FACE THREATENING ACTS ANALYSIS OF DIRECTIVE ACTS IN THE NOVEL *I WAS BORN FOR THIS* BY ALICE OSEMAN

THESIS

By

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ABSTRACT

MUSTIKA DEWI, SUCI. 2022. Face Threatening Acts Analysis of Directive Acts in the Novel *I Was Born For This* By Alice Oseman. Thesis, English Education Department, Tarbiyah and Teachers Training Faculty, State Institute of Islamic Studies Ponorogo. Advisor Wiwin Widyawati, M.Hum.

Key Words: *Face Threatening Acts, Directive Acts, Novel*

Communication is part of verbal interaction which takes an essential point in every human social life to convey arguments and ideas. There are various aspects of communication; one of them is speaking politely. Many people these days are ignorant about politeness during communication. That is why linguistic politeness helps people create good communication with the interlocutor and make the utterance sounds more polite concerning to minimize the FTA. At this point, using specific ways or strategies could also help people run the conversation, such as when the speaker is performing a directive speech. By applying the politeness strategy through communication especially when the speaker use directive acts, the speaker tried to build such a good relationship and avoid future conflict may occur after the conversation. According to the urgency of politeness usage also the intencity of people doing the face threatening acts in communication, the researcher conducting this research attempts to analyze the face threatening acts performed by the speaker in the novel by Alice Oseman entitled “I Was Born For This” which focused on the use of directive acts by the speaker to express their intention during the communication. *I Was Born For This* is a children's book that achieved the award of Unity By Pop Award 2018 as Young Adult Book of The Year. This novel talks about the darkest side of fandom euphoria, how anxiety can stop someone from doing something, and defines what is essential to life.

The researcher outlined two problems underlying this research, specifically: (1) What are the types of directive acts used by the characters in the Alice Oseman novel, entitled "I Was Born for This" to perform directive illocutionary acts function? (2) How is the use of face threatening acts by the characters in the Alice Oseman novel, entitled “I Was Born for This” to perform directive illocutionary acts function?

This research use a systematic and deep description of phenomena based on the theoritacal framework which lead the resracher to present the data collection and data analysis in such detailed explanation. Thus, this research was done by applying library approach along with descriptive qualitative as the research design. During the process of data collection, the data were collected through documentation and in this research the researcher played a role as a single data collector. The researcher used the theory of speech acts proposed by Searle especially on the description of directive speech acts. Beside, the researcher also used Brown and Levinson’s 1987 theory which focused on the face threatening acts theory under the pragmatic study. These theories used by the researcher to find the types of directive acts and the use of face threatening acts by all the characters in the Alice Oseman novel, entitled *I Was Born For This* in performing directive illocutionary acts fucntion during the daily communication.

According to the data analysis of this research, the researcher finally found the answer to the two problem statement that there is five directive speech acts found in the Alice Oseman novel, entitled "I Was Born For This". They are (1) Commanding, (2) Requesting, (3) Suggestion, (4) Inviting, (5) Forbidding. The researcher also finds out that the characters in the novel does the face threatening acts either positive face or negative face in performing the directive illocutionary acts function. In this research, most of the characters in the Alice Oseman novel, entitled *I Was Born For This* perform directive illocutionary function of commanding and threaten the negative face of the hearer. Moreover, mostly used strategy by the characters to perform the face threatening acts is the bald on record. Means that the speaker attempted to achieve the efficiency in communication maximally and threaten the herer’s negative face.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Communication is a tool of verbal interactions which takes part as the most important aspects in every human social life. Humans need to do communication to help survive in this life, one of which is through the language used as a means of communication.[1] Language leads people to be possible to do interactions or communication and stay connected with the global citizen.[2] In this way, language is used as a system of particular linguistic communication to a group of people to address the meaning whether in spoken, written, or signed form.[3] Language creates a reflection of human life experience[4] as it is used to deliver the whole line in every aspect of human experience. That is why it's impossible to imagine how human life would be without language.

People's communication means performing linguistic behavior to deliver the meanings.[5] In this case, there are common ways people convey the meanings through linguistic elements, such as using utterances, signs, gestures, or any other ways, it might depend on its purposes.[6] However, people mostly use the form of utterance to convey ideas or meanings since not all interlocutors can interpret gestures and sign language accurately. In attempting to employ a particular action in the term of utterances, people use speech acts

[1]Apriyanto Apriyanto, "Language As A Communication Tool In Human Life," *Fox Justi : Jurnal Ilmu Hukum* 10, no. 02 (January 1, 2020): 45, https://doi.org/10.54209/justi.v10i02.91.

[2]Idda Astia, "Politeness Strategy in Interlanguage Pragmatics of Complaints by International Students," *IJELTAL (Indonesian Journal of English Language Teaching and Applied Linguistics)* 4, no. 2 (May 22, 2020): 350, https://doi.org/10.21093/ijeltal.v4i2.528.

[3]Ronald Wardhaugh, *An Introduction to Sociolinguistics*, Fifth Edition (United Kingdom: Blackwell Publisher, 2006), 2.

[4]Alfin Rosyidha et al., "Rethinking Politeness Principle in Pragmatics Study," *Journal of Pragmatics Research* 1, no. 1 (March 1, 2019): 23, https://doi.org/10.1836/jopr.v1i1.23-29.

[5]John Roger Searle, *Speech Acts Essay In The Philosophy of Language* (Great Britain: The Syndics of The Cambridge University Press, 1969), 12.

[6]Searle, 12.

to communicate effectively.[7] The speech acts take part as the topics which are studied in the pragmatics field, it is also known as the act of communication.

The speech act articulated as actions employed via utterances.[8] Speech act is also called the total situation in which the utterance is used to.[9] Furthermore, a speech act is done by saying the utterances in order to perform the action,[10] In this case, people do not only produce utterances that contain grammatical structures and a bunch of words but also there's an action or force behind the utterances uttered by the speaker in order to convey the message or express the idea.[11] Speech act is classified into three classes, they are locutionary, illocutionary, and perlocutionary.[12]This research focuses on analyzing the directive acts used in the speaker utterances. Directive is a kind of speech acts that is used by the speaker to make someone else to do something.

The directive speech act is used when the speaker wants the hearer to do something for him or her. The use of term directive speech acts consist of activities such as requesting, commanding, questioning, and suggesting. Directive speech acts can be expressed in two ways they are direct and indirect speech act when people ask someone for a direction in this situation using indirect expression creates a good impression to the new person whom he or she asks for help. For example, the utterance *"Would you show me the way to the school, please?"* will be different when using a direct expression *"Show me the way to the school, please?''*.

In the directive acts, there is the existence of the speaker's desire to drive his or her hearer to do or behave according to what the speaker wants. This is somehow quite selfish

[7]Zeni Novitasari, Yulia Nugrahini Nugrahini, and Erna Dwinata, "An Analysis of Directive Illocutionary Acts In The Divergent Movie 2014 By Douglas Wick And Lucy Fisher," *INSPIRASI: JURNAL ILMU-ILMU SOSIAL* 13, no. 3 (2016): 41–42.

[8]George Yule, *Pragmatics* (Walton Street Oxford OX2 6DP: Oxford University Press, 1996), 47.

[9]Misbah Mahmood Dawood Al-Sulaimaan and Lubna M. Khoshaba, "Speech Act as a Basis of Understanding Dialogue Coherence with Reference to English-Arabic Translation," *International Journal of Social Sciences & Humanities* 1, no. 1 (September 10, 2017): 70.

[10]Sony Brinda, Esti Junining, and Nurul Chojimah, "Illocutionary Acts and Politeness Strategies Implied In Puppet Show Charcaters 'Bambang Wisanggeni,'" *Jurnal Budaya FIB UB*, Brinda, 1, no. 1 (Agustus 2020): 23.

[11]Yule, *Pragmatics*, 47.

[12]John Langshaw Austin, *How To Do Things With Words*, first Edition (Great Britain: Oxford University Press, 1962), 108, https://www.hup.harvard.edu/catalog.php?isbn=9780674411524.

and enchanting at the same time, because then if we take a look of what majority purpose in people using language, which is to achieve their goal in life, then directives will be mostly the answer. Directives are selfish because not every goal of people w, can and or should be granted by asking others to do it for them. Yet, are also enchanting because if the hearer is willing to do as what the speaker wants, then there must be some triggers or factors of why the directive acts are perceived and granted successfully by the hearer.

There is one of novel originated from United Kingdom which is interesting to be analyzed through pragmatic approach, it is *I Was Born For This* by Alice Oseman. It is a novel about believe in ourselves and facing up the reality if everything happens for a reason and it is out of expectation. In this research, the researcher would like to focus on the use of directive speech acts during the communication among all the characters, the novel entitled *I Was Born For This* by Alice Oseman. The researcher collects the data from all the characters' utterance during communication in the novel *I Was Born For This* by Alice Oseman that contains directive speech acts to be analyzed and elaborated in this research using speech acts approach.

Directive speech acts are not only used in a natural situation to communicate such as in real language skills, but also the conversation between people or character in the novel. The researcher is encouraged to do research using novel as the object of the research. As the researcher thinks that research on novel can bring some insights in linguistic phenomenon. Besides, in relation with educational program, this novel is valuable to be used as the object of various subjects in English language teaching, such as reading comprehension, the subject that analyze the language use (analysis of linguistic subjects) and other literature subject demand. Besides the value of this novel can influence the young adult to be more aware of on self respect, self acceptance, and believe in ourselves to the fullest. As the researcher sees, there are lots of cases about the students in college age commit to suicide because of facing the serious mental health issues, such as anxiety,

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trust issues, paranoia, depression because of the pressure of academic achievement. Besides the positive energy of all the characters not to easily giving up to fight for something they want and trust the process, which is can be employed on the spirit of following the learning process and craving some academic and non academic achievement.

There are some forms of speech that the participants use in *I Was Born For This* by Alice Oseman to make the other participant to do something. te speech is in the form of suggesting, commanding, inviting, requesting, and forbidding. These forms of speech can be found in the directive speech act. Searle states that, directive speech act is an act to get someone else to do something. It is in line with the focus of this research where politeness is used to lessen the face-threat towards other. Directive speech act can threaten another participant's public self-image if it is not used in the right context. Therefore, politeness is essential to maintain the participants' wants to be seen to have particular public self-image since this novel was distributed and read by lot of people because it was a best seller book in New York Times.

One of the strategies to do well communication is by conducting communication in a polite way. Politeness is not only about saying "please" or "excuse me" in the right place during communication, but more than this. Politeness in linguistic terms is restricted to becoming verbal production of human interaction and indicating more than just showing good manners in front of the interlocutor to show awareness.[13] Politeness can be defined as the way people employ a strategy in order to communicate well with the interlocutor.[14] Politeness is developed to save the hearer's face; there are two classification of the face; negative face and positive face.[15] In order to save the hearer's face, there are a set of

[13]Hendi Pratama, *Linguistic Politeness in Online Communication* (Semarang: LPPM Universitas Negeri Semarang, 2019), 1.

[14]Eka Eksanti Jauhari, "The Analysis of Politeness Strategies Used By Durinese Speakers of Batunnoni Variant And English In Daily Conversation: A Sociolinguistic Analysis" (Makassar, Hasanudin University, 2021), 13.

[15]Penelope Brown and Stephen C. Levinson, *Politeness Some Universal in Language Usage*, Second Edition, Studies in Interactional Sociolinguistics 4 (Cambridge: Cambridge University Press, 1987), 60,

politeness strategies that may be applied to the speaker's speech act in order to avoid or mitigate the Face Threatening Acts. The strategy is categorized into four branches; bald on record, positive politeness, negative politeness, and on record. Briefly, applying politeness during daily conversation aims at paying attention and trying to be aware of others' feelings (interlocutor), so that the message can be well addressed among the participant who is taking part in face-to-face conversation. In this research, the researcher relates the use of directive acts with the face threatening acts (FTAs) to perform directive illocutionary function because speech act has a close relationship with the practice of face threatening acts (FTAs). In the researcher's opinion, most of people in the daily communication sometimes do not realize if their acts contains the face threatening acts (FTAs) which might lead to the loses of the interlocutor's face. Most of people do not have an understanding about face threatening acts (FTAs) or even some of them do not know what is face threatening acts (FTAs) and how does it affect on the interlocutor's faces during the communication. That is why having a good understanding about face threatening acts (FTAs) is a crucial part of communication and it is needed to be discussed through research because it takes important rules to the process of delivers the messages in conversation acceptably whether in directive or any other form of speech acts without losing interlocutor's faces.

People applied politeness in accordance to show awareness and respect to another person's faces when it comes to being socially distant or just to show closeness among people in conversation.[16] Moreover, politeness becomes one of constrains of human interaction, whose purpose is to consider others' feelings, establish levels of mutual comfort, and promote rapport.[17] The role of politeness in daily communication is to help

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https://www.cambridge.org/highereducation/books/politeness/89113EE2FB4A1D254D4A8D2011E542E4#overview.

[16]Yule, *Pragmatics*, 60.

[17]Widanti Septiyani, "The Use of Brown And Levinson's Politeness Strategies By The Main Characters of Bride Wars Movie" (Yogayakarta, Sanata Dharma University, 2016), 13.

people develop awareness during communication whether in spoken or written language when the speaker decided to do the face threatening acts (FTAs). There are various strategies proposed by Brown and Levinson to do the face threatening acts (FTAs), they are doing the FTAs and do not do the FTAs. When the speaker do the FTAs, they are some strategies to convey the FTAs, off record strategy and bald on record strategy. When the speaker chooses to talk baldly, the speaker applied bald on record without redressive action and with redressive action where there are negative politeness strategy and positive politeness strategy to save the interlocutor's faces. Besides do the FTAs, the speaker could also choose do not do the FTAs. These days, most people lack of awareness and often disregard communication etiquette whether in daily face-to-face communication or on social media platforms like Instagram, Twitter, and Facebook, it cause various problems in communication such as misunderstandings that lead to insults to the interlocutors' feelings. Recently, Digital Civility Index (DCI) survey was conducted a study to measure the level of global digital courtesy, then the result show that Indonesian citizens ranked at the bottom among other countries in Southeast Asia. Indonesia ranked 29th among a total of 32 surveyed countries with 16000 respondents involved in this study, whereas for Indonesia only they are 503 respondents were asked several questions about the etiquette of communicating digitally[18]. Shortly, most people in Indonesia lack of understanding about face threatening acts (FTAs) in written communication especially in the digital conversation where there are various people comes from different life background leads people to be mindful and careful in every sentence they were talked, but in fact, most people use the term freedom of speech to justify their action. It also happens in daily spoken communication, most people these days especially adults spoke in such ignorance concerning the interlocutor's feelings which often leads to misunderstanding the

[18]Kompas Cyber Media, "Orang Indonesia Dikenal Ramah, Mengapa Dinilai Tidak Sopan di Dunia Maya? Halaman all," KOMPAS.com, March 3, 2021, https://tekno.kompas.com/read/2021/03/03/07000067/orang-indonesia-dikenal-ramah-mengapa-dinilai-tidak-sopan-di-dunia-maya-.

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interlocutor's perception and then causes controversy or even worse hurting the hearer's face. In this case, adults lack attention to the utterance they used to deliver the idea whether it will leads to the faces lose or not, there is little who takes time to consider the best way to deliver the idea through polite utterances just to avoid of losing faces among the interlocutors. In conclusion, having a good understanding about what is the face threatening acts (FTAs) and how does the use of it could helps people to easily differentiate which utterances are best to deliver the intention without losing the interlocutor's faces whether in written or spoken communication.

According to various reasons above, the researcher would like to undertake a research on directive acts practices related to the face threatening acts (FTAs) in completing the directive illocutionary acts function. There are some reasons behind this decision, one of them is specifications in definite research will extend a huge understanding of certain major fields. Furthermore, the researcher believes that the directive act is highly susceptible to politeness value for people of different social statuses when they choose to perform the FTAs during the communication whether verbal or written communication. In this research, the researcher choose one of the bestselling novels written by Alice Oseman titled *I Was Born For This* as the research object. This novel won the award of Unity By Pop Award 2018 as Young Adult Book of The Year[19]. This novel was published on May 3th 2018 by Harper Collins Children's Books, as the third novel written by Alice Oseman. Besides the achievement won by this novel, the language used by Alice Oseman in this novel is comfortable and easy to be comprehended. In accordance with politeness this novel was chosen because each of the characters in this novel applied politeness strategy like the bald on record to do the face threatening acts (FTAs) in the daily communication, for example the main character Fereshteh (Angel Rahimi) practices bald on record strategy to talk to Juliet Schwartz as her friends, then Jimmy applied negative politeness strategy

[19]https://en.wikipedia.org/wiki/Alice_Oseman, accessed on February 3, 2022, 07:00 AM

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when talk to Fereshteh even they are in the same age. As far as the researcher knows, most teens talk to their friends impolitely and often does not aware of the interlocutors' feelings unconsciously. On the other hand, the whole story in this novel highlighted the problem of dealing with anxiety, trust issues, and any other kind of mental health disorder which is become the most common problem faced by teens and adults these days. Hopefully, people after reading the whole story would be able to take the value of the characters presented in the novel such as being strong people, unbeatable, not easily giving up even if in heavy situations, being self-aware, and always seeing things on the positive side. So that, people who have been through those hard times, could deal with the situation, start to love themselves completely for all their shortcomings, weakness, and failure in the past, believe in the process that time will heal, and see how powerful words in impacting of someone's life matters.

London, United Kingdom was the setting location for the Alice Oseman novel, entitled *I Was Born For This*. The story line of this novel is written in dual POV between Jimmy, the lead vocalist of a well known group band globally from Britain called The Ark who has struggled with anxiety, paranoia, neurotic, being unsociable, very serious trust issues, and a short tolerance for personal space invasion. Second, Fareshteh (Angel Rahimi) is an extremely passionate fan girl of The Ark, a Muslim teen, and she has a cheerful personality and positive vibe. On the other side, the story line of the entire novel revolves around virtual pals bonding over fandom, and through this, they arediscovering that real life is not quite the same. Then the story of three best friends (Jimmy, Alister, and Rowan) also takes a part in the story line of his novel so the story becomes colourful. These three best friend who grew up to be known worldwide together, but are currently struggling in their own ways. Furthermore, the story line in this novel, tell the reader about the evolution of music in the United Kingdom. There is no romance in this novel, instead it is about how Fereshteh and Jimmy are all of sudden believe in each other, and the way they simply find

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out how odd and surprising dealing with reality as much as shall be. There is also a part where the author adds some religion point which every human in this world should believe in God's hand, what he has to be done to the human. Another substantial topic addressed in this novel is whether or not obsessing over celebrities is right, dangerous, terrible, or somewhere in the middle. All the topics in this novel is linked to teens todays' concerns, this novel will be perfect for them whose tried to discover themselves and grow in such a valuable ways.

The researcher expects that the spirit of being polite in communication carried out by Fereshteh (Angel Rahimi) as a Muslim teen could be the inspiration of teens to be more aware of interlocutors' feelings in daily conversation so that people could be carefully choosing the utterances to express the ideas or feelings. On the other hand, the character of Jimmy Kaga Ricci a musician who built his career from zero to a hero is worth being used as a role model in life. How humble Jimmy is toward his fans, talk politely to show how close they are. Jimmy suffers from anxiety and paranoia, and also attacks self-esteem. But at least Jimmy could do his best until he become the greatest pop rock band called The Ark in Britain along with his friend Rowan and Lister. And also any other characters featured. The main reason the researcher choose this novel is that the topic discussed is most teens suffer from disease these days. Besides, through the directive illocutionary utterances, they used to communicate in their daily life to build their characters and show awareness toward people around them. Briefly, the role of this novel is to influence teens to make anxiety and anything related turn into strength for themselves. Then see it as a beautiful thing and a gift from God. So, the researcher decided to focus on analyzing the face threatening acts (FTAs) employed by the characters in the novel concerning the use of directive acts in performing the directive illocutionary acts function in the utterances uttered by the characters in the Alice Oseman novel, entitled "I Was Born for This" as this will be useful for the reader to know how to apply politeness strategies in daily communication so they

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can use language choices wisely when communicating among others. This research is expected continue providing additional information and sources of information to the English educational programme, for students majoring in linguistics field, because it purposefully serve as a reference for the additional background in the pragmatics subject, specifically about speech acts and the use of politeness strategies. Additionally, the outcome of this research might supply an additional knowledge and references for the next researcher to undertake a study in the same topic but utilising different objects of the research.

The researcher intends to examine the directive utterances addressed by the characters in the novel like ordering, requesting, questioning, asking, advising, and any other kind of directive utterances to express the feeling as well. Therefore, according to the issue and significance of directive illocutionary acts concerning politeness strategy in various fields especially it beneficial for educational program briefly described above, the researcher would like to conduct the classification of the directive acts to perform directive illocutionary acts function concerning face threatening acts (FTAs) found in Alice Oseman novel under the title "Face Threatening Acts Analysis of Directive Acts In The Novel *I Was Born For This* By Alice Oseman".

B. Statements of The Problem

In line with provided background of the research in the beginning of this section, the researcher formulated the research question as follows:

1. What are the types of directive acts employed by the characters in the Alice Oseman novel, entitled *I Was Born for This* to perform directive illocutionary acts function?
2. How is the use of face threatening acts (FTAs) by the characters in the Alice Oseman novel, entitled *I Was Born for This* to perform directive Illocutionary acts function?

C. Research Focus

The researcher will focus on analyzing face threatening acts (FTAs) used by the characters concerning the use of directive acts to perform directive illocutionary acts function in the utterances performed by all the characters in "I Was Born for This" novel by Alice Oseman using the theory of face threatening acts (FTAs) from Brown and Levinson (1987) where face threatening acts (FTAs) falls into four categories they are face threatening acts (FTAs) of speaker negative face, face threatening acts (FTAs) of hearer negative face, face threatening acts (FTAs) of speaker positive face, and hearer positive face threatening acts (FTAs). Moreover, the researcher uses types of directive acts theory from Searle (1996) in accordance to analyze the types of directive acts to perform directive acts illocutionary function during the communication in the Alice Oseman novel, entitled *I Was Born For This*. Based on Searle's theory of speech acts, directive acts consist of requesting, commanding, suggesting, forbidding, and inviting.

D. Significances of the Research

The researcher undertakes this research to make a contribution particularly to the English Education programme and certain parties concerned with English language development, as well as to provide additional information on the linguistics major. Additionally, three parties are expected to take the advantages from this research and enhance it in the future to provide greater understanding and knowledge for those parties. These individuals include English teachers and lectures, as well as English students, and the next researchers.

1. The teacher

   This research aims to encourage, inspire and give support to the second language teachers in designing and delivering the materials in learning process. In these days most of second language teachers only focus on engage their students in learning how to form a correct sentences grammatically and help the students to mastery all the

English skills and vocabulary instead. Meanwhile to practice English as second language in certain conversation they need to understand the face threatening acts (FTAs) (FTAs) to communicate well mannered and deliver the messages effectively whether in spoken or written language through the speech act without losing faces of interlocutors. That's why in English learning process, the teacher should add the socialization of face threatening acts (FTAs) use for the English Foreign Language (EFL) learners in more practical way, and pay attention on students' language choice to identify whether their utterance lead to the interlocutor's faces loss or not especially in delivering messages in written language. It is because this study provides information on the way people send the messages through written language without losing the faces of interlocutors.

2. The students

This research attempts to teach students to be cautious while using the English language in certain communication or particular situations. The students are expected to be aware of choosing the language choice, pay attention more on whose they are talks to, and can deliver the messages naturally and well mannered through spoken or written language to show response in certain conversation or communication politely without causing of somebody's losing their faces. In the end, the students can get a competence in practicing the English language in more well mannered ways by applying appropriate understanding about face concept and face threatening acts (FTAs) concept, so that the students could deliver the messages successfully without hurting somebody's feelings that caused by looses their faces and be more mindful and careful to talk to somebody.

3. The next researchers

The researcher is interested in motivating future researchers undertake research in the pragmatics area, particularly those that focus on the issue of face threatening acts

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(FTAs) use in practicing the speech acts in daily communication. Future researchers are able to make use of this research as a reference to acquire such relevant theories or knowledge about speech act and face threatening acts (FTAs) used in communication, which will ease them in imporving their research.

E. Objectives of the study

There are two formulated objectives in this research which will be analyzed by the researcher through the research. These two objectives are expanded in the form of particular research goals, which are as follows:

1. Identify the type of directive acts used by the characters in the Alice Osmean novel, entitled *I Was Born for This* in order to perform directive illocutionary acts function under the theories of FTAs's Brown and Levinson (1987) and directive acts of Searle 1996.
2. Describe how the characters in Alice Oseman's novel *I Was Born for This* used face threatening acts (FTAs) during daily communication or daily contact to carryout the directive illocutionary acts function.

F. Limitation of The Research

The researcher used Brown and Levinson's 1987 theory to analyze the face threatening acts (FTAs) used by all the characters in the Alice Oseman's novel "I Was Born For This" in uttering the directive illocutionary acts function during the dialy contact, and Searle's 1996 theory to analyze the types of directive acts used by the characters in complementing the acts of performing directive illocutionary function.

G. Previous Related Studies

In education, using a novel as a research object is not a strange idea these days. There are many researchers conducted a research using novel as the object of research to observe their utterances in the field of pragmatics or even use it for educational purposes. Before

undertake this research, the researcher is looking for and learned about current previous studies in the subject of pragmatics. There are three previous research used by researcher as follows:

V. Novi Ciptaningrum, then a student at Sanata Dharma University's English Letters Department and Faculty of Letters, conducted her first pragmatics study in 2011. It was titled *Politeness Strategies Applied in directive Speech act According to the Interpersonal Relationships in The IT Crowds: The German and Moss*. The study's objective is to classify the politeness strategy used in directive speech acts in The IT Crowd: Moss and The German and then examine its application in speech acts based on the characters' interpersonal ties. The researcher conducted her research employing two theories; pragmatics study to detremine the politeness strategy applied by the characters in *The IT Crowd – Moss and The German* and psychology study to determine the interpersonal interaction between the characters.

The preference for particular politeness strategies based on the interpersonal relationship between two characters demonstrates the study's findings that there is a significant link and influence between the use of politeness strategies and interpersonal relationship. Five directive speech acts were discovered in The German and the IT Crowd-Moss: invitation, request, suggestion, command, and prohibition Additionally, there are four methods of politeness included: positive, negative, off the record, and bald on the record. Six distinct kinds of interpersonal interactions between the characters were later identified by the researcher: friendship association, cross-sex friendship, same-sex friendship, workplace mentorship, workplace networking friendship, and romantic workplace friendship.

The next study was written by Garnis Trisnawati, a student at Diponegoro University's English Department and Faculty of Humanities. He also conducted a pragmatics study titled "Directive Illocutionary Acts In Relation To Politeness Strategy In the Historical Movie The

King's Speech" in 2011. In this study, Garnis Trisnawati discusses the classification of directive illocutionary acts used by the speaker in The King's Speech dialogues from a variety of perspectives. These perspectives include explicit or implicit imperative, direct or indirect directive illocutionary acts, literal or non-literal directive illocutionary acts, the function of directive illocutionary acts, and the speaker's mood when making directive illocutionary acts. On the other hand, in the movie The King's Speech, Garnis Trisnawati looks at how the speaker uses the politeness principle and method to perform directed illocutionary acts. Garnis Trisnawati employs the speech act theories of Austin (1967), Searle (1967), Grice (1975), Leech (1983), and Brown and Levinson (1983) in this study.

Her findings indicate that fifty-one speeches contain directive illocutionary acts, twenty-two of which are directly stated and twenty-nine of which are directly communicated by the speaker. In addition, forty-eight directed illocutionary acts are interpreted literally, but three speeches are not. Additionally, the researcher discovered that the bald on record technique was used as the primary strategy in 28 of The King's Speech's directive illocutionary actions.

Amalia Karien, a student in the English Department of Languages and Literature Program at the Faculty of Culture and Studies at Brawijaya University, conducted her first study of pragmatics in 2013. The study, titled "The Politeness Strategies of Directive Illocutionary Acts by Oprah Winfrey in the Oprah Winfrey Show," was carried out by Amalia Karien. The study focuses on how Oprah Winfrey, who is the main speaker on The Oprah Winfrey Show, uses civility methods and principles in her interactions with her audience. She utilized the theoretical framework developed by Brown and Levinson (1987) in order to evaluate the data. The study's findings indicate that the Oprah Winfrey Show employs two distinct politeness strategies. They include strategies for politeness, both positive and negative. Positive politeness strategy is Oprah Winfrey's most dominant

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politeness technique in her directed speech act because she wants to improve her social relationship with Mr. Obama, her guest star.

The researcher would like to conduct a research that focuses on the analysis of face threatening acts (FTAs) and how they are used to perform the directive illocutionary acts function through directive acts on the basis of previous related studies.

H. Research Methods

This section is broken up into four sections: the research approach, the data and the source of the data, the method for collecting the data, and the analysis of the data.

1. Research Approach

A reserach design is a set of strategies and processes for doing specific study, including decisions on general assumptions and precise techniques of data collection and anlyasis[20]. The researcher's strategy for conducting her study is represented by her research design[21]. Additionally, it inspires the researcher to organize their research in order to improve their comprehension of the subject or object being studied[22].

The researcher employed descriptive qualitative research design and library research to carry out her researcher. Library research is a kind of research which involves identifying and locating related sources in relation to answer the research question that has been formulated[23]. Additionally, library research is defined as any study that gathers data from library materials. During the library research, a variety of documents, books, mainly official website, government report, thesis and journals

[20]John W. Cresswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, Third Edition (London, United Kingdom: SAGE Publication, Inc., 2009), 3.

[21]Robert C. Bogdan and Sari Knopp Biklen, *Qualitative Research for Education: An Introduction to Theory and Methods*, Fifth Edition (London, United Kingdom: Pearsoon Education, Inc., 2007), 54.

[22]Naparat Inpok, Rebecca K. Webb, and Suchada Nimmannit, "An Analytical Study of Figurative Language Used in Emily Dickinson's Selected Poems," *Veridian E-Journal, Silpakorn University (Humanities, Social Sciences and Arts)* 12, no. 3 (2019): 1071.

[23]Chew Wai Keng, Ahmad Jazimin Jusoh, and Mariyati Mohd Nor, "A Comparative Library Review of Teaching Practice and Supervision Practice between Malaysia and Australia," *Journal of Research, Policy & Practice of Teachers and Teacher Education* 7, no. 1 (2017): 58.

served as sources for the data and related materials[24]. Furthermore, the researcher chose library research because the researcher intends to identify specific characteristics of written materials (novel), specifically identifying speech acts associated with face threatening acts (FTAs) found in the daily dialogues between the characters in Alice Oseman's novel *I Was Born For This*.

The research approach for this research is descriptive qualitative in accordance to various reasons. First, the elaboration of this research discussion was not include any enumeration and calculation, so it's purely use the form of words to break down research finding result in the discussion section[25]. Second, this research is going to concentrate on comprehending social phenomena through the senses of human participants, and it will deal with data in the form of words rather than numbers and statistics[26]. The research data in this study were gathered, analyzed, and presented verbatim in accordance with the research approach. It aimed to acquire a fundamental understanding of speech acts, specifically their classification in relation to face threatening acts (FTAs), which the characters in the novel I Was Born For This engage in on a daily conversation. And the last, the object of the study belongs to a social phenomenon, which is there will an explanation needed in order to describe what happens towards the object of the research in a certain condition, nature, or phenomenon.

