	presuppose/raise/assert common ground

57	(Ella remembered that her stepmother and stepsisters forbidding her to go to the palace) My stepmother and the girls? (00:51:48-00:51:49)	off record	be vague or ambiguous	be incomplete or use ellipsis
58	(Kit asked if she was really the girl he met last time) Just so. (00:59:13-00:59:15)	positive politeness	claim common ground	exaggerate (interest, approval, sympathy with hearer)
59	(Ella had no idea that Kit was lying about his identity) But your name's not really Kit. (01:03:24-01:03:27)	positive politeness	claim common ground	exaggerate (interest, approval, sympathy with hearer)
60	(Kit made an agreement not to hide something anymore) No more surprises. (01:03:55-01:03:56)	positive politeness	convey that speaker and hearer are cooperators	offer or promise
61	(Kit said that they did not have to rush back to the palace) What's wrong? (01:04:45-01:04:47)	positive politeness	fulfil hearer's want for some x	give gifts to hearer (goods, sympathy, understanding, cooperation)
62	(Kit told that he disagreed for being forced to marry someone) Well, surely you have a right to your own heart. (01:05:01-01:05:04)	positive politeness	fulfil hearer's want for some x	give gifts to hearer (goods, sympathy, understanding, cooperation)
63	(Kit did not have other choices but to obey his father) Well, perhaps he'll change his mind. (01:05:11-01:05:14)	positive politeness	fulfil hearer's want for some x	give gifts to hearer (goods, sympathy, understanding, cooperation)

64	(Kit showed his secret garden to Ella) A secret garden. I love it! (01:06:23-01:06:29)	positive politeness	claim common ground	notice or attend to hearer (his interests, wants, needs, goods)
65	(Kit asked about Ella's shoes that were made of glass) And why not? (01:07:27-01:07:29)	positive politeness	convey that speaker and hearer are cooperators	give or ask for reason
66	(Ella realized that it was already midnight, so she had to leave the palace) You've been awfully nice. Thank you for a wonderful evening. I've loved it. Every second! (01:08:23-01:08:29)	positive politeness	claim common ground	exaggerate (interest, approval, sympathy with hearer)
67	(Ella ran in a crowd) Excuse me. Sorry! Terribly sorry. (01:09:00-01:09:03)	bald on record	case of non-minimization of the face threat	direct demands
68	(Ella almost bumped the king when running) Your Majesty. - I am so sorry. (01:09:21-01:09:24)	negative politeness	do not coerce hearer	give difference
69	(After hearing Kit's problem, Ella assumed that the relationship between him and the king might be a bit complicated as the king seemed to be unaware of his son's happiness, so she had better say something to change his mind.) I wanted to say, Your Majesty, your son Kit is the most lovely person I ever met. So good and brave. I hope you know how much he loves you. (01:09:29-01:09:38)	negative politeness	do not coerce hearer	give difference

70	(Ella suddenly remembered to leave the palace soon) Excuse me! (01:09:39-01:09:40)	bald on record	case of non-minimization of the face threat	direct demands
71	(Her two stepsisters came back, met Ella, and asked why she was wet) I took a walk in the rain to cheer up my self up. (01:14:22-01:14:24)	positive politeness	convey that speaker and hearer are cooperators	give or ask for reason
72	(Ella heard the conversation of her stepsisters mentioning the mystery princess as a notion to the girl who successfully turned the prince's head) Mystery princess? My, what a charming notion. (01:14:43-01:14:45)	positive politeness	claim common ground	seek agreement
73	(Ella faced Kit to do the test by showing her true identity) Your Majesty, I'm no princess. I have no carriage, no parents, and no dowry, I do not even know if that beautiful slipper will fit. But if it does, will you take me as I am? An honest country girl who loves you. (01:34:36-01:35:07)	negative politeness	do not coerce hearer	give difference
74	(Ella would leave the house. Suddenly, Lady Tremaine appeared from the stairs) I forgive you. (01:37:12-01:37:14)	positive politeness	fulfil hearer's want for some x	give gifts to hearer (goods, sympathy, understanding, cooperation)

2. The Data of Politeness Strategies with the Information of the Methods and the Specific Strategies Applied by Lady Tremaine.

No	Utterances	Basic Politeness Strategies	Methods	Specific Strategies
1	(It was the first time that Lady Tremaine came to the house of Ella's father and met his daughter) You did not say your daughter was so beautiful. (00:10:27-00:10:31)	positive politeness	claim common ground	notice or attend to hearer (his interests, wants, needs, goods)
2	(Ella's father told that his daughter took after her mother, but he was hesitant to say it to his new wife) Her mother. Just so. (00:10:34-00:10:39)	positive politeness	claim common ground	exaggerate (interest, approval, sympathy with hearer)
3	(Anastasia criticized about the decoration of Ella's house) Anastasia, hush. They'll think you are in earnest. (00:10:49-00:10:55)	bald on record	case of non-minimization of the face threat	sympathetic advice or warning
4	(Lady Tremaine was having fun with her friend) You are awful, Baron. (00:11:07-00:11:09)	negative politeness	do not coerce hearer	give difference
5	(Lady Tremaine saw Ella was sad when coming into the house) Ella, dear. (00:14:45-00:14:47)	positive politeness	claim common ground	use in-group identity marker
6	Now, now. Mustn't blub. (00:14:56-00:14:58)	bald on record	case of non-minimization of the face threat	comforting advice

