POLITENESS STRATEGIES OF REQUEST IN *BALLERINA* MOVIE

Frina Diniarta Nur[1], Rafida Cesar Ratnasari[2]

Institut Bisnis Nusantara[1,2]

frinadiniarta@gmail.com[1], rarafirada@gmail.com[2]

ABSTRACT

This research aims to analyze politeness strategies of request found in the utterances in *Ballerina* movie. It intends to answer three (3) research questions, namely the types of politeness strategies of request, the reason of using the politeness strategies of request, and the relation among the characters that use politeness strategies of request in Ballerina movie. The theory used in analyzing the data is the theory of Brown and Levinson (1987). This research uses descriptive qualitative method. Fourteen (14) cases of politeness strategies of request are found. Five (5) data contain bald on record strategies, four (4) data contain positive politeness strategies, two (2) data contain negative politeness strategies, and three (3) data contain off record strategies. The reasons why the characters use a politeness strategy depend on the type of politeness strategy that they use. The reason why the characters use bald on record strategy is because they want the hearers to do what they want immediately. The reason why the characters use positive politeness strategy is because they do not attempt to keep their distance with the hearers. Then the reason why the characters use negative politeness strategy is because they intend to ask the hearers to do something in a polite way. Finally, the reason the characters use off record strategy is because they want the hearers to be sensitive in order to understand what the speakers want. Regarding the last research question, which is the relations among the characters, the result shows that this also varies. The relations of the characters who use politeness strategy of request can be between close friends, teacher and student, people who have the same age, people who just met, owner and worker, or family who are not close with each other.

Keyword: *Politeness strategy, faces, request*

ABSTRAK

Penelitian ini bertujuan untuk menganalisis strategi kesantunan permintaan yang terdapat dalam tuturan dalam film *Ballerina*. Tujuan dari penelitian ini adalah untuk menjawab tiga (3) pertanyaan penelitian, yaitu jenis-jenis strategi kesantunan permintaan, alasan penggunaan strategi kesantunan permintaan, dan hubungan antar tokoh yang menggunakan strategi kesantunan permintaan dalam film *Ballerina*. Teori yang digunakan dalam menganalisis data adalah teori Brown dan Levinson (1987). Penelitian ini menggunakan metode deskriptif kualitatif. Ditemukan empat belas (14) kasus strategi kesantunan dalam meminta. Lima (5) data berisi strategi kesopanan langsung/tanpa strategi, empat (4) data berisi strategi kesantunan positif, dua (2) data berisi strategi kesantunan negatif, dan tiga (3) data berisi strategi tidak transparan. Alasan mengapa tokoh menggunakan strategi kesantunan bergantung pada jenis strategi kesantunan yang digunakannya. Alasan mengapa karakter menggunakan strategi langsung/tanpa strategi adalah karena mereka ingin pendengar segera melakukan apa yang mereka inginkan. Alasan tokoh menggunakan strategi kesantunan positif adalah karena mereka tidak berusaha menjaga jarak dengan pendengar. Lalu, alasan tokoh menggunakan strategi kesopanan negatif adalah karena mereka bermaksud meminta pendengarnya melakukan sesuatu dengan cara yang sopan. Terakhir, alasan para tokoh menggunakan strategi tidak transparan adalah karena mereka ingin pendengarnya peka agar bisa memahami apa yang diinginkan pembicara. Mengenai pertanyaan penelitian terakhir yaitu relasi antar tokoh, hasilnya juga bervariasi. Relasi tokoh yang menggunakan strategi kesantunan meminta dapat berupa antara teman dekat, guru dan murid, orang yang seumuran, orang yang baru ditemui, pemilik dan pegawainya, atau keluarga yang tidak dekat satu sama lain.

Kata Kunci: *Strategi kesantunan, muka, permintaan*

I.   INTRODUCTION

Politeness is one of the concepts in pragmatics. According to Brown and Levinson (1987), being polite is a caring attitude towards a person's self-esteem and it can be foster a sense of caring for the feelings of each other. When a person feels comfortable, then a good relationship will be established by itself. For example, people use polite language when they talk with people who are older than they are. However, people should pay attention to the language used and should determine which politeness form is the best to be applied in a conversation.