2. Data and Source of Data

Arikunto said that a data source is a topic source from which data may be acquired for research purposes. The data itself contain certain information and facts which will be discussed to answer the research questions. Two sources were used to gather the data for

[24]Keng, Jusoh, and Nor, 58.

[25]Rini Reswari, "Politeness Strategies Of Directive Utterances Used By Students Of English Department Of Muhammadiyah University Of Surakarta In Microteaching Class" (PhD Thesis, Universitas Muhammadiyah Surakarta, 2012), 3.

[26]Amalia Karien, "The Politeness Strategy of Directive Illocutionary Acts By Oprah Winfrey In The Oprah Winfrey Show" (Brawijaya University, 2013), 37.

this study: secondary and primary data. This study's data is not constrained by time or place. Another advantage of doing library research, according to Glasser and Strauss, is the wide range of accessible comparison material in terms of time, place, and any other features. Thus, the researcher may simply get the data without being constrained by time or territory.

a. Source of Primer Data

Alice Oseman's novel "I Was Born for This" served as this research's major data source. The researcher used both the e-book version of this novel accessed on the Googleplay book https://play.google.com/store/books/details?id=rZwFDgAAQBAJ and also the printed book version. Meanwhile, the utterances comprising directive acts to performed directive illocutionary acts function found in the novel "I Was Born for This" and its role in connection to the application of face threatening acts (FTAs) in every speech used among the characters serve as the data for this study.

b. Source of Secondary Data

The researcher uses secondary data from various library resources, including dictionaries, reference books, and any other journals related to the subject under investigation, to support this study.

3. Data Collection Technique

The researcher is the sole data collector in this research, and documentation strategy is used to collect the data. According to Ary, and others According to 2002, p. 430, the descriptive qualitative approach requires observation, interviewing, and document analysis to gather data.

The use of documentation in this study is to gather data through the use of a document or evidence list. Thus, the researcher can independently collect and record both primary and secondary data in the form of documents that serve as the study's evidence,

and then conduct the analysis of those data. There are the steps the researcher takes to gather data and conduct research analysis are as follows:

a. Reading and observing Alice Oseman's novel entitled "I Was Born For This"

b. Collecting the utterances containing directive acts to perform directive illocutionary function in relation to the use of face threatening acts (FTAs) while delivering the directive acts function by reads the novel carefully and take some notes

c. Displaying the data into the tables to be analyzed

4. Data Analysis Techniques

The researcher employs qualitative data analysis in this study. In qualitative research, data analysis is a laborious and time-consuming process. It is the method by which researchers search and arrange their data in a systematic manner to improve their comprehension of the data and make it possible to present the result to others. Moleong's management of the data and also organize it into a useful pattern, category, and fundamental unit.

Arbitrary and chaotic is a specific condition of qualitative analysis. In qualitative research, data collection and analysis are frequently carried out simultaneously or concurrently. However, Donald Ary divided the qualitative process into four phases: Coding, Data Reduction, Data Display, and Making Inferences or Inferences[27]. Those steps can be seen through the explanation as follows,

1. Coding

Coding is the first step in analyzing qualitative data in this case. Preparing for data that is provided is analogous to coding. Open coding, preliminary coding, or provisional coding are all terms used to describe the initial stage of coding. To make it simple to learn, the most common method is to read and reread all of the data before sorting them by meaning units, such as words, phrases, and sentences.

[27]Donald Donald Ary et al., *Introduction to Research in Education* (Canagage Learning, 2009), 283.

After receiving the data, the researcher collected it at this stage. The researcher arranges all units with the same coding together after collecting all the data. The data will be easier to read. In a nutshell, the researcher codes all of the data that is collected in this step, then highlights the significant data that are relevant to the research topic by selecting the utterances in Alice Oseman's novel "I Was Born For This" that are spoken by the characters and contain directive, illocutionary, and face threatening acts (FTAs).

2. Data Reduction

Data reduction is the second step in data analysis. It refers to the repeated process of reducing data. To reduce the amount of data, it is necessary to summarize, select the most important aspects, concentrate on the most significant aspects, and identify the topic and format. The outcome reveals the kinds of directive acts that each character in Alice Oseman's novel I was Born For This uses to carry out the directive illocutionary function, as well as the use of face threatening acts (FTAs) in carrying out this function. In this step, the necessary data are included while the irrelevant data of directive act types and face threatening acts (FTAs) are reduced. The researcher utilized Searle's directive acts theory to analyze the data during the process of reducing, whereas Brown and Levinson's theory of face and face threatening acts (FTAs) were utilized to examine the face threatening acts (FTAs) performed by the speaker in order to carry out the directive illocutionary function. The theory and the data will also be matched as outcomes.

3. Data Display

Data display is the next step in data analysis after data reduction. It is the process of presenting data in a table or essay to make it easier to understand. The researcher presents the analysis of the data in this step by displaying the data in the

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form of an essay. In contrast, the researcher employs a table to make it simple for the reader to distinguish between the speaker's utterance's data and analysis.

4. Drawing Conclusion

Data analysis is the final step that leads to a conclusion. The researcher begins to examine the data at this point. The researcher looks at all entries with the same code, then combines these categories and determines how they relate to one another. Then, it continues to tell stories and link stories together. The researcher can finally obtain the study's outcome and conclusion.

I. Organizations of Study

Chapter I is the introduction. In this section the researcher attempted to discuss about background of study, problems formulation, objectives of study, significances of study, reviews of related literature, research methods, techniques to collect the data, technique to analyze the data, and organizations of study. Furthermore, the researcher also provides brief explanation about the data and source of data which will be studied in this research.

Chapter II the types of directive acts and its practice to deliver the directive function. In this chapter researcher provides various related theory from the experts in accordance to build deep understanding about directive acts and how does it practice in daily communication. Besides this chapter also contain the finding and the discussion about the directive acts found in Alice Oseman's novel titled "I Was Born For This".

Chapter III The use of face threatening acts (FTAs). Though this chapter, researcher provides various related theory from the experts in accordance to build deep understanding about face threatening acts (FTAs) and how does it practiced in daily communication especially to perform the directive illocutionary function. Besides this chapter also contain the finding and the discussion about the face threatening acts (FTAs) which occurs while the characters (sepaker) is delivering the the illocutionary acts function in Alice Oseman's novel "I Was Born For This".

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Chapter IV closing. In this section, researcher would provide brief conclusion about the results analysis that has been presented in the previous chapter along with giving suggestions and closing to end the chapter.

CHAPTER II

THE TYPES OF DIRECTIVE ACTS

The researcher provides a literature review of related theories presented by several philosophers that underlying data analysis. In attempted to determine the answer to the issue statements in the preceding chapter, the researcher will link those theories to the topic of the investigation. Those theories consist of the discussion of speech acts, types of speech acts and its classification, and directive acts.

A. RELATED THEORIES

1. Speech Acts

One of the most crucial aspects of everyday life for humans is communication. Humans need to do communication to help survive in this life, one of which is through the language used as a means of communication[28]. Language leads people to be possible to do interactions or communication and stay connected with the global citizen[29]. In this way, language is used as a system of particular linguistic communication to a group of people to address the meaning whether in spoken, written, or signed form[30]. Language creates a reflection of human life experience[31] as it is used to deliver the whole line in every aspect of human experience. That is why it's impossible to imagine how human life would be without language.

People's communication means performing linguistic behavior to deliver the meanings[32]. In this case, there are common ways people convey the meanings through linguistic elements, such as using utterances, signs, gestures, or any other ways, it might depend on its purposes[33]. However, people mostly use the form of utterance to convey

[28]Apriyanto, "Language As A Communication Tool In Human Life," 45.
[29]Astia, "Politeness Strategy in Interlanguage Pragmatics of Complaints by International Students," 350.
[30]Wardhaugh, *An Introduction to Sociolinguistics*, 2.
[31]Rosyidha et al., "Rethinking Politeness Principle in Pragmatics Study," 23.
[32]Searle, *Speech Acts Essay In The Philosophy of Language*, 12.
[33]Searle, 12.

ideas or meanings since not all interlocutors can interpret gestures and sign language accurately. In order to effectively communicate and carry out a particular action through utterances, people use speech acts[34]. Speech acts called as the action performed via utterances[35].

A speech act is a simple one that is carried out by saying meaningful sentences or utterances, moreover the speaker says the utterances in order to carry out an action or convey meaning through the utterances[36]. More specific definition about speech acts is the action that precedes the words in speech acts[37]. Specifically labeled speech acts like "apologies," "complaints," "compliments," "invitations," "promises," or "requests" that indicate that people not only produce utterances that contain grammatical structures and words but also carry out actions through those utterances to express themselves or an idea in the mind[38]. Searle asserted that speech acts include things like making statements, giving orders, asking questions, scheduling appointments, and so on. Generally, the speaker made those actions possible, and they were carried out in accordance with certain rules and with the use of linguistic tools[39].

Speech acts become the basic or minimal units of linguistics communication. This means that speech acts are not the symbol, word, or sentence as is commonly believed, but rather the production of those things during the speech acts themselves[40]. In addition, speech acts are verbal actions that take place in the world. When someone

[34]Novitasari, Nugrahini, and Dwinata, "An Analysis of Directive Illocutionary Acts In The Divergent Movie 2014 By Douglas Wick And Lucy Fisher," 41–42.
[35]Yule, *Pragmatics*, 47.
[36]Brinda, Junining, and Chojimah, "Illocutionary Acts and Politeness Strategies Implied In Puppet Show Charcaters 'Bambang Wisanggeni,'" 23.
[37]V. Novi Ciptaningrum, "Politeness Strategies Applied In Directive Speech Acts According to The Interpersonal Relationships In 'The IT Crowd: Moss And The German'" (Sanata Dharma University, n.d.), 8.
[38]Yule, *Pragmatics*, 47.
[39]Searle, *Speech Acts Essay In The Philosophy of Language*, 16.
[40]Searle, 93.

speaks, they mean to do something with their words, and the meaning of these acts varies depending on the context that they are produced by speaking[41].

According to a theory put forth by a number of philosophers, the researcher came to the conclusion that the definition of a speech act is "an act performed behind the words uttered by the speakers that convey meaningful goals." In other words, it is not just talking about the words themselves but also about the action that takes place behind those words and causes the listener to take a particular action.

Searle says that speech acts can be in the form of direct or indirect way. When a speaker says something, it means more than just what he says. They can also be literal or nonliteral, which briefly conveys another meaning[42]. It suggests that the speaker's speech accomplishes something else. That's why Searle claims that some cases of meaning in utterances of sentences are in the forms of hints, insinuations, irony, and metaphor as its relation to primary and secondary illocutionary acts[43]. Indirect speech acts characterized as expressions that don't coordinate with the capability of sentence, in the mean time direct discourse are expressions that coordinate with the capability of sentence. Indirect acts imply indirect cooperation, which necessitates the listener's ability to discern relevant clues from intonational and thematic force in addition to the utterance's context for an accurate understanding of the speaker's intentions.[44] Yule says that direct speech occurs when the speaker clearly states the meaning and purpose of the utterance[45]. At this point, recognizing the verb that demonstrates illocutionary force in the speaker's utterance is direct action.

Searle describe more about the way to distinguish the type of speech acts based on its basis structure. For instance, in common the speaker uses the words *Can you ride a*

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[41]Jacob L. Mey, *Pragmatics: An Introduction*, Second Edition (United Kingdom: Blackwell Publishing, 2001), 95.

[42]Searle, *Speech Acts Essay In The Philosophy of Language*, 30.

[43]Searle, 30.

[44]Geoffrey Finch, *How to Study Linguistics : A Guide to Understanding Language*, Second Edition (New York: Palgrave Macmillan, 2003), 162.

[45]Yule, *Pragmatics*, 55.

bicycle? In accordance to carry out a question, that is categorized as direct speech act. In the meantime, the speaker occasionally says, *"Can you reach the salt?"* means that the speaker isn't just asking someone about their ability. On the other hand, the speaker uses this utterance to ask the listener to do something that is "pass the salt." The speaker uses a syntactic structure that is similar to that of a question, but this time it is in the form of a request, which is called an indirect speech act. Because of their connection to illocutionary force, direct and indirect speech acts are grouped together as a category of speech acts. Searle's brief explanations of direct and indirect speech acts are provided below.

a. Direct Speech Acts

The expression of a speaker's utterances that have a direct relationship between the function of the illocutionary act and the form or structure of the utterance is known as direct speech act. This kind of speech act is related to the speech act classification that was mentioned earlier. Examples of direct speech are listed below.

- I lived in London, United Kingdom for almost six years.
- Where's my math book?

The first example of me living in Indonesia for six years, as stated in the preceding statement, is the direct speech act, which is used to demonstrate a statement. The second utterance, which can be categorized as a question or an interrogative, serves as a directive. Additionally, Yule mentioned the following three sentence structures: imperative, interrogative, and declarative, as well as three general functions of communication: statement, query, and instruction or request[46]. When there is a clear connection between a structure and a function, it is known as a direct speech act.

[46]Yule, 54.

b. Indirect Speech Acts

Indirect speech act is the speaker's utterance of expression which the function of the illocutionary act and the form or structure of expression not directly related. Indirect speech act happen when declarative is not used as testament, interrogative is not used for question and imperative is not used for command or request. When the context indicates that it is a reminder or request, the interrogative form is referred to as an indirect speech act. Depending on the context, an utterance is referred to as a direct speech act or an indirect speech act. Because polite behavior can be carried out effectively while avoiding direct imposition, Brown and Levinson hypothesized that there is a correlation between indirect speech act and politeness. When making a request, it is preferable to use the interrogative form rather than the imperative form, which is referred to as an indirect speech act. Like, "Can you open the window?" for instance. When someone knocks on the door from the outside. Although it is an interrogative or question, this utterance is referred to as an indirect speech act because its purpose is to inquire.

In addition to the theory of direct and indirect speech acts and their relationship to illocutionary force, philosophers have proposed classifications and types of speech acts. The classification of speech acts theory developed by George Yule and Searle is used in this study, while the types of speech acts theory developed by J.L. Austin is used. The following section will discuss the theory.

2. Types of Speech Acts

The speech acts of J.L. Austin were divided into three branches based on the speaker's utterance. There are three types: perlocutionary, illocutionary, and locutionary[47]:

[47] Austin, *How To Do Things With Words*, 108.

a. Locutionary

"What is said" can be described as locutionary or locution[48] or on the other hand generally identical in articulating specific expression with specific setting and reference, which is again essentially tantamount to the significance in the conventional sense[49]. In line with this statement, the locutionary act is the process of uttering meaningful words. In conclusion, whenever and whatever the topic where the speaker produces utterances, speaker who engages in locutionary acts in which their utterance refers to a particular sense and reference. The example of illocutionary speech acts is *The box is heavy.* It means the speaker wants to represent the actual condition of the box weight.

b. Illocutionary

An illocution is an act that comes across as saying something. It means that speaker's intended need is done by performing the utterance. The function of utterance to state the idea or what has been in the speaker's mind to result on the communicative purposes between S and H in certain conversation, such as apologizing, promising, and offering[50]. In this way the speaker utterance underlying the intended intention of speaker's needs which varies concerning hearer interpretation. For instance, there is a statement come from a guy he said "See, it is bloody cold right here". Based on this sentence, we could formulate various possibilities of intention behind the utterances, but the prepositional content is always that H does some future action A as result of S's utterance. Additionally, we may associate the reason that guy stating such utterances with a specific or frequent conditions; for example, it could be stated by someone suffering heat in acrowded area to simply comment on the weather. That utterance demonstrates a request to

[48]Joan Cutting, *Pragmatics and Discourse : A Resource Book for Student*, First Edition (11 Ne Fetter Lane, London, EC4P 4EE: Routledge London, 2002), 16.

[49]Austin, *How To Do Things With Words*, 108.

[50]Yule, *Pragmatics*, 48.

open the window or turn on the fan. In conclusion, illocutionary acts are referred to as the most significant level of action in a speech act because this act is determined by its force, which the speaker has desired.

c. Perlocutionary

Perlocutionary refers to "what is done while speaking the words" or the effect prodiced when the speaker states something. as the speaker utters a sentence, the speaker performs a speech acts in order to have an influence on the hearer. The listener's recognition and response to the illocutionary acts are referred to as perlocutionary acts (the listener may be pleased or angry as a result of the speaker's speech)[51].

To summarize, one of J.L. Austin's proposed speech acts, the researcher underline the important key term that is locutionary and illocutionary more focus on the speaker intends to be as the result of the utterances, meanwhile perlocutionary focus on the hearer response in accordance to the speaker utterance. So basically among each types of speech acts are inter-connected by each other such as the cause and effect relations.

3. Classification of Speech Acts

According to George Yule, Brown and Levinson, and also Searle classified speech acts into five categories: declaration, representative, expressive, directive, and commissive[52].

a. Declaration

A declaration is a type of speech act in which the speaker alters the world or situation through their words[53]. It is carried out with a specific purpose or context,

[51]Karien, "The Politeness Strategy of Directive Illocutionary Acts By Oprah Winfrey In The Oprah Winfrey Show," 10.

[52]Stephen C. Levinson, *Pragmatics*, Cambridge Textbooks in Linguistics (Great Britain: Press Syndicate of The University of Cambridge, 1983), 240.

and the speaker plays a special role in order to make a declaration that is appropriate for the listener. The speaker's words change the situation when he or she makes a statement. Examine the illustration bellows.

1. *Priest: I now pronounce you husband and wife.*

   The priest declares the new status of a man and a woman as husband and wife in this circumstance. Both of the brides' statuses are altered by the priest.

2. *Referee: It is offside!*

   In this case, the referee decides the player and ball possision is offside, so he asked the player to stop the game in a minute.

b. Representative

A representative is a form of speech that conveys the speaker's belief in order to determine whether or not something is true and to confirm that a proposition is true. Statement, assertion, conclusion, and description are representative speech acts that are categorized according to their roles. For example the utterance proposed in the utterance bellow:

"The earth is flat."[54]

This mean that the person conveys his belief of the theory of earth was flat or he/she just give his or her opinion about the specific condition of the earth or give an assertions. The other examples of representative speech acts as follows.

1. *It was a cold sunny day.*

   The speaker hopes that the audience will accept his assertion that it was a sunny, warm day.

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[53]Yule, *Pragmatics*, 53.
[54]Yule, 53.

2. *Chomsky didn't write about peanuts.*

The speaker conveys his belief that Chomsky didn't write about peanuts and he expects the listeners accept his belief.

Some verbs with speech acts can be used to indicate a representative speech act, such as: recollect, inform, insist, assure, agree, assert, deny, correct, state, guess, predict, report, describe, and conclude[55].

c. Expressive

Expressions that convey the speaker's emotions are referred to as expressive. It conveys psychological states of speaker about something through the expressive utterances[56]. When he apologizes, joy, sorrow, pain, pleasure, thanks, congratulates, welcomes, or deplores, it means that the speaker is expressing how happy or sad he is about something and is. For example, *"congratulation!"*[57] means that the speaker congratulates someone on her achievements or something good happens to her as a blessings. In conclusion, expressive words are those that, on occasion, convey the speaker's emotions.

d. Directive

A directive is either an utterance that the speaker uses to get someone to do something or a type of speech act that tries to get the listener to do something. When a directive is used, the speaker tries to get the listener to hear the words (see the illustration in table 2.1). It can come in the form of a command, a request, a plea, a suggestion, or a question. For instance, as stated in the following sentence, *"Could you lend me a pen, please?"*[58]

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[55]Agus Hidayat, "Speech Acts: Force behind Words," *English Education: Jurnal Tadris Bahasa Inggris* 9, no. 1 (2016): 5.

[56]Yule, *Pragmatics*, 54.

[57]Yule, 53.

[58]Yule, 54.

In the preceding example, the speaker's utterance suggests that the listener is asked to do something, such as lend the speaker a pen, so there is a required action of lending the pen.

e. Commissive

A speech action known as "commissive" is one in which the speaker expresses what they intend to do or plan to do in the future or simply commits to a particular course of action[59]. It include promise, threat, refusal, or pledges acts. For example, *"I will be back."*[60] Through this utterance the speaker tried to commits himself that he will be right back. The speaker's use of commissives indicates an effort to convey their message to the audience by attaempting to make hearer's world fit his words (his wants) as well[61]. The relationship between the use of language and the five general functions of speech acts, along with their key characteristics, is depicted in the following table[62].

Table 2.1 Searle's five general function of speech acts

Speech acts type	**Direction of fit**	**S= Speaker, X= Situation**
Declarations	Make words change the world	S causes X
Representatives	Make words fit the world	S believes X
Expressive	Make words fit the world	S feels X
Directives	Make the world fit words	S wants X
Commissives	Make the world fit words	S intends X

The study's conclusion is based on the above discussion: Searle and George Yule's speech acts all share the same characteristics which correlates with each

[59]Hidayat, "Speech Acts," 6.

[60]Fereshteha Theresa, "Politeness Strategies in Directive Speech Act By Oprah Winfrey and Michelle Obama in 'Super Soul Sunday' Talk Show" (Sanata Dharma University, 2020), 11.

[61]Yule, *Pragmatics*, 54.

[62] Yule, 55.

other and it is requires something different of the listener. The listener is required to pay attention to the speaker's beliefs in representatives. The recipient of a directive is required to decide on a course of action and carry it out. In contrast, commissives, expressions, and declarations require the listener to note new information, such as the speaker's intended course of action, feelings about a fact, or the change in the object's formal status.

In conclusion, speech act is part of social actions. Therefore, speech acts cannot be performed without considering politeness into the utterance that speaker used to deliver his intention. In order to keep good relationships politeness must be applied in communication since politeness links the language use and the social context[63]. However, the focus of this study will be on the discussion about the directive speech act that all of the characters performed in Alice Oseman's novel I Was Born For This.

4. Illocutionary Acts

An illocutionary act is a type of speech act in which the speaker focuses on their goal. The internal acts of the locutionary acts are referred to as illocutionary acts because once the locutionary act occurs, the illocutionary acts follow suit[64]. In this situation, the person can perform illocutionary act in the various ways of illocutionary acts. Illocutionary acts highlights on stating and doing something if a given situation are possibly satisfied. To properly fulfil a promise, for instance, the speaker must offer a clear explanation to guarantee that his audience recognizes that the promise occurred within the discussion, then assume a duty to do the item that the speaker have been promised, therefore promising is an act of illocution in the current sense.

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[63]Thomas M. Holtgraves, *Language As Social Action: Social Psychology and Language Use*, 1st Edition (Psychology Press, 2002), 38.

[64]Alan Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics*, First Edition (New York, United States: Oxford University Press, 2000), 332.

Illocutionary acts as defined above, integrates the outcomes of uttering and carrying out something. According to John R. Searle, An illocutionary act is a type of speech act in which the speaker tells their interlocutor if they demand her to carry out something[65]. Furthermore, Searle identified five primary types of illocutionary acts in using language they are assertive, directive, commisisve, expressive, and declarative[66]. The following are the explanation about those five types of illocutionary acts.

a. Assertives

Assertive speech acts are statements of fact, It all comes down to the dimension of assessment "true and false" that inspires the viewer to form or attend a belief and commitments[67]. Searle asserts that the goal of assertive class is to bind the speaker to the proposition's truth[68]. That is, the speaker wants the hearer to believe what he or she says is true. The assertion that the propositional content is expressed as representing an independently existing state of affairs in the world indicates that utterances with the assertive point have the world-to-world direction of fit[69]. Here, the speaker is talking about the outside world and expressing his or her beliefs. The following English verbs function as explicit assertive: swear, boast, criticize, complain, conclude, deduce, suggest, report, predict, inform, accuse, testify, confess, and state are all examples of these words[70]. For example, in the following utterance, *"I feel grateful",* It is reasonable to infer that the speaker intends to convey some form of gratitude to the listeners.

[65]Gisa Maya Saputri, "Illocutionary Acts In Relation to Politeness Strategies As Shown by The Seventh Semester English Education Students In Their Written Messages" (Yogyakarta, Sanata Dharma University, 2016), 13.

[66]John R. Searle and Daniel Vanderveken, *Foundations of Illocutionary Logic*, First Edition (Cambridge: The Syndics of The Cambridge University Press, 1985), 51.

[67]John R. Searle, *Expression And Meaning: Studies in the Theory of Speech Acts*, First Edition (Cambridge: Cambridge University Press, 1979), 12.

[68]Levinson, *Pragmatics*, 1983, 240.

[69]Searle and Vanderveken, *Foundations of Illocutionary Logic*, 53.

[70]Searle, *Expression And Meaning: Studies in the Theory of Speech Acts*, 13.

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b. Directive

When the speaker anticipates the response of hearer, this is referred to as a directive illocutionary act[71]. Acts that are directive or illocutionary have a world fits the word direction of fit, implying that the listener is in charge of achieving success[72], and also the sincerity condition of directive illocutionary acts is want (or wish or desire)[73]. This class includes dare, defy, challenge, advise, urges, supplicate, implore, entreat, invite, permit, pray, tell (to), require, ask, beg, plead, pray, suggesting, command, recommend, demand, order, request, forbid[74]. Since the speaker is trying to get hearer to answer, questions are a subclass of directives because hearer is asked to perform a speech act. Individually, directive speech acts only achieve success of fit if the addressee ensures that their contents are reflected in reality. The direction of fit is world-to-word in directive speech acts. For instance, when the speaker requests hearer to add some salt by stating *"Please pass the salt."* By uttering that phrase, the speaker conveys the request to the listeners and forces them to adding the salt[75].

c. Commissives

A type of illocutionary act known as a "commissive" is one in which the speaker urges the listener to take some action for the benefit of someone other than themselves[76], Promising, swearing, and offering all demonstrate this[77]. The sincerity condition of commissive is intention where S does some future action A[78], and fits the world exactly, for individual commissive speech acts can only be successful if the speaker makes sure that the world changes in line with his

[71]Searle, *Expression And Meaning: Studies in the Theory of Speech Acts*.
[72]Searle and Vanderveken, *Foundations of Illocutionary Logic*, 53.
[73]Searle, *Expression And Meaning: Studies in the Theory of Speech Acts*, 14.
[74]Searle, 14.
[75]Searle, *Speech Acts Essay In The Philosophy of Language*, 53.
[76]Searle, *Expression And Meaning: Studies in the Theory of Speech Acts*, 14.
[77]David Crystal, *A Dictionary of Linguistics and Phonetics*, Sixth ediiton (9600 Garsington Road, Oxford OX4 2DQ, UK: Blackwell Publishing Ltd, 2008), 88.
[78]Searle, *Expression And Meaning: Studies in the Theory of Speech Acts*, 14.

(speaker) intention[79]. Promising, pledging, refusing, threatening, pledging, guaranteeing, and offering are all part of the class[80]. An example would be, "I shall do my best." The utterance demonstrates that the speaker makes a promise, he/she commit to do the future action with all his heart and ability.[81]

d. Expressive

Acts of expressive illocution performed by the speaker to convey his or her mental state to the audience [82]. The fit of expressive speech acts is ineffective or empty[83] it is used to convey speaker attitudes. Expressive speech acts have a null or an empty direction of fit, for an individual expressive speech acts serve to express attitudes of the speakers. Even though it is assumed that the attitudes exist, they are only a reflection of the speaker's perception and not the actual reality. For instance, *I congratulate you on winning the race*[84]. It is presumed to be the birthday of the addressee. However, the speaker's mental state is more important than the actual situation when the congratulations are given. Another example is *"I apologize that I stepped on your toe"*and *"I am sorry to have to say ..."* those statements demonstrate apologizing.[85]

e. Declarative

Declarative speech acts, according to Searle, are statements that change an object's status or condition because of the statement itself. An illocution that successfully achieves correspondence between the prepositional content and reality is known as a declarative illocutionary act[86]. Declarative utterances, which typically rely on

[79]Searle and Vanderveken, *Foundations of Illocutionary Logic*, 53.
[80]Levinson, *Pragmatics*, 1983, 240.
[81]Austin, *How To Do Things With Words*, 77.
[82]Stephen C. Levinson, *Pragmatics* (Cambridge: Cambridge University Press, 1995), 240.
[83]Searle and Vanderveken, *Foundations of Illocutionary Logic*, 54.
[84]Searle, *Expression And Meaning: Studies in the Theory of Speech Acts*, 15.
[85]Austin, *How To Do Things With Words*, 80–81.
[86]Geoffrey N Leech, *Principles of Pragmatics*, First Edition (London, United Kingdom: Longman Group Limited, 1983), 106, https://www.routledge.com/Principles-of-Pragmatics/Leech/p/book/9780582551107.

intricate extra-linguistic institutions, cause immediate shifts in the institutional situation[87]. Declaratives fit in both directions by stating that the world matches the propositional content, the speaker simply aligns the world with the propositional content[88]. For instance, if *I appoint you as chairman*, it is called a successfully world fit appointment when the appointed person takes office by declaration[89].

From all categories of illocutionary acts above, the researcher would like to focuses on the directive illocutionary acts, in accordance to its function to helps the addressee do something according to his wants effectively.

5. Directive Speech Acts

According to Searle, directives are a type of speech act that represent the speaker's attempts to persuade the listener to do something. George Yule lends his support to this definition as well. Taking into consideration the descriptions provided in the preceding section, the primary focus of directive speech acts context is on the relationship between the speaker and the listener and the subsequent action taken by the listener. At this point, the speaker's approach to asking a question, making a request, or extending an invitation is influenced by the listener's relationship with the speaker.

Searle identifies five types of directive speech acts based on their function: commanding, inviting, forbidding, requesting, and suggesting[90].

a. Inviting

Inviting is type of directive speech acts categorized as the utterance of the speaker's that he or she tried to get the hearer involved in a certain event or to carry out an action together with the speaker in certain time[91]. At this point, in order for the speaker's attempts in inviting the hearer involved in their invitation, the speaker has

[87]Levinson, *Pragmatics*, 1995, 240.
[88]Searle and Vanderveken, *Foundations of Illocutionary Logic*, 53–54.
[89]Misbah M. D. Al-Sulaiman and Lubna M. Khosbaha, "Speech Act as a Basis of Understanding Dialogue Coherence with Reference to English-Arabic Translation," *International Journal of Social Sciences & Humanities* 1, no. 1 (October 13, 2016): 70–72.
[90]Searle, *Expression And Meaning: Studies in the Theory of Speech Acts*, 13.
[91]Searle, 13.

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to facilitate the circumstance in which the hearer will perform the action. For example: *If you don't mind, you can join us this Saturday.* According to the example, it shows that the speaker attempts to involved hearer in a certain action that is joining the event or party which take place on Saturday.

b. Commanding

When a task is assigned by the speaker to the hearer, command is a type of directive act delivered in the form of an order[92]. In light of this fact, the speaker's utterance contains an implied "task" that is typically time-consuming. signifies that the listener is obligated to follow the speaker's instructions or task. Means that there is an obligation of hearer to fulfill the task or the order given by the speaker. An illustration of a speaker giving a command to a listener is the following utterance.

Open the window, now!