7	(Lady Tremaine and Ella heard that the Anastasia and Drisella were scrambling a place to sleep) Anastasia and Drisella have always shared a room. Such dear, affectionate girls. I think they're finding the sleeping quarters rather confining. (00:15:10-00:15:27)	off record	invite conversational implicatures	give hints
8	(Ella suggested Lady Tremaine to use her room as her daughters') What a wonderful idea. What a good girl you are. (00:15:34-00:15:36)	positive politeness	claim common ground	exaggerate (interest, approval, sympathy with hearer)
9	(Lady Tremaine advised Ella to stay in the attic, so Ella was shocked) Only temporarily, while I have all the other rooms redecorated. The attic's so nice and airy and you'll be away from all of our fuss and bother. (00:15:49-00:15:58)	positive politeness	convey that speaker and hearer are cooperators	give or ask for reason
10	(Lady Tremaine picked up the unneeded object) You'd be even more cozy if you kept all this bric-a-brac up there with you. (00:16:05-00:16:07)	positive politeness	claim common ground	notice or attend to hearer (his interests, wants, needs, goods)
11	Keep you amused. (00:16:05-00:16:07)	bald on record	case of non-minimization of the face threat	comforting advice
12	(Anastasia and Drisella had not wake up even until at noon) Wake up, girls! It's lunchtime! (00:18:32-00:18:35)	bald on record	case of non-minimization of the face threat	sympathetic advice or warning

13	(Drisella sang badly that she embarrassed herself in front of Ella) Do shut up. (00:20:02-00:20:03)	bald on record	case of non-minimization of the face threat	sympathetic advice or warning
14	(Lady Tremaine heard the death of Ella's father) We're ruined. How will we live? (00:20:54-00:21:03)	positive politeness	convey that speaker and hearer are cooperators	include both speaker and hearer in the activity
15	(Lady Tremaine had just been awakened by Ella) I thought breakfast was ready (00:24:33-00:24:35)	negative politeness	do not presume or assume	question or hedge
16	(Ella was preparing a fireplace) In future, can we not be called until the work is done? (00:24:39-00:24:43)	negative politeness	communicate speaker's want to not impinge on hearer	impersonalize speaker and hearer
17	(Lady Tremaine saw Ella's face covered with ashes) Do clean yourself up. (00:24:55-00:24:57)	bald on record	case of FTA-oriented bald on record usage	offer
18	(Anastasia and Drisella mocked Ella who was covered by ashes and gave her a new name) Girls, you're too clever. (00:25:10-00:25:12)	positive politeness	claim common ground	use in-group identity marker
19	(Ella put her plate on the table) Who's this for? Is there someone we've forgotten? (00:25:14-00:25:20)	negative politeness	do not presume or assume	question or hedge
20	(Ella stated that she wanted to join the breakfast) Wouldn't you prefer to eat when all the work is done, Ella? (00:25:27-00:25:30)	positive politeness	claim common ground	presuppose/raise/assert common ground

21	(Lady Tremaine, Anastasia, and Drisella panicked after hearing the news from the kingdom, that a royal ball would be held for all maidens) Calm yourselves. (00:36:19-00:36:21)	bald on record	case of non-minimization of the face threat	sympathetic advice or warning
22	Now listen to me. (00:36:22-00:36:23)	bald on record	case of non-minimization of the face threat	attention-getter
23	One of you must win the heart of the prince. (00:36:23-00:36:25)	bald on record	case of non-minimization of the face threat	instruction or recipe
24	Do that, and we can unwind the debt in which we were ensnared when we came to this backwater! (00:36:25-00:36:29)	bald on record	case of non-minimization of the face threat	instruction or recipe
25	(Lady Tremaine knew that they did not have gowns) You must return to town right away and tell that seamstress to run us up three fine ball gowns. (00:36:36-00:36:44)	bald on record	case of non-minimization of the face threat	instruction or recipe
26	(Ella thought that one of the three gowns was hers) Let me be very clear. One gown for Anastasia, one for Drisella, and one for me! (00:37:05-00:37:13)	bald on record	case of non-minimization of the face threat	rhetorical point
27	(Ella know the intention of Lady Tremaine's who spoke italian and responded in the same language) Good. Right. That's settled then. (00:37:24-00:37:26)	positive politeness	claim common ground	avoid disagreement

28	(Lady Tremaine realized that she should get the gowns soon) Now go! (00:37:26-00:37:27)	bald on record	case of FTA-oriented bald on record usage	farewell
29	Every girls in the kingdom will be chasing the prince. You must get there first before the seamstress is drowning in work! (00:37:28-00:37:34)	bald on record	case of non-minimization of the face threat	urgent imperative
30	(Before departure to the dance, Lady Tremaine met her two daughters) My dear girls. To see you like this, it makes me believe on of you might just snare the prince. And to think I have two horses in the race! (00:41:09-00:41:23)	positive politeness	claim common ground	use in-group identity marker
31	(As a parent, Lady Tremaine should encourage her daughter to succeed) I daresay no one in the kingdom will outshine my daughters. (00:42:10-00:42:16)	positive politeness	claim common ground	exaggerate (interest, approval, sympathy with hearer)
32	(Ella begged Lady Tremaine to go to the ball) And you won't, because there's no question of your going. (00:41:49-00:41:52)	positive politeness	convey that speaker and hearer are cooperators	give or ask for reason
33	(Ella said that her participation was the order of the king) It is the king I am thinking of. It would be an insult to the royal personage to take you to the palace dressed in these old rags. (00:41:57-00:42:05)	positive politeness	convey that speaker and hearer are cooperators	give or ask for reason