1.1 FTA and FSA

Brown and Levinson (1987) say that people want their face (public image) to be respected. Face threatening Act (FTA) is the speaker's utterance that can be regarded as a threat to the addressee's self-image. Meanwhile, if the speaker realizes that his/her utterance might be interpreted as a threat to the addressee's face, the speaker can say something to lessen the possible threat, this is called Face Saving Act (FSA). Thus, FSA means: how to say something bad in a better way, or how to deliver a bad information in a better way. Example (1) contains FTA & FSA.

(1) A young neighbor is playing loud music late at night. Older couple cannot sleep.

Husband: "I'm going to tell him to stop that awful noise right now!"

Wife: "Perhaps you could just ask him if he's going to stop soon because it's getting a bit late and people need to get to sleep."

The husband's statement is a sample of FTA because his utterance may hurt the young neighbor's feeling. On the contrary, wife's statement is a sample of FSA because hers may lessen a possible threat or to maintain a good self-image of the addressee/ the young neighbor.

1.2 Positive Face and Negative Face

Brown and Levinson (1987) propose two kinds of two faces, namely positive face and negative face. Yule (1996:62) says, "positive face refers to a person's needs to be accepted, even liked by others, to be treated as a member of the same group, and to know that his/her wants are shared by others". In short, the positive face refers to the need to be judged positively by others. Regarding negative face, Yule (1996:61) says, "negative face refers to the need to be independent, to have freedom of action and not to be imposed on by others". In other words, negative face refers to the need to be respected and not being disturbed by others.

1.3 Politeness Strategies

Brown and Levinson (1978) said that in order to enter into social relationship, we have to acknowledge and show an awareness of the face, the public self-image, the sense of self of the people that we address (in Cutting 2002). According to Brown and Levinson, there are four kinds of politeness strategies of request: Bald on Record, Positive and Negative Strategies, and Off Record.

The first politeness strategy of request is bald on record strategy, which is to the point concept. It means that the speaker says or does explicitly and directly what he/she wants the hearer to do. According to Brown and Levinson (1978:94), bald on record deals with Grice's Maxims (1975) which reveals that to get the maximum advantage in communication, utterances may be stated briefly and clearly in terms of their quality, quantity, relevance, and also manner. It means that, people must speak honestly, not to say less or more than is required, be relevant with the topic, and avoid ambiguity. This strategy is usually used by people who know each other very well, such as family or friends. So, they can convey their wants in a direct way. It is the best way to avoid misunderstanding, but it has a risk to threat the hearer's face. An example of bald on record strategy can be seen in example (2).

(2) *Help !*

In example (2), the speaker conveys what he/she wants the hearer to do bluntly, which is asking for help.

The second politeness strategy of request is positive politeness. It is oriented to satisfy the hearer's positive face. Positive politeness strategy of request occurs in a group or environment where the participants have the same goals, desires, or background knowledge. It is a strategy that is used to minimize the distance between the speaker and hearer by expressing friendliness, similarity, and solidarity. This can be seen in example (3).

Example:

(3) "*Mary, you are one of the students who get a good score in math, so could you teach me this lesson?*"

The statement in (3) means that the speaker makes the hearer happy by noticing and attending the hearer's goodness before the speaker requests to be taught by the hearer.

The third politeness strategy of request is negative politeness. Based on Brown and Levinson (1978), Negative Politeness is oriented to satisfying the hearer's negative face. Negative strategy is a strategy that is used to make a distance between the speaker and the hearer. Negative politeness is the action which is to minimize the imposition of FTA. One of them is by being indirect. Example (4) shows negative politeness strategy of request.

(4) "*Can you please pass the salt?*"

The utterance in (4) means that the speaker does not ask about the ability of the hearer but the speaker requests in a question form. It makes the hearer sensitive to the meaning of the utterance.

The fourth politeness strategy of request is off record. In this strategy, the speaker says something using indirect speech. The use of indirect speech is to request, read, advise, or offer something indirectly. The purpose is the speaker wants the hearer to interpret the message. Example (5) shows off record politeness strategy of request.