According to the utterance above, speaker give a task to hearer thus to open the window at certain time.

c. Forbidding

When attempting to prevent the listener from carrying out an action that focuses on the speaker's utterance, the speaker employed this type of directive act[93]. The speaker tried to prevent the hearer from doing something. The following utterances are the example of forbidding.

- **Don't touch that**!

  Means that the speaker prevent hearer not to touch certain stuff.

- Don't you dare come near me!

- **Don't smoke**, you'll get a serious health issues.

  Means that, the speaker prevent hearer to stop from doing the future action of smoking because it will

[92]Searle, 13.
[93]Searle, 14.

cause serious disease on the health issues.

- I said, **No.** Just stay here!

  Means that the speaker prevent the hearer to make a move, but preferred he or she to stay at the certain position.

- **Don't make any noise**.

  Means that the speaker attempts to prevent hearer of make noise at that time.

d. Requesting

A way for the speaker to ask the listener for something is through a request. The goal of a request is to get the listener to do something when the speaker is confident that the hearer will be able to carry out the requested action[94]. Contrary to a command, a request typically requires less effort than a command. "Could you please lend me a sharpener?" is one example.

Hints are sometimes used to generate a request in some cases. According to Searle, a speaker may sometimes use the phrase "I want you to do it" to ask the listener to do something. In this instance, the utterance is not only intended as a statement but also primarily as a request made in the context of a statement. The following are the example of request:

- Do you want to go with me?
- Let's just go home.
- Come on Ned, please.

e. Suggesting

A suggestion is an attempt by the speaker to provide the listener with an alternative method of completing a task[95]. In most cases, the speaker avoids misunderstandings

[94]Searle, 14.
[95]Searle, 13.

that could upset the listener by using tactful language. The following are the example of suggestion:

As for me, I would recommend conducting a thorough investigation into that case to prevent any errors or misinterpretation.

A. FINDINGS

In this section, the researcher would like to present the result of data analysis where there are forty utterance uttered by all the characters in the novel "I Was Born For This" by Alice Oseman that contain Directive Acts Function. There are some types of directive acts used by the characters in order to deliver the idea. They are suggesting, commanding, forbidding, inviting, requesting. The most frequently used of directive acts function is commanding which consist of seventeen utterances, and followed by requesting which consist of thirteen utterances. Furthermore, there areseven utterances categorized as forbidding and suggesting about two utterances. Meanwhile the least kind of directive act used by the characters in the novel "I Was Born For This" by Alice Oseman is inviting, where there is only one utterance used by the characters in communication. For further understanding, the researcher provides the data collection and analysis through the following table.

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Data Number	Code	Speaker	Utterances	Directive Speech Acts Function	Page
1	**D1/Ce/Sug/21**	Cecily Wills	You boys should all just **try to enjoy yourselves**, after this week, **things are gonna get five hundred per cent more hectic for you**.	Suggesting	21
2	**D2/Pho/Com/25**	Photographers, Fans	**This way! To the right!** Guys! Lister, **over here! to the left now!**	Commanding	25
3	**D3/Fr/Forb/53**	Angel Rahimi/ Fereshteh	Oh yeah, Don't **bring** him in here, though.	Forbidding	53
4	**D4/Row/Chl/68**	Rowan Omondi	If you can **came me** one occasion that you have ever hovered our apartment, I will give you five hundred quid right now.	Requesting	68
5	**D5/Pho/Com/70**	Photographer	Jimmy, **turn your head** to the left a bit? That's it. Jimmy, just **look at** the camera, now. That's it.	Commanding	70
6	**D6/Pho/Com/70-71**	Photographer	Rowan, can we **get you in the middle now**? Rowan, can you just **put your arms round Jimmy and Lister,** for me?	Commanding	70-71

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7	**D7/Pi/Ask/100-101**	Pierro Ricci (Jimmy Grandfather)	Oh, Jimmy. **You don't lie to me, do you?**	Forbidding	100-101
8	**D8/Jim/Req/263**	Jimmy Kagga Ricci	Will you **come** with me?	Requesting	107
9	**D9/Jim/Forb/126**	Jimmy Kagga Ricci	Yeah, don't **smoke,** you'll die.	Forbidding	126
10	**D10/Jul/Forb/137**	Juliet Schwartz	**Can we not talk about it?**	Forbidding	137
11	**D11/Bl/Forb/137-138**	Bliss Lai	Ugh, **let's not talk about that**	Forbidding	137-138
12	**D12/Dor/Req/141**	Dorothy (Juliet grandmother)	Well, **you're welcome to stay here for as long as you'd like.** I've rather been enjoying having so much excitement in the house. Well if you're sure. But the house is open if you need to escape anytime.	Requesting	141
13	**D13/Row/Com/150**	Rowan Omondi	Jimmy, **look at me**. You're having a panic attack. **Look at me, breathe with me, breathe in. breathe out.**	Commanding	150
14	**D14/Row/Com/157**	Rowan Omondi	**Make a wish**, then, Jimjam	Commanding	157
15	**D15/Ce/Com/166**	Cecily wills	Can you **go get** him, babe?	Commanding	166

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16	**D16/Jim/Com/167**	Jimmy Kagga Ricci	Is that definitely what you're doing? Can you **open** the door**?**	Commanding	167
17	**D17/Jim/Forb/193**	Jimmy Kagga Ricci	**Don't come near me**	Forbidding	193
18	**D18/Jim/Com/195**	Jimmy Kagga Ricci	Just… **stay away**	Commanding	195
19	**D19/Jim/Req/197**	Jimmy Kagga Ricci	Please **help** me	Requesting	197
20	**D20/Pi/Com/225**	Pierro Ricci (Jimmy's grandfather)	**Give me a call** at the weekend, won't you?	Commanding	225
21	**D21/Fr/Req/230**	Angel Rahimi	**Let's … let's go find a bench, or something**	Requesting	230
22	**D22/Pho/Com/236**	Angel Rahimi	Can you just **step back a little bit for me, Jimmy?**That's it. Yep, just back a little bit. There we go	Requesting	236
23	**D23/Cre/Req/238**	The TV crew	Can we **have "Joan of Arc" one more time**, then, lads?	Requesting	238
24	**D24/Jim/Req/259**	Jimmy Kagga Ricci	**Help** me.	Requesting	259
25	**D25/Fr/Forb/261**	Angel Rahimi	Probably best not to … **get it out** in the middle of	Forbidding	261

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			a train station.		
26	**D26/Jim/Req/262**	Jimmy Kagga Ricci	Can you just **… stay** with me for a bit?**'**	Requesting	262
27	**D27/Pi/Inv/275**	Pierro Ricci (Jimmy's grandfather)	**You can come and see me any time.**You don't have to call beforehand.	Inviting	275
28	**D28/Pi/Req/275**	Piero Ricci (Jimmy's grnadfather)	**Let's get you inside and get some toast on the grill.**	Requesting	275
29	**D29/Pi/Com/276**	Piero Ricci (Jimmy's grnadfather)	**Look**, this is a good one.	Commanding	276
30	**D30/Jul/Req/286**	Juliet Schwartz	Please just **message me or call me back**	Requesting	286
31	**D31/Pi/Com/293**	Piero Ricci (Jimmy's grandfather)	You **go** into the living room. Angel can **stay** in here.	Commanding	293
32	**D32/Al/Com/301**	Alister Bird	Come on! Let's jam. Jim, **plug** those in!	Commanding	301
33	**D33/Pi/Com/329**	Piero Ricci (Jimmy's grandfather)	**Take** a torch, lad. The sun will setting soon.	Commanding	329
34	**D34/Pi/Req/329**	Piero Ricci (Jimmy's grandftaher)	All right, nobody panic. **Just be careful.** There's a lot of flooding just outside the village	Requesting	329
35	**D35/Fr/Sug/340**	Angel Rahimi	We can't take the knife out. He might bleed to	Suggesting	340

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			death. Just **keep him calm** so he doesn't move too much.		
36	**D36/Jim/Beg/341**	Jimmy Kagga Ricci	I know, I know. It's okay. **Stay awake,** Lister, please **stay awake.**	Requesting	341
37	**D37/Fr/Com/341**	Angel Rahimi	Someone **call** 999!	Commanding	341
38	**D38/Jim/Com/253**	Jimmy Kagga Ricci	Okay will **be there** in about 30 mins	Commanding	
39	**D39/Jul/Com/177**	Juliet Schwartz	What is it like, then? **Go on.**	Commanding	177
40	**D40/Fr/Com/260**	Angel Rahimi	Just … we'll just **keep going** until we get somewhere quieter	Commanding	260

2.2 The Distribution of Directives Speech Acts Function Used by The Characters in the Novel I Was Born For This By Alice Oseman

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B. DISCUSSION

The researcher would discuss the kinds of directive acts function performed by all characters (speaker) in the novel arranged by Alice Oseman's novel "I Was Born For This" using the theory from John R. Searle and would like to provide a brief explanation of each utterance in the chapter two.

The researcher creates a table for each politeness strategy after analyzing the data. In the code column, researcher used some abbreviations "Jim" for Jimmy Kagga Ricci, "Fr" for Fereshteh, "Jul" for Juliet Schwartz, "Row" for Rowan Omondi, "Al" for Alister Bird, "Pi" for Pierro Ricci, "Pho" for Photographer and "Ce" for Cecily Wills. Meanwhile, the researcher used the abbreviation "Sug" for suggesting for the directive function of illocutionary acts, the abbreviation "Com" for commanding, then the abbreviation "Forb" for forbidding, the abbreviation "Inv" for inviting, and the abbreviation "Req" for requesting.

D1/Ce /Sug/21

Utterances	Page	Code
Cecily : You boys should all just try enjoy yourselves, after this week, things are gonna get five hundred per cent more hectic for you guys.	21	D1/Ce/Sug/21

The speech function used by Cecily in the utterance D1/Ce/sug/21 is a kind of directive illocutionary act used to give suggestions to The Ark about something they would go through. The context of the utterance D1/Ce/sug/21 between Cecily Wills and Rowan is about the new contract they will sign later this week after they return from their European tour with the Fort Records label. She tried to tell Rowan, Jimmy, and Lister whether worrying about random things, such as their safety during everyday activities, which the

company guarantees, better they use their time to get rest and relax. The directive function of suggestion performed by Cecily in the conversation D1/Ce/Sug/21 *'After this week, things are gonna get five hundred percent more hectic for you guys.'* Cecily expects that hearer (Jimmy, Lister, and Rowan) use the time wisely for doing something worthwhile and could make them relax because, after this, they would be busier and have little time to rest.

D2/Pho/Com/ 25

Utterances	Page	Code
Photographers : This way! To the right! Guys! Lister! Over here! To the left, now!	25	D2/Pho/Com/25

The speech function used by photographers and The Ark fans in the utterance D2/Pho/Com/25 is a directive illocutionary act used to command the hearer about something. The researcher categorizes this utterance as commanding, where the utterance given is an imperative sentence. The topic of this sentence is about photographers and girls who expected something to do by Jimmy, Lister, and Rowan during the red carpet session. The photographers and fans are states, *'This way!' 'To the right!' 'Over here!' 'To the left, now!'* means there is an action that Jimmy, Lister, and Rowan should do. The photographers and fans instructed that Jimmy, Lister, and Rowan to move their pose to the right, left, and face where the speaker is. At this point, illocutionary force in the form of the directive command applies in the speaker's (photographers) order that is given directly to the hearer (Jimmy, Lister, and Rowan) to do something (move their body) based on the speaker's instruction.

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D5/Pho/Com/70

Utterances	Page	Code
Photographer : Jimmy, turn your head to the left a bit? That's it. Jimmy, just look at the camera, now. That's it.	70	D2/Pho/Com/70

The speech function used by the photographer in the utterance D5/Pho/Com/70 is a kind of directive illocutionary act used to command Jimmy to do something**.** In this conversation, the photographer uses a directive form to command Jimmy to do something. The speaker (Photographer) tries to give a command to Jimmy of acrry out some action, following the instructions from the speaker directly. The photographer commands Jimmy to turn his head to the left, then gives a command again to ask Jimmy to focus his (Jimmy) eyes and look at the camera. The directive command can be seen through the utterance used by the speaker, *'Jimmy, turn your head to the left a bit. That's it,* and then *'Jimmy, just look at the camera, now. That's it.*' The speaker did this command to get the best angle of Jimmy's photo for commercial use. In conclusion, the researcher assumed that the photographer employed a directive type of illocutionary act as long as the speaker (photographer) used his utterance to get someone to do something directly.

D9/Jim /Forb/126

Utterances	Page	Code
Jimmy : Don't smoke, you'll die Lister : Yeah	126	D9/Jim/Forb/126

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The speech function used by the speaker (Jimmy Kagga Ricci) in the utterances D9/Jim/Forb/126 is a directive forbids used to forbid someone from doing a thing. When Jimmy asks Lister to do something, it means that Jimmy wants Lister to start thinking about his health issues and stop smoking. Jimmy delivers his needs using the directive illocutionary function through his utterance. Jimmy's utterance that considered to contains a directive illocutionary force, *'do not smoke,'* which aims to forbid Lister from quitting his habit of smoking due to his health issues in the future. Jimmy also wants Lister to be aware of his health through his utterance. Jimmy said it directly and clearly so that Lister did not need to interpret what Jimmy wanted him to do.

D13/Row/Com/ 150

Utterances	Page	Code
Rowan : '*Jimmy*, ***look at me***. *You're having a panic attack.* ***Look at me***.*'****Breath with me****,' '****Breath in.****'* *'****Breathe out****.'*	150	D13/Row/Com/150

The speaker (Rowan Omondi) performed a directive command to the hearer (Jimmy Kagga Ricci) to do something in the utterance D13/Row/Com/150. Rowan Omondi commands Jimmy to look at Rowan Omondi and follow his commands. Rowan Omondi asks Jimmy to do this in case he knows if Jimmy has a panic attack and he feels like he needs to help Jimmy as much as possible to calm Jimmy. Rowan Omondi's utterance D13/Row/Com/150 indicates if there is an illocutionary force behind, "*Look at me," "Look at me," "Breath in," then he continues "Breath out,"* which use to give a command to Jimmy concerning help Jimmy maintain his respiratory system.

At this point, Rowan gets Jimmy follows Rowan's command to take a deep breath and breathe it out slowly. Rowan tried to keep Jimmy on track and give a command to repeat it regularly until the hearer's condition improved. The way Rowan helps Jimmy maintain his respiratory system to decrease Jimmy's panic attack indicates the illocutionary forces of commanding. Then Jimmy hardly follows it.

D14/Row /Com/157

Utterances	Page	Code
Rowan : Make a wish, then, Jimjam	157	D14/Row/Com/157

In the utterance D14/Row/Com/157, the speaker (Rowan Omondi) performed a directive form of illocutionary acts to command the hearer (Jimmy Kagga Ricci) to do something as the function. Doing something means Jimmy Kagga Ricci should make a wish and then blows the candle. The context of this conversation is about The Ark, and the crews celebrate Jimmy's birthday before the meet and greet event. Rowan holds the cake, and then gives a command to Jimmy in order to start making the best wishes on his special day. He turned to be nineteen this year. He was getting older means getting more successful and joyful. The use of imperative sentences by the speaker contains illocutionary forces functioning to give a command to someone. The utterance D14/Row/Com/157, *'Make a wish, then'* where there is an action verb on Rowan's utterance, 'make' means he asks Jimmy Kagga Ricci to raise the best wishes for himself on his special day. Then he follows Rowan's commands, and when he has done making a wish, he blows out the candle.

D17/Jim /Forb/193

Utterances	Page	Code
Jimmy : Don’t come near me	193	D17/Jim/Forb/193

The speech function used by the speaker (Jimmy Kagga Ricci) in the utterance D17/Jim/Forb/193 is directive forbid, used to ask someone not to do something. In this conversation, Jimmy prohibits Fereshteh from getting any closer to him, and she should stay in her position. The context of utterance D17/Jim/Forb/193 is about Jimmy and Angel, whose hiding in the abandoned toilet because of the accident during the meet and greet. They are accidentally trapped here. At that time, Jimmy was in a panic attack and did not know who Angel was.

Jimmy does not want Fereshteh to come closer to him, and it's because he got a panic attack. Jimmy thinks Fereshteh would be like the fans outside, obsessed with him and trying to reach him. The illocutionary force in Jimmy's utterance is delivered directly to Fereshteh. Jimmy Kagga Ricci used his utterances to directly forbid Fereshteh from doing something. Jimmy Kagga Ricci clearly stated it so that Fereshteh no longer needs any interpretation. She only needs to stay away from Jimmy, remain in her position, not move, and don't come any closer to him.

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D18/Jim /Com/195

Utterances	Page	Code
Jimmy : Just … stay away	195	D18/Jim/Com/195

The speaker (Jimmy Kagga Ricci) used the directive form in the utterance D18/Jim/Com/195 to give a command to somebody about something. In this part of the conversation, Jimmy used a directive form of an illocutionary act to provide a command to Angel that he asked her not to make any movement. It is because he thinks that Angel will hurt him or do something worst around him. He is also holding his knife out just to show that he doesn't want Angel to come any closer to him. He made a direct request through his utterance, which is stated clearly to the hearer so that she doesn't need any interpretation to catch Jimmy kagga ricci's needs. In conclusion, Jimmy kagga ricci 's utterance is categorized as a directive illocutionary act because Jimmy kagga ricci expects Fershteh not to make any movement in response to his utterance.

D19/Jim /Req/197

Utterances	Page	Code
Jimmy **: Please help me** Fereshteh **:** How can I help you?! Tell me what I need to do!	197	D19/Jim/Req/197

The speech function used by the speaker (Jimmy Kagga Ricci) in the utterance D19/Jim/Req/197 is the directive request that is used to request something. The conversation above happen when Jimmya and Fereshteh are escaping from the crowd of people, which is a lot messier since Rowan got hit on his face by a fan. Jimmy and Fereshteh accidentally meet in an abandoned bathroom. Jimmy got a panic attack then, and he tried to ask for help from Fereshteh to help him ease his panic attack. In this particular instance, Jimmy Kagga Ricci carried out the directive illocutionary act with the intention of persuading Fereshteh to do something in response to his remark. Jimmy directly told Fereshteh that if he was not in good condition, he was in an urgent situation where he needed help. Despite explaining the truth that he got a panic attack, he expects the hearer to do something in the form of giving help as soon as possible. Jimmy does not merely inform things he suffers for at that time. Nevertheless, he only tells Fereshteh if he needs help, but he does not tell her what it is. In conclusion, Jimmy kagga ricci performed a directive illocutionary act to request Fereshteh for help in accordance to help him ease his panic attack and calm himself down as soon as possible.

D24/Jim/Req/259

Utterances	Page	Code
Jimmy : **Help me** Fereshteh : OKAY, JIMMY HAS TO GO AND CATCH A TRAIN NOW!	259	D24/Jim/Req/259

The speech function used by the speaker (Jimmy Kagga Ricci) in the utterances D24/Jim/Req/259 is a directive request to ask someone to do something. Jimmy Kagga Ricci uses his words to persuade Fereshteh to take action, which means that he asked her to help

him get out from the crowd of people in that place. Then Fereshteh acted like she was Jimmy's manager and shouted them if the time was out and it was time for Jimmy to go and catch the train. Through his words, Jimmy Kagga Ricci appeared to perform directive and illocutionary acts.

D25/Fr/Forb/261

Utterances	Page	Code
Fereshteh : **Probably best not to … get it out in the middle of a train station.** That sound like a euphemism. Just … just keep the jumper. It's old. I don't need it.	261	D25/Fr/Forb/261

Fereshteh used a directive form to give a piece of advice about something through her utterance D25/Fr/Forb/261. In this case, Fereshteh, as the speaker, used this kind of utterance to get Jimmy Kagga Ricci to do something. In this case, she asks him to keep the knife inside his jumper and best not to get it out in the middle of a train station since it would make him in the worst situation as it was rare for people to take the knife anywhere and everywhere he went. In conclusion, Fereshteh performed directive illocutionary acts function through her utterance D25/Fr/Forb/261.

D27/Pi/Inv/275

Utterances	Page	Code
Pierro :Jim-Bob! Oh, Jim-Bob, I didn't expect to see you this evening!	275	D27/Pi/Inv/275

Jimmy : My-my phone ran out of battery Pierro **: That's okay, that's all right. You can come and see me anytime. You don't have to call beforehand.**		

The speech function used by the speaker (Jimmy's grandfather) in the utterance D27/Pi/Inv/275 is the directive command used to ask someone for something. The topic of the utterance above tells about Jimmy when he finally arrives at the Pierro Ricci house after he and Juliet get a long ride from St. Pancras to the village where Jimmy's grandfather lives. Jimmy doesn't tell Pierro Ricci if he wants to visit him, so he expects nothing about Jimmy at that time. In this part of the conversation, Pierro Ricci uses this kind of utterance in order to get Jimmy kagga ricci to do something. In this case, Jimmy Kagga Ricci could come and visit his grandfather (Pierro Ricci) anytime he wants to, no need to call beforehand because this home always misses his presence every minute. In conclusion, Pierro ricci performs the directive function of directive illocutionary acts. That's the way he asks and welcomes Jimmy to come to Pierro's house anytime he feels bad or happy; the door is open.

D29/Pi/Com/276

Utterances	Page	Code
Pierro :Found in a charity shop. **Look this is a good one** Jimmy **:** Yeah, I like how they all really capture the person's expression	276	D29/Pi/Com/276

The speech function used by the speaker (Jimmy's grandfather) in the utterance D29/Pi/Com/276 is directive command used to ask Jimmy Kagga Ricci to do something.The

conversation above tell the scene when Jimmy and Pierro Ricci (Jimmy's grandfather) having a conversation in the bedroom talking about the old picture on the album while having a little nostalgic on every piece of memories in the past, and then Fereshteh who's in the bedroom after finished change her clothes wants to join them in the kitchen. When Piero Ricci asks Jimmy Kagga Ricci to do something, he is directing him to perform a specific action while shifting his attention to the pointed image on the current album page. Jimmy then take a look on it then leave an animated comment based on his preference and it show that he agreed with Pierro Ricci's idea. Based on the conversation above, Pierro Ricci is performing directive illocutionary function through his utterance and all his intention delivered successfully.

D31/Pi/Com/293

Utterances		Page	Code
Pierro	: **You go into the living room. Angel can stay in here.** I don't want to hear any raised voices or any swearing. We're going to have an adult conversation about what Jimmy wants and what is the best course of action. All right?	293	D31/Pi/Com/293
Rowan	**:** All right		
Pierro	: All right Jimmy?		
Jimmy	: All right		

The speech function used by the speaker (Jimmy's grandfather) in his utterances D31/pi/Com/293 is directive command used to command hearer doing something.This

conversation happened when Lister and Rowan arrived in the Pierro Ricci's house. Lister and Rowan were angry to Jimmy because he left The Ark in the middle of the show and signing the new contract. Before it's going to be worst, Pierro Ricci tried to ask them to have an adult discussion in the living room, while Fereshteh were asked to stay in the kitchen. Pierro Ricci performed directive function of asking Jimmy, Rowan, Lister and Fereshteh to move their position to another side through the utterance he used in this conversation. In this case, Pierro Ricci commands Jimmy, Rowan and Lister to move to the living room meanwhile angel asked to stays in the kitchen because Pierro Ricci wants to have serious discussion only with The Ark without Fereshteh's presence in attempted to find out the solution about the problem they faced. Then all of them follows his command and go to the place where they have been asked for.

D32/Al/Com/301

Utterances	Page	Code
Alister : **Jim, Plug those in!**	301	D32/Al/Com/301

The speech function used by the speaker (Alister Bird) in the utterance D32/Al/Com/301 is directive command used to command hearer doing something.In this utterance D32/Al/Com/301, Alister Bird give a command to Jimmy Kagga Ricci to do something means he were asked to plug in those keyboards and switch it on, and then Jimmy carried it out as much as it should be. Means that Alister Bird wants was delivered successfully to Jimmy Kagga Ricci. At this point, it can be seen that Alister Bird performed

directive function of illocutionary that is giving a command to him through the utterance he used to in this case.

D34/Pi/Req/329

Utterances	Page	Code
Bliss :I'll come with you Feresht eh : Me too Juliet : Me too, then Pierro : All right, nobody panic. **Just be careful. There's a lot of flooding just outside the village.**	329	D34/Pi/Req/329

The speech function used by the speaker (Pierro Ricci) in the utterance D34/Pi/Req/329 is to get Jimmy, Fereshteh, Rowan, Juliet, and Bliss to do something. In the utterance D34/Pi/Req/329, Pierro Ricci as speaker wants them to do some actions to take a good care of each other during their way to look for Alister's existence. The condition outside the house is really danger, the rain fall heavily and lot of flooding outside the village. Pierro Ricci use that utterance in order to show his concern toward Jimmy, Fereshteh, Rowan, Juliet, and Bliss condition and ask them to take consideration of their safety too despite of they look for Alister. At this point, it can be seen that Pierro Ricci through his utterance performed directive function of illocutionary act in the form of directive warn to Jimmy, Fereshteh, Rowan, Juliet, and Bliss before they go to look for Alister.

PONOROGO

D35/Fr/Sug/340

Utterances	Page	Code
Jimmy :Do we take the knife out? Fereshteh : Won't that just make him bleed more? Jimmy : I don't know!? It can be good that it's in there! He's shaking; it's cutting him! Fereshteh : **We can't take the knife out. He might bleed to death. Just keep him calm so he doesn't move too much.**	340	D35/Fr/Sug/340

The speaker (Fereshteh) performed directive function of commanding in the utterance D35/Fr/Sug/340 which is used to give a command to hearer to do something.In the utterance D35/Fr/Sug/340, Fereshteh wants hearer to do something means do some actions to Jimmy in order to calm down Lister and make him little bit feel comfortable so that it could lessen the pain caused by his wound so he could wait little more. At that time, Lister condition is unstable because he lose lot of bloods due to his stomach was stabbed. Fersehteh use that utterance in order to cooling down the situation and find the easiest way to obstruct the width of rive in the Lister's stomach wound. At this point, it can be seen that Fereshteh's utterance performed directive function of illocutionary act in the form of giving a command to Jimmy Kagga Ricci.

PONOROGO

D36/Jim/Beg/341

Utterances	Page	Code
Jimmy :Stay awake, Lister, Please stay awake	341	D36/Jim/Beg/341

The speaker, Jimmy Kagga Ricci, carried out the directive function of begging in the utterance D36/Jim/beg/341, which is used to inquire of the listener regarding something. Jimmy Kagga Ricci used this utterance in order to get Alister Bird to do something. In this circumstance, he used his utterance to make a direct request to Alister Bird to stay awake, bear the pain, and wait little more to get the rescue from the hospital as he sees if Alister Bird's breathe getting calmer, so that there is nothing that he can do despite keeping Alister Bird awake to prevent another damage that might cause Alister Bird's condition getting worse until the ambulance come around. Besides Angel, Bliss, Rowan, and Juliet still trying to linked their phone to the nearest hospital but there is a connection outage due to heavy rain around. At this point it showed the directive function performed by Jimmy Kagga Ricci through his utterance.

D37/Fr/Com/341

Utterances	Page	Code
Feresht eh :Someone call 999!	341	D37/Fr/Com/

The speech function used by the speaker (Fereshteh) in her utterance D37/Fr/Com/341 is directive requesting used to request about something. Angel Rahimi as the speaker asked the hearer (Bliss, Rowan, and Juliet) to do the emergency call in order to get the ambulance so that Lister can get the rescue immediately. And then Bliss without too much thinking she whipped her phone but she got nothing too, because Bliss lost her signal so that she couldn't connect the call. At this point, Angel Rahimi use directive illocutionary acts in her utterance in attempted to give Bliss, Rowan, and Juliet a directive request, that is calling the ambulance to come to that place in order to give the rescue for Lister. Because she can't do that in relation she lost her signal.

D39/Jul/Com/177

	Utterances	Page	Code
Juliet	:You're not really an Ark fan, are you?	177	D39/Jul/Com/177
Mac	: What? That's … I …		
Juliet	: You just lied about it to me this whole time because you fancy me, don't you?		
Mac	: It's not … like that …		
Juliet	: **What is it like, then? Go on.**		

PONOROGO

In the utterance D39/Jul/Com/177, Juliet Schwartz use directive speech in the form of give command to somebody about something. In this conversation, Juliet Schwartz wants Mac to explain his previous statement. Juliet Schwartz wants Mace to make it clear and reasonable, so that she could understand the message behind his sentence. Juliet Schwartz gives a freedom to Mac as hearer to provide statement of defense which covers the explanation of what does Mac really feel about the Ark and how far he knows about the Ark in his life in relation to refute the accusations addressed to him by Juliet Schwartz because she thinks that Mac doesn't really into the Ark as much as he talked to her in the previous online conversation. At this point, the directive illocutionary force functioned as the medium to help Juliet Schwartz deliver her order to ask the Mac smoothly.

D3/Fr/Forb/53

Utterances	Page	Code
Juliet : I need to tell Mac Pierro : Oh yeah. Don't bring him in here, though.	53	D3/Fr/Forb/53

The speech function used by Fereshteh in the utterances D3/Fr/Forb/53 is a kind of directive illocutionary acts used to make a request of something.The topic of this conversation between the speaker (Fereshteh) and hearer (Juliet Schwartz) is about requesting hearer (Juliet) of inviting Mac to join their conversation in that bedroom, because of Fereshteh was on her scarf-less head. And she doesn't want to Mac to see it directly. So that, the speaker (Fereshteh) think if forbidding Juliet Schwartz and Mac having a conversation about the Jowan news in that bedroom is the best way to comfort herself which is she is not well dressed as her scarf-less head. Fereshteh is forbidding with the statement, *'Don't bring him in here, though'* which is clearly stated that Mac doesn't allowed to enter that bedroom, and she asked Juliet to possibly look for the other place to take that

conversation. It indicated that Fereshteh used an illocutionary act, a directive or request-like utterance. Fereshteh used her utterance to get Juliet to do something according to her request.

D4/Row/Chl/68

Utterances	Page	Code
Alister : Do you think if we hired a full time bodyguard they'd do the hovering for us? Rowan : **If you can name me one occasion that you have ever hoovered our apartment, I will give you five hundred quid right now.**	68	D4/Row/Chl/68

The speech function used by Rowan Omondi in the utterance D4/Row/Chl/68 is a kind of directive illocutionary acts used to challenge Alister Bird about something. The topic that Rowan and Alister Bird discussed on their way to the interview with *Rolling Stone* is about the idea of hired a full time bodyguard just in case to make them feel better and protected. Responding to Rowan Omondi's idea, Alister Bird questioning about would the bodyguard do hovering for them too despite of lottering them 24/7? And then Rowan (the speaker) give a challenge to Alister Bird so he should mention one occasion that he has ever do to hovered their apartment. The expression of Rowan omondi's challenge to him can be seen through, *'If you can name me one occasion that you have ever hovered our apartment, …'* he challenge Alister Bird in order to make the situation become chill and funny, besides, he wants to tell hearer (Alister Bird) implicitly to be more logic and make sense of his utterances, if hoovering the apartment isn't part of bodyguard responsibility, their duty is only about lottering them, bodyguard is a bodyguard and the housekeeper is housekeeper, they're truly different things. Meanwhile, hoovering the apartment is the responsibility of the owner

itself which is exactly, Rowan, Alister and Jimmy. Shortly, the speaker in this conversation used the directive illocutionary acts, because Rowan Omondi used his utterance to get someone to do something in the form of challenge hearer to mention something specifically.