34	(Ella said that the so-called rags belonged to her mother) I'm sorry to have to tell you but your mother's taste was questionable. This thing is so old-fashioned. It's practically falling to pieces. (00:42:10-00:42:16)	negative politeness	communicate speaker's want to not impinge on hearer	apologize
35	Now mark my words! (00:42:50-00:42:51)	bald on record	case of non-minimization of the face threat	attention-getter
36	You shall not go to the ball! (00:42:52-00:42:54)	bald on record	case of non-minimization of the face threat	instruction or recipe
37	(Anastasia and Drisella played around with the receptionists, where it was truly embarrassing themselves) Do come on! (00:54:42-00:54:44)	bald on record	case of non-minimization of the face threat	sympathetic advice or warning
38	(Lady Tremaine was staring at someone who actually was Ella, but she could not recognize her because of the magical power) I'm not exactly sure, but this does not bode well. (01:02:28-01:02:31)	positive politeness	claim common ground	presuppose/raise/assert common ground
39	(Anastasia and Drisella were fascinated by the girl's appearance and forgot their mother's command) Concentrate! (01:02:32-01:02:34)	bald on record	case of non-minimization of the face threat	urgent imperative
40	You must turn the prince's head, you fools! Now, get out there! (01:02:34-01:02:37)	bald on record	case of non-minimization of the face threat	instruction or recipe

41	(The ball would soon begin, but Anastasia and Drisella did not have any partner yet) Gentlemen. May I present my daughters, - Anastasia, Drisella. Off you go! (01:02:39-01:02:43)	negative politeness	do not coerce hearer	give difference
42	(The dance was in progress) Smile. (01:02:58-01:02:59)	off record	be vague or ambiguous	displace hearer
43	Smile. (01:03:08-01:03:10)	off record	be vague or ambiguous	displace hearer
44	(Lady Tremaine was listening to the private chatter of Grand Duke and Captain, but she was caught by them) Forgive me, Your Grace. I did not mean to intrude. (01:05:50-01:05:55)	bald on record	case of non-minimization of the face threat	direct demands
45	(Lady Tremaine yet knew the truth about Grand Duke's plan) Your secret is safe with me. (01:05:59-01:06:01)	positive politeness	convey that speaker and hearer are cooperators	offer or promise
46	(Anastasia and Drisella were noisy on the way home) Do shut up. (01:14:03-01:14:05)	bald on record	case of non-minimization of the face threat	instruction or recipe

47	(Anastasia and Drisella were talking about the girl who managed to take the heart of the prince called as the mysterious princess) She was no princess. She was a preening interloper who made a spectacle of herself. - A vulgar, young hussy marched into the ball, unaccompanied, if you will, and to the horror of everyone, threw herself at the prince. (01:14:47-01:15:01)	positive politeness	claim common ground	intensify interest to hearer
48	(Anastasia and Drisella decided to give up to take the prince's heart as their chance stolen by the mystery princess, by degrading the prince having a bad taste) Well, it's no matter, girls. The ball was a mere diversion. The prince is not free to marry for love. He's promised to the Princess Chelina of Zaragosa. The Grand Duke told me himself. (01:15:23-01:15:36)	positive politeness	claim common ground	use in-group identity marker
49	(Lady Tremaine saw Ella looking for something on the attic floor, and it should be the glass slipper that was now on her hand) Are you looking for this? (01:21:10-01:21:12)	positive politeness	claim common ground	presuppose/raise/assert common ground

50	<p>(Lady Tremaine wondered why the glass shoe worn by the mystery princess was on Ella)</p> <p>There must be quite a story to go with it. Won't you tell me?</p> <p>(01:21:13-01:21:17)</p>	positive politeness	claim common ground	presuppose/raise/assert common ground
51	<p>(Ella did not want to tell the truth, but Lady Tremaine kept forcing her to confess, by telling her own story, so Ella might want to respond in the same way and understood about Lady Tremaine's condition through the story)</p> <p>Once upon a time, there was a beautiful young girl who married for love. And she had two loving daughters. All was well. But, one day, her husband, the light of her life, died. The next time, she married for the sake of her daughters. But that man, too, was taken from her. And she was doomed to look every day upon his beloved child. She had hoped to marry off one of her beautiful, stupid daughters to the prince. But his head was turned by a girl with glass slippers. And so, i lived unhappily ever after.</p> <p>(01:21:24-01:22:21)</p>	positive politeness	claim common ground	intensify interest to hearer
52	<p>Now, tell me yours.</p> <p>(01:22:22-01:22:25)</p>	bald on record	case of non-minimization of the face threat	instruction or recipe

53	(Lady Tremain then assumed that Ella would be the royal member) When you married, you will make me the head of the royal household. Anastasia and Drisella we will pair off with wealthy lords. And i shall manage that boy. (01:23:04-01:23:15)	bald on record	case of non-minimization of the face threat	instruction or recipe
54	(Lady Tremain made a deal) Best to leave it to me. That way we all get what we want. (01:23:23-01:23:24)	bald on record	case of FTA-oriented bald on record usage	Offer
55	(Lady Tremain met Grand Duke to tell about who the mysterious princess was) You could imagine when I discovered her subterfuge how horrified I was. (01:24:42-01:24:46)	positive politeness	convey that speaker and hearer are cooperators	be optimistic
56	(Grand Duke asked Lady Tremain about what he should do to Ella) Do with her what you will. She's nothing to me. (01:25:29-01:25:32)	bald on record	case of FTA-oriented bald on record usage	Offer
57	(The royal envoys including Grand Duke and Captain were visiting Lady Tremain's residence to do a test) Gentlemen! What a wonderful surprise. (01:29:09-01:29:12)	negative politeness	do not coerce hearer	give difference
58	(Grand Duke said that it was Lady Tremain's turn) Of course, Your Grace. (01:29:15-01:29:16)	negative politeness	do not coerce hearer	give difference