(5) *"It's cold in here."*

The utterance in (5) means that the speaker gives a hint to the hearer that he/she wants the hearer to shut the window.

The phenomenon of politeness usually happens in the society, especially in the conversation. Nevertheless, to analyze them is not necessarily from real life. With the development of technology, people can learn it from the movie, which is one of the most popular media among in the society. One of the favorite movies is *Ballerina* movie.

Ballerina movie is an animation movie which tells about an orphanage girl who has a dream to become a ballerina and who gets a chance to practice at a ballet school in Paris. The movie is directed by Eric Summer and Éric Warin, and written by Carol Noble, Eric Summer, and Laurent Zeitoun. It uses English, Canadian, and French languages, and the genres of this movie are animation, adventure, drama, and comedy movie. The movie was first released in theatres in France and in the UK in December 2016, but in the US it was released on August 25, 2017. In Indonesia, *Ballerina* movie was released on January 17, 2017. The movie is voiced by Elle Fanning as Felicie, Dane DeHaan as Victor, Maddie Ziegler as Camille Le Haut, Carly Rae Jepsen as Odette, and Terrence Scammell as Merante. The story of *Ballerina* movie is about Felicie who is an orphanage girl who wants to be a ballerina. The movie is about Felicie's strong will and desire to become a ballerina.

There are many reasons why the writer chooses *Ballerina* movie. First, even though it is a movie about dancing, the music and songs are only the background. Second, *Ballerina* movie has many valuable moral messages that can be taken and can be watched by all ages. The last reason why the writer chooses this movie is because there are utterances in *Ballerina* movie that contain politeness strategy of request. Therefore, the writer analyzes **"Politeness Strategies of Request That are Used in Ballerina Movie"**. This research aims to answer the following questions:

1. What types of politeness strategy of request are used by the characters in *Ballerina* movie?
2. What are the reasons that make the characters use politeness strategy of request in *Ballerina* movie?
3. What is the relation of the characters who use politeness strategy of request in *Ballerina* movie?

This research is expected to be beneficial for English language students, teachers, and researchers by giving more understanding on the occurrences of politeness strategy of request in movies. The research's findings are also hoped to lead to more comprehensive research in the same area.

II. RESEARCH METHODOLOGY

This research uses qualitative method because it aims to study politeness strategy of request. The data are in a form of movie dialogues which are collected, analyzed, and described in the form of words. The data are taken from the transcript of the *Ballerina* movie which was released in Indonesia in 2017.

Data collection goes into a certain procedure. First, the writers collect the data by downloading the movie and the script of *Ballerina* movie. Second, they watch the movie and identifies the dialogue. Then they read the scripts of the movie and compare the scripts with the actual dialogue in the movie to ensure the accuracy of the transcription. After that, they select the dialogue that contains politeness strategies of request. Then they analyze the data to answer the three research questions.

III. DISCUSSION

This research intends to answer five research questions about politeness strategy of request in *Ballerina* movie. The first question is to find out the types of politeness strategy of request that are used by the characters. The second is to know the reasons that make the characters use politeness strategy. The third is the relationship of the characters who use politeness strategy of request. The results found 14 utterances that contain politeness strategies of request.

3.1 Types of Politeness Strategies of Request

Regarding the types of politeness strategies of request used by the *Ballerina* movie characters, the analysis shows that five (5) data belong to bald on record strategy (data 1, 3, 4, 5, and 9). This can be seen in data 1 below.

Data 1:

The scene is in the morning. There is the orphanage ceremony going on, but Felicie is not visible in the ceremony. In fact, she is trying to escape from the orphanage by passing the roof of the house. On the other hand, Victor seeks out the existence of Felicie because he is asked to find Felicie by the orphanage guard. By the time Victor finds her, Felicie falls and her feet are snagged between the roof tiles. The conversation is between Felicie and Victor on the rooftop of the orphanage.

Dialogue

Time: 00:01:45 - 00:02:01
Victor: "Ouch! Ah!"
Felicie: "Victor! Can you help me?"
Victor: "Ha!"