D7/Pi/Ask/100-101

Utterances	Page	Code
Pierro : Then what's going on, Jim-Bob?' Jimmy : I think I'm lying to everyone … and I don't want to lie to anyone anymore. Pierro : **Oh, Jimmy. You don't lie to me, do you?**' Jimmy : …. no	100-101	D7/Pi/Ask/100-101

The speech function used by Pierro Ricci (Jimmy grandfather) in the utterance D7/Pi/Ask/100-101 is a directive asking in order to ask Jimmy Kagga Ricci about something. Pierro Ricci attempted to inquire whether Jimmy, the listener, had lied or spoken the truth through his question. As long as he never sees Jimmy lied to him, he asked directly to Jimmy to see if what he was talking about previously is the truth he is suffering for. At this point, Pierro Ricci used an illocutionary act of the directive type at this point. Pierro Ricci used his utterance to get hearer (Jimmy) to answer his question with the honest feeling.

PONOROGO

D11/Bl/Forb/137-138

Utterances	Page	Code
Fereshteh : So, what' like dating Rowan Omondi? Bliss : **Ugh, Let's not talk about that** Fereshteh : Oh, er … sorry?	137-138	D11/Bl/Forb/137-138

Bliss Lai (Speaker) performed kind of directive illocutionary acts form of ask something in the utterance D11/Bl/Forb/137-138.In this part of conversation, Fereshteh tried to bringing up the topic about Bliss's relationship with Rowan, but bliss directly disagreeing Fereshteh's question, then say *Let's not talk about that,* it means that Bliss tried to make a request to Fereshteh not to talk about that directly. Based on her utterance, there's an illocutionary force which is stated directly that Bliss Lai ask hearer to do something, it can be seen through the use of 'not talk' which is categorized as action verb that she expected to be done by Fereshteh. In this circumstance, Bliss Lai asks Fereshteh to stop doing something that brings up that topic in the discussion.

D12/Dor/Req/141

Utterances	Page	Code
Dorothy : Oh dear Bliss : Oh dear, indeed Dorothy : Well, you're welcome to stay here for as long as you'd like. I've rather been enjoying having so much excitement in the	141	D12/Dor/Req/141

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	house.		
Bliss	: That's so kind … I should probably go home, though. My mum's just and she's getting pretty worried. And the paparazzi have mostly gone away for now.		
Dorothy	: Well, if you're sure. But the house is open if you need to escape anytime.		

The speech function used by Dorothy in the utterance D12/Dor/Req/141 is kind of directive illocutionary acts used to permit someone of doing something.The speaker tried to tell hearer if she was seeking a place to escape or anytime she wants to, the door is widely open for Bliss. It can be seen through the utterance she uttered directly to Bliss, *'.... But the house is open if you need to escape anytime'* it also indicate there's an illocutionary forces explicitly conveyed by Dorothy to hearer, that is 'Come here anytime, if you seek a place for an escape'. It indicates that Dorothy attempted to influence Bliss Lai to carry on a thing. Moreover, Dorothy tried to convince Bliss through her utterance, *'Well, you're welcome to stay here for as long as you'd like'* means the speaker said explicitly that 'Just stay here, as long as you want to' which is there's an action expected by the speaker to be done by hearer which is directly said in the form of permitting hearer to do something. Furthermore, the speaker shows her feelings if Bliss wants to fulfill her wants, she would be happy and showering so much excited. It can be seen through the utterances she used to in the conversation above, *'I've rather been enjoying having so much excitement in the house'* which is indicates that she will be fine and comfortable if Bliss was around with them.

D15/Ce/Com/166

Utterances	Page	Code
Jimmy : Did he go to the bathroom? Cecily : He's probably there. **Can you go get him, babe?** Jimmy : Okay	166	D15/Ce/Com/166

In the utterance D15/Ce/Com/166, the speaker, Cecily Wills, performed the function of asking something in directive form.Through her utterance, Cecily wills clearly and directly asking Jimmy to go and seek for Lister existence. She clearly wants Jimmy kagga Ricci to do something in response to his need, as can be seen. To act, one must search for Lister, so they brought him here to have his hair styled. At this point, Cecily Wills doesn't need to interpret the speaker's need anymore, since it has clearly stated and declared on her utterance. There's an action verb in Cecily Wills utterance, the word 'get' means Jimmy asked to look for Lister and bring him here to the room. The illocutionary forces delivered directly in her utterance, since she used verb phrase 'go get him' to ask Jimmy Kagga Ricci. So that, there's an activity should be done by Jimmy at that time.

D20/Pi/Com/225

Utterances	Page	Code
Jimmy : I'm feeling fine. I've got to go now, though. Pierro : Ah, very busy I see! Not to worry, lad. **Give me a call at the weekend, won't you?** Jimmy : I will do. I love you.	225	D20/Pi/Com/225

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The speech function used by the speaker (Jimmy's grandfather) in his utterance D20/Pi/Com/225 is indirect-directive command that used to ask someone of doing something.The conversation above happen when Jimmy Kagga Ricci on the way to go to the TV studio to have an interview and perform in there. Rowan, Jimmy, Lister and Cecily (The Ark manager) are on the same car. During their way to the TV studio, Jimmy still feel upset and think about his grandfather's knife which given to him. The knife is gone, during the accident of meet and greet yesterday. He called his grandfather just to tell him about it, but he can't do that. Pierro Ricci uses this kind of utterance in order to get Jimmy to do something. In this case, Pierro Ricci asked Jimmy to call him as usual at the weekend if he was too busy in these days, then Jimmy give an approval response to Pierro commands by saying *"I will do"* means he promises he would do and he totally remember what he supposed to do at the weekend to just have conversation with Pierro through the call. It can be seen that Pierro Ricci performed directive function through his utterance.

D21/Fr/Req/230

Utterances	Page	Code
Fereshteh : This is like that movie trope where someone has to run to the airport and shop their romantic interest from leaving. Mac : Except you're not my romantic interest. Fereshteh : Yeah, no shit. **Let's … let's go find a bench, or something**	230	D21/Fr/Req/230

In the utterance D21/Fr/Req/230, which is used to request something from Mac, Fereshteh committed directive illocution. This conversation took place in the midst of crowded on the street where there are lot of people who pass by. It makes them feel a bit noisy during the discussion so that Fereshteh and Mac are losing some points of the

discussion. At this point, Fereshteh tried to get Mac to move to another side in order to look for a place or side which a lot more comfortable to have such a discussion there. In this case, Mac requested by Fereshteh to follow her moving on another place to look for a bench or something else so they can have a seat and lean on just in case to make them have a discussion properly and keep a cool head of each other. In this utterance, the speaker uses illocutionary force to ask the listener to do something directly with Fereshteh during the time period.

D28/Pi/Req/275

Utterances	Page	Code
Pierro : A friend! Well, Jimmy hasn't brought a friend over since he was fourteen years old. Fereshteh : Hi, yes, I'm Angel Rahimi, Er, sorry there wasn't any warning … erm … Pierro : It's really no trouble at all. I really do enjoy having visitors, especially friends of my grandson. I'm Piero Ricci. **Look at you both, you're soaked! Let's get you inside and get some toast on the grill.**	275	D28/Pi/Req/275

The speech function used by the speaker (Jimmy's grandfather/Pierro Ricci) in the utterance D28/Pi/Req/275 is indirect-directive command used to ask hearer about something.The conversation above happened when Jimmy and Angel arrived into Pierro Ricci house. Pierro confuse who is Fereshteh because this is the first time Jimmy bring his friend except Rowan Omondi and Alister Bird to this house. In case of doubting on Angel's answer of his question, Pierro realize that Angel and Jimmy soaked and need to change their clothes immediately before something worse happen. Pierro Ricci used this utterance in

order to get Fereshteh and Jimmy to do course of action that is get into Pierro's house, change the clothes and get some grilled toast together. In this circumstance, Piero Ricci used his words to perform a directive and illocutionary function, and as a result, Fereshteh and Jimmy Kagga Ricci followed his orders.

D30/Jul/Req/286

Utterances	Page	Code
Juliet : Angel are you okay?? Fair enough you wanted to go home but are you safe?? Did you get home okay? I'm really worried I haven't seen you tweeting or on Tumblr or anything. Did you get home okay? **Please just message me or call me back**. You've just disappeared and I'm really worried.	286	D30/Jul/Req/286

The speech function used by the speaker (Juliet Schwartz) in the utterances D30/Jul/Req/286 is directive request used to ask someone of doing something.This conversation happen when Angel Rahimi checked out the notification on her phone while drinking a cup of coffee on the Saturday morning. There are lots of notification from all of her various social media by Juliet who tried to contact her in relation to know her condition. In this part of conversation, Juliet Schwartz ask Fereshteh to do something means sending her message or call her back in order to show if she (hearer) was in a god condition. Because the last time, Juliet sees Fereshteh on some videos of The Ark fans posted on the news portal and also the twitter application. Juliet was worried about Fereshteh's condition after all the things messed up and she was the one who include on it, that's why she asked Fereshteh to do that stuff. At this point, Juliet performed used her utterance to performed directive

function of illocutionary act and it's successfully delivered because after that Fereshteh send a message to reply Juliet's message and give the address of Jimmy's grandfather house, then Juliet comes around.

D33/Pi/Com/329

Utterances	Page	Code
Jimmy : Where's Lister? Bliss : Haven't seen him Jimmy : He's not in the house Bliss : Did he go out for a smoke? Jimmy : I'll go and look Piero : **Take a torch, lad. The sun'll setting soon.**	329	D33/Pi/Com/329

The speech function used by the speaker (Pierro Ricci) in the utterance D33/Pi/Com/329 is directive command to ask something.This conversation happened when Jimmy realize that he haven't seen Lister and then he asked other that might see Lister but no one see him. Jimmy then decide to go out and look for him, then Pierro remind him if he should take a torch on his way because the sun will be setting soon. This remark was made by Pierro Ricci to get Jimmy to do something. In this circumstance, Pierro Ricci instructed Jimmy to take a torch so that they could each light their way while looking for Lister. That torch become the only light that will light them out on their way because the sun will setting soon and it was rain heavily outside even it doesn't help much but it will lot better to help them rather than go empty handed. So that it can be seen through Pierro Ricci's utterance if

directive function was delivered successfully to Jimmy because in the next chapter of this novel explained if they use the torch to light out their way.

D38/Jim/Com/253

Utterances		Page	Code
Jimmy	: Want my knife back. Where can you meet me?	253	D38/Jim/Com/253
Fereshteh	: I have it!! Can you get to st pancras? Btw I only took it because I thought someone would steal it if I left it. It looks really precious. Anyway yes I'm at st pancras!! Will happily return it to you if you can get here! Or I can come to you! Whatever you want!!!		
Jimmy	**: Okay will be there in about 30 mins**		

On the direct message conversation, the speaker (Jimmy) use indirect directive speech through the utterance D38/Jim/Com/253 in the form of command hearer about something. Jimmy wants to his knife back, so he asked Fereshteh to meet at a certain place. Fereshteh told Jimmy where she was then Jimmy told her if he would be there in 30 minutes, it can be seen through his response *"Okay, will be there in about 30 minutes"*. At this point, Jimmy use indirect directive illocutionary act in his utterance to get hearer to do something, to do something means waiting him for 30 minutes ahead at St. Pancras because Jimmy (speaker) is on his way to get there.

PONOROGO

D40/Fr/Com/260

Utterances	Page	Code
Feres : Just we'll just keep going until we get somewhere quieter hteh	260	D40/Fr/Com/260

In the utterance D40/Fr/Com/260, the speaker use directive speech in the form of asking hearer to do something.This conversation happen when speaker and hearer on their way to escape from crowded of people on the previous train station to get another place which is quieter than before. In this conversation the speaker utterance is used to ask hearer to keep going along with speaker to get a place quieter where there's no one will recognize them. So that it can be concluded that speaker performed directive illocutionary function through his utterance.

D6/Pho/Com/70-71

Utterances	Page	Code
Photographer : Rowan, can we get you in the middle now? Rowan, can you just put your arms round Jimmy and Lister, for me?	70-71	D6/Pho/Com/70-71

The directive speech function, which instructs the interlocutor on what to do, is utilized in the utterances D6/Pho/Com/70-71. Photographer attempted to persuade hearer (Rowan) to take action through his question. In this instance, to act requires the photographer to instruct

the listener to move from one side to the other. The photographer asked hearer (Rowan) directly to move himself to the middle of Jimmy and Lister, and then ask him again to put his arms round Jimmy and Lister. The researcher concluded that the photographer in this case performed directive illocutionary function of commanding, it can be seen through his utterance “get you in the middle” and “put your arms around …” means there’s an action commanded by photographer and shall be done by hearer.

D8/Jim/Req/263

Utterances		Page	Code
Jimmy	: **Will you come with me?**	68	D4/Row/Req/68
Fereshteh	: Of course		

The speech function used by the speaker (Jimmy Kagga Ricci) in the utterance D4/Row/Req/68 is to request someone to do something. According to D4/Row/Req/68, the speaker anticipates doing something with the listener. In this instance, to act indicates that Jimmy is expecting Angel to accompany him to the small village home of his grandfather. Jimmy uses directive form as asking in accordance to show Fereshteh about his wants directly, the illocutionary forces behind his utterances successfully delivered his feeling and wants, we can see it in the following utterance used by Jimmy, *‘Will you come with me?’* the active verb "come" was used as the illocutionary force to ask the listener to go to his grandfather's house, where he grew up, by "accompanying him." As a result, hearer gives an approval response to the speaker, she say ‘*Of course’*.

PONOROGO

D10/Jul/Forb/137

Utterances	Page	Code
Juliet : Can we not talk about it?	137	D10/Jul/Forb/137

The speech function used by Juliet Schwartz the utterance D10/Jul/Forb/137 is in the form of directive to ask something. In this case, the speaker (Juliet Schwartz) tried to ask other people (Angel Rahimi and Bliss Lai) to do something, as long as stated by Yule (1996) that directive form is used to get someone to do something according to the speaker's want. Juliet wants Angel and Bliss not to starting the discussion about Mac anymore then prefered to move to another topic. In this situation, Juliet is directly and clearly asking Fereshteh and Bliss to answer her question about his idea not to having a discussion about Mac at that time. The researcher categorized Juliet utterance in this part of interaction because there's an illocutionary force behind the utterance used by the speaker, that's the use of 'not talking' in accordance to ask politely to Fereshteh and Bliss Lai to take certain action proposed by her, that is 'avoid discussion about Mac' at that time which is stated in the directive form to ask something.

D16/Jim/Com/167

Utterances	Page	Code
Jimmy : Is that definitely what you're doing? *Lister laughing* : Can you open the door?	167	D16/Jim/Com/167

Jimmy		

The speech function used by the speaker (Jimmy Kagga Ricci) in the utterance D16/Jim/Com/167 is a kind of directive illocutionary acts used to command hearer (Alister Bird) to do something. To do something means, there's an action should be done by Lister. According to the conversation D16/Jim/Com/167 above there's an illocutionary forces behind his utterance, the existence of verb *'open'* means there's an action expected to be done by Lister, that is open the toilet door for Jimmy so that he could get inside to see Lister whether he's in a good condition or just need a help to settle his problem. Jimmy does this because he worried about Lister condition as long as he disappeared immediately from the preparation room.

D22/Pho/Com/236

Utterances	Page	Code
Photographer : **Can you just step back a little bit for me, Jimmy? That's it. Yep, just back a little bit. There we go.** Need to make sure you stay in shot in the aerial camera.	167	D22/Pho/Com/236

The speaker performed directive through the utterance D22/Pho/Com/236 which is used to ask something to hearer.In this part of interactions, photographer directly ask Jimmy to done some actions given by him. The photographer used directive form of illocutionary acts as asking hearer to take some small steps in accordance to get the best angle for photographer to take a picture of Jimmy. The photographer also did this instruction in accordance to make sure Jimmy as the object stay in shot in the aerial camera, so that the photo shoot session will goes well as it supposed to be.

D23/Cre/Req/238

Utterances	Page	Code
Crew : **Can we have "Joan of Arc" one more time, then, lads?**	238	D23/Cre/Req/238

The speech function used by the speaker (The TV crew) in the utterance D23/Cre/Req/238 is directive asking that used to ask someone of doing something. In the process of rehearsal session before the show, The Ark with the crew prepared together the setting of place, sound check, and all the elements that support the succeeded of that event. Due something else happened, the sound board crew directly asks The Ark to perform Joan of Arc one more time. The TV crew asked the listener to do something by using the directive form of illocution. The TV crew ask The Ark to sing again one of their song entitled Joan of Arc which is previously they was sing on it but something wrong happened so they are required to do it again one more time.

D26/Jim/Req/262

Utterances	Page	Code
Jimmy : Wait Fereshteh : Y-yes? Jimmy : **Can you just … stay with me for a bit?**	262	D26/Jim/Req/262

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Fereshteh : Yes … yeah, sure …		

Directive, which is used to inquire of the listener, was used by Jimmy Kagga Ricci. The utterance D26/Jim/Req/262 above is happened after Fereshteh give the knife back to Jimmy, but after that Jimmy tried to ask Angel to stay with him for a while and Fereshteh agreed with that. In this conversation, Jimmy Kagga Ricci uses words to get her to do something. In this instance, "do something" refers to her request to participate in a future action with him, such as staying with him and accompanying him for some time. Through his words, it can be concluded that Jimmy kagga ricci successfully carried out the directive and illocutionary functions.

PONOROGO

CHAPTER III

FACE THREATENING ACTS

The researcher would like to presents the review of related theories proposed by various philosophers that underlying the analysis of data. In order to determine the solution to the problem statements presented in the preceding chapter, the researcher will link those theories to the subject of the research. Those theories consist of the discussion of FTA theories, politeness, and the types of politeness strategies.

A. RELATED THEORIES

1. FTA

a. Face

In everyday interactions, people frequently act as if the community of speech will meet their expectations regarding public self-image or face desires. The speaker's face indicates their will, intention, and any other associations, ideas, or guiding principles. Face is something that may be described as emotionally involved, and it is capable of being lost, preserved, or expanded by the addressee, so it needs to be constantly added and adhered into daily routine of communication.[96] Consequently, the addressee must respect and acknowledge the face as a public self-image that belongs to all speech professionals.

According to Penelope Brown and Stephen C. Levinson's conception of face, face is made up of two connected elements: positive faceand negative face. These elements are part of interactants properties along with certain rational capacities

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[96]Brown and Levinson, *Some Universals in Language Usage*, 61.

that must be owned and understood by the individual as members of a society in order to create individual self-esteem during the communication[97].

Besides treating face as values or norms followed by the members of society, Brown and Levinson also proposed to treat face as wants or also known face wants. Face wants are the basic needs of every individual in any social activity when solidarity among the participants is actually required to sustain each other's whishes and interests[98]. Face wants lead people to considerate the addressee's need to be well regarded and pay attention on the right of the addressee not to be humiliated.[99] In the notion of face wants also highlighted two elements of face; negative face and positive face. Researcher highlighted the definition of negative face and positive as follows:

- Negative face

  Negative face refers the basic claim of every individual owe the want to be respected from impediment or not to be restricted by others on their territories, personal preserve, rights, ideas, thoughts, action and so on[100]. The keyword 'negative' does not signify 'bad', but rather the opposite pole from the word 'positive' in the positive face conception. Neative face that is in line with the needs of every human's desire for their communication to be unhindered by others[101]. People strive to be self-sufficient and not have any other person's behaviours imposed on them[102]. As a result, it emphasizes the

[97]Brown and Levinson, 62.

[98]https://en.wikipedia.org/wiki/Politeness_theory

[99]Peter Grundy, *Doing Pragmatics*, Third Edition (London: Hodder Education Publishing, 2008), 188, https://www.taylorfrancis.com/books/mono/10.4324/9780203784310/pragmatics-peter-grundy.

[100]Muhammad Junaidi, "Politeness, Speech Act, and Discourse in Sasak Community," *Mabasan: Masyarakat Bahasa Dan Sastra Nusantara: Jurnal Ilmiah Bahasa Dan Sastra* 11, no. 1 (2017): 7, https://doi.org/10.26499/mab.v11i1.48.

[101]Brown and Levinson, *Some Universals in Language Usage*, 62.

[102]Anne O'Keeffe, Brian Clancy, and Svenja Adolphs, *Introducing Pragmatics in Use*, First Edition (2 Park Square, Milton Park, Abingdon, OX14 4RN: Routledge, 2011), 63,

listener's freedom of action and imposition when they want their own space[103]. The formal politeness that was conjured up alongside the idea of politeness itself is referred to as negative face, or in simpler terms, negative face, which is defined as the need to be independent and have freedom of action. Shortly, negative face has its derivative politeness of non-imposition[104].

- Positive face

A positive face indicates that the person being addressed or the speaker wants the chosen actions to support their self-esteem[105]. The desire of every member to have a positive face is for his desires to become attractive to at least some others[106]. It indicates in every individuals' personality has their own wants or desires to be accepted, ratified, understood, approved of, liked or admired, and appreciated in interaction where is perfectly requires the contributions of other interactants[107]. The hearer wants to be acknowledged by the person they are supposed to, to be accepted as a member of a community or group, and the speakers or people who interact with them understand all of their wants. Simple definitions of positive face include the need for connection.

Brown and Levinson claimed that the conception of face is universal, and sometimes cannot be simply maintained. In most cases, the speaker's and the hearer's faces are in some way threatened by one another. As a result, in opposition to their face-saving actions, S and H perform the act that may

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https://www.taylorfrancis.com/books/mono/10.4324/9780203830949/introducing-pragmatics-use-anne-keeffe-brian-clancy-svenja-adolphs.

[103]Saputri, "Illocutionary Acts In Relation to Politeness Strategies As Shown by The Seventh Semester English Education Students In Their Written Messages," 17.

[104]Yule, *Pragmatics*, 61–62.

[105]Junaidi, "Politeness, Speech Act, and Discourse in Sasak Community," 7.

[106]Brown and Levinson, *Some Universals in Language Usage*, 62.

[107]Saputri, "Illocutionary Acts In Relation to Politeness Strategies As Shown by The Seventh Semester English Education Students In Their Written Messages," 17–18.

damage the faces of others and desire itself. Similar to how one or more "speech acts" can be assigned to an utterance, those acts refer to the thing that is intended to be done by a communication, whether verbal or nonverbal[108]. Those acts called as FTAs (Face Threatening Acts)[109].

When a speaker says something that is perceived as a threat to the self-image or expectations of another person, these are known as face threatening acts (FTAs)[110]. Face threatening acts (FTAs) involve threats, insults, criticism and orders.[111] FTAs can be reduced by performing FSAs (Face Saving Acts). In most societies, it is common knowledge that everyone will try to respect the hearer's face wants, whether they are positive or negative. There are many different ways to perform face saving acts to save a person's face[112]. Therefore, if it is concerned with the person's negative face, FSAs will frequently demonstrate their differences, stress the significance of the other person's time or concerns, and even offer an apology for the imposition or interruption. In contrast, when orienting, the person's positive face will typically demonstrate solidarity and emphasize that both speakers want the same thing and a common objective[113]. In this research, the researcher will focus on discussing FTAs in accordance to the phenomenon where people often spoke disrespectfully and it was naturally carried out through daily conversation.

[108]Brown and Levinson, *Some Universals in Language Usage*, 65.
[109]Yule, *Pragmatics*, 61.
[110]Betty J. Birner, *Introduction to Pragmatics*, First Edition (United Kingdom: Wiley Blackwell, 2013), 121, https://www.wiley-vch.de/en/areas-interest/humanities-social-sciences/linguistics-12lg/theoretical-linguistics-12lg1/pragmatics-12lg16/introduction-to-pragmatics-978-1-4051-7583-8.
[111]Felicity Rash, "Linguistic Politeness and Greeting Rituals in German-Speaking Switzerland," *Linguistik Online* 20, no. 3 (July 1, 2004): 48, https://doi.org/10.13092/lo.20.1063.
[112]Yule, *Pragmatics*, 61.
[113]Yule, 62.

b. Face Threatening Acts (FTA)

An act that does not satisfy the speaker and listener's "face wants" is referred to as a face threatening act (FTA). At this point, a FTA is a communicative act performed by the speaker that does not respect the listener's need for space (negative face) or their desire to uphold their self-image (positive face), or both[114]. In fact, the developed theory elaborated on face threatening acts (FTAs) in terms of the type of face threatened as well as whose face is threatened. For example, a number of speech acts may naturally threaten the speakers' (S) and hearers' (H) faces, whether in a negative or positive way[115].

A face threatening act (FTA) is a behavior that violates a person's positive or negative face. Whether the action itself constitutes a threat is determined by the perception of the listener rather than the speaker's intention. If the act are potentially violates his or her desire or freedom of action categorized as face threatening acts (FTAs). Furthermore, if the act are potentially violates the hearer wants or desire to be liked, accepted, or admired, it is categorized as face threatening acts (FTAs) too.

According to Brown and Levinson, face threatening acts (FTAs) pose a threat not only to the speaker's face but also to that of the hearer or speaker's face. It is happened when the speaker does some acts that are contrary to his or her wants and things to be desired. According to Brown and Levinson, there are two types of face threatening acts (FTAs) that can occur on the speaker's face: 1) directly harm the positive face of the speaker and 2) offend the negative face of the speaker.

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[114]O'Keeffe, Clancy, and Adolphs, *Introducing Pragmatics in Use*, 64.
[115]Junaidi, "Politeness, Speech Act, and Discourse in Sasak Community," 7–8.

c. Kinds of Face Threatening Acts

Face threatening acts (FTAs) were divided into two categories by Brown and Levinson: those acts that distract from or pose a threat to the negative face are referred to as negative face threatening acts (FTAs), while those that threaten or violate the positive face are referred to as positive face threatening acts (FTAs). Additionally, each of these types of face-threatening acts (FTAs) can put the speaker and listener in jeopardy.

1. Positive Face Threatening Acts to Hearer

According to Brown and Levinson, when the speaker does not care about the listener's feelings, wants, or desires, the listener's positive face is threatened. In addition, when a person is compelled to be isolated from others in order to treat their well-being with less importance, their positive face is put at risk. As these actions were used to express a negative assessment of the hearer's positive face, they damaged the positive face of the hearer in this instance. The expressions that are negative about the hearer's positive face (disapproval, criticism, complaints,accusations, contradictions, and disagreement) and that demonstrate that S does not care about H's positive face are included in the acts that threaten the hearer's positive face, includes (expressing violent feelings, being irreverent, bringing bad news about A, not cooperating blatantly in an activity, using address terms, interrupting, and other status-marked identification in first encounters)[116]. Brown and Levinson say that certain actions could hurt the listener's good image. It discussed briefly in the following discussion:

[116]Brown and Levinson, *Some Universals in Language Usage*, 65–68.

- • The actions that demonstrate that the speaker views the listener negatively. Criticism, contempt, ridicule, complaints, reprimands, accusations, and insults are all included in this category. An illustration of this behavior is as follows:

  Febrista : "I just bought a limited edition series of Iphone 14 after I received my salary for this month."

  Bernadita : "**Seems like your old phone still run prefectly, better spent your money for another important stuff."**

  In the above conversation, Bernadita is judging Brista negatively by criticizing her, which can damage Brista's positive appearance or her desire for respect.

- The actions that show how passive the speaker is in relation to the positive face of hearer. It includes expressing contradictions or disagreements, difficulties, feelings, irreverence, and the mention of topics that are taboo or inappropriate for the situation. For instance in the following example:

  Dina : "How is your mother condition? I heard she had an accident yesterday."

  Erika : "**Dude, please. It is none of your business."**

  Positive FTAs are present in the utterance of the second speaker above. The second speaker responds so disrespectfully to the first speaker's question in that utterance that it shows no respect for the listener.

2. Positive Face Threatening Acts to Speaker

Brown and Levinson's theory states that a speaker's positive face can be damaged by certain actions. This occurs when the speaker is unable to

control himself and experiences the harm caused by those actions. Additionally, the threatened speaker's (S) positive face includes self-humiliation, confession of guilt and responsibility, emotion leakage, and accepting a compliment. In the discussion that follows, Brown and Levinson talked about the actions that put the speaker's positive face:[117]

- The speaker makes an apology (at this point, the speaker expresses regret for previous face-threatening acts (FTAs), causing some damage to his own face, especially if the apology is also a confession with H learning about the transgression through it, and the FTAs thus convey bad news)
- The act of accepting a compliment (doing so may cause the speaker to feel compelled to disparage the person who received H's previous compliment, making him look bad); or he might be made to praise H in return).
- Loss of physical control over one's body, bodily leakage, clown falling, etc.
- Humility toward oneself, shuffling or cowering, acting stupid, and contradicting oneself
- Confessions and admissions of responsibility or guilt The speaker performing or not performing an act or being unaware of something that S is expected to know is an illustration of this act.
- Emotion leakage, the inability to control laughter or tears. for instance, in the conversation that comes after it.

  Fatmawati : We got D for Bussiness Accounting this time

[117] Brown and Levinson, 67–68.

Rosmayanti : Yeah. **I'm sorry mate! All of that is my fault. I didn't get our group assignment in time.**

In the above conversation, Romayanti acknowledges his fault to Fatmwati, putting a negative spin on herself. Additionally, she increases the likelihood that the speaker will not respect her.

3. Negative Face Threatening Acts to Hearer

Brown and Levinson say that when someone acts in a way that hurts the listener's desire for independence, the negative face can be threatened. It makes one of the listeners or interlocutors conform to the freedom territory of the other. The freedom to choose and act is restricted as a result. If the act that affirms or denies a future act of the hearer puts pressure on the hearer to perform or not perform the act, the act can damage the hearer's negative face. Also included in the category of "acts threatening the negative face of the hearer" are "orders, request, suggestion, advice, reminding, threats, warnings, and dares," "offers, promises," and "acts expressing a desire of the speaker toward the hearer or his or her goods" (compliments, expression of negative emotion).

According to Brown and Levinson's theory of face-threatening acts (FTAs), the following are actions that can put a negative face on the hearer:[118]

- The actions that can convince a listener to do something or not. Orders, requests, suggestions, advice, reminders, threats, and warnings are all examples of it. The following are the example of speaker do the face threatening acts (FTAs) to the hearer:

[118] Brown and Levinson, 65–66.

Bima : I had to go to toilet for three times after after eating Seblak. I'll just stay in the house today.

Uci : No! I already told you before, don't eat that much. **Now, you ought to get a job!**

In the preceding example, Uci implies that she believes the listener must (potentially) perform certain acts, which are in opposition to Bima's condition and can damage his negative face.

- The actions that show that the speaker is trying to get the listener to do something and force them to accept or reject it. It includes promises or offers. The following short of conversation is the example of this face threatening act:

  Mendol: "You're not allowed to eat spicy meatball these days."

  Tuyem : "**If you'll let me, I will give you $5.**"

  In the previous illustration, Tuyem (as speaker) states that she wants Mendol (as hearer) to promise to do certain things for her, which could lead to Tuyem of losing her money. As a result, Mendol's freedom to act is compromised.