59	(Lady Tremaine certainly understood their intentions and what to do) Please. This way. (01:29:17-01:29:19)	off record	be vague or ambiguous	be incomplete or use ellipsis
60	(Lady Tremaine was happy though her two daughters could not pass the test, because of the deal with Grand Duke) But fate may yet be kind to us, girls. (01:30:37-01:30:41)	off record	be vague or ambiguous	displace hearer
61	(Lady Tremaine was shocked to see the king, Kit who actually blended in the troops) Your Majesty. (01:31:55-01:31:57)	negative politeness	do not coerce hearer	give difference
62	(Lady Tremaine could not refuse the king's order to lead Captain to meet with the girl who was singing in the attic) There! You see? I told you it was no one of any importance. (01:32:17-01:32:21)	positive politeness	claim common ground	presuppose/raise/assert common ground
63	(Lady Tremaine had no other way to thwart Ella's meeting with Kit) I forbid you to do this! (01:32:33-01:32:35)	bald on record	case of non-minimization of the face threat	instruction or recipe

3. Ethnographic Factors Considered by Ella when Performing the Politeness Strategies.

No	Utterances	Basic Politeness Strategies	Ethnographic factors affecting the uses of the strategies							
			S	P	E	A	K	I	N	G
1	(Ella read a fairytale book for her father until it appeared to be ended) Thus ends Mr. Pepys for today. (00:07:33-00:07:35)	positive politeness	-	+	+	-	+	-	-	-
2	I do love a happy ending, don't you? (00:07:35-00:07:37)	positive politeness	-	+	-	-	+	-	-	-
3	(Ella's father asserted that he liked the stories) As well they should be. (00:07:41-00:07:43)	positive politeness	-	+	-	+	+	-	-	-
4	(Ella's father told about Francis Tremain) The Master of the Mercer's Guild, is he not? (00:08:01-00:08:04)	positive politeness	-	+	-	+	-	-	-	-
5	(Ella's father mentioned about Francis Tremain's wife who had become a widow) You're worried about telling me, but you mustn't be. (00:08:20-00:08:25)	bald on record	-	-	+	-	-	-	-	-
6	Not if it will lead to your happiness. (00:08:26-00:08:28)	positive politeness	-	+	+	-	-	-	+	-

7	(Ella's father asked Ella about her approval of his decision to have a new wife.) Off course I do, Father. (00:08:41-00:08:43)	positive politeness	-	+	+	+	+	-	+	-
8	(Ella was praised for having beautiful hair by Anastasia, her stepsister) Thank you. (00:09:26-00:09:28)	positive politeness	+	+	+	+	+	-	+	-
9	(Ella was suggested to have the same hairstyle by Drisella) I'm sure you're right (00:09:29-00:09:30)	positive politeness	+	+	+	+	+	-	+	-
10	(Ella had just met the new families) Would you like a tour of the house? (00:09:30-00:09:31)	negative politeness	-	+	-	-	-	-	+	-
11	(Ella saw that her father was busy in the room alone when there was a party) You're missing the party. (00:11:56-00:11:58)	off record	-	+	-	-	-	-	-	-
12	(Ella's father said that he would go abroad for business) No. But you're ... You're hardly back from the last trip. (00:12:04-00:12:08)	positive politeness	-	+	-	-	-	-	-	-

13	(Ella's father asked her what she expected to have when he came back) Bring me the first branch your shoulder brushes on your journey. - Well, you'll have to take it with you on your way. And think of me when you look at it. And when you bring it back, it means that you'll be with it. And that's what I really want. For you to come back. No matter what. (00:12:28-00:12:54)	bald on record	-	-	+	-	-	-	-	-
14	(Ella was told to remain kind and courageous if the new families did something bad to her) I promise. (00:13:14-00:13:16)	positive politeness	-	+	+	-	-	-	-	-
15	(Ella's father mentioned Ella's mother) I miss her. Do you? (00:13:38-00:13:43)	negative politeness	-	+	-	-	-	-	-	-
16	(Lady Tremaine explained that her two daughters just needed a big bedroom to sleep) Well, my bedroom's the biggest besides yours and Father's. Perhaps they'd like to share it. (00:15:28-00:15:34)	positive politeness	-	+	-	+	+	-	+	-
17	(Ella heard his father's death from farmer John) It must have been very difficult for you. (00:21:15-00:21:17)	positive politeness	+	+	+	-	+	-	+	-

18	(Lady Tremaine inquired about breakfast) It is, madam. I'm only mending the fire. (00:24:35-00:24:37)	negative politeness	-	+	-	+	-	-	+	-
19	(Lady Tremaine said that there was something that covered Ella's face) Madam? (00:24:50-00:24:51)	negative politeness	-	+	-	-	-	-	+	-
20	(Ella assumed that the man was the one hunting the stag) But you've nearly frightened the life out of him. (00:27:59-00:28:01)	positive politeness	-	-	-	+	-	+	-	-
21	(The man asked about Ella's relationship with the stag) An acquaintance. We met just now. I looked into his eyes, and he looked into mine, and I just felt he had a great deal left to do with his life. (00:28:13-00:28:24)	positive politeness	-	-	+	+	-	-	-	-
22	(Ella was advised not to be alone in the forest) I'm not alone. I'm with you, Mister ... (00:28:43-00:28:37)	negative politeness	-	+	-	+	-	-	+	-
23	Where do you live, Mr. Kit? (00:28:51-00:28:53)	negative politeness	-	+	-	-	-	-	+	-