Felicie: "Stop! Stop doing your grumpy face!"

From the conversation, Felicie requests Victor to help her because her feet are snagged between the roof tiles. Her saying, *"Victor! Can you help me?"* is bald on record politeness strategy request. Bald on record politeness strategy is used to convey the request in a direct way. This strategy often causes shock or embarrassment to the addressee, so this strategy is mostly utilized in a situation where the speaker has a close relationship with the hearer. They can be family or close friends.

The second type which is positive strategy can be seen in four (4) data (data 2, 8, 12, and 14). Data 12 below is the example.

Data 12:

The time is in the morning. This scene takes place at the hall of the dance school in Paris. Felicie has an audition for ballerina that plays *Clara in the Nutcracker*, but she comes late. Her teacher decides to choose her rival, Camile, as Clara who will dance with Rosita. Suddenly, Felicie comes and starts to dance. She is not showing a good dance. Then her teacher gives her a second chance and the result is still the same - her dance is bad.

Dialogue

01:03:37 - 01:03:56

Merante: "The orphan is late."
Regine: "It's over. Ahem! Well, as Felicie did not deign to show up for the audition, it is
            Camille who will dance with Rosita."
Felicie: "Wait! Wait! I'm here! Please, please let me dance."
Regine: "It's over! Don't you understand?"
Merante: "Sit down!"

From the conversation, Felicie's request "*Please, please let me dance*" is positive politeness strategy of request. It is an exaggerated request in order to gain interest, approval, or sympathy from the hearer.

The third type which is negative strategy can be seen in two (2) data (data 7 and 13). The discussion of data 7 can be seen below.

Data 7:

The time is in the afternoon. This scene takes place at Regine Le Haut's house. Odette is a woman who works at Regine's house as a servant. Regine orders Odette to clean the stairs, and then Felicie comes to help Odette. Felicie and Odette are talking about the dance school in Paris. Felicie met Odette for the first time in the dance school. Because Felicie is so curious about the dance school, she asks Odette some questions about the school.

Dialogue

00:19:42 - 00:20:06

Felicie: "I escaped from the orphanage to become a pupil at the opera."

Odette: "Did you?"
Felicie: "You work there, so you must know people. Could you help me?"
Odette: "Don't hold your breath."
Felicie: "What that étoile did yesterday, oh, it was so magical. I love dancing. Do you love
          dancing? Is that because you've got a limp?"

Felicie was really curious about the dance school in Paris, so she requests Odette by saying "*Could you help me?*". Her utterance is categorized into negative politeness strategy because it is a polite request.

The fourth type which is off record strategy can be seen in three (3) data (data 6, 10, and 11). Data 6 is given as an example:

Data 6:

The time is at night. This scene takes place at Regine Le Haut's house. Regime, the boss, is holding a lamp and giving order to Odette who is her maid. Regine demands Odette to clean her house now because there will be a guest coming tomorrow. She does not want her house look dirty.

Dialogue:

00:18:06 - 00:18:17

Regine Le Haut: "The stairs, Odette. The stairs are disgrace. I have guests tomorrow
                afternoon, and I want my building looking worthy top to bottom."
Odette: "I understand, ma'am."

From the conversation, Regine Le Haunt's utterance *"I want my building looking worthy top to bottom"* is categorized into off record politeness strategy of request. Regime wants Odette to clean the house now, but she does not say that directly. Instead, she gives a hint. In off record, the speaker lets the hearer interpret what the speaker means. Thus, Regime wants Odette to interpret what she means by her utterance, which is for Odette to start working immediately even though it is already late at night.

3.2 Reasons to Use Politeness Strategy of Request

Regarding the second research question which is the reasons of using politeness strategy of request, the result of the analysis shows that there are various reasons why the characters in *Ballerina* movie use politeness strategies in request, depending on the types of politeness strategy of request that they perform.

First, the characters use bald on record strategy is to ask someone to do something directly. It means that the characters want the hearer do what they want immediately. Based on the discussion of data 1 on p. 5, the reason why Felicie says *"Victor! Can you help me?"* is she wants to ask Victor to help her. By saying it directly, Felicie hopes Victor will come to her and help her to free her feet.