- The actions that show that the speaker wants to harm the listener or take something they own. Hatred, rage, or lust are all included in this category. The following are the example of this act:

  Kyungsoo: **What a stunning bomber jacket you just purchased today! If I can put it to use, it will be incredible.**

  In the previous example, this means that Kyungsoo likes or would like something from the listener if they could try it. The hearer's ability to respond can be harmed by this act.

4. Negative Face Threatening Acts to Speaker

Brown and Levinson say that deferring to the power of the listener is the act that can hurt a speaker's reputation. Expressions of gratitude, excuses, and acceptance of offers, as well as unwilling promises and offers, are examples of actions that threaten the negative face of speaker (S). Furthermore, Brown and Levinson mention some acts that potentially threaten the speaker's negative face, as follows:[119]

- The speaker acknowledges the listener's thanks or apology (at this point, the speaker may feel compelled to minimize the listener's debt or transgression, such as "It was nothing, don't mention it.")
- The speaker accepts the listener's thanks or apology. S indicates that the speaker believes he had good reason to perform or not perform an action that H has just criticized
- The speaker makes excuses for the opinions or perceptions of the listener S is compelled to accept a debt and to encroach upon H's negative face
- The speaker accepts the hearer's offers. The speaker responds to the listener's error (if S clearly observes an earlier error, he may embarrass H;
- Even though he doesn't want to, the speaker agrees to do something in the future; (Therefore, if he demonstrates his unwillingness, he may also irritate the positive face of the listener (if he pretends not to be). Making unwelcome promises and offers to the listener could be another definition. The following is the act that makes the speaker feel threatened:

[119] Brown and Levinson, 66–67.

Bernadita : “Don‟t worry! You can bring my bottle.”

Mustika : “**I sincerely appreciate it, ber. I owe you everything.**”

Mustika humbles herself in the previous conversation by expressing gratitude to Bernadita. By doing this, Mustika increases her tolerance for requests from Bernadita that are inconsistent with her negative demeanor in the future.

The polite redressal action can mitigate or even out the disruptive effect of Face Threatening Acts (FTA). Face as the positive social value that an individual effectively asserts for himself in a given interaction[120]. In this instance, individuals attempt to communicate indirectly with others to maintain both their S and H positive and negative sides.

In conclusion, FTAs are actions that violate the listener's (interlocutor) need to maintain their sense of self-worth and desire for respect[121]. Strategies for being polite are being developed in relation to dealing with the FTA. There are four basic strategies can be applied through various kind of speech acts in accordance to dealing with FTAs in communication, include positive politeness, bald on record, negative politeness, and off record.

d. Strategies of Doing FTAs

Face-threatening acts (FTAs) are something that every rational person will try to avoid or will apply particular techniques to mitigate the threat in the setting of reciprocal vulnerability of the face. The potential technique for implementing FTAs by Brown and Levinson’s theory is shown bellows:[122]

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[120]Septiyani, “The Use of Brown And Levinson’s Politeness Strategies By The Main Characters of Bride Wars Movie,” 15.

[121]Brown and Levinson, *Some Universals in Language Usage*, 65.

[122]Brown and Levinson, 60.

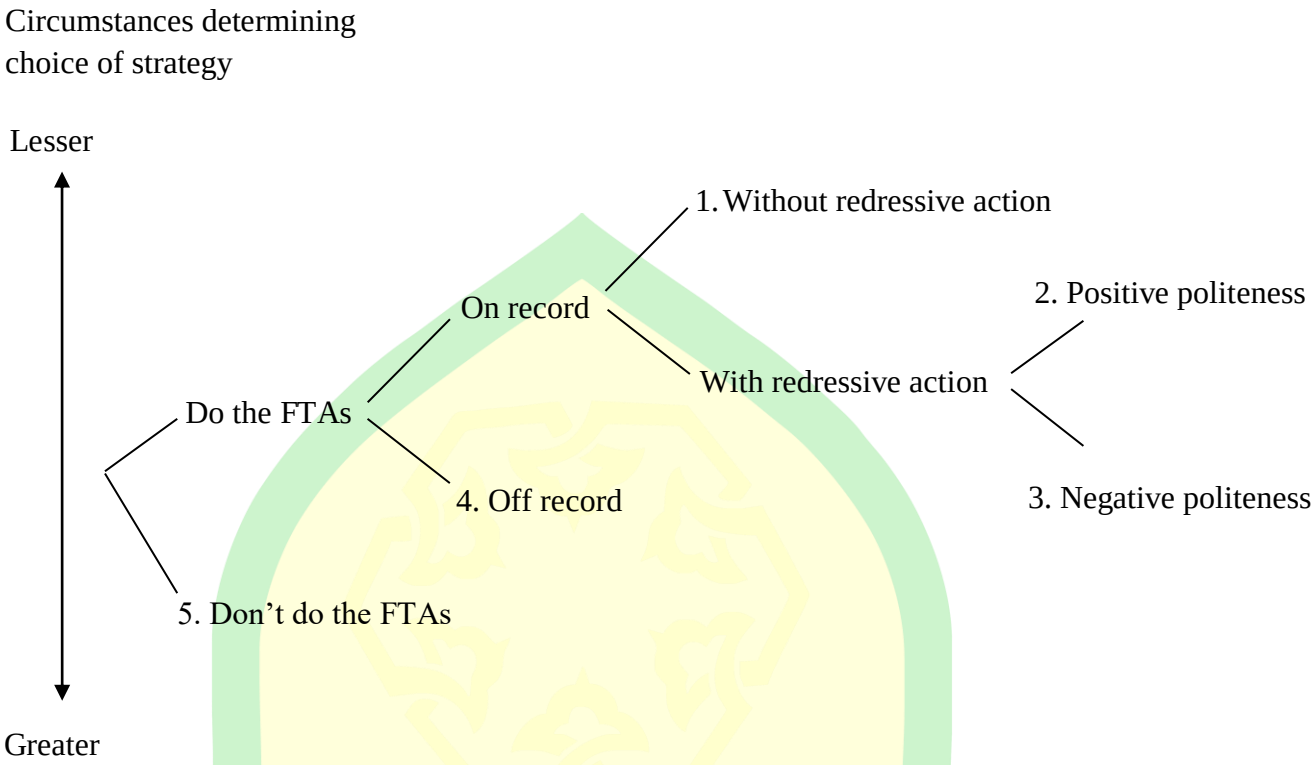

Figure 2.1 Possible strategies for doing FTAs

The figure 2.1 showed that in daily communication, people apply some strategies to deliver the idea or needs and get the people attention. Those strategies are do the FTA (say something) or do not do the FTA (say nothing). Primarily in doing daily interaction, people say something to deliver their idea or needs and get people intention which means they choose to do the FTA. However, in delivering the ideas of something in the way of FTAs, there are two strategies usually applied through conversation, carrying out the FTA on the record or off the record. Meanwhile those who choose not to carrying out the FTA, means that people he does not say anything, but he does something to catch the other person's attention and grasp what he wants.

As a result, when individuals decide to execute the FTAs, they will will start examining the respective weightings of (at least) three wants: (a) the wants to disclose the content of the FTA *x*, (b) the want to be efficient or urgent, and

(c) the want to preserve the hearer's face to some extent. Unless (b) overcomes (c), the speaker will attempt to reduce the threat posed by his/her FTAs. Brown and Levinson (1987) divide politeness strategy in four categories: on record, negative politeness, positive politeness, and off-the-record or indirect strategy. Such measures are utilized to soften the face threatening acts (FTAs).

Based on the figure 2.1 above, the politeness strategies were classified according to the weight of risk of face loss by Brown and Levinson. Brown and Levinson mentioned two ways of people doing in such interactions they are do the FTA (on record and off record) and do not do the FTA (Face Threatening Act). The way people use on record strategy in communication, they are divided into two ways: face saving act and bald on record. Face saving acts (FSA) indicates that the speaker satisfies his needs with a redressive action whereas bald on record indicates that the speaker meets his need without redressive action. Bald on record is employed whenever people asked for something explicitly, such as, "Give me a pen", for the purpose of getting a free pen from another person.

Face saving acts (FSA) strategies categorized as two types; positive and negative politeness. Positive politeness might increase the speaker's chances of receiving a refusal[123]. Positive politeness prompts the speaker to appeal a common goal, and even friendship. However, in most English-speaking encironments, however, a face saving act is more typically conducted through a negative politeness strategy. That is why the negative politeness strategy provides a big chance for the speaker to satisfy hearer's wants, because the

[123]Yule, *Pragmatics*, 64.

negative politeness is more courteous than positive politeness in a communication.

2. Politeness

Language as tool of social interaction in community of speech, plays a role in the process of social cultural transformation which is adopted by the people in the specific community.[124] Generally, the way people behave politely is based on the cultural values which adopted by people in such community. In order to create an acceptable, meaningful, natural, and smooth interaction during daily conversation, the speakers may apply certain behavior in their speech acts, known as politeness. Politeness is reflected in utterances that carry the meaning intended by the interlocutors to be conveyed to the other participants of the communicative event.

Politeness is one of the most important aspects of human communication. It also become one of most popular areas in pragmatics field which covers behaviors through people response and action towards others' feelings on how people around should be treated into account, then it comes into operation through evaluative moments.[125] During three decade the term of politeness or known as linguistics politeness proposed by Brown & Levinson ([1978] 1987) and Leech (1983) has intrigued the attention of linguistics researcher to conduct the research which is specifically studied on pragmatics politeness.[126]

Politeness refers to everything a speaker says and does to an audience member in a particular setting in order to maintain one's interpersonal and social

[124]I. Ketut Seken, "Some Notes on Linguistic Politeness and Its Relation to Second Language Teaching," *Lingua Scientia* 18, no. 1 (2018): 42, http://dx.doi.org/10.23887/ls.v18i1.16038.

[125]Dániel Z. Kádár, "Politeness in Pragmatics," *Oxford Research Encyclopedia of Linguistics*, Linguistics, 2017, 2, https://doi.org/10.1093/acrefore/9780199384655.013.218.

[126]Tilman Berger, Michael Betsch, and Bernhard Bremer, "Address Systems and Politeness—Independent or Interdependent," in *Linguistic Data Structures Conference, Tuebingen, Germany Handout Available at: Http://Homepages. Uni-Tuebingen. de/Tilman. Berger/Handouts/AddressPoliteness. Pdf*, 2001, 1–2, http://homepages.uni-tuebingen.de/tilman.berger/Handouts/AddressPoliteness.pdf.

appearance[127]. In addition, the concept of politeness considers the meaning that is conveyed by the speaker in order to convey awareness of the face of the other person[128]. The term "conventional politeness" refers to specific linguistic forms and formulaic expressions, which may differ greatly from culture to culture[129]. This demonstrates that the current act may be considered polite in one culture but not in another, or vice versa, because the actual realization of politeness varies depending on the culture of the society.

Politeness is strategies employed by the speaker to achieve various goals, such as promoting or maintaining good relationships, creating good vibes of direct communication with people around, and achieve a harmonious relationship among the interactants in certain communication smoothly[130]. Politeness is about how people talk to each other. There are some aspects of people in general society that should be taken into consideration when talking to each other, for instance their power and solidarity[131] in order to be more aware of how to treat the interlocutors equally and politely as long as there are various types of hearer; superior, subordinate, close, not close and equal. Because of this, being polite entails attempting to maintain appropriate manners and language so as not to hurt the feelings of others or disrupt an otherwise harmonious conversation.

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[127]Jumanto Jumanto, "Towards a Character Language: A Probability in Language Use," *Open Journal of Modern Linguistics* 4, no. 2 (April 28, 2014): 337, https://doi.org/10.4236/ojml.2014.42027.

[128]Yule, *Pragmatics*, 60.

[129]Lindayana, Arifuddin, and Halus Mandala, "Politeness of Verbal and Non-Verbal Directive Speech Acts In The Tenth Grade Students' Leraning Process of SMA Negeri 1 Mataram," *RETORIKA: Jurnal Ilmu Bahasa* 4, no. 1 (April 1, 2018): 71, https://doi.org/10.22225/jr.4.1.526.70-74.

[130]Sumardiono, "Politeness Strategies Applied In The Directive Speech Act In The Da Vinci Code and Its Translation," *UNS Journal of Language Studies* 03, no. 01 (April 2014): 58, https://doi.org/10.20961/prasasti.v3i1.350.

[131]Jumanto Jumanto and Emik Rahayu, "Pondering A Global BIPA: Politeness and Impoliteness in Verbal Interactions," *Journal of Pragmatics Research* 2, no. 2 (October 1, 2020): 98, https://doi.org/10.18326/jopr.v2i2.97-112.

The face is closely linked to politeness theory where it is called as the public self-image that every people who live in such society want to claim for himself.[132] People want to be respected, liked and accepted as part of a group or as the fullest of themselves by people out of there, where it could impact on the linguistics behaviour.[133] The role of politeness on the application of face theory was to softening face-threatening behaviour.[134] Therefore, being polite doesn't mean talking about the social norms of behavior; rather, it's about how to express oneself in language, how to give people space, and how to be friendly to others.

Politeness is one of pragmatics aspects used to employs the speaker's feeling in order to express the attitude and awareness toward the other person face.[135] Face means the public self-image of a certain persons as the reflection of the emotional and social sense of people self-image which everyone in the society has owned it and expects people around to recognize it.[136] In this way, politeness takes a concern in accordance to people preference which is states through the utterances.

In light of the preceding discussion, politeness is an attitude that both speakers and listeners can adopt in everyday conversation to foster a harmonious relationship and social value for both speakers and listeners. In the end, politeness teaches people to be more aware every time says things to each other which it has real effect toward both of the speaker and interlocutors. This is because every time the speakers hold the interactions encodes the prepositional content and also the understanding of the relationship among speakers and interlocutors.

[132]Brown and Levinson, *Some Universals in Language Usage*, 61.
[133]O'Keeffe, Clancy, and Adolphs, *Introducing Pragmatics in Use*, 63.
[134]O'Keeffe, Clancy, and Adolphs, 59.
[135]Syafryadin Syafryadin, "Integrating Politeness Principles and Strategies in Counselling Technique: A Phenomenological Study," *Journal of Pragmatics Research* 3, no. 2 (August 1, 2021): 149, https://doi.org/10.18326/jopr.v3i2.147-159.
[136]Yule, *Pragmatics*, 60.

3. Politeness Strategies

Politeness strategies defined as the expression that people used to less threatening for the hearer's face in order to reduce face loss.[137] When face threatening acts (FTAs) are likely to occur, politeness strategies play a role in arranging the statement or utterances to demonstrate an awareness of the face because some acts are typically threatening to the hearer's face and require softening.[138] According to Brown and Levinson, there are a number of high-level politeness strategies, or output strategies of politeness that can be used to achieve higher-order goals, these strategies are bald on record, negative politeness, and off record[139]. Those strategies are merely convenient representations of the grouping of wants by specify, and the practical reasoning consequence relations that hold between them. Those strategies rely on the context to determine which hierarchical level is being discussed and refer to a plan at any of these levels. In the following discussion, the researcher will go over each strategy:

a. Bald on record strategy

Bald on record strategy is a type of politeness strategy that focuses on speaking in a direct, clear, unambiguous, and effective manner. Simply stated, the primary reason for bald on record usage is: The speaker states things as they are or in accordance with what is said because they believe that successful communication is infinitely more important than pleasing the listener[140]. To put it another way, employing the "bald on record" strategy guarantees that the actual words spoken clearly demonstrate the communication's goal. The

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[137]Widyastuti Widyastuti, "The Analysis of Politeness Strategey Used By The Main Character of Novel 'The Sun Also Rises,'" *Journal of Pragmatics Research* 1, no. 2 (October 1, 2019): 121.
[138]Brown and Levinson, *Some Universals in Language Usage*, 91.
[139]Brown and Levinson, 92.
[140]Brown and Levinson, 95.

directive imperatives are a clear example of employing bald on record during the conversation.

Bald on record strategy overrides the face concern and is typically utilized by the speaker who has relatively high power over the hearer who has a significantly less power, between intimates, or in an emergency circumstance. While employing this strategy, the speaker displays little regard to hearer's face because of his/her authority (for instance, a position (social status) which is greater than H's), the distance (a tight relationship between the speaker), or the 'rate of imposition' (the FTAs is small). Moreover, sometimes bald on record events can be actually oriented in the case of saving the hearer's face by flouting the cooperative maxim of relation and dropping a hint, such as 'Interestsing book. "Pity I don't have $30 on me", at this point the hearer the hearer understands what is indicated behind the speaker's phrase, but he has the option to respond to it or ignore it without losing face[141]. In this sense, the speaker is displaying a remarkable face awareness and not overbearing at all.

According to different circumstances, Brown and Levinson 1987 divided bald on record into two classes. Those classes are cases of non-minimization of the threat; and those where in doing FTA baldly on record the speaker (S) minimizes the face threats by implication[142].

- **Cases of Non-minimization of The Threat**

The first form of Bald on record is employed when a maximum efficiency is required and both S and H areaware of it, and no face redress is required, minimized, disregarded, or face redress is unimportant[143]. In case of great

[141]Cutting, *Pragmatics and Discourse : A Resource Book for Student*, 46.
[142]Brown and Levinson, *Some Universals in Language Usage*, 95.
[143]Brown and Levinson, 95.

urgency or desperation, redress would be actually decreases the communicated urgency[144]. Since the focus of this strategy is emergency situation that include various levels of urgency. For example, *Help! (compare the non-urgent 'Please help me, if you would be so kind').* The following strategies are used in the situation where the kind of bald on record is applied:

1. Strategy 1: Great Urgency or Desperation

   Whether the speaker or the listener is aware of it, this method is used to when maximum efficiency is required. Since the speaker is only concerned with the extreme urgency itself, he or she does not even need to patch the listener's face. For instance, when a speaker yells, "Watch out!" he or she is expressing a threat or something really significant to the audience in a direct and effective manner. In other words, this phrase implies that the speaker want to alert the listener to a high level of urgency. As a consequence, he or she considers face redress unneeded.

2. Strategy 2: Metaphorical Urgency for Emphasis

   When the speaker (S) speaks as if efficiency was of the utmost significance, the speaker provides metaphorical pressure for emphasis through his speech. The speaker (S) emphasises the urgency figuratively when he or she uses other words to depict or symbolise the urgent issue in the speaker's opinion, and the meaning is contextually personal. Often, this method is implemented by the speaker using attention-grabbing terms such as listen, look, hear me out, and so on. Those words can be

[144]Brown and Levinson, 95–96.

used to convince listeners to pay attention to the speaker. Attention getters employed in conversation are good instances of this.

Example :
- ***Listen****, I've got an idea…*
- ***Hear me out…***
- ***Look,*** *this one is a good one.*

3. Strategy 3: Metaphorical Entreaties Stressing High Valuation of Hearer's Friendship

As the speaker asks the listener to take care of him, entreaty is equivalent to begging. It suggests that the listener must take into account their friendship or close relationship when responding to the appeal. As a result, the 62 expression of this entreaty can also be used to evaluate the speaker and listener's friendship or positive relationship. This strategy also makes use of imperative or direct form, just like other types of bald on- record strategies. Typically, it is used between friends. The following are the example of imperatives usage in formulaic sentences:[145]

Example :
- ***Excuse me…***
- ***Forgive me…*** *(Means: 'Make forgiveness for me')*
- ***Send me a postcard.***
- ***Don't forget us.***
- A: **Slow down, please!**

  B: Relax, I am a good driver.

[145]Brown and Levinson, 96.

4. Strategy 4: Channel Noise

Because there is communication difficulties, the speaker in this strategy must speak as effectively as possible to deliver the meaning[146]. For instance, when a grandmother yells, "It’s cloudy out there, go home now!" to her grandchild across the distance, Due to the distance between them, she must shout. The term of channel noise refers to the distance between grandmother and her grandchild in her utterance above. Consequently, the speaker speaks directly.

5. Strategy 5: Task Oriented or Paradigmatic Form of Instruction

Task-oriented is kind of interaction where face redress may be irrelevant in relation to the task oriented interaction[147]. It can be in the form of instructions and recipes.

This strategy's speaker wants hearer to do something, but he doesn't think it's appropriate to make hearer face look better (redress the face). For instance, Berna asks for Brista's waffle without her blessing. She just suddenly said and grab her hand with the waffle, "Give me the bills and let me try the crunchy waffle!." Berna tells Brista to finish the task, making her feel the burden to give away her waffle. In most cases, when it comes to orienting to the task, the hearer will respond more effectively if the utterance is more direct. The following are the example of giving a atsk to hearer.

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[146]Brown and Levinson, 97.
[147]Brown and Levinson, 97.

- *Get me same hot water in this, John.*
- *Add two cups of sugar and stir vigorously.*

6. Strategy 6: No fear of Retaliation

The speaker is unconcerned about maintaining heraer's face and the speaker feels more powerful than the hearer.[148] Usually, the kind of rudeness that speaker do is teasing and joking, which are socially acceptable. For instance, Take, for instance, Thomas Shelby's request to Grace, the waitress at the pub, "Bring me the Irish Whiskey, Grace in five minutes!" Thomas's words demonstrated his superiority over Grace. Thomas is also unafraid of Grace's refusal to bring him Irish whiskey because he knows it could happen.

Face redress is not used in this strategy because the speaker simply does not want to, in contrast to the task-oriented strategy, in which face redress is not used because the task must be completed as quickly as possible. The following utterances are the example.

- *Arthur, go get him!*
- *John, take his body out of here.*

7. Strategy 7: Sympathetic Advice or Warning

When the speaker does the FTA while simultaneously caring for hearer's face, this strategy is employed[149]. For instance, while Shelby's and Lee's are fighting, John yells at Finn, "Watch your back! A grenade

[148]Brown and Levinson, 97.
[149]Brown and Levinson, 98.

is just surely exploded." This utterance suggests that John (as speaker) cares about Finn's positive face when he issues the warning by saying "Watch your back." As a result, John believes that the listener does not require any redress for the listener's face or any reduction in the scope of this FTA of requesting. The following are the example of this strategy.

- Be careful! The floor is wet.

- **Cases of FTAs-oriented Bald on Record Usage**

The objective of this second type of bald on record strategy is to challenge the face by doing the FTAs baldly. It is abundantly clear how mutual alignment compromises the face respect among each participant in the conversation, by one person striving to recognise what the other participant is actually trying to anticipate. This leads the hearer to impose on his or her own preserve, as the speaker perceives hearer will be truly cautious not to infringe on his own face. This strategy is widely used in greetings, farewells, and offers, such as "Come here, don't hestitate let's have a seat. I'm not in a hurry." This utterance indicates that if the hearer wants to have a discussion, the speaker feel free to give his time. The utterance come in imply to an open welcome or invitation, whilst *don't hesitate, I'm not in a hurry* is an additional illustration of an FTA-oriented strategy.

1. Welcomings (or post-greetings)

This strategy employed by the speaker when the speker insists about the hearer that might impinge on the speaker's negative face. The speaker does the FTAs to the hearer's negative face in order to shows her respect to the hearer by demands the things he wants to anticipate

from the speaker. The following are the example of speaker employed this strategy.

- *Come here.*
- *Come in. Don't worry I have fifteen minutes left before the meeting.*

2. Farewells

This circumstance occurs when the speaker (S) tried to do the FTAs by urges that the hearer (H) may compromise on the hearer's positive face by paid attention to the hearer's leaving. The following utterances are the example of speaker employed this strategy.

- *I'm grateful to meet you today.* ***Stay out of trouble, Mr. Solomon.***
- *It would be a long trip,* ***drive safely dear****.*

3. Offers

This situation arises when the speaker (S) argues that the hearer (H) might impose on the speaker's negative face. So the speaker twisting his utterance like he give an advice for the better thing come to the hearer but actually the objective of the utterance is hiding behind the utterance form. The following are the example of people employed this strategy.

- *Have some more water.* But actually the speaker wants to say *You must have some more water to stay hydrated.*
- *(You must) have some sugar and salt to*

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balance the falvour just like the receipe.

b. Positive Politeness Strategy

Positive politeness is a redress specifically targeted towards the addressee's positive face[150], in order to demonstrate solidity and common ground[151]. The sepaker's ovjective of employing this strategy is to mantain the hearer's positive face[152]. Contrary with the negative politeness, positive politeness may not constantly be redressive of the specific face want that infringed by the face threatening acts (FTAs); the scope of redress is broadened into recognition which encompass the alter's wants in general or the statement of similarity both between ego's and alter's wants[153]. Positive politeness appeals to the hearer's positive face, the desire to be acknowledged, noticed, and even appreciated by others in order to be treated as a part of the same group with roughly similar interests and preferences[154]. In such situation, the speaker officially recognizes the hearer's face and attempts to maintain a polite and respectful relationship. The speaker attempts to close the gap between himself (speaker) and the hearer by displaying the goodwill and roughly equivalent interest to decrease the face threatening acts (FTAs). The element of exaggeration is a highlight of positive politeness, as marker of the redressive action taken by the speaker to satisfy the interlocutor's positive face which is delivered implicitly[155]. Positive politeness strategy is not just adopted to reduce the face threatening acts (FTAs), but also

[150]Brown and Levinson, 101.
[151]Yule, *Pragmatics*, 64.
[152]Mustakim Rija, "Positive Politeness Strategies In The Novel 'The Clint': A Sociopragmatic Study," *Journal Metalingua* 14, no. 2 (November 1, 2016): 211, http://dx.doi.org/10.26499/metalingua.v14i2.197.
[153]Brown and Levinson, *Some Universals in Language Usage*, 101.
[154]Wardhaugh, *An Introduction to Sociolinguistics*, 277.
[155]Brown and Levinson, *Some Universals in Language Usage*, 101.

to demonstrate that addresser intends to be deeply involved with the addressee itself[156]. Positive politeness is comprised of fifteen specific strategies. The following discussion will focus on those fifteen strategies under the theory of politeness proposed by Brown and Levinson[157]:

- **Claim common ground**

  This type of positive politeness strategy, the speaker claims common ground with the hearer by expressing that speaker and hearer both belong to a group of people who have particular mutual desires, such as objectives and values[158]. These shared goals and values may be demonstrated through sharing common interests, understanding and raising familiarity. The following are the eight ways for claiming common grond[159]:

  1. Strategy 1: Notice, attend to hearer (his interest, wants, needs, goods)

     In general, the output of this strategy is aimed that the speaker should be aware of hearer's condition, such as hearer's interests, wants, goods, or needs, as an effort to redress the face threatening acts (FTAs)[160]. In this circumstance, the speaker should be aware of H's condition that has been mentioned above and show some respect. The following are the example of this strategy.

     - *"**Bim, you're excellent at solving trigonometry tricks.** I wonder if you could just give me some easy formula to solve the problem I've got."* In this utterance, the speaker approves or acknowledges Bima's ability in solving trigonometry problem as the notice to

[156]Brown and Levinson, 103.
[157]Brown and Levinson, 101–29.
[158]Brown and Levinson, 103.
[159]Brown and Levinson, 103–24.
[160]Brown and Levinson, 103.

hearer's goods as a way to minimize the face thereatening acts. The speaker threatens the hearer's negative face by directly requesting the hearer to help her find the solution of the trigonometry problem. At this point, the speaker perfectly acknowledged the hearer's goods, in accordance to use this to soften the FTAs of requesting to do something.

- ***You must be tired since you've stand here for bloody four hours.*** *How about get some snacks and drinks then get realx at Angkringan Tenda Biru?*

2. Strategy 2: Exaggerate (the expression of interest, approval, sympathy with hearer)

   This strategy entails the use of exaggerative or emphatic phrases or particles that emphasis on the hearer's interests, approval, or compassiont to soften the face threatening acts that occurs when the speaker demand something to the hearer[161]. This strategies encompasses hedges; *for sure, really, absolutely, exactly* to soften the FTAs used in the utterance for demanding something. For instance, the following sentence which employed the strategy number two.

   "*Good old Kii****,*** *Just the man I wanted to see. I knew I'd find you here."*

   The speaker exaggerates the intonation in saying this utterance especially in the words *Good old Kii* to show his/her interest for meeting Kii.

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[161]Brown and Levinson, 106

3. Strategy 3: Intensify interest to H

With this strategy, the speaker expresses his or her desire to strengthen his or her interest in the topic by telling a captivating story, and as a result, the listener is hooked to the subject being addressed. This can often include bouncing back and forth between past and current tenses. The speaker exaggerates facts as well as recounts good stories to elicit *'uhuh,' 'what do you think?','see what I mean?', and 'isn't it?'* in hopes of resolving the FTA. The following utterances are the example of speaker employed this strategy to deliver the utterance.

- *"**You'll never guess what Fred told me last night**. This is right up your street."* The speaker builds a conversation by intensifying his/her interest to the topic of what Fred has told to him/her. He/she also tries to drag the hearer to be the participant of this conversation by saying *you'll never guess what Fred told me last night.*
- *"Yesterday night I went to the shop. I buy some things from him. **He's all right, isn't he?** He speaks nicely. Today I heard that he's dead and gone and I was very surprised."*

4. Strategy 4: Use in-group identity markers

In this strategy the speaker conveys in-group membership to the hearer in order to implicitly claim common ground with the hearers. It usually includes generic names and terms of address (e.g.: buddy, mate, Mac, mate, buddy, pal, honey, dear, duckie, luv, babe, mom, blondie, brother, sister, cutie, sweetheart, guys, fellas and et cetera), dialect, jargon or slang, and ellipsis[162]. The use of a T (singular non-honorific

[162]Brown and Levinson, 107–8.

pronoun) to a non-familiar alter can claim solidarity[163]. The following utterances are the example of speaker employs this strategy.

- *Put that down,* ***sweetie***. The daress form, *sweetie* used by the speaker in this utterance reflects as an identity marker in which the speaker claims that he and hearer is in one group membership. Then, heraer's positive face can be saved because the hearer is treated as a member of a group.
- *Bring me your dirty clothes,* ***my little sun***. In this utterance, S considers the relative P (power, status difference) between himself and hearer to be small, thus softening the imperative by indicating that it isn't a power-backed command, it's turn command into a request.

5. Strategy 5: Seek agreement

The speaker provides satisfaction and discusses a topic on which agreement can be reached. To emphasize emotional agreement with the utterance, agreement can also be emphasized by repeating part or all of what the speaker before you has said in the conversation[164]. Repetition and a secure topic are typically the two methods used in this strategy. It means that the speaker wants to make the listener feel good about themselves and get their approval. The following conversation is the example of this strategy.

Mendol: "I had a Rubicon on the way home. I've been looking for this about a year"

[163]Brown and Levinson, 107.
[164]Brown and Levinson, 112–13.

Tuyem **:** **"**Maa Sha Allah, a Rubicorn! Isn't your new car a gorgeous machine**."** The utterance shows that, Tuyem seeks agreement by using repetition and safe topic to complain about her husband's new car. It is done by saying *a rubicorn! Isn't your car a gorgeous machine.* Repetition and safe topic are the ways to seek agreement.

6. Strategy 6: Avoid disagreement

The speaker has a desires to disagreement or appear to agree with the hearer by twisting his utterance in order to respond to a preceding utterance with 'Yes, but…' in effect, rather than a blatant 'No'[165]. at this point, the speaker try to hide his disagreement in order to avoid face-damaging of hearer.