24	(The man named Kit told about where he lived and his job) You're an apprentice? - That's very fine. (00:28:56-00:29:01)	positive politeness	-	-	+	-	+	-	+	-
25	(Considering the problem she was facing, Ella wondered if the same thing happened to Kit) Do they treat you well? (00:29:01-00:29:03)	positive politeness	-	-	-	+	+	+	-	-
26	(Kit was asked about how he was treated by the people around him) They treat me as well as they're able. (00:29:09-00:29:11)	positive politeness	-	-	-	+	-	+	-	-
27	(Kit sympathized with Ella) It's not so very bad. (00:29:22-00:29:23)	off record	-	+	+	-	+	-	-	-
28	(To face the problem, Ella remembered the advice told by her parents) We must ... simply have courage and be kind, mustn't we? (00:29:26-00:29:32)	positive politeness	-	-	-	+	-	-	-	-
29	(Ella heard the voice of the royal hunter) Please don't let them hurt him. (00:29:45-00:29:47)	bald on record	+	-	+	-	+	-	-	-
30	(Kit stated that he agreed with Ella's opinion) Then, you'll leave him alone, won't you? (00:29:56-00:30:00)	positive politeness	-	-	+	+	-	-	-	-
31	(Kit agreed to stop the hunt) Thank you very much, Mr. Kit. (00:30:06-00:30:09)	negative politeness	-	+	-	-	-	-	+	-

32	(Kit said that he hoped to see her again) And I, you. (00:34:52-00:34:54)	off record	-	+	-	-	-	-	-	-
33	(The former household was worried about Ella's condition) Not at all. (00:34:52-00:34:54)	off record	-	+	+	-	-	-	-	-
34	(The former household asked why Ella was still living in the house) Because I made my mother and father a promise to cherish the place we were so happy. They loved our house and now that they're gone, I love it for them. (00:34:59-00:35:01)	positive politeness	-	+	+	+	+	-	-	-
35	(Ella wanted to tell a news from the city to Lady Tremaine) Excuse me, madam. (00:36:01-00:36:03)	bald on record	+	-	+	-	+	-	-	-
36	(Lady Tremaine commanded Ella to order three gowns) Three? That's very thoughtful of you. (00:36:45-00:36:49)	positive politeness	-	+	+	-	+	-	+	-
37	(Lady Tremaine said that Ella was very confident that she would get a gown) No. I only want to see my friend. (00:37:01-00:37:04)	negative politeness	-	+	+	-	-	-	-	-
38	(Ella listened to her two stepsisters talking about the prince) What will he be like, I wonder? (00:39:29-00:39:30)	positive politeness	+	+	-	-	+	-	-	+

39	(Anastasia and Drisella said that they cared only about the prince's wealth) Wouldn't you like to know a bit about him before you marry him? (00:39:37-00:39:40)	positive politeness	+	+	-	-	-	+	-	+
40	(On departure to the ball, Ella came to Lady Tremain in her mother's gown) It cost you nothing. It was my mother's old dress, you see. And I took it up myself. (00:41:36-00:41:39)	positive politeness	-	+	-	-	-	+	-	-
41	(Lady Tremain said "after all i've done .." to imply her discomfort about Ella's effort) I don't want to ruin anything. I don't even want to meet the prince. (00:41:46-00:41:49)	negative politeness	-	+	-	-	-	-	-	-
42	(Lady Tremain explained that there was no reason for Ella to come along) But, all of the maidens of the land are invited, by order of the king. (00:41:52-00:41:57)	negative politeness	-	+	-	-	-	-	-	-
43	(An old woman asked for water) Yes, yes, yes. I think I can find something for you. (00:44:10-00:44:13)	positive politeness	-	-	-	-	-	-	+	-
44	(The old woman claimed that she was a fairy godmother) They don't exist. They're just made up for children. (00:45:10-00:45:12)	positive politeness	-	-	+	+	-	-	-	-

45	(The old woman transformed into a fairy godmother) How did you ... (00:45:50-00:45:51)	off record	-	+	-	-	-	-	-	-
46	(The fairy Godmother would change the pumpkin into a carriage) Shall I shut my eyes? (00:46:59-00:47:01)	positive politeness	-	-	+	+	+	-	-	-
47	(The fairy godmother was confusing. She just sat as the pumpkin growing) Is that what you meant to do? (00:47:28-00:47:30)	positive politeness	-	-	-	-	-	+	-	-
48	(Ella had seen the magical power of the fairy mother) You really are my fairy godmother. (00:48:04-00:48:07)	positive politeness	-	-	-	+	+	-	-	-
49	(The fairy was looking for mice to be turned into something) Mice? (00:48:14-00:48:15)	positive politeness	-	-	+	-	+	-	-	-
50	But how did you ... (00:48:36-00:48:37)	off record	-	+	-	-	-	-	-	-
51	(The fairy was looking something to be turned into footmen) Footmen? (00:48:43-00:48:44)	positive politeness	-	-	+	-	+	-	-	-
52	(The fairy said she needed a coachman) Coachman? (00:49:05-00:49:06)	positive politeness	-	-	+	-	+	-	-	-
53	(Ella realized that her gown was torn) My dress. I can't go in this dress. Can you mend it? (00:49:32-00:49:37)	negative politeness	-	+	-	-	-	-	-	-

54	(The fairy advised Ella to change her gown) No, please don't. This was my mother's. and I'd like to wear it when I go to the palace. It's almost like taking her with me. (00:49:40-00:49:50)	positive politeness	-	-	-	+	-	+	-	-
55	(The fairy had bewitched the gown of Ella's mother) It's beautiful. She'd love it. (00:50:43-00:50:47)	positive politeness	-	-	+	+	+	-	+	-
56	(The Fairy questioned about Ella's slippers) It's alright. No one will see them. (00:51:14-00:51:16)	positive politeness	-	-	-	+	-	+	-	-
57	(Ella remembered that her stepmother and stepsisters forbidding her to go to the palace) My stepmother and the girls? (00:51:48-00:51:49)	off record	-	+	-	-	-	-	-	-
58	(Kit asked if she was really the girl he met last time) Just so. (00:59:13-00:59:15)	positive politeness	-	+	-	-	+	-	-	-
59	(Ella had no idea that Kit was lying about his identity) But your name's not really Kit. (01:03:24-01:03:27)	positive politeness	-	+	-	+	+	-	-	-
60	(Kit made an agreement not to hide something anymore) No more surprises. (01:03:55-01:03:56)	positive politeness	-	+	+	+	-	-	-	-