Second, the reasons why the characters use positive politeness strategies are to ask for or seek agreement, sympathy, and follow the order. This means that the speaker asks something to the hearer

by expressing friendliness, similarity, and solidarity to attempt closeness between each other. Based on the discussion of data 12 on pp. 5-6, the reason why Felicie says "*Please, please let me dance*" is because she wants to make her teacher show sympathy to her. So, it can make her teacher allow her to dance.

Third, the reasons why the characters use negative politeness strategies are to ask for help and apologize indirectly. While the speaker is saying the utterances indirectly, the speaker is showing the respect to the hearer because of their social differences. Based on the discussion of data 7 on p. 6, the reason why Felicie says *"Could you help me?"* is because she needs help from Odette to bring her to the dance school in Paris. By saying *"Could you help me"* Felicie is explicitly expressing her doubt that Odette will help her.

Fourth, the reason of using off record strategy is to ask someone to do something vaguely. The speaker wants the hearer to be sensitive in order to understand what the speaker wants. Based on the discussion of data 6 on pp. 6-7, the reason why Regine says *"I want my building looking worthy top to bottom"* is to ask Odette to clean her house. By saying *"I want my building looking worthy top to bottom"*, Regine means that she gives a hint toward Odette to clean her house right away.

3.3 Relationship of the Characters who Use Politeness Strategy of Request

Regarding the third research question, the writers found the relation of the characters who use politeness strategies of request varies. The relations of the characters who use politeness strategy of request varies. There are six (6) variations of relationship between the characters, namely between close friends, teacher and student, people who have the same age, people who just met, owner and worker, or family who are not close with each other.

The first relationship which is between close friends can be seen in data 1, 2, 3, 4, 5, and 8. All of these data contain the dialogues between Felicie and Victor. The relationship between Felicie and Victor is close friends. It is because they have lived and grown up together in the orphanage. The discussion of data 1 on p. 5 shows their relationship.

The second relationship which is between teacher and student can be seen in data 9 and 12. These are the dialogues between Merante and Felicie. The relationship between Merante and Felicie is dance teacher and student, which means they have known each other because they meet almost every day in the classroom. The discussion of data 12 on pp. 5-6 shows their relationship.

The third relationship which is between people who have the same age can be seen in data 14 below. This data contains the dialogue between Victor and Matty. Their relationship is people who have the same age. They accidentally met at a café in Paris. Data 14 below shows their relationship.

Data 14:

The time is in the afternoon. This scene takes place at the Matty's office. Victor works at Matty's office. A couple days ago, Felicie and Victor were quarreling. Because of feeling sorry, Felicie goes to the office of Matty to apologize to Victor. By the time she enters Matty's office, she sees Victor and Matty are talking. At that moment, Victor sees Felicie coming into the office, and he asks Matty to give him and Felicie time to talk.

Dialogue

01:17:54 - 01:18:12

Victor: "Live dangerously, Matty! I promise you they will almost certainly work."
Matty: "Oh! This is nice!"
Victor: "<u>Matty, can you give us some privacy?</u>"
Matty: - "When?"
Victor; - "Matty, privacy!"
Matty: "Oh, now. OK!"

The relation between Victor and Matty are friends. Even though they just met, but they are of the same age so they express friendliness, similarity, and solidarity to attempt closeness between each other.

The fourth relationship which is between people who just met can be seen in data 7, 10, and 13. In data 7, Felicie and Odette are just met. They met for the first time at one of the opera houses in Paris. In data 10, Felicie accidentally meets Odette in the opera hall and she offers herself to help Odette. So, the relation between them is the persons who just met. In data 13, Felicie got acquainted with Matty through Victor. They just met at Matty's office in Paris, so the relationships between them is the persons who just met. The discussion of data 7 on p. 6 shows Felicie and Odette's relationship.

The fifth relationship which is between owner and worker can be seen in data 6. This data contains dialogue between Regine Le Haut and Odette. Regine Le Haut is the owner of the house where Odette works, so the relationship between them is owner and worker. The discussion of data 6 on pp. 6-7 shows their relationship.