- Conversation 1

  Risa : "That's your ex-boyfriend was live, Los Angeles?"

  Hanifa: "**That's where his parents' chocholate factory manufactured.**"

- Conversation 2

  Yola : "I'll pick you up at 08.00 P.M.".

  Dina : "Oh, sorry. I have a flight to Brimmingham".

  Yola : **"It's really a good idea, in a way".**

Hanifa actually intends to claim that her ex-boyfirend did not live in Los Angeles but in Florida, as stated by Risa in conversation 1. As a result, Hanifa hides her disagreement from Risa by saying, "That's where his parents' chocholate factory manufactured," pretending that she is in agreement with Risa's idea.

[165]Brown and Levinson, 114.

In order to avoid disagreeing with Dina's response, Yola uses a pseudo-agreement with the word "then" as a concluding marker during the second conversation. Following Dina's white lie to Yola, "Oh, I can't, I have a flight to Birmingham," Through the phrase "in a way," Yola offers Dina a hedging opinion and an unclear opinion. All of these are examples of ways to avoid conflict.

7. Strategy 7: Presuppose/raise/assert common ground

The speaker is talking about things that aren't related to the topic he's discussing with hearer to show that he's interested in it and not just trying to impose herself on them. This strategy can be implemented in a variety of ways, including small talk, point of view operations accomplished through a personal-center transition from the speaker to the hearer, time and location changes, and avoiding reporting from the hearer's perspective. The other method comprises presupposition manipulations, which include assuming awareness of the hearer's goals and attitudes, assuming similarity of values between the speaker and hearer, assuming familiarity of speaker and hearer connection, and assuming hearer knowledge. The following is the example of this strategy employed during the conversation.

Anas : “Bel, like many others, you and I don’t like being pushed around in that way. Why don’t you go ahead and let them know what you think?”

Anas presupposed his knowledge of Bella's needs by using a personal-centered switch from him to her in the example above. Anas asserts Bella shares his dislike of being pushed around, as evidenced by the

expression "Bel, like many others, you and I, don’t like being pushed around in that way."

8. Strategy 8: Jokes

Jokes can be used to emphasize that the speaker and the listener must share some values and background knowledge. Jokes are mostly used to make the listener feel at ease or to avoid an FTA of asking, as in the following example of daily conversation.

Iva : “This summer has been fantastic. It rains heavily for almost five times per week.”

Uci : “Yes, awful, isn't it?”

Iva : “Would you do me a favor?”

By paradoxically stating that, despite the wonderful summer they are having, it rains heavily on average five times per week, the above conversation demonstrates that Iva makes fun of the climate, sincein summer they got warm and sunny inside of cloudy and rainy. The phrase "Would you do me a favor?" is evidence that he or she addresses an FTA of asking. Therefore, the inclusion of the joke prior to the FTA can rectify the FTA's own imposition.

- **Convey that S and H are cooperators**

The second major type of politeness strategy demonstrates that speaker and hearer collaborate in the relevant activity. In this instance, it is likely that the speaker and hearer have the same objectives in the same field, which can serve to redress hearer's positive desire or commonly it called as

redressive action of hearer's positive face wants[166]. Or simply we can said that, if both speaker and hearer cooperate in their activity, it gives the impression that the speaker shares the listener's desire. This strategy can be perfectly employed.

9. Strategy 9: Assert or presume speaker's knowledge of and concern for H's wants.

   People do this strategy as the way to imply knowledge of hearer's wants in hope that the hearer cooperates with the speaker. The speaker ought to raise his knowledge of hearer and try to focus on keeping hearer's wants. The following are the example of speaker employed this strategy during the conversation.

   Joe Cloe : "Babe, I'm home. I bought you a bouquet of exquisite red roses and the most delicious chocolate. I know you are bloody addicted with the red roses. I was wondering if I could get a favor from you."

   Joe Cloe asserts as the speaker that he is aware of his girlfriend's favorite stuff, red roses with dark chocolate, and that he tries to fulfill it first so that his girlfriend will be willing to cooperate with his request later.

10. Strategy 10: Offer, promise

    The speaker and hearer are portrayed as cooperative partners in this strategy, with the speaker willing to assist the listener in achieving their goals. Therefore, even if they are false, a speaker's attention to satisfying the listener's positive-faced wants can be seen in his or her

[166]Brown and Levinson, 125.

promise and offer. The following utterance is the example of speaker employed this strategy.

Dandy : Bim, let's do the deal. I will paid $8 of double cheese pizza, If you swept the floor.

Bima receives a promise from Dandy that he will purchase a double cheese pizza. Dandy demonstrates a sincere desire to satisfy Bima's positive face desire to vacuum the floor in this instance.

11. Strategy 11: Be optimistic

In order for the speaker and the hearer to fulfill one another's desires, cooperation is required because it reflects their shared interests and approval. This tactic is typically employed by individuals with such close relationships. The following utterance is the way speaker employed this strategy during conversation.

Claire : *"*Chloe, I know you always appreciate some gardening advice, so if I were you, I wouldn't cut your lawn that short."

By utters, "I know you always appreciate*"* to reflect that Chloe is happy to do gardening, Claire as speaker says in an optimistic tone. Additionally, the words 'some' are used to downplay the size of FTA and soften her presumptuousness.

12. Strategy 12: Include both speaker and hearer in the activity

In this circumstance, the speaker tries to manipulate the subject of an activity to make cooperative interaction with the hearer. The speaker uses an inclusive pronoun 'we' instead of 'you' and 'me'.

Martin : "Tomorrow is the day of Arctic Monkeys's concert in JIS. Let's go to the concert together."

Martin uses the word 'us' which actually refers to me in order to make Richard agree with his want to go to the concert together.

13. Strategy 13: Give (or ask for) reasons

Hearer might be aware of speaker's hope for him using this strategy. In order to appear reasonable to hearer, speaker uses hearer as the reason why they want something. The optimistic assumption made by speaker is that there are no valid reasons why hearer should not or cannot cooperate with him.

Charlie : Arthur, I believe you've drinking a little too much whiskey tonight. Why don't you stay here with us?”

Charlie addresses to Arthur the FTA of offering a favor, which says that Arthur can stay that night at his house. By stating "why don't," Charlie simultaneously assumes that Arthur has no legitimate reason to refuse to agreed and cooperate with him to stay.

14. Strategy 14: Assume or assert reciprocity

By providing evidence of reciprocal rights or feedback between the speaker and the hearers, this strategy encourages cooperation between the speaker and the hearer. Shortly, the speaker gives the listener reciprocal rights or responsibilities to encourage cooperation.

Nanon : “If you taught me the psychology subject, I’ll drive you to your grandmother’s house, Nay.”

This utterance indicates that Nanon will drive Nayla to her grandmother's house if Nayla teaches him about psychology subject. Nanon immediately softens his FTA by negating this debt aspect. As a result, it can be said that the reciprocity precisely demonstrates their cooperation.

- **Fulfill Hearer's want for some X**

The last strategy in the positive politeness method is to fulfil the hearer's request. The idea behind this method is that the speaker decides to satisfy the listener's wish to keep his cheerful face.

15. Strategy 15: Give gifts to H (goods, sympathy, understanding, cooperation).[167]

In this tactic, the speaker (S) satisfies the hearer's (H) face desire by providing a gift—not just material objects but also the human realization of a person's desire to be liked, admired, cared for, understood, and heard. To put it another way, the speaker typically employs this strategy for the audience's benefit.

Sheila : "Yesterday, I got an accident on my way back home. I got bite on my left heel by my neighbor's dog. My heel kept bleeding until I arrived on the hospital. Fortunately, I just need to get sterilization and some sewn, no need to get a surgery."

Shinta : "**I'm sorry to hear that**, get speedy recovery dude."

Shinta, as the speaker, pays attention to Sheila's positive face and her condition following the accident in this utterance.

c. Negative Politeness Strategy

Redressive action directed at the addressee's negative face categorized as negative politeness which about his desire for freedom of movement and uninterrupted attention[168]. There are three main outcomes of this strategy: With a tag, they are negative usage; "Would you please provide me with $5 to

[167]Kharis Marpudianto, "Positive Politeness Strategies Used By David Muir and Donald Trump On 'ABC News' and In 'Charlie Rose Show,'" *Etnolingual* 4, no. 1 (August 11, 2020): 13–14, http://dx.doi.org/10.20473/etno.v4i1.21312.

[168]Brown and Levinson, *Some Universals in Language Usage*, 129.

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purchase drinks?" which indicates speaker employing negative politeness by adding the question mark. The use of remote-possibly markers (e.g. the question mark), and also the subjunctive use (if) are all indications that the speaker is aware of. It serves the purpose of minimizing the particular burden imposed by the FTA, according to Brown and Levinson (1987). By employing this strategy, a speaker creates social distance. Because this tactic imposes and invades the listener's space, the speaker makes the assumption that his utterance may be his intended meaning. For instance, ***"Could you add some sugar?"***(intended to ask hearer to add some sugar).

Based on the utterances above, the speaker tries to show respect to H's negative face and redress the imposition to H's face by being indirect to expressing the intended meaning (borrow H's pen). Shortly, negative politeness considered as a conventional strategy in showing respect and polite behavior to H. There are ten strategies as the realization of negative politeness, proposed by Brown and Levinson (1987) as follows.[169]

- **Be direct**

  Be direct is kind of negative politeness strategy. At this point, be direct is meant to highlighted one of important point of negative politeness that is, it's combines direct utterance and the action which minimizes imposition in the FTA. Being indirect is one of the methods in minimizing the imposition.

1. Strategy 1: Be conventionally indirect

   This strategy includes indirect speech acts that contain of indirect request. When a speaker produces an utterance in accordance with negative politeness, it means that the speaker wants to achieve what they

[169]Brown and Levinson, 129–210.

want through the FTA but also wants to redress it. So, in representing this strategy, the speaker ought to be indirect to minimize the imposition towards hearer by questioning. When employing this tactic, the speaker must choose between the need to be recorded and the need to compensate the listener.

Rayhan : Would you know where to buy a cakes boxes, Feb?

Rayhan makes this request in an indirect manner to convey his desire to know the store who sells a variety of cakes boxes rather than requesting Febby's ability to drive him to the store.

- **Do Not Presume/Assume**

The speaker should carefully avoid presuming or assuming anything about the hearer's wants and interests which might potentially impose hearer. The speaker should keep in mind that one of the important points of this strategy is keeping the distance from the hearer[170].

2. Strategy 2: Question, hedge

A hedge is particle, a word or phrase used to modifies the speech acts[171]. To show respect and soften the imposition, the speaker of this strategy questions or hedges the listener's desires (the assumption) rather than making direct assumptions about them. The speaker (S) employs this tactic by using particles, words, and sentences that are marked with the word of; a little bit, pretty, regular, and rather

Zidane : "I was **wondering** if I could **just sort of** ask you a quick question."

[170]Brown and Levinson, 144.
[171]Brown and Levinson, 145.

In this remark, Zidane deflects his assumption that the listener grants him permission to ask questions by emplying the words "wonder" and "just sort of."

- **Do Not Force Hearer**

The speaker is avoided to force hearer too much. Since forcing fundamentally threatens the hearer's negative face and represents a strong imposition on the hearer. Furthermore, it violates the rule of negative politeness.

3. Strategy 3: Be pessimistic

To counteract the threat of the listener's negative face, the speaker typically expresses doubt about the state of his speech act. At this point, the speaker does not appear to force hearer to do the FTA. To expresses his doubts to the hearer, the speaker asks the hearer possibility and it marked by *can, could, would, might, will, and may*.

Jirayu : "I would like to talk about my paper if you could spare a few minutes this afternoon."

The subjunctive is used in the utterance above along with the if clause, indicating that Jirayu is unsure of the possibility of discussing their paper with the listener or appears to be pessimistic about it.

4. Strategy 4: Minimize the degree of imposition

This strategy shows that, a strong imposition can negatively or positively damage the hearer's face either negative or positive. In conversation, the speaker needs to consider social factors such as distance and power, so the imposition weightiness can be managed. Using phrases like a tiny little, a bit, a sip, a taste, a drop, just, a bit

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serve, or a minimum favor requested, the speaker aims to lessen the coercion experienced by the listener.

Bara : “Could you stay with me **just for five minutes**?”

The utterance suggests that Bara is made a threat to the listener's face by stating "could you stay," but he then minimizes the imposition by using the word "just," which means "only" in its literal meaning.

5. Strategy 5: Give difference

According to Brown and Levinson 1987, there are two ways to communicate a strategy of giving deference. First, the speaker tends to be humble. The speaker lowers himself to show whether the speaker is humble to the hearer. Second, the speaker enhances the hearer by satisfying their desire or wants to be treated as superior. The speaker find out that he cannot force the hearer or simply be in the hearer position, there is a kind of mutual respect among interlocutors, or simply the hearer social status is higher than speaker’s social status.

Bella : Excuse me, **sir**. I think you might have parked the car in the wrong place.

To convey her intent, Bella uses the formal address form **sir**, which is the typical form of the hearer's occupation as a police officer. Given that Bella is unfamiliar with the listener, this suggests that she treats him with respect.

- **Communicate Speaker’s Want not to Interrupt (Impinge) On Hearer**

To satisfy hearer’s negative face, the speaker needs to be careful when representing the interruption towards hearer. There are two basic ways that can be used to implement this strategy, they are by apologizing forwardly

before executing the interruption and making dissociating either speaker or hearer or both form the FTA[172].

6. Strategy 6: Apologize

Beseeching for forgiveness, admitting the impingement, indicating reluctance, and providing overwhelming reasons are all ways to demonstrate regret or reluctance to complete the FTA. This strategy is employed by the speaker to avoid portraying a negative image to the listener. Consequently, the speaker attempts to justify the FTA's implementation.

Zenedine : “I’m sorry to bother your spare time, but could you lend me $20?”

Zenedine is attempting to indicate he begs the listener's forgiveness prior to addressing the FTAs by beginning the statement with "I'm sorry to bother your spare time."

7. Strategy 7: Impersonalize Speakers and Hearers

The basic concept of this strategy is to avoid any reference to the person that involved in the FTAs. In implementing this strategy, the speaker avoids the use of pronouns I and you. The speaker may use performatives, imperatives, impersonal verbs, passive and circumstantial voices, replace the pronouns I and you by indefinites, pluralize the subject I and you pronouns and use point of view distancing.

A: “**That bike** is parked in an area where no parking is allowed.”

B: “It’s mine, sir.”

A: “It must have a parking ticket, then.”

[172]Brown and Levinson, 187.

A says, "That bike is parked in an area where no parking is allowed," based on the previous statement. This is different from saying, "You bike in a non-parking area." Also, if you say, "It must have a parking ticket, then," you must also have one. These clearly demonstrate that A uses agent deletion and passive voice to avoid referring to B. so that B can be spared from the threat.

8. Strategy 8: State the FTAs as general rule

The speaker may reveal the FTA as a social rule or obligation which has to be done by hearer. In short, stating the FTA is used to manipulate if speakers does not want to disturb hearer's face, but that is due to the circumstances forced. Then, here the FTAs act as social rule, regulation or social obligation.

Aisyah : "Parking on the double yellow lines is illegal, so I'm going to give you a fine."

Aisyah addresses the FTA by stating that parking on double yellow lines is against the rule. Consequently, it appears that either the parking rule or the circumstances stating so are forcing Aisyah to address the listener to the FTA.

9. Strategy 9: Nominalize

This strategy deals with the degree of formality. It is used to create a distance between S and H and add formality. The speaker can replace or nominalize the subject, object, or even add a complement to make the sentence looks more formal.

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Danial : “ It is illegal to participate in an illegal demonstration, because it is against the law. Would you mind to give me your address and name, madam?”

By nominalizing the subject or removing the hearer's active participation in the expression, Danial adds formality to his utterance. Therefore, compared to "**You** participate in an illegal demonstration, and it is punishable by law," the expression in his utterance above is more formal and less assertive.

- **Redress Other Wants of Hearer**

This strategy involves redress or feedback that the speaker has to do towards the hearer after performing the FTAs. To redress the FTA, the speaker claims or disclaims the indebtedness to the hearer.

10. Strategy 10: Go on record as incurring debt, or as not indebting hearers.

In this strategy, speaker generally imposes heavily on hearer by going on record. The speaker can also claim a debt explicitly as a redress or feedback of the FTA.

Fahmi : “If you could just sort out a problem I’ve got with my formatting; I’ll buy you a beer at lunchtime.”

During the FTA of asking for help, the speaker makes the claim that he or she has incurred a debt in order to buy the listener a beer, which actually puts a bad face on the listener.

d. Off-record Strategy

The off-record strategy is labeled as deference strategy (formal politeness). This strategy is called indirect communication, and it requires the listener to come to their own conclusions. The indirectness of this strategy allows the

speaker to do the FTA without taking responsibility for doing it and leave it to the hearer to decide how interpret it[173]. In this strategy, the utterance is then made more palatable, it means the first speaker is doing the utterances in such a way to make the second speaker soon understand the message clearly. In a nutshell the speaker of an off-record strategy identifies multiple distinct communicative intentions. As a result, the listener is left to decipher what the speaker is saying. If hearer understands what the speaker is implying at this point, the speaker has successfully communicated more than just what is said. Hearer has this opportunity to say something other than what the speaker meant by employing the off-the-record strategy.

The syntactical-device category includes indirectness and off-the-record strategies. It includes the use of impersonal pronouns, nominalization, hints, rhetorical questions, being ironic, and ambiguity, as well as passive construction and agent deletion (Holmes, 1984; 1987 (Brown and Levinson) All of these things are used, as shown above, to distance the speaker and the listener from one another and elicit independence, which is characterized by the absence of personal claims. For instance, instead of saying *"Give me your pen!"* or *"Could you lend me a pen?"* people can merely say some implicit utterance as *"I forgot my pen"* (Yule, 1996)[174]. Off record strategy have fifteen strategies as follows:[175]

[173]Saputri, "Illocutionary Acts In Relation to Politeness Strategies As Shown by The Seventh Semester English Education Students In Their Written Messages," 21.

[174]Angga Aminullah Mansur, "'Off-Record' Strategies Found In Pramoedya Ananta Toer's 'Bukan Pasar Malam' and Their Translations In Its Translated English Version 'It's Not All Night Fair' By C.W. Watson," *International Seminar Prasasti III: Current Reserach In Lingusitics*, n.d., 141.

[175]Brown and Levinson, *Some Universals in Language Usage*, 211–27.

1. Strategy 1: Give Hints

This strategy is applied by the speaker when says something that is not explicitly relevant. In this situation, the speaker invites the hearer to look for an interpretation of the possible relevance. Because the speaker raises an issue rather than saying something that is explicitly relevant, this strategy goes against the maxim of relevance.

Example: - *It's pretty cold in this room*

(There are actually two possible interpretations for this remark. The condition is merely discussed at the beginning by the speaker. Second, the speaker wants the listener to close the window or turn off the air conditioner, implying that the room is cold).

2. Strategy 2: Give Association Clues

By mentioning something related to the action that the listeners are required to perform, the speaker provides a related set of clues, either through prior experience or mutual knowledge despite their interactional experience. This strategy violates the relevance maxim in which the speaker says something as a clue which implicitly requires the hearer to act.

Example: - *Oh God, I've got a headache again*

(The speaker gives an associated clue about his/her headache to the hearer. It indicates that both the speaker and hearer mutually have the same association to the meaning of the word *headache itself*. Therefore, it is possible that the utterances above may be used to convey a request from the speaker to borrow hearer's swimsuit.

3. Strategy 3: Presuppose

Like giving hint and giving association clues, presupposing also violates the relevance maxim. The speaker presupposes the assumption of his/her utterance to the hearer. thus, the speaker leaves the hearer to observes what the speaker really means.

Example:
- *I washed the car again today* (he assumes he has done it previously) (e.g. last week), which may imply a complaint. It compels the listener to consider the significance of the presumed earlier occurance).

- "I pretend to be happy."

  From this utterance, it can be identified that the speaker wants the hearer to notice that he/she is actually not happy.

4. Strategy 4: Understate

The speaker violates the quantity maxim ('the speaker saying something as much as and less than is necessary'), since by being indirect the speaker is inevitably saying something less than or something different from what he actually meant to be conveyed. In this case, the speaker try to invites hearer to consider why does it happen by providing less information than is required or by saying more than is required.

Example: When someone asks about the new haircut and demands the opinion, the speaker only answers by saying "It's OK". It means that the speaker gives less response and palters with his/her new haircut which is called as understatement.

5. Strategy 5: Overstate

The speaker violates the maxim of quantity by stating things more than is necessary in this strategy. It's the opposite of understatement strategy, which is being too much informative as required. The speaker is uttering sentence more than the actual fact he did before or the sentence content is far from the truth.

Example:
- *There are a **million people** in the Co-op tonight!*

  (This statement implies that the speaker may express a justification for being late)

- *I called her **a hundred times** yesterday, but there was no response.*

  (The speaker might express regret for failing to contact the hearer. At this point, the speaker exaggerates the number

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of times the speaker attempts to reach the hearer by stating "a hundred times"*).*

6. Strategy 6: Use tautologies

The speaker encourages the hearers to look for an informative interpretation of the non-informative utterance. The speaker seems to express something obviously, but actually he/she intends to communicate more than what is said. The speaker violates the quantity maxim in order to utter patent and necessary truths.

Example: - "**You're men**, why don't you do something about it?"

(at his point, H addressed to men, via his own assumption that men are the kind of creatures that do things, implicates that the addressees ought to do something to live up to their masculinity).

7. Strategy 7: Use Contradictions

The speaker violates the quality maxim in the contradictions strategy (speak the truth, be sincere). By expressing two contradictory statements, S creates the impression that H is not speaking the truth. S invites you to seek for an interpretation that reconciles the two opposing statements.

Example: - Bima: "Are you upset about that?"
Uci : "Well, **I am and I am not**."

(The expression I am and I am not draws an interpretation that there are two contradictive sides of feeling in the speaker. Therefore, he/she encourages the hearer to find the way to reconcile them).

8. Strategy 8: Be ironic

By declaring the opposite of what he intends, the speaker violates the quality maxim. The speaker might indirectly transmit his intended meaning by expressing the opposite of what he means if there are indicators that the intended meaning is being delivered indirectly. The speaker does not literally declare what is true, but instead employs sarcastic irony.

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Example: - *Wonderful place, uh?* (the speaker is in a messy room)
- *John is diligent and on time*

(after John come late to go to school twenty times in a row) A girl is asking about her new hair cut to his boyfriend. Her boyfriend, on the other hand, could respond, "That's brilliant," even though it's not. This belongs to ironic expression. The speaker's intended meaning is given indirectly through the irony he performs in the statement since she is only backhanded and purposefully does not say the truth.

9. Strategy 9: Use metaphors

The speaker excuses the quality maxim by utilizing resemblances to sort out or concede anything and the verbalization importance is according to a certifiable point of view stirred up. Resemblances can be shown with supporting particles (certified, and kind of), which display their metaphorical state. The speaker uses a depiction and gives it to the crowd to see the ordinary significance.

Example: - *My job is a jail.*

The speaker does not intend to mean that his/her job is a jail but rather to mean that his/her job is like in a jail. The connotation of the metaphor used by the speaker means that he/she is discontented with his current job.

- *Bima: This is such a comfortable and relaxing place*
Uci: Did you have a good night, Bim?
Bima: ***I slept like a log***

10. Strategy 10: Use rhetorical questions

The speaker poses the question without expecting an answer, with the objective of leading the listener to supply the stated interpretation for S.

Example: - *How was I to know?"*

The speaker makes an effort to show that "I" know nothing. The speaker does not intend to ask the listener to respond to his question in this instance, but he does not object if the listener does.

11. Strategy 11: Be ambiguous

The speaker delivers an intentionally ambiguous statement and leaves the listener to infer what he means. The speaker generates uncertainty between the literal meaning and the implicature suggested in his/her phrase.

Example: *John's a pretty smooth cookie.*

This utterance has no clear meaning because it can be interpreted as either a compliment or an insult. The word smooth is ambiguous due to its meaning.

12. Strategy 12: Be vague

The speaker goes off-record with the FTAs by being vague about the object. The speaker tries to be vague on what object he/she actually refers to and what kind of offence he/she addresses to the hearer. Thus, he/she violates maxim of manner.

Example: - "I'm going you-know-where."

A desire for ambiguity is shown by the speaker's use of a euphemism to refer to a specific location.

13. Strategy 13: Over-generalize

The speaker utters rule of installation, which may leave the object of the FTAs vaguely off-record. In this strategy, the speaker states an instant rule to offend hearer, but actually this only lets the hearer have a choice in deciding whether it is applied to him/her or not.

Example : "Mature people sometimes help do the dishes."

The speaker offers direction as the FTA of referencing to the audience to achieve something by giving a second rule, which is if the hearer does the dishes; he/she is grown-up. Regardless, the audience is left to pick without assistance from any other person/herself.

14. Strategy 14: Displace Hearer

By this circumstance, the speaker goes in private to uncover who the object of the FTAs is, or the speaker somehow doesn't address the FTA clearly to the audience, yet claims to do as such to someone else.

Example : When in the teacher room, one asks the other to pass the stapler by using negative politeness, whereas the stapler is much closer to the headmaster rather than the other teacher. It means that the teacher displaces the headmaster.

15. Strategy 15: Be incomplete, use ellipsis

The speaker deliberately does incomplete his explanation and leaves a FTAs incomplete, leaving the implicature "hanging in the air" precisely like the non-serious inquiry.

Example : "Well, if one leaves one's tea on the wobbly table …"

In this utterance, the speaker leaves the audience is messed with considering upon the additional meaning of this dispersed articulation. Along these lines, without a doubt, the audience thinks about what happen next after someone leaves tea on that feeble table.

B. FINDINGS

The reseracher will introduce the research discoveries and discussion in this section. It examines and deciphers the exploration discoveries comparable to the two formed research inquiries in the past part which gave such well depiction about the sorts of order acts in performing mandate illocutionary function, as well as the utilization of face threatening acts (FTAs) to perform directive illocutionary function by the characters in Alice Oseman's I Was Born For This.

The researcher collected the data from dialogues among characters in the AliceOseman novel, entitled *I Was Born For This*. The researcher put more emphasizes on the language employed by the characters in the novel, which contains directive acts function and politeness strategies, then analyzes each of those data using the theory

provided in each chapter. As a result, about forty utterances performed by the characters (as the speaker) in the novel contain politeness strategies and directive acts function. The researcher presents the list of speakers' utterances containing politeness strategies and the directive function of illocutionary in the following table 3.1.

Based on the provided data in table 3.1, the researcher selected around forty utterances from the AliceOseman's novel, entitled *I Was Born For This*. Those utterances contain directives illocutionary function delivered using various types of politeness strategies; they are negative politeness, positive politeness, and bald on record. The speaker used negative politeness strategies which presented in seven utterances meanwhile around thirteen out of forty utterances have positive politeness strategies employed by the characters to perform directive illocutionary function. Moreover, the bald on record strategies became the most commonly employed strategy by the characters in the novel *I Was Born For This* where it appears in twenty utterances out of forty utterances. In the following section, the researcher is eager to provide brief analysis of each utterance taken from the utterance uetterd by the charcters in Alice Osmean's novel *I Was Born For This* based on the formulated problems in the previous chapter under the theory from Brown and Levinson in relation to show how characters in Alice Oseman's novel, entitled *I Was Born For This* to perform directive utterance.