61	(Kit said that they did not have to rush back to the palace) What's wrong? (01:04:45-01:04:47)	positive politeness	-	+	+	-	-	-	-	-
62	(Kit told that he disagreed for being forced to marry someone) Well, surely you have a right to your own heart. (01:05:01-01:05:04)	positive politeness	-	+	+	+	-	-	+	-
63	(Kit did not have other choices but to obey his father) Well, perhaps he'll change his mind. (01:05:11-01:05:14)	positive politeness	-	+	+	+	+	-	+	-
64	(Kit showed his secret garden to Ella) A secret garden. I love it! (01:06:23-01:06:29)	positive politeness	+	+	+	-	+	-	+	-
65	(Kit asked about Ella's shoes that were made of glass) And why not? (01:07:27-01:07:29)	positive politeness	-	+	+	+	+	-	-	-
66	(Ella realized that it was already midnight, so she had to leave the palace) You've been awfully nice. Thank you for a wonderful evening. I've loved it. Every second! (01:08:23-01:08:29)	positive politeness	-	+	+	-	+	-	+	-
67	(Ella ran in a crowd) Excuse me. Sorry! Terribly sorry. (01:09:00-01:09:03)	bald on record	+	-	+	-	+	-	-	-
68	(Ella almost bumped the king when running) Your Majesty. - I am so sorry. (01:09:21-01:09:24)	negative politeness	-	+	-	-	-	-	+	-

69	(After hearing Kit's problem, Ella assumed that the relationship between him and the king might be a bit complicated as the king seemed to be unaware of his son's happiness, so she had better say something to change his mind.) I wanted to say, Your Majesty, your son Kit is the most lovely person I ever met. So good and brave. I hope you know how much he loves you. (01:09:29-01:09:38)	negative politeness	-	+	-	-	-	-	+	-
70	(Ella suddenly remembered to leave the palace soon) Excuse me! (01:09:39-01:09:40)	bald on record	+	-	+	-	+	-	-	-
71	(Her two stepsisters came back, met Ella, and asked why she was wet) I took a walk in the rain to cheer up my self up. (01:14:22-01:14:24)	positive politeness	-	+	-	+	+	-	-	-
72	(Ella heard the conversation of her stepsisters mentioning the mystery princess as a notion to the girl who successfully turned the prince's head) Mystery princess? My, what a charming notion. (01:14:43-01:14:45)	positive politeness	-	+	+	-	+	-	-	+

73	(Ella faced Kit to do the test by showing her true identity) Your Majesty, I'm no princess. I have no carriage, no parents, and no dowry, I do not even know if that beautiful slipper will fit. But if it does, will you take me as I am? An honest country girl who loves you. (01:34:36-01:35:07)	negative politeness	-	+	-	-	-	-	+	-
74	(Ella would leave the house. Suddenly, Lady Tremain appeared from the stairs) I forgive you. (01:37:12-01:37:14)	positive politeness	+	+	-	-	-	-	+	-

4. Ethnographic Factors Considered by Lady Tremain when Implementing the Politeness Strategies.

No	Utterances	Basic Politeness Strategies	Ethnographic factors affecting the uses of the strategies							
			S	P	E	A	K	I	N	G
1	(It was the first time that Lady Tremain came to the house of Ella's father and met his daughter) You did not say your daughter was so beautiful. (00:10:27-00:10:31)	positive politeness	+	+	+	-	+	-	+	-

2	(Ella's father told that his daughter took after her mother, but he was hesitant to say it to his new wife) Her mother. Just so. (00:10:34-00:10:39)	positive politeness	+	+	-	-	+	-	-	-
3	(Anastasia criticized about the decoration of Ella's house) Anastasia, hush. They'll think you are in earnest. (00:10:49-00:10:55)	bald on record	+	+	+	-	-	-	-	-
4	(Lady Tremaine was having fun with her friend) You are awful, Baron. (00:11:07-00:11:09)	negative politeness	-	+	-	-	-	-	-	-
5	(Lady Tremaine saw Ella was sad when coming into the house) Ella, dear. (00:14:45-00:14:47)	positive politeness	+	+	-	-	+	-	+	-
6	Now, now. Mustn't blub. (00:14:56-00:14:58)	bald on record	+	+	+	-	-	-	-	-
7	(Lady Tremaine and Ella heard that the Anastasia and Drisella were scrambling a place to sleep) Anastasia and Drisella have always shared a room. Such dear, affectionate girls. I think they're finding the sleeping quarters rather confining. (00:15:10-00:15:27)	off record	+	+	-	-	-	-	-	-
8	(Ella suggested Lady Tremaine to use her room as her daughters') What a wonderful idea. What a good girl you are. (00:15:34-00:15:36)	positive politeness	-	+	+	+	+	-	+	-

9	(Lady Tremaine advised Ella to stay in the attic, so Ella was shocked) Only temporarily, while I have all the other rooms redecorated. The attic's so nice and airy and you'll be away from all of our fuss and bother. (00:15:49-00:15:58)	positive politeness	-	+	+	-	-	-	-	-
10	(Lady Tremaine picked up the unneeded object) You'd be even more cozy if you kept all this bric-a-brac up there with you. (00:16:05-00:16:07)	positive politeness	-	+	+	-	+	-	-	-
11	Keep you amused. (00:16:05-00:16:07)	bald on record	-	+	-	-	-	-	-	-
12	(Anastasia and Drisella had not wake up even until at noon) Wake up, girls! It's lunchtime! (00:18:32-00:18:35)	bald on record	+	+	+	-	+	-	-	-
13	(Drisella sang badly that she embarrassed herself in front of Ella) Do shut up. (00:20:02-00:20:03)	bald on record	+	+	+	-	+	-	-	-
14	(Lady Tremaine heard the death of Ella's father) We're ruined. How will we live? (00:20:54-00:21:03)	positive politeness	+	+	+	-	-	-	-	-
15	(Lady Tremaine had just been awakened by Ella) I thought breakfast was ready (00:24:33-00:24:35)	negative politeness	-	-	+	-	-	-	-	-
16	(Ella was preparing a fireplace) In future, can we not be called until the work is done?	negative politeness	-	-	-	+	-	-	-	-