The sixth or last relationship which is between family who are not close with each other can be seen in data 11 below.

Data 11:

The time is at night. This scene takes place at the exercise room in Regine's house. Regine is Camille's mother. Regime forces her daughter, Camille, to practice so that she can win the audition or win against Felicie. Regime still insists Camille to practice although Camille feels tired.

Dialogue

00:53:38 - 00:53:49

Regine: "Up, down! Up, down! Up, down! Again!- Up, down!"

Camille: - "I'm tired."

Regine: "'Tired' is for losers! Again! I am going to get that part!"

The conversation is between Regime, the mother, and Camille, the daughter. Camille uses off record politeness strategy of request or indirect request to convey her utterance indirectly to her mother. Even though they are mother and daughter, their relationship is not close because Regime is very strict to her daughter because Regina treats Camille like a trainer to her student.

CONCLUSION

The writer found fourteen dialogues that contain politeness strategies of request in the *Ballerina* movie. Thie research intends to answer three (3) research questions. The first research question is the types of politeness strategies of request used by the *Ballerina* movie characters. The result shows that all types of politeness strategies of request are found in the dialogues. These are bald on record strategy, positive strategy, negative strategies, and off record strategy.

The second research question is the reasons of using politeness strategy of request. The result shows there are various reasons why the characters in *Ballerina* movie use politeness strategies in request, depending on the types of politeness strategy of request that they perform. Each type of politeness strategy of request performed is based on different reasons.

The third research question is the relationship between the characters who use politeness strategies of request. The result shows that their relationship varies. There are six (6) variations of relationship between the characters, namely between close friends, teacher and student, people who have the same age, people who just met, owner and worker, or family who are not close with each other.

REFERENCES

Bechtel, G. (2004). There and back again: Progress in the discourse of Todorovian, Tolkienian and mystic fantasy theory. Vol. 30 no. 4.

Coulthhard, M. (2014). *An introduction to discourse analysis 2nd.* New York: Routledge.

Cruse, D.A. (2000). *Meaning in language: An introduction to semantics and pragmatics.* New York: Oxford University Press.

Cutting, J. (2002). *Pragmatics and discourse.* London: Routledge.

Grice, H.P. (1975). Logic and Conversation. [In: Syntax and Semantics, Vol. 3, *Speech Acts*, ed. by Peter Cole and

Jerry L. Morgan. New York: Academic Press 1975, 41–58; here 45–47]

Grice, P. (1991). *Studies in the way Of words.* Cambridge: Harvard University Press.

Grundy, P. (2008). *Doing pragmatics*. London: Hodder education.

Herzog, A. (2010). Dreams of difference, songs of the same: The musical moment in film. University
        of Minnesota Press.

Hurford, J.R., and Heasley, B. (1983). *Semantics a coursebook*. Cambridge: Cambridge University
        Press.

Kreidler, C.W. (1998). *Introducing English semantics*. London: Routledge.

Leech, G. 1983. *Principles of Pragmatics.* London: Longman.

Levinson, S.C. 1983. *Pragmatics.* Cambridge: Cambridge University Press.

McCarthy, M. (1991). *Discourse analysis for language teachers.* Cambridge: Cambridge University
        Press.

Mey, J.L. (2001). *Pragmatics: An introduction 2nd.* Oxford*:* Blackwell.

Mooney, A. (2004). Co-operation, violations, and making sense. *Journal of pragmatics*.

Renkema, J. (2004). *Introduction to discourse studies.* Amsterdam: John Benjamin Publishing
        Company.

Richards, J., Schmidt, R. (2002). *Longman dictionary of language teaching and applied linguistics
        (3rd ed.).* London, England: Longman.

Saeed, J.I. (1997). *Semantics*. Oxford: Blackwell Publisher.

Thomas, J. (1995). *Meaning in interaction: An introduction to pragmatics.* London: Pearson
        Education Limited.

Yule, G. (1996). *Pragmatics.* Oxford: Oxford University Press.