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Code	Speaker	Utterances	Face Threatened		Distinctive Characteristics	Politeness Strategy
			Positive	Negative		
D1/Ce/Sug/ 21	Cecily Wills	**You boys should all just try to enjoy yourselves, after this week, things are gonna get five hundred per cent more hectic for you.**	√		Cases of Non-minimization of the Threat - Sympathetic Advice or Warning	**Bald on Record Strategy**
D2/Pho/Com/25	Photographers, Fans	**This way! To the right! Guys! Lister, over here! to the left now!**		√	Cases of Non-minimization of the Threat- Channel noise	**Bald on Record Strategy**
D3/Fr/Forb /53	Angel Rahimi/ Fereshteh	Oh yeah, **Don't bring him in here**, though.		√	Claim common ground-Avoid disagreement	**Positive Politeness Strategy**

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D4/Row/Chl/68	Rowan Omondi	**If you can came me one occasion that you have ever hovered our apartment, I will give you five hundred quid right now.**		√	Convey that S and H are cooperators-Assume or Assert Reciprocity	**Positive Politeness Strategy**
D5/Pho/Com/70	Photographer	**Jimmy, turn your head to the left a bit?** That's it. **Jimmy, just look at the camera, now**. That's it.		√	Cases of Non-minimization of the Threat-Task oriented or paradigmatic form of instruction)	**Bald on Record Strategy**
D6/Pho/Com/70-71	Photographer	Rowan, **can we get you in the middle now?** Rowan, **can you just put your arms round Jimmy and Lister, for me?**		√	Do not force hearer-Be pessimistic	**Negative Politeness Strategy**
D7/Pi/Ask/	Pierro Ricci (Jimmy	Oh, Jimmy. **You don't lie to me, do you?**		√	Convey that S and	**Positive Politeness**

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100-101	Grandfather)				H are cooperators- Be optimistic	**Strategy**
D8/Jim/Req/263	Jimmy Kagga Ricci	**Will you come with me?**		√	Do not force hearer-Be Pessimistic	**Negative Politeness Strategy**
D9/Jim/Forb/126	Jimmy Kagga Ricci	Yeah, **don't smoke, you'll die.**		√	Cases of Non-minimization of the Threat-Sympathetic Advice or Warning)	**Bald on Record Strategy**
D10/Jul/Forb/137	Juliet Schwartz	**Can we not talk about it?**		√	Do not force hearer-Be Pessimistic	**Negative Politeness Strategy**

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D11/Bl/For b/137-138	Bliss Lai	Ugh, **let's not talk about that**		√	Convey that S and H are cooperators- Include both the speaker and hearer in the activity	**Positive Politeness Strategy**
D12/Dor/R eq/141	Dorothy (Juliet grandmothe r)	Well, **you're welcome to stay here for as long as you'd like.** I've rather been enjoying having so much excitement in the house. Well if you're sure. But the house is open if you need to escape anytime.	√		Claim common ground- Notice, attend to hearer (his interest, wants, needs, goods)	**Positive Politeness Strategy**
D13/Row/C om/150	Rowan Omondi	Jimmy, **look at me**. You're having a panic attack. **Look at me, breathe with me, breathe in. breathe out.**		√	Cases of Non-minimization of	**Bald on Record Strategy**

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					the threat- Great Urgency or Desperation	
D14/Row/Com/157	Rowan Omondi	**Make a wish**, then, Jimjam		√	Cases of Non-minimization of the Threat-Task oriented or paradigmatic form of instruction	**Bald on Record Strategy**
D15/Ce/Com/166	Cecily wills	**Can you go get him**, **babe**?		√	Claim common ground-Use in-group identity markers	**Positive Politeness Strategy**
D16/Jim/C	Jimmy Kagga	Is that definitely what you're doing? **Can you**		√	Do not force	**Negative Politeness**

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om/167	Ricci	**open the door?**			hearer-Be Pessimistic	**Strategy**
D17/Jim/Forb/193	Jimmy Kagga Ricci	**Don't come near me**		√	Cases of Non-minimization of the Threat-Great urgency or desperation	**Bald on Record Strategy**
D18/Jim/Com/195	Jimmy Kagga Ricci	**Just … stay away**		√	Cases of Non-minimization of the Threat-Great urgency or desperation)	**Bald on Record Strategy**
D19/Jim/Req/197	Jimmy Kagga Ricci	**Please help me**		√	Cases of non-minimization of the threat-	**Bald on Record Strategy**

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					Speaking as if great efficiency is necessary in attention getters	
D20/Pi/Com/225	Pierro Ricci (Jimmy's grandfather)	**Give me a call** at the weekend, won't you?		√	Convey S and H are cooperators- Be optimistic	**Positive Politeness Strategy**
D21/Fr/Req/230	Angel Rahimi	**Let's … let's go find a bench, or something**		√	Convey S and H are cooperators - Include both S and H in the activity	**Positive Politeness Strategy**
D22/Pho/Com/236	Angel Rahimi	**Can you just step back a little bit for me, Jimmy?** That's it. Yep, just back a little bit. There we go		√	Do not force hearer-Be Pessimistic	**Negative Politeness Strategy**

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D23/Cre/Req/238	The TV crew	**Can we have "Joan of Arc" one more time, then, lads?**		√	Do not force hearer-Be Pessimistic	**Negative Politeness Strategy**
D24/Jim/Req/259	Jimmy Kagga Ricci	**Help me.**		√	Cases of Non-minimization of the Threat- Great urgency or desperation	**Bald on Record Strategy**
D25/Fr/Forb/261	Angel Rahimi	**Probably best not to … get it out in the middle of a train station.**	√		Cases of Non-minimization of the Threat-Sympathetic Advice or Warning	**Bald on Record Strategy**

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D26/Jim/Req/262	Jimmy Kagga Ricci	**Can you just … stay with me for a bit?'**		√	Be direct- Be conventionally indirect	**Negative Politeness Strategy**
D27/Pi/Inv/275	Pierro Ricci (Jimmy's grandfather)	**You can come and see me any time. You don't have to call beforehand.**		√	Cases of FTA-oriented bald on record usage- Welcoming or post greetings	**Bald on Record Strategy**
D28/Pi/Req/275	Piero Ricci (Jimmy's grnadfather)	**Let's get you inside and get some toast on the grill.**		√	Claim common ground- Attend to hearer interest wants, needs, goods.	**Positive Politeness Strategy**
D29/Pi/Co	Piero Ricci (Jimmy's grnadfather	**Look**, this is a good one.		√	Cases of Non-	**Bald on Record**

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m/276	)				minimization of the Threat- Great urgency or desperation	**Strategy**
D30/Jul/Req/286	Juliet Schwartz	Please just **message me or call me back**		√	Claim common ground- Intensify interest to H	**Positive Politeness Strategy**
D31/Pi/Com/293	Piero Ricci (Jimmy's grandfather)	**You go into the living room. Angel can stay in here.**		√	Cases of Non-minimization of the Threat-Task oriented-or paradigmatic form of instruction	**Bald on Record Strategy**
D32/Al/Co	Alister Bird	Come on! Let's jam. **Jim, plug those in!**		√	Cases of Non-	**Bald on Record**

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m/301					minimization of the Threat-Task oriented or paradigmatic form of instruction	**Strategy**
D33/Pi/Com/329	Piero Ricci (Jimmy's grandfather)	**Take a torch, lad**. The sun will setting soon.		√	Claim common ground- Use in-group identity markers	**Positive Politeness Strategy**
D34/Pi/Req/329	Piero Ricci (Jimmy's grandftaher)	All right, nobody panic. **Just be careful. There's a lot of flooding just outside the village**	√		Cases of Non-minimization of the Threat-Sympathetic advice or warning	**Bald on Record Strategy**

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D35/Fr/Sug /340	Angel Rahimi	We can't take the knife out. He might bleed to death. **Just keep him calm so he doesn't move too much.**		√	Cases of Non-minimization of the Threat-Task oriented or paradigmatic form of instruction	**Bald on Record Strategy**
D36/Jim/Beg/341	Jimmy Kagga Ricci	I know, I know. It's okay. **Stay awake, Lister, please stay awake.**		√	Cases of Non-minimization of the Threat- Great urgency or desperation	**Bald on Record Strategy**
D37/Fr/Com/341	Angel Rahimi	Someone **call** 999!		√	Cases of Non-minimization of	**Bald on Record Strategy**

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					the Threat- Great urgency or desperation	
D38/Jim/Com/253	Jimmy Kagga Ricci	Okay **will be there in about 30 mins**		√	Convey that S and H are cooperators- Offer, promise	**Positive Politeness Strategy**
D39/Jul/Com/177	Juliet Schwartz	What is it like, then? **Go on.**	√		Cases of Non-minimization of the Threat- Granting permission for something	**Bald on Record Strategy**
D40/Fr/Com/260	Angel Rahimi	Just … **we'll just keep going until we get somewhere quieter**		√	Convey that S and H are cooperators-	**Positive Politeness Strategy**

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					Include both the speaker and hearer in the activity	

Table 3.1 The data collection containing politeness strategies used by the characters in the novel *I Was Born For This* by Alice Oseman to perform directive illocutionary function

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C. DISCUSSION

The researcher will analyze and discuss the use of the FTA in practicing directive acts during the daily communication and under the theory of face theretening acts then linked to the politeness theory proposed by Brown and Levinson. At this point, the researcher analyze the utterance used by the characters in the novel arranged by Alice Oseman entitled ″I Was Born For This″ which contains directive acts function of illocutionary acts during the conversation and would like to provide a brief analysis of each utterance in this section.

In the process of analyzing the data, researcher placed the data on the table based on each type of politeness strategy. In the code column, the researcher used the abbreviation "Jim" for Jimmy Kagga Ricci, "Fr" for Fereshteh, "Jul" for Juliet Schwartz, "Row" for Rowan Omondi, "Al" for Alister Bird, "Pi" for Pierro Ricci, “Pho” for Photographer and "Ce" for Cecily Wills. Meanwhile, for the directive acts to perform directive illocutionary function, the researcher handed-down the abbreviation "Sug" for suggesting, the abbreviation "Com" for commanding, then the abbreviation "Forb" for forbidding, the abbreviation "War" for Warning, the abbreviation “Ask” for asking, the abbreviation “Chl” and the abbreviation "Req" for requesting.

1. The Analysis of Directive Illocutionary Function Related with Bald On Record Strategies of Brown and Levinson 1987 in Doing The Face Threatening Acts

The researcher discovered twenty utterances of directive acts delivered by the characters in AliceOseman's novel, I Was Born For This. The speaker employed this utterance using the bald on record strategy of performing face threaten acts (FTAs) in this research. Those utterances include data number one, two, five, nine, thirteen, fourteen, seventeen, eighteen, nineteen, twenty-four, twenty-five, twenty-seven, twenty-nine, thirty-one, thirty-two, thirty-four, thirty-five, thirty-six, thirty-seven, and thirty-nine. Based on those utterances, the researcher discovered eight functions of directives illocutionary acts done through the directive acts by the characters in Alice

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Oseman's novel, entitled "I Was Born For This", including warning, order, command, forbid, request, permit, advice, and begging. Furthermore, the speaker uses the directive warning to tell the hearer about something that might happen in the future. Meanwhile, the speaker uses the directive function of order to guide the hearer to go somewhere or to give direction at some place.

Moreover, the speaker employed the directive function of forbid in accordance prevent somebody from doing an action, while the use of directive request is to ask for help from somebody and make a prohibition for somebody not to doing something. Moreover, the speaker permits somebody to do an action or something using the directive function of the permit. Meanwhile, in suggesting something to somebody, the speaker uses the directive function of advice. Last but not least, commanding is the first form of directive illocutionary function employed by the speaker to get somebody to do something.

In this research, the speaker mainly use the bald on record strategy to carry out the face threatening acts (FTAs). Since all the characters in this novel have a close relationship, some factors force the speaker to use this kind of strategy. The speaker employed the bald on record in order to get maximum communication efficiency toward the hearer. The following discussion is the directive illocutionary function containing the FTAs which is delivered through the bald on record strategies found in the dialogue between the characters in Alice Oseman's novel "I Was Born For This". The following are the data discovered from Alice Oseman's novel, entitled *I Was Born For This* which employed directive speech acts to perform directive illoucitonary function.

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D1/Ce/Sug/21

Utterances	Page	Code
You boys should all just try enjoy yourselves, after this week, things are gonna get five hundred per cent more hectic for you guys.	21	D1/Ce/Sug/21

The speaker (Cecily Wills) used one of the bald on record strategies to conduct the face threatening acts (FTAs) in the utterance D1/Ce/sug/21. Cecily Wills employed the bald-on-record strategy in circumstance number six (6) called 'Sympathetic advise or warning.' Cecily spoke with sympathetic advice or warnings because she wanted to kindly remind the boys how to do the stuff they shall pass after they sign the new contract. Brown and Levinson (1987: 98) mention even if when a speaker choose to do the FTAs, they are also indicates that they are aware of hearer's face. In this part of the conversation, Cecily threatens the hearer's positive face as she tries to demands hearer to stop worrying about random things and focus on the essential items, such prepared themselves for their new contract. Cecily employs the bald on record by doing the face threatening acts (FTAs) without trying to minimize the threat. Cecily does the face thretaning acts (FTAs) by exhibiting a negative expression evaluating the hearer's positive face that is giving disagreement to the hearer's positive face. The strategy is employed when Cecily and The Ark talk about the urgency of the bodyguard. Cecily thinks there are many more important things rather than debating those things. She tries to instruct The Ark to prepare everything, focus on something they fight for, not be distracted by unimportant things, and do their best as much as possible to continue breaking worldwide fame.

Moreover, in this case, Cecily delivers her order directly and clearly. She also follows the quality maxim as a principal conversational maxim postulated by Paul Grice, by being non-spurious. By following this maxim, she can achieve efficiency in communication maximally. As the result, Rowan, Jimmy, and Lister takes the order nicely and start to discuss for another topic. Besides, Cecily and the hearer have different social where S is higher than H because Cecily is The Ark manager, so that talk baldly is commonly used to deliver a suggestion or warning to the hearer.

D2/Pho/Com/25

Utterances	Page	Code
This way! To the right! Guys! Lister! Over here! To the left, now!	25	D2/Pho/Com/25

In the utterance D2/Pho/Com/25, the speaker (the photographer and girls) applied one of Brown and Levinson's bald on record strategies to perform face threatening acts (FTAs). Photographers and The Ark fans employed the strategy number two, that is speaking with the maximum efficiency in attempted to grab hearer's attention without trying minimizing the threat. The speaker employed strategy number two to make their voice possibly heard by the Ark to catch the hearer's attention in the middle of the crowded and noisy situation. The speaker should utter their utterance clearly and directly because there is only a short time to greet the artist on the red carpet. That is why this situation leads the speaker to find communication difficulties and puts them in desperation. Asa result, the strategy number two of bald on the record is the most

suitable option to easily deliver an understandable command to whom the photographer and fans speak.

In this case, the speaker delivers the utterance D2/Pho/Com/25, *'This way!' 'To the right!' 'Guys!' 'Lister!' 'Over here!' 'To the left, now!.'* directly to Jimmy, Lister, and Rowan without reducing or minimizing after effect of threaten a hearer's face. The speaker threatens the hearer's negative face because of the speaker predicts a future actions of the hearer by giving a command to the hearer. The photographer and fans clearly and directly deliver their command to Jimmy, Rowan, and Lister to get the best picture of them on the red carpet so that they do not need to interpret the speaker's needs anymore. In this case, the photographers and fans apply the manner maixm as one of the principal conversational maxims postulated by Paul Grice, by being perspicuous in delivering their wants. As a result, the speaker is able to reach the efficiency in communication greatly, it can be seen through Rowan, Lister, and Jimmy obey the speaker's command to face their stance on the specified side. It can be seen from the narration stated by Jimmy in the novel *'It goes on. We cannot really do anything but stare into the flashing lights and wait'* (see appendix 1). The word 'we' imply that the three of them agreed to follow the instruction commanded by the speaker.

D5/Pho/Com/70

Utterances	Page	Code
Jimmy, turn your head to the left a bit? That's it. Jimmy, just look at the camera, now. That's it.	70	D2/Pho/Com/70

In the utterance D5/Pho/Com/70, the speaker (photographer) performed bald on the record strategy. Photographer applied one of Brown and Levinson's 1987 bald on record strategy to carry on the face threatening acts (FTAs). Photographer employed the strategy number three (3), by giving a task-oriented or paradigmatic form of instruction to hearer. In line with Brown and Levinson (1987), the speaker demands a task to hearer in order doing FTAs properly. This situation shows that the speaker's (the photographer) commands followed by Jimmy (hearer) by moving his head to the left, then focusing his eyes on the camera. At this moment, indicates that speaker threatens the hearer's negative face by expecting hearer to obey his instruction. When the speaker predicts a future deed of the hearer that gives them a direct command through his words, indicates that the speaker threatens the hearer's negative face by giving the task. Because there is only a short time for the photoshoot session, photographer uses the strategy number three of bald on the record, 'Task oriented or paradigmatic form of instruction', to communicate the directional function of command to the hearer. It forces the photographers to maximally deliver his needs in order to get the amount of best pictures of Jimmy for commercial use. It requires enormous urgency for them to complete the FTAs as efficiently as possible so as to catch the hearer's attention to carry on the things the speaker intends.

Furthermore, photographer delivered the task perspicuously in order to fulfill the maxim of the manner so he could achieve maximum efficiency in communication with hearer (Jimmy). As a result, Jimmy follows the commanded instruction given by the speaker and tries to fits his pose to the given instruction. It can be seen from the sentence uttered by the speaker, *'That's it' ('Jimmy, turn your head to the left, a bit? That's it* and then *'Jimmy, just look at the camera, now. That's it.)* In conclusion, by applying this strategy, face redress becomes irrelevant because the focus interaction

of this communication is task-oriented, which accounts for the paradigmatic instructions given by the speaker to the hearer.

D9/Jim/Forb/126

Utterances	Page	Code
Jimmy : Don't smoke, you'll die Lister : Yeah	126	D9/Jim/Forb/126

In the utterances D9/Jim/Forb/126, the speaker (Jimmy Kagga Ricci) applied Brown and Levinson's 1987 bald on record strategies number six, they are giving sympathetic advice or warning. Jimmy sending a blantant warn to Lister who has bad habits of smoking, which is threatens Lister's negative face. In this interaction, the speaker deals with Grice's maxim 1975, the maxim of quality, to achieve maximum efficiency in communication by speaking the truth and being sincere through the utterance which directly addressed to the hearer as a way to convey the speaker's desires. The speaker applied non-minimization of the threat using strategy number six, "Sympathetic advice or warning," because the speaker does care about Lister's health issues due to his bad smoking habit. Concerning this, Jimmy Kagga Ricci attempted to inform him in the most possible direct manner as best friend, so that Alister would no longer required interpret the speaker's demands anymore.

At this time, Jimmy as speaker threatens Lister's negative face because he believes Lister wants to quit smoking and is conscious of his health condition. The utterance D9/Jim/Forb/126, "Do not smoke," illustrates the speaker's anticipation of

some possible action of the hearer and therewith constraining Lister's own freedom to carry on something that he wants to, such as the action of 'smoking.' Nevertheless, in this case, the face threat is not minimized, ignored, or no face redress is necessary since the primary interest of the hearer is doing the FTA by frequently smoking anywhere he is. His response in the utterance D9/Jim/Forb/126, "Yeah," shows if Lister already knows that smoking is not suitable for health, but he still does this. It indicates that Lister's (hearer) primary interest is doing the FTA.

Additionally, in order to prevent Lister from smoking, the speaker delivers his needs using strategy number three "sympathetic advice or warning," *'Do not smoke,' I say. 'You will die.'* Jimmy uses this remark to demonstrate whether or not Jimmy as speaker cares about the Lister's optimistic face. Jimmy Kagga Ricci used an utterance "*You will die*" to warn Lister directly and demonstrate his care about Lister's positive face related to his health issues afterward. As a result, Jimmy has successfully applied this kind of strategy.

D13/Row/Com/150

Utterances	Page	Code
‘*Jimmy*, ***look at me****.’* *‘You’re having a panic attack.* ***Look at me****.’* *‘****Breath with me****,’ ‘****Breath in.****’* *‘****Breathe out****.’*	150	D13/Row/Com/150

The speaker (Rowan Omondi) employed one of bald on record strategy in the utterance D13/Row/Com/150. Rowan Omondi employed Brown and Levinson's 1987 bald on record strategies to carry on the face threatening acts (FTAs) without trying to

minimizes of the threat, where he apllied strategy number two, Great urgency or desperation. The conversation above happens when Jimmy is jogging at nearest garden of his apartment. However, his fans around that garden caught him and suddenly asked him for a selfie without waiting for his permission. As a result, Jimmy, who feels a bit uncomfortable and has an anxiety issue, suddenly gets a panic attack since he is jogging without being hoovered by the bodyguard. He decided to run and back to the apartment. When Jimmy arrived at the apartment, Rowan got him had a panic attack and then tried to help him maintain it.

The speaker uttered *"look at me"* two times in this conversation means he tried to speak as if maximum efficiency were essential to get the attention of Jimmy as the hearer, which is in an urgent situation at that time. Jimmy should get help immediately, just to make his respiratory system stable to avoid another damage caused by his panic attack afterward. So, the speaker follows the maxim of manner by being perspicuous and uttering the phrase *"look at me"* directly and clearly to get maximum communication efficiency so the hearer can follow the instructions directly. As a result, the hearer follows the commands even a bit hard for him, but at least Jimmy tries so that Jimmy can maintain his respiratory system even slowly. In this circumstance, the speaker threatens Jimmy's negative face by foreseeing of hearer's future action by requesting him to carry on a course of action (imitating the breathing process of the speaker) that causes a restriction on a freedom of hearer's in doing his desired future actions. Even if Rowan Omondi threatens Jimmy Kagga Ricci's negative face, this does not drive Jimmy of losing his negative face. Because according to Brown and Levinson, in the significance of great urgency, the relevance of face demands were avoided or suspended. So that, the speaker did not redress the threat of Jimmy's negative face and went baldly on giving a command to Jimmy.

D14/Row/Com/157

Utterances	Page	Code
Make a wish, then, Jimjam	157	D14/Row/Com/157

The speaker (Rowan Omondi) employed one of Brown and Levinson's bald on record strategy when giving a directive command in utterance D14/Row/Com/157. Rowan Omondi employed strategy number three (3) by giving a task oriented to deliver the directive command to the hearer. At this point, the face concern is supended or just ignored in the interst of giving task in urgent situation (short of time). The speaker used this strategy in this part of the conversation to help the speaker deliver the desired results to the hearer. At this point, even if using this kind of strategy that might shock or embarrass the addressee, but the other point is, it does not happen for both speaker and hearer, as they have had a close relationship as a best friend since they were in high school until now.

Rowan urges Jimmy to make a wish before blowing out the candle, which is a task-oriented or paradigmatic kind of instruction used by the speaker to encourage the listener to fulfil the task surrounding the birthday surprise. Rowan used Bald-on record by saying, *'Make a wish, then Jimjam'* to the hearer (Jimmy). However, as a hearer, Jimmy somehow does not loose his negative face since the significance of face demands is suspended in the interests of the circumstance Jimmy had been in. At that time, both speaker and hearer only had a few minutes left before the meet and greet, so they should make this as fast as possible. The speaker's utterance had the face

threatening acts (FTAs), which affect on the hearer's negative face being threatened, and the speaker did not tried to redress it. In other words, the speaker did not minimize the threat in this utterance. Moreover, both S and H, in this case, have a close relationship. That is why the speaker speaks baldly to whom Rowan Omondi speaks, to get efficient and brief communication.

D17/Jim/Forb/193

Utterances	Page	Code
Jimmy Kagga Ricci : Don’t come near me	193	D17/Jim/Forb/193

In the utterance D17/Jim/Forb/193, the speaker (Jimmy Kagga Ricci) applied the bald on record strategies of Brown and Levinson 1987, that is, number one (1) where the speaker was in a great urgency or desperation so that the threat to hearer’s face does not need to be minimized. The speaker applied this kind of strategy because he was in an urgent situation, and he needed to tell the hearer about his needs directly and clearly. He got a panic attack as long as he got caught by the fans brutally after the accident in the meet and greet. In this case, the face concern is ignored or avoided in the interst of task oriented goals, so the speaker threaten hearer's negative face. But at some point, there's an urgent situation that leads the speaker to apply this strategy in accordance to deliver his needs which make the face demand become an irrelevance. Jimmy used "Don't *come near me"* in accordance to cover the real thing he suffered at that time so that hearer doesn't recognize it. Moreover, based on the narration in the novel, Jimmy tries to calm himself down. He totally realized if he did something wrong in front of his fans, it would damage his positive face; he said, *'I need to be*

polite. I try to reach inside myself and pull out the Jimmy who smiles, says hello, how are you, would you like to take a picture, but I can't.' the way Jimmy said 'I try to reach inside myself …' means that he doesn't want to say that thing ("Don't come near me"), but it comes spontaneously because he was in the middle of his panic attack. Applying bald on record strategy means Jimmy wants to deliver the meaning in most direct and effective assertion to Fereshteh, that's forbids Fereshteh to come to any closer to him. The speaker follows the maxim of manner by being perpicious as results he achieves maximum efficiency in communication. It can be seen by Fereshteh's approval that follow Jimmy's request by staying in her position and not moving, 'She's *not moving. She's not coming any closer* (see appendix 1). In conclusion, because the significance of face desires became suspended in the sake of tremendous urgency, Jimmy did not redress the threat of Fereshteh's negative face and went baldly on giving a command to Fereshteh at that time.

D18/Jim/Com/195

Utterances	Page	Code
Just … stay away	195	D18/Jim/Com/195

In the utterance D18/Jim/Com/195, the speaker (Jimmy Kagga Ricci) used one of bald on record strategy of Brown and Levinson. Jimmy applied the strategy number one (1) in accordance he was in a great rrgency or desperation. So that the threat to the face wants is not minimized. In this part of the conversation, the speaker used great urgency or desperation in relation to its necessity to get the maximum efficiency of communication. The speaker says *'just … stay away'* to the hearer means he tries to tell

her it's better for the hearer to stay away from him because he doesn't want anyone to know if he is suffering from a panic attack. At that time, the speaker believes if hearer will harm him or just become obsessed with him brutally like the common of the Ark fans, which leads him to think negatively about Angel, that's why he asks Angel to stay away from him in order to prevent bad things happen to him. As a result, the speaker's utterance threatens the negative face of hearer, hence, this is the best strategy that the speaker can use in delivering his command to the hearer as long as it's possible for him to speak more polite because he was in desperation, so he forces to deliver his wants in the most directed way using bald on record strategy. Besides, the speaker also follows the quantity maxim to achive the maximum efficiency in communication by stating that neither mor nor less than is necessary to describe his wants to the hearer directly and clearly. All the speaker thinks about is how he can manage himself to deal with his panic attack and get out of that room as soon as possible. Even the hearer's negative face is threatened in this condition, yet the hearer doe not lose her negative face. Since the significance of face demands has been suspended in the preferences of emergency conditions and great urgency, the speaker did not redress the threat of Fereshteh's negative face and went baldly on giving a command to her.

D19/Jim/Req/197

Utterances	Page	Code
Jimmy **: Please help me** Fereshteh **:** How can I help you?! Tell me what I need to do!	197	D19/Jim/Req/197

In the utterance D19/Jim/Req/197, the speaker (Jimmy Kagga Ricci) applied one of Brown and Levinson's strategies of bald on record using the strategy number two (2) 'Speaking as if great efficiency is necessary for attention getters. In the interst of emergency situation, the face threat should not be minimized. The reason of speaker applied bald on record strategy in the utterance D19/Jim/Req/197 because the speaker found communication difficulties as he was having a panic attack at that time, which forced the speaker to speak with maximum efficiency to get the efficiency of communication maximally. In this circumstance, the speaker performs the face threatening acts (FTAs) with highest efficiency more than he desires. Jimmy threatens hearer's negative face because he needs someone to help him manage his emotion and soul about a panic attack he is suffering at that time before it gets worse and the one who is in that room only Fereshteh, his fans whom Jimmy has never seen before which is he should speak politely. In the case of speaking with more polite utterances to show their distance, the speaker chose to apply the bald on record strategy because he needs Angel to help him deal with his panic attack quickly. At this point, Jimmy chose this strategy because the speaker was in an urgent situation, and Jimmy needed to get the maximum efficiency of communication.

Meanwhile, he found difficulties in communication because of his panic attack. Hence, even in this situation, the hearer's face is threatened, yet under the idea of bald on record strategy, both speaker and hearer agree to overcome the face demands based on urgency or desperation. On the other hand, hearer helps speaker with her approval response which means that she knows if the speaker is in an urgent situation.

D24/Jim/Req/259

Utterances	Page	Code

Jimmy : **Help me** Fereshteh : OKAY, JIMMY HAS TO GO AND CATCH A TRAIN NOW!	259	D24/Jim/Req/259

The speaker (Jimmy Kagga Ricci) used one of Brown and Levinson's bald on record strategies in the utterance D24/Jim/Req/259 to do the FTAs. Jimmyy applied strategy number one (1) which is he is in a considerable urgency or desperation so he does not minimize the threat of the face concern. In this part of the conversation, the speaker used great urgency or desperation concerning its necessary attention getters.

The speaker says "help me!" to the hearer in this conversation means he tried to speak with maximum efficiency to get his attention of Juliet as a hearer in the middle of the crowd of people. At first, Angel does not recognize if it is Jimmy, but after Jimmy calls her name and says that he needs help, she immediately comes around and acts like she is Jimmy's manager. Jimmy speaks baldly in order to achieve efficient communication maximally. That's why she said it clearly and directly to get help from the hearer immediately because the situation at that time was impossible for the speaker to talk in a low tone and calmly because Jimmy was in the middle of a crowded of people, which is it is noisy and unconditionally so that as much as he can the speaker should make hearer can get the point of commanded instructions. Employing this method may pose the most danger to hearer's negative face, but applying this strategy is the ideal one as looking at the situation that a speaker may use in presenting his request to the hearer when he's experiencing an urgent circumstance. He should achieve maximum efficiency in communication. Meanwhile, it is impossible to talk calmly with a low tone at this time.

The main point that the speaker thinks about this time is how he could get out from the crowd and manage his panic attack, so there is nothing he can choose rather than using strategy number one to speak with the greatest efficiency to get the attention of hearer. Even in this condition, the negative face of hearer is threatened, but it does not make the hearer lose her negative face. Because the relevance of face demands might be suspended in the relevance of desperation or great urgency, the speaker did not redress the threat of Fereshteh's negative face and went baldly on giving a command to her.

D25/Fr/Forb/261

Utterances	Page	Code
Fereshteh : **Probably best not to … get it out in the middle of a train station.** That sound like a euphemism. Just … just keep the jumper. It's old. I don't need it.	261	D25/Fr/Forb/261

In her utterance D25/Fr/Forb/261, the speaker (Fereshteh) the Brown and Levinson's bald on record strategy, where the minimimization of the face threat is ignored. Fereshteh used the strategy number four because she was acknowledge about how bad bringing knife anywhere. So, she give such Sympathetic advise and also a warn for him. In this utterance D25/Fr/Forb/261, the speaker applied the bald on record strategy because carrying out the face threatening acts (FTAs) is primarily in the interest of hearer so that even if Jimmy's face is threatened, it does not make him of losing his positive face so that no face redress is required to fulfill by Fereshteh. Besides doing face threatening acts is primarily in the interest of hearer, Fereshteh threat his face just to show if she was care about the Jimmy's safety. She considers it

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because the speaker knows if the knife inside her jumper is essential for Jimmy. It might consider harming people if others see it accidentally. So, the speaker doing the FTA delivers his concern and worries about the hearer's safety; that is why no redress is required in this case. Fereshteh conveys directive illocutionary function in the form of sympathetic advice strategy. It shows that she wants to show her concern toward the hearer's condition in the train station because everyone knows him, and it might cause worse if people around recognize him and take the knife with him everywhere and anywhere. The speaker gives that advice to him despite showing her concern but also to safe Jimmy's face by flouting relation maxim and dropping a hint on her sentence. It showed in her utterance D25/Fr/Forb/261, *'Probably best not to ... get it out in the middle of a train station,' she says, grinning, and then laughs at herself. 'That sounded like a euphemism'* at this point hearer does know what is implied behind the Fereshteh's utterance, but here, Jimmy is totally has the freedom of give his respond or just baldly ignore her words. As it can be seen in this circumstance, Fereshteh greatly shows her awareness of the hearer's face and not imposing so much at all.

D27/Pi/Inv/275

Utterances	Page	Code
Pierro :Jim-Bob! Oh, Jim-Bob, I didn't expect to see you this evening! : My-my phone ran out of battery Jimmy	275	D27/Pi/Inv/275

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Pierro : **That's okay, that's all right. You can come and see me anytime. You don't have to call beforehand.**		

In the utterance D27/Pi/Inv/275, the speaker (Jimmy's grandfather) applied the strategy number one for expressing his feeling in welcoming speaker's presence. This strategy is part of bald on record strategies where the FTAs carries out baldly in the utterance D27/Pi/Inv/275. Pieero Ricci employed welcoming strategy to indicate how he welcomes anytime Jimmy desires to come to his house. It is shown through the phrase uttered by Pierro Ricci to stress the efficiency of showing his warm welcome toward hearer's presence to his house by saying, *"You can come,"* which means that the speaker does really happy and welcomes them anytime they visit him. In this condition, the speaker will not use the phrase *"You can come"* to the person or hearer who is clearly has higher status than the speaker and in a bloody hurry because, in this circumstance, either speaker and hearer are close to each other and mutually knows, so that the speaker applied this strategy to deliver the directive illocutionary function through his utterance. In this circumstance, Pierro Ricci uttered an utterance which pertains to bald on record since there is not any other face want that is influenced, thus the sharper the invitation stated by speaker in a conversation, the more polite it will be. By applying this strategy, the speaker is doing the FTA but not with maximum efficiency and not imposing Jimmy's negative face. But in this circumstance, through his utterance, Pierro Ricci primarily saves Jimmy's negative face by giving him a permission every time he wants to come to visit the speaker; there's always space for him to welcome him so that if he wants to come, just come no need to call beforehand. In this case, the speaker fulfilling the cooperative maxim of relation by giving a hint, *"That's okay, that's all right. You can come and see me anytime. You don't have to call beforehand,"* as Pieero Ricci's responds to Jimmy's previous utterance. At this

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point, Jimmy Kagga Ricci does know what is implied behind Pierro Ricci's utterance, and as hearer, he has the freedom to give a respond or just clearly ignore it without losing his face. There is another possibility if the speaker applied this strategy in this case based on the respect of face that covers mutual orientation, thus, there is an attempt by both Pierro Ricci and Jimmy Kagga Ricci to foresee what the other is seeking to predict. In terms of preserving hearer's negative face, Pierro Ricci does not impose hearer's negative face. As a result, even the speaker talks baldly in this circumstance, but the face redress becomes unimportant as long as the speaker do the FTA to perceive the negative face of the hearer.

D29/Pi/Com/276

Utterances	Page	Code
Pierro :Found in a charity shop. **Look this is a good one** Jimmy **:** Yeah, I like how they all really capture the person's expression	276	D29/Pi/Com/276

In the utterance D29/Pi/Com/276, the speaker (Jimmy's grandfather) applied Brown and Levinson's strategy of bald on record to carry on the face threatening acts (FTAs). Pierro Ricci deliver a direct function under the strategy number one (1) which was suitable for him because he was in a great urgency or desperation. Thus, the face threat is automatically deos not minimized in the interest of desperation. Pierro Ricci used great urgency or desperation in order to catch hearer attention and he want to stress out communication efficiency more than anything. The speaker uttered 'look' to hearer in this conversation means he tried to speaks with maximum efficiency in relation to get the attention from Jimmy as hearer which is at that time he still focused on the picture in the previous page of that Album, so that the speaker use this strategy

to performs directive illocutionary function that's give a command to Jimmy to shift his gaze and focus on the stuff that speaker pointing at. As results, Jimmy is gazing on the pointed picture then shows his agreement towards the speaker's sight and adding his sight too toward that picture in the imaginative way. In this case, the face is ignored or irrelevant and the main reason is because of both speaker and hearer are mutually known as family member and they are comfortable to employed this strategy in such daily communication. Thus, Pierro Ricci carried out the FTAs by greatly efficiency and doesn't decreasing threat to hearer's face. Both of speaker and hearer also performing maxim of manner in this conversation as they talk clearly and specifically about their sight in the pointed photo, both of them are agreed if that photo was the great one among other. It can be seen when the speaker be perspicuous by uttering 'Look' which is he tried to shift Jimmy's gaze and focus toward pointed photo on the album, and it's categorized as relevant action to show up if that photo was the best one according to the speaker sight and he want hearer to give his idea too about that photo directly. Despite of it causes the greatest risk to hearer's face, but it become irrelevant as long as both of them are mutually known and does really have close relationship. So that, even hearer's negative face is threatened, but it doesn't make hearer lose her negative face, because the face demands relevance is just suspended in the heed of desperation to catch the attention of hearer so that the speaker did not redress the threat of Jimmy's negative face and went baldly on the giving a command to Jimmy using this strategy.

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D31/Pi/Com/293

Utterances	Page	Code
Pierro : **You go into the living room. Angel can stay in here.** I don't want to hear any raised voices or any swearing. We're going to have an adult conversation about what Jimmy wants and what is the best course of action. All right? Rowan **:** All right Pierro : All right Jimmy? Jimmy : All right	293	D31/Pi/Com/293

The speaker (Pierro Ricci) employed the strategy of Brown and Levinson's 1987 bald on record in delivering directive function in the utterance D31/pi/Com/293. Pierro Ricci delivered his utterance under the term of strategy number three (3) by giving a paradigmatic instruction to Jimmy and Angel. Pardigmatic instruction strategy also called as task oriented strategy commonly used to do the threat without the act of minimization. Speaker tried to speak with maximum efficiency due to urgent situation were lead him to seek for the middle path to calm down the situation in that house, so he use this strategy to give an oriented task to hearer. In this situation, the speaker (Jimmy's grandfather) is directly command Jimmy, Rowan, Lister to move to the living room meanwhile Angel stay in the kitchen. Moreover, the speaker said it clearly and directly, so that as the result, hearer showing his approval by saying *"All right"* then left the kitchen without argue and going to living room while Angel staying at the

kitchen. At this point hearer fulfilling the maxim of quantity because hearer giving a response not more or less than it required since the speaker only want to hear their approval of the given command.

Even Jimmy's grandfather utterance impose hearer but it doesn't affect hearer's face because the rate of imposition is small and both of speaker and hearer are mutually know it. In conclusion, the speaker is successfully delivered a directive command of illocutionary acts function baldly through strategy number 3. By applying this strategy, the face redress become irrelevant because the focus interaction of this communication is task oriented which is it accounts for paradigmatic instructions given by speaker to make hearer move to the directed place. In conclusion the speaker do the FTA in small rate or it can be said that speaker shows little concern to hearer's face due to the close relationship between speaker and hearer which make them mutually know it.

D32/Al/Com/301

Utterances	Page	Code
Alister : **Jim, Plug those in!**	301	D32/Al/Com/301

The speaker (Alister Bird) used one of Brown and Levinson's bald on record strategies, by doing the FTAs without non-minimization of the threat, number three (3) 'Task orientated or paradigmatic form of teaching', in the speech D32/Al/Com/301. Alister Bird as speaker used this strategy in order to mainly give the oriented task to hearer. In this case, Alister Bird directly asked Jimmy to do something that's help

Lister to plug the keyboard and switch it on. Alister Bird successfully employs directive illocutionary function using this strategy, it can be seen through the narration when finally Jimmy plug the keyboard in and switch it on then Lister plays it. In this case, Lister successfully delivered this strategy because Jimmy was taking some action after he listen to his command and also Jimmy as hearer is fulfilling the maxim of relevance that is giving related response to speaker command, where hearer plug the keyboards in and switch them on. It can be seen through the next narration after speaker give command to hearer *"I plug the keyboards in and switch them on"* means hearer do the stuff that supposed to be in relation to speaker command. By applying this strategy, the face redress become irrelevant because the focus interaction of this communication is task oriented which is it accounts for paradigmatic instructions given by speaker to make Jimmy help Lister to turn on those keyboards.

D34/Pi/Req/329

Utterances	Page	Code
Bliss :I'll come with you Fereshteh : Me too Juliet : Me too, then Pierro : All right, nobody panic. **Just be careful. There's a lot of flooding just outside the village.**	329	D34/Pi/Req/329

The speaker (Pierro Ricci) used one of Brown and Levinson's bald on record strategies in the utterance D34/Pi/Req/329 to convey the directive function of request. Pierro Ricci delivered directive function of request under the term of strategy number

four by giving a sympathetic advice to Bliss, Jimmy, Rowan, and Fereshteh. At this point, face threat is not minimized in the interest of dangerous situation and to safe hearer's negative face.

In the utterance D34/Pi/Req/329, the speaker applied bald on record strategy because primarily threatening hearer's face is in hearer's concern, so that even hearer's face is threatened but it doesn't make hearer lost their negative face. Thus, no redress is required to be fulfilled by Pierro Ricci. Besides doing FTA is primarily in hearer's interest, it's also used to shows that Pierro Ricci as the speaker does aware of Jimmy and his friends' safety and he take consideration of it as long as the condition outside the house is really danger because the rain is fall heavily and might causes flood at some place. So that, by doing the FTA speaker deliver his concern and worry about hearer's safety, that's why there's no redress is required in this case. The speaker conveying directive function of request in the term of sympathetic advice or warning strategy in order to show his concern toward hearer condition on their way to look for Lister around and outside the village and just to remind them to be careful then ask them directly to take a good care of each other. Because the last information that speaker get, there's flood outside the village. It must be hard because the sun will setting down soon, it might put them in danger because the ground is getting slippery they may get slipped on, and many more worst possibilities that might be faced by hearer. At this point, the speaker is successfully delivered this strategy because Pierro Ricci fulfilled Grice's quality maxim that is being non spurious by speaking the truth sincerely. He directly give warn to hearer based on the truth of how messy the condition outside the house at that time, he worried whether they could suffer and take a good care of each other or not, despite all possibilities they might get on the middle of their way looking for Lister.

D35/Fr/Sug/340

Utterances	Page	Code
Jimmy :Do we take the knife out? Fereshteh : Won't that just make him bleed more? Jimmy : I don't know!? It can be good that it's in there! He's shaking; it's cutting him! Fereshteh : We can't take the knife out. He might bleed to death. **Just keep him calm so he doesn't move too much.**	340	D35/Fr/Sug/340

The utterance D35/Fr/Sug/340 above showed that the speaker (Fereshteh) applied Brown and Levinson's baldon record strategy number three (3) by giving a task oriented. Fereshteh delivered the directive function of suggestion in the term of strategy number three without minimizing the threat as long the face concern was suspended because giving task is hearer's concern. The speaker used this strategy in order to mainly give the task to hearer. In this case, Angel Rahimi directly asked Jimmy to do something that's help Lister to find such best position to make him feel comfortable to bear his pain then feel a bit more calm and make sure he doesn't make moves that cause his wound getting worse because he has been lose lot of blood in accordance his stomach got stabbed by Jimmy's knife. The speaker successfully delivering directive illocutionary function in the form of advice using this strategy because speaker fulfilling the maxim of quantity, that is adding some information as much as it needs about the result of action she asked hearer to do. It can be seen

through the utterance she uttered above *"so he doesn't move too much"* means if Jimmy could help Lister to find the comfortable position for him in order to at least bear his pain, it can help much for Lister not to make any moves. By applying this strategy, the face redress become irrelevant because the focus interaction of this communication is task oriented which is it accounts for paradigmatic instructions given by speaker to make hearer help Lister to get a comfortable position so he could bear his pain for a little long time more because angel and other people around still trying to connect the call with the nearest hospital. In this case, Angel successfully delivered this strategy because Jimmy was taking some action after he listen to Angel's utterance and after that the communication among them still going continuously. It can be seen through the next narration *"Jimmy takes Lister's face in both his hands and turns it slightly so that Lister is looking at him."*

D36/Jim/Beg/341

Utterances	Page	Code
Jimmy :Stay awake, Lister, Please stay awake	341	D36/Jim/Beg/341

In the utterance D36/Jim/beg/341, the speaker (Jimmy Kagga Ricci) applied one of bald on record strategy to deliver the directive function of begging. Jimmy delivered the directive acts under the term of strategy number one (1) without minimizing the face threat in the interest of great urgency and also desperation. In this situation, Jimmy Kagga Ricci was in a great urgency or desperation in attempting to grab Lister's attention as hearer. Moreover, Jimmy uttered *'stay awake'* for two times in this conversation means he tried to speaks as if maximum efficiency were vitally

necessary to keep Lister's attention as his breathing became extremely quiet and he's passing out again, which is it puts both of speaker and hearer in the urgent situation. There's a pressure on Jimmy as long as Lister doesn't get the rescue yet to make sure if Lister condition is stable even he lost lot of blood. So that, Jimmy as the speaker employs the phrase *'stay awake'* directly and clearly in a bid to grab the heraer's attention, so that he may follow the speaker's demanded directions. As the result, Lister open his eyes again even it's hard for him to bear the pain he's suffering at that time. In this case, the speaker succeeds in delivering directive illocutionary function using this strategy. Even in his utterance, speaker used the word 'please' but it might still causes the greatest risk to the negative face of hearer, but at this case this is the best strategy that suitable to be used by the speaker to prevent another damage due to the urgent situation they were suffering for. If Jimmy did not show up, Lister's passing out again it might causes another disease or might leads him to the worse possibility, so there's no choice for speaker despite of using this strategy to deliver his idea directly and accurately. Even hearer's negative face is threatened in this circumstance, but it doesn't make Lister of losing his negative face. Because the significance of face needs might indeed be draped due to the interests of great urgency, speaker did not redress the threat of Lister's negative face and went blatantly on providing a command to Lister at this point.

D37/Fr/Com/341

Utterances	Page	Code
Fereshteh :Someone call 999!	341	D37/Fr/Com/341

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The speaker (Fereshteh) applied one of Brown and Levinson's bald on record strategy in the utterance D37/Fr/Com/341. Fereshteh delivered the directive function of commanding under the strategy number one, where the face threat is not minimized due to highest urgency or desperation. In this phase of the discourse, the speaker employed great urgency or desperation which is crucial in grab the hearer's attention. Fereshteh as speaker shriek 'someone call 999!' to hearer in this conversation means she tried to speaks with the great efficiency as her main corncern is catch the attention from Rowan, Bliss, and Juliet as hearer which might have a better phone signal status, so it's more possible for them to call the ambulance immediately. Lister should get the rescue as soon as possible, seeing the blood keep coming out from his stomatch just to avoid other worst possibilities if the ambulance doesn't come in few minutes ahead. So that, the speaker shriek hearer 'someone call 999!' directly and clearly in the interest of attacking the heraer's attention, because at that time the condition is impossible for speaker to talk in a low tone, so that hearer can clearly get the point of commanded instructions given by the speaker. As the result, hearer follows the commands even they're fail but at least they tried. In this case, the speaker succeeds in delivering this strategy as we can see that Bliss as one of hearer fulfilling the maxim of quality, she whips her phone immediately as long as Angel shrieking to them to call 999 in order to look for an emergency help for Lister, at this point both the speaker and hearer showing their sincerity to help hearer get the rescue immediately and properly. The speaker shrieking *'Someone call 999!'* in attempting to give a clear instruction to Rowan, Bliss, and Juliet because the heavy rain hits that place hardly, so that it's impossible to talk slowly and calmly to get hearer attention. Besides speaker doesn't use the word 'please' as an adverb to make her request politely, it might causes the greatest risk to hearer's face, this is the suitable strategy that speaker could use to deliver the directive function of request maximally, as it's possible to talk softly

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in this emergency situation. The main point that speaker thinks is Lister can get a proper rescue immediately before his condition getting worse as long as the blood bleeds hardly, so that it's better for everyone at that place try to do the emergency call to get the best response from the nearest hospital. In this condition, even hearer's negative face is threatened, but it doesn't make hearer lose her negative face. Since the speaker did not redress the threat of Rowan, Bliss, and Juliet's negative face and went baldly on bringing them a command so that the relevance of face demands might have beeen ignored in the interests of great urgency.

D39/Jul/Com/177

Utterances	Page	Code
Juliet :You're not really an Ark fan, are you? Mac : What? That's … I … Juliet : You just lied about it to me this whole time because you fancy me, don't you? Mac : It's not … like that … Juliet : **What is it like, then? Go on.**	177	D39/Jul/Com/177

In the utterance D39/Jul/Com/177, the speaker (Juliet Schwartz) applied bald on record strategy of Brown and Levinson 1987 to safely deliver the directive function of commanding. Juliet Schawartz employed the term number seven (7) of granting permission for something to carry out the face threatening acts in the utterance D39/Jul/Co/177. In this circumstance, the face threat is not minimized because

threatening his positive face is heraer's main interest. The speaker used this strategy to perform directive illocutionary acts to give the instruction or convey the message she wants hearer to be done at the period of time. Juliet tried to give a chance to hearer to explain the things he wants to show as the truth of his feelings about the Ark. In this part of conversation, Juliet tried to urges Mac to admit the truth that he doesn't really into the Ark and also provide the reason why did he lie to Juliet. Then Mac tried to explain if the things happened isn't completely like what she thought, it can be seen through Mac's response *"It's not… like that…"* which is also indicate that he ask Juliet to give a space for him and listen to his explanation for a minute. Then she agreed, *"What is it like then? … Go on"* the utterance *"Go on"* means Juliet give permission of hearer has requested. This strategy reflects that speaker (Juliet) understand and realize about hearer wants and feeling so that even the positive face was threatened but speaker still attempted to preserve Mac's positive face by providing him an opportunity to express his actual sentiments about the Ark and his intention behind all the things he has been done. It indicates that the speaker want to do FTAs with the greatest effectiveness of communication towards Mac's face. As speaker, Juliet Schwartz, despite of applied bald on record strategy number seven 'Granting permission for something' in attempting to optimize communication efficiency towards Mac's face wants, but this was also used to demonstrate the speaker and hearer's intimacy as best friends in real life. According to Brown and Levinson (1987), the speaker mainly uses the bald on record when he wants to execute face threat in such a great efficiency at heraer's face. Juliet Schwartz's statement, "Go on," exemplifies the application of the Bald on record approach.

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Accoridng to the discussion above, Juliet Schwartz do the face threatening acts (FTAs) by applying strategy number one of bald on record to perform directive illocutionary function through the directive speech acts, it can be observed that all of

the twenty utterances as the chosen samples was carried out under the term of bald on record strategy which was utilised by the characters in Alice Oseman's novel, entitled "I Was Born For This". The speaker threaten heraer's face in accordance to reach the maximum efficiency in communication, besides the urgency and desperation faced by the speaker that forces him or her to do the FTAs. Therefore, to clarify this, in the table 3.4, the researcher demonstrates the prevalence of bald on record types employed by thecharcaters in Alice Oseman's novel, *I Was Born For This*:

Bald on Record Strategy	**Frequency**
Great urgency or desperation	7
Task oriented or paradigmatic form of instruction	5
Sympathetic advice or warning	4
Speaking as if great efficiency is necessary in attention getters	2
Granting permission for something	1
Welcoming (or post-greetings)	1
Total	20

Table 3.2 The Distribution of Variation of Bald On Record Strategy

According to table 3.4 above, bald on record strategies are the most frequently employed of polieteness strategies by the characters in Alice Oseman's novel the

novel “I Was Born For This” to conduct face threatening acts over hearer’s face. The speaker mostly appeal strategy number one (1) of bald on record in the relevance of great urgency or desperation while having a conversation with hearer. This strategy appealed by speaker for seven times during conversation, then followed by giving task oriented or paradigmatic instruction employed by speaker in the novel *I Was Born For This* for five times to deliver te direct acts function, then sympathetic advice or warning for four times, and speaking as great efficiency is necessary in attempting to grab the heraer’s attention which is employed twice in their conversation. Meanwhile, the least strategy used by the speaker in this novel during the conversation consist of two strategies, include granting permission for something and welcoming (or post-greetings) which is each of those strategies are used only once.

The strategy number one (1) is mostly used by the characters in Alice Oseman’s novel, entitled “I Was Born For This”, it can be seen through the table 3.4 above, where it used for seven times during the conversation. In this case, the speaker does the FTAs in accordance to get the maximum efficiency in communication because of the urgent situation faced by the speaker. Then the second strategy is used to request somebody to do an oriented task in period of time which called as task oriented and paradigmatic instruction. The speaker employs this strategy five times, where the characters do FTAs however the face redress becomes meaningless in line with the task orientated demand.

The next strategy is speaker speaks as maximum efficiency of communication is greatly necessary in attempting to grab the attention of hearer employed by speaker to make a clear instruction to hearer in accordance to the difficulties in communication due to the distance or noisy voice. In this case, the speaker does the FTAs because of the channel noisy and he or she performed this strategy for four times in Alice

Oseman's novel, entitled "I Was Born For This". Then the least strategy used by the speaker is granting permission for something and welcoming (or post greeting). Granting permission is used to give permission to somebody has requested and also to satisfy the positive face of hearer. Meanwhile welcoming strategy is appealed by the speaker to tell somebody if he welcomed his visit in order to respect the face involves mutual orientation. In conclusion, the speaker do the FTAs using bald on record strategy to perform directive illocutionary function is based on various factors such in urgent situation, difficulties in communication, satisfy hearer's face, and etc.

2. The Analysis of Directive Acts to Perform Directive Illocutionary Function Related with Brown and Levinson's 1987 of Positive Politeness Strategies in Carrying Out The Face Threatening Acts (FTAs)

The researcher discovered thirteen data of directive function in this research was connected to positive politeness strategy to conduct the FTAs, which can be shown through the utterance numbers three, four, seven, eleven, twelve, fifteen, twenty, twenty one, twenty eight, thirty, thirty three, thirty eight, and forty. Reseracher discovered six functions of directives illocutionary act were employed by the characters in Alice Oseman's novel "I Was Born For This", they are include forbid, challenge, asking, request, and command.

The directive illocutionary function of forbidding is utilized to prohibit someone from doing anything, whereas the directive function of challenging is employed in attempting to urge someone to verify his statements by doing something connected to the fact he has been given. Moreover, the directive function of asking is used to advise someone whether speaker want them to complete something within a specified time range, as opposed to making someone stay somewhere for a few minutes and questioning them about their ability to do anything. Last but not least, the function of

commanding become mostly used form of directive acts function that employed by speaker in attempt to obtain someone to carry on something.

Positive politeness become the second strategy most commonly employed by the speaker in this research. The speaker employes a positive politeness strategies in order to demonstrate that they care about and appreciate the hearer's favourable response to a query or utterance.

Speaker aims to convince them that she is not attempting to restrict their freedom of action by restraining from showing off, being casual and or fromal, and being restrained in their discourse. With any of this strategy, speaker attempted to lessen the effect of face threatening acts (FTAs) while negotiating face treath. Further more, speaker is employing different strategies such as being customarily indirect, softening the inquiry with hedges, and other positive politeness substrategies to delivering different weightness of threat to hearer's face[176]. The following are the data which belongs to the speaker utterance in the novel that contains the directive speech function and also used positive politeness strategies in delivering the FTAs during the conversation. These data were gleaned from Alice Oseman's novel, entitled I Was Born For This, which features a discussion between two or more characters or individuals.

D3/Fr/Forb/53

Utterances	Page	Code
Juliet : I need to tell Mac Fereshteh : Oh yeah. Don't bring him in here, though.	53	D3/Fr/Forb/53

[176] Brown and Levinson, 70.

The speaker (Fereshteh) employed positive politeness strategy to conduct the FTAs in the utterance D3/Fr/Forb/53. Fereshteh employed the positive politeness strategy of Brown and Levinson's 1987, in the circumstance number six by avoiding disagreement. The speaker (Angel rahimi) applied positive politeness strategy in the utterance, *'Oh yeah, Don't bring him in here, though'* because actually the speaker (Angel rahimi) isn't totally agree with hearer's (Juliet Schwartz) idea to inviting Mac to the discussion about Jowan news in their bedroom where the speaker exist. The speaker (Angel Rahimi) twisting her utterance, *'Don't bring him in here, though'* so as to respond to the previous statement with 'Yes, but ….' rather than a baldly 'No' that might damaging Juliet Schwatrz's face, thus Fereshteh tries to disguise her disagreement by twisting the utterance. Moreover, the speaker also pointed out her scarf-less head following her statement which forces hearer to agreeds with the speaker. At this point, Juliet Schwartz's positive face threatened by Fereshteh as she shows her disagreement about Juliet Schwartz's positive face needs. But in delivering the directive illocutionary acts function of forbidding, Fereshteh tried to lessen the FTAs using the strategy of avoiding the disagreement. Shortly, hearer (Juliet Schwartz) expressed her approval of speaker's request by giving a thumbs-up and leave the room, it can be seen through the narration given by Angel Rahimi in the novel, *'Juliet gives me a confused look until I point at my scarf-less head,* ***and then she gives me a thumbs-up and leaves the room.****'* In conclusion, the speaker (Angel Rahimi) successfully applied positive politeness strategy number six 'Avoid disagreement.'

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D4/Row/Chl/68

Utterances	Page	Code
Alister : Do you think if we hired a full time bodyguard they'd do the hovering for us? Rowan : **If you can name me one occasion that you have ever hoovered our apartment, I will give you five hundred quid right now.**	68	D4/Row/Chl/68

Fereshteh (speaker) employed one of positive politeness strategies to conduct the FTAs on the way to deliver the directive function in the sentence D4/Row/Chl/68. Rowan employed strategy number fourteen by assuming or proclaim reciprocitiy to safely deliver the directive function of challenging and also to soften the threat to hearer's face. In this case, both speaker and hearer are working together as a cooperators, thus made the threat goes smoother. Fereshteh threaten Juliet Schwartz's (hearer) positive face as she tried to show her disagreement about hearer's thought, and it is result on the lose of hearer's positive face as the speaker does not admit or agreed with the positive face wants of hearer. In the utterance D4/Row/Chl/68, the speaker and hearer strive to shares the cooperation by providing a proof of commutual right or feedback in the middle of speaker and hearer. Speaker's utterance in the novel demonstrates this, *'If you can name me one occasion that you have ever hoovered our apartment I will give you five hundred quid right now.'* That means if hearer (Lister) could do the speaker command, he (hearer) would get the feedback as the result of his action. In this utterance, both speaker and hearer have an absolute obligation that should be fulfilled, the speaker (Rowan) have an obligation to give hearer (Lister) five hundred quid directly at that time as the evidence of reciprocal right or a feedback, them Lister should do his own obligation to named out one occasion he has ever

hovered their apartment, as the result the two of speaker and hearer made a cooperation concerning to reach the goals together. In it practice, the speaker threatened hearer positive face, it showed in the speaker narration about Lister's response according to his utterance, '*Lister opens his mouth, then freezes, then close it again, and we all laugh at him,'* where hearer feel shocked about the stuff that Rowan has mentioned before as a sarcastic command to him, and also he feel embarrassed as long all people on the car were laugh at him, knowing that he (Lister) probably doesn't do the hovering for his apartment itself rather than asking the cleaning service to settle that stuff. Then why, Lister still questioning whether the bodyguard's responsibility include hovering their apartment besides lottering them 24/7. Which is everyone knows clearly that bodyguard is in charge of looking after someone not to cospaly as the housekeeper. In conclusion, both the speaker and hearer still continue their conversation until they arrived at the hotel where they will be having an interview.

D7/Pi/Ask/100-101

Utterances	Page	Code
Pierro : Then what's going on, Jim-Bob?' Jimmy : I think I'm lying to everyone … and I don't want to lie to anyone anymore. Pierro : **Oh, Jimmy. You don't lie to me, do you?**' Jimmy : …. no	100-101	D7/Pi/Ask/100-101

The speaker (Pierro Ricci) delivered the directive function of asking in the utterance D7/Pi/Ask/100-101 by employing positive politeness strategy. Pierro Ricci

employed Brown and Levinson's 1987 positive politeness strategy under the term of strategy number eleben (11) that is trying to be optimistic to soften the theat of aking hearer to do something. By applying this strategy, speaker tried to show if he and hearer are coopeartors to reach the same goals. In this case, Pierro Ricci as the sepaker asks Jimmy to make sure if he is speaking the truth or just lied. It is pointed out that speaker threathen hearer's positive face as he shows his doubt about Jimmy's positive face wants to be recognized that he was not in a good condition. In delivering the FTAs, the speaker applied 'Be optimistic' strategy in order to redress the potensial face threat which might threaten hearer's positive face. Thus, speaker by cooperates to lead hearer feel at ease, so he might be able to convey his actual feelings with the spekaer directly. Furthermore, the speaker assumes that the hearer has the same view that is wants to accomplish what speaker wants to achieve, which will drive hearer to assist speaker in accomplishing the objective as long as they are both interested in the same thing. Since according by Brown and Levinson (1987), speaker employed strategy number eleven to demonstrate the closeness relationship between speaker and hearer, as the reseracher can see that in this conversation the speaker is hearer's grandfather, they often share common goals of each other. The speaker applied optimistic strategy on the following utterance, *'Oh Jimmy, you don't lie to me? do you?'* through this utterance the speaker want Jimmy to be honest to the speaker about what does happened to him, what does the stuff that make him feel sad and feel unworthy, in accordance to help him achieve his goal. To decrease the FTA, the speaker says *'do you?'* attempts to encourage hearer to have same desire just like what the speaker wants as well. In preparation, speaker (Pierro Ricci) reveals if he understands that hearer is act odd, that's why he applied be optimistic method to implicate that the speaker conducts a great partnership with Jimmy as hearer. As a result, Jimmy's positive face desires have been satisfied.

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D11/Bl/Forb/137-138

Utterances	Page	Code
Fereshteh : So, what' like dating Rowan Omondi? Bliss : **Ugh, Let's not talk about that** Fereshteh : Oh, er … sorry?	137-138	D11/Bl/Forb/137-138

In the utterance D11/Bl/Forb/137-138, the speaker (Bliss Lai) used strategy number twelve of Brown and Levinson's 1987 positive politeness in delivering the face threat. Bliss Lai employed the term of which speaker and hearer are cooperators by envolving both of them in the activity they will be carry on. Through strategy number twelve, Bliss Lai tried to deliver Clusivity or an inclusive 'We' form, instead of 'You' and 'I', 'He' or 'She', and possibly others in order to shows both speaker (Bliss Lai) and hearer (Angel Rahimi) are in the same activity they will undertake at that time or later on. As a result, by employing strategy number twelve, speaker could redress the face threat. It's proven on the following sepaker's utterance, *Let's not talk about that*, based on the use of 'Let + **us**' in this utterance, it is clearly stated that the speaker doesn't want to talk about that stuff on their discussion, so she asks Angel to stop bringing up that topic and prefer to discuss another topic. Indeed of asking Juliet Schwartz and Fereshteh to *'stop talking about that,'* Bliss Lai employs inclusive 'we' form (let's= let+us). Bliss Lai believes that by using the term "let's," she may lessen the threat by encourages Fereshteh and Juliet Schwartz that if they are belong to the same group, they are buddies. Shortly, the speaker wants to show her doubt indirectly on her utterance to soften the threat of hearer positive face by involving speaker and hearer in the same activity of speaker's preference. It can be seen through Bliss's

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utterance that asking hearer not to talk about that stuff anymore in the discussion, at this point Bliss want to show her feeling if she was uncomfortable with that. Moreover, she added a reason why does she ask Angel not to bringing up that topic to the discussion, and Angel understood about that. In conclusion, Bliss has successfully applied this kind of strategy in this dialogue, where both of hearer and speaker constantly talk to each other and eventually exhibit cooperation to achive the goals.

D12/Dor/Req/141

Utterances	Page	Code
Dorothy : Oh dear Bliss : Oh dear, indeed Dorothy : Well, you're welcome to stay here for as long as you'd like. I've rather been enjoying having so much excitement in the house. Bliss : That's so kind … I should probably go home, though. My mum's just and she's getting pretty worried. And the paparazzi have mostly gone away for now. Dorothy : Well, if you're sure. But the house is open if you need to escape anytime.	141	D12/Dor/Req/141

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In the utterance D12/Dor/Req/141, the speaker (Dorothy) employed one of positive politeness strategies to carry on the face threat through the directive request. Dorothy delivered the directive function of request using the term of strategy number one (1) by acknowledging herself to the interest, wants, needs or goods of hearer. Dorothy tried to claims the common ground between Bliss and her. Dorothy's (speaker's) utterance D12/Dor/Req/141 in this section of interactions demonstrates if speaker was aware of hearer's needs. Dorothy attempted to redress Bliss's positive face. Utterance D12/Dor/Req/141 employs positive politeness strategy of 'noticing' or 'attend to H', because the thing under the speaker's notice or being attend to was hearer's needs, namely Bliss's common situation they faced at that time. It can be seen through the utterance she used to convey her response according to what Bliss's has been faced at that time, "*Well, you're welcome to stay here, for as long as you'd like"* which is she's clearly said that she noticed hearer's needs, that's support and give a safe place for her to escaped for awhile until the condition back to normal and safe for her to get out and back to her own home. The speaker also pointed out directly that anytime Bliss want to stays at her house, she will totally fine and even the worst time she needs to get escaped again, she could come to Dorothy house. This is proven by the sentence used by Dorothy in this part of discussion, *'Well, if you're sure. But the house is open if you need to escape anytime.'* In this case, through Dorothy's utterance, it showed the manner how the speaker was maintaining or satisfying hearer's needs or interest. The speaker give that response toward the previous needs or interest proposed by Bliss as hearer, in attempting to satisfying hearer's positive face that's the needs to go back to her own home in accordance to her mom's request and also the condition outside her home was a bit better and conducive. That's why Dorothy added a reaction *'Well, if you sure …'* means she tried to satisfy hearer's proposed