	(00:24:39-00:24:43)									
17	(Lady Tremaine saw Ella's face covered with ashes) Do clean yourself up. (00:24:55-00:24:57)	bald on record	-	+	-	-	-	-	-	-
18	(Anastasia and Drisella mocked Ella who was covered by ashes and gave her a new name) Girls, you're too clever. (00:25:10-00:25:12)	positive politeness	-	+	+	-	-	-	-	-
19	(Ella put her plate on the table) Who's this for? Is there someone we've forgotten? (00:25:14-00:25:20)	negative politeness	-	-	+	-	-	-	-	-
20	(Ella stated that she wanted to join the breakfast) Wouldn't you prefer to eat when all the work is done, Ella? (00:25:27-00:25:30)	positive politeness	-	+	-	-	-	-	-	-
21	(Lady Tremaine, Anastasia, and Drisella panicked after hearing the news from the kingdom, that a royal ball would be held for all maidens) Calm yourselves. (00:36:19-00:36:21)	bald on record	+	+	+	-	+	-	-	-
22	Now listen to me. (00:36:22-00:36:23)	bald on record	+	+	+	-	+	-	-	-
23	One of you must win the heart of the prince. (00:36:23-00:36:25)	bald on record	-	+	+	-	+	-	-	-
24	Do that, and we can unwind the debt in which we were ensnared when we came to this backwater! (00:36:25-00:36:29)	bald on record	-	+	+	-	-	-	-	-

25	(Lady Tremaine knew that they did not have gowns) You must return to town right away and tell that seamstress to run us up three fine ball gowns. (00:36:36-00:36:44)	bald on record	+	+	+	-	+	-	-	-
26	(Ella thought that one of the three gowns was hers) Let me be very clear. One gown for Anastasia, one for Drisella, and one for me! (00:37:05-00:37:13)	bald on record	-	+	+	-	+	-	-	-
27	(Ella know the intention of Lady Tremaine's who spoke italian and responded in the same language) Good. Right. That's settled then. (00:37:24-00:37:26)	positive politeness	-	+	+	+	-	-	-	-
28	(Lady Tremaine realized that she should get the gowns soon) Now go! (00:37:26-00:37:27)	bald on record	+	+	+	-	+	-	-	-
29	Every girls in the kingdom will be chasing the prince. You must get there first before the seamstress is drowning in work! (00:37:28-00:37:34)	bald on record	+	+	+	-	+	-	-	-
30	(Before departure to the dance, Lady Tremaine met her two daughters) My dear girls. To see you like this, it makes me believe on of you might just snare the prince. And to think I have two horses in the	positive politeness	-	+	+	-	+	-	-	-

	race! (00:41:09-00:41:23)									
31	(As a parent, Lady Tremain should encourage her daughter to succeed) I daresay no one in the kingdom will outshine my daughters. (00:42:10-00:42:16)	positive politeness	+	+	+	-	+	-	+	-
32	(Ella begged Lady Tremain to go to the ball) And you won't, because there's no question of your going. (00:41:49-00:41:52)	positive politeness	-	+	+	-	-	-	-	-
33	(Ella said that her participation was the order of the king) It is the king I am thinking of. It would be an insult to the royal personage to take you to the palace dressed in these old rags. (00:41:57-00:42:05)	positive politeness	-	+	+	-	-	-	-	-
34	(Ella said that the so-called rags belonged to her mother) I'm sorry to have to tell you but your mother's taste was questionable. This thing is so old-fashioned. It's practically falling to pieces. (00:42:10-00:42:16)	negative politeness	-	-	-	+	-	-	-	-
35	Now mark my words! (00:42:50-00:42:51)	bald on record	-	+	+	-	+	-	-	-
36	You shall not go to the ball! (00:42:52-00:42:54)	bald on record	-	+	+	-	+	-	-	-

37	(Anastasia and Drisella played around with the receptionists, where it was truly embarrassing themselves) Do come on! (00:54:42-00:54:44)	bald on record	+	+	+	-	+	-	-	-
38	(Lady Tremaine was staring at someone who actually was Ella, but she could not recognize her because of the magical power) I'm not exactly sure, but this does not bode well. (01:02:28-01:02:31)	positive politeness	-	+	-	+	-	+	-	-
39	(Anastasia and Drisella were fascinated by the girl's appearance and forgot their mother's command) Concentrate! (01:02:32-01:02:34)	bald on record	+	+	+	-	+	-	-	-
40	You must turn the prince's head, you fools! Now, get out there! (01:02:34-01:02:37)	bald on record	+	+	+	-	+	-	-	-
41	(The ball would soon begin, but Anastasia and Drisella did not have any partner yet) Gentlemen. May I present my daughters, - Anastasia, Drisella. Off you go! (01:02:39-01:02:43)	negative politeness	+	+	-	-	-	-	+	-
42	(The dance was in progress) Smile. (01:02:58-01:02:59)	off record	+	+	-	-	+	+	-	-
43	Smile. (01:03:08-01:03:10)	off record	+	+	-	-	+	+	-	-

44	(Lady Tremaine was listening to the private chatter of Grand Duke and Captain, but she was caught by them) Forgive me, Your Grace. I did not mean to intrude. (01:05:50-01:05:55)	bald on record	-	-	+	-	-	-	-	-
45	(Lady Tremaine yet knew the truth about Grand Duke's plan) Your secret is safe with me. (01:05:59-01:06:01)	positive politeness	-	-	+	-	+	-	-	-
46	(Anastasia and Drisella were noisy on the way home) Do shut up. (01:14:03-01:14:05)	bald on record	+	+	+	-	+	-	-	-
47	(Anastasia and Drisella were talking about the girl who managed to take the heart of the prince called as the mysterious princess) She was no princess. She was a preening interloper who made a spectacle of herself. - A vulgar, young hussy marched into the ball, unaccompanied, if you will, and to the horror of everyone, threw herself at the prince. (01:14:47-01:15:01)	positive politeness	+	+	+	+	-	-	-	+

48	(Anastasia and Drisella decided to give up to take the prince's heart as their chance stolen by the mystery princess, by degrading the prince having a bad taste) Well, it's no matter, girls. The ball was a mere diversion. The prince is not free to marry for love. He's promised to the Princess Chelina of Zaragosa. The Grand Duke told me himself. (01:15:23-01:15:36)	positive politeness	-	+	-	+	-	-	-	+
49	(Lady Tremaine saw Ella looking for something on the attic floor, and it should be the glass slipper that was now on her hand) Are you looking for this? (01:21:10-01:21:12)	positive politeness	-	+	-	-	-	+	-	-
50	(Lady Tremaine wondered why the glass shoe worn by the mystery princess was on Ella) There must be quite a story to go with it. Won't you tell me? (01:21:13-01:21:17)	positive politeness	-	+	-	-	-	+	-	-

51	<p>(Ella did not want to tell the truth, but Lady Tremain kept forcing her to confess, by telling her own story, so Ella might want to respond in the same way and understood about Lady Tremain's condition through the story)</p> <p>Once upon a time, there was a beautiful young girl who married for love. And she had two loving daughters. All was well. But, one day, her husband, the light of her life, died. The next time, she married for the sake of her daughters. But that man, too, was taken from her. And she was doomed to look every day upon his beloved child. She had hoped to marry off one of her beautiful, stupid daughters to the prince. But his head was turned by a girl with glass slippers. And so, i lived unhappily ever after. (01:21:24-01:22:21)</p>	positive politeness								
			-	+	+	-	-	-	-	-
52	<p>Now, tell me yours. (01:22:22-01:22:25)</p>	bald on record	-	+	+	-	+	-	-	-
53	<p>(Lady Tremain then assumed that Ella would be the royal member)</p> <p>When you married, you will make me the head of the royal household. Anastasia and Drisella we will pair off with wealthy lords. And i shall manage that boy.</p>	bald on record	-	+	+	-	+	-	-	-

	(01:23:04-01:23:15)									
54	(Lady Tremain made a deal) Best to leave it to me. That way we all get what we want. (01:23:23-01:23:24)	bald on record	-	+	-	-	-	-	-	-
55	(Lady Tremain met Grand Duke to tell about who the mysterious princess was) You could imagine when I discovered her subterfuge how horrified I was. (01:24:42-01:24:46)	positive politeness	-	-	-	-	-	-	-	+
56	(Grand Duke asked Lady Tremain about what he should do to Ella) Do with her what you will. She's nothing to me. (01:25:29-01:25:32)	bald on record	-	-	+	-	-	-	-	-
57	(The royal envoys including Grand Duke and Captain were visiting Lady Tremain's residence to do a test) Gentlemen! What a wonderful surprise. (01:29:09-01:29:12)	negative politeness	-	+	-	-	-	-	+	-
58	(Grand Duke said that it was Lady Tremain's turn) Of course, Your Grace. (01:29:15-01:29:16)	negative politeness	-	+	-	-	-	-	+	-
59	(Lady Tremain certainly understood their intentions and what to do) Please. This way. (01:29:17-01:29:19)	off record	+	+	-	+	-	-	-	-

60	(Lady Tremaine was happy though her two daughters could not pass the test, because of the deal with Grand Duke) But fate may yet be kind to us, girls. (01:30:37-01:30:41)	off record	+	+	+	-	-	-	-	-
61	(Lady Tremaine was shocked to see the king, Kit who actually blended in the troops) Your Majesty. (01:31:55-01:31:57)	negative politeness	-	+	-	-	-	-	+	-
62	(Lady Tremaine could not refuse the king's order to lead Captain to meet with the girl who was singing in the attic) There! You see? I told you it was no one of any importance. (01:32:17-01:32:21)	positive politeness	-	-	-	-	+	+	-	-
63	(Lady Tremaine had no other way to thwart Ella's meeting with Kit) I forbid you to do this! (01:32:33-01:32:35)	bald on record	-	+	+	-	+	-	-	-

CURRICULUM VITAE



YANUAR RAHMAD EKO SETIAWAN

Address : Terban GK V 150 Yogyakarta
 Cell Phone : +6281915320383
 e-mail : princesaviretheta90@gmail.com

PERSONAL INFORMATION

Date of Birth : January, 15 1995
 Place of Birth : Yogyakarta
 Citizenship : Indonesian
 Gender : Male
 Marital Status : Single

EDUCATIONAL BACKGROUNDS

2001-2007 : Elementary School of Jetis Pasiraman
 2007-2010 : State Junior High School 14 Yogyakarta
 2010-20013 : Muhammadiyah 7 Senior High School Yogyakarta
 2013-2017 : State Islamic University Sunan Kalijaga Yogyakarta

WORK EXPERIENCES

Private Courses (English and Mathematics) (2015-2016)
 Internship in State Vocational High School 1 Temon Kulon Progo (2016)

ORGANIZATION

IPM (Ikatan Pelajar Muhammadiyah) (2010-2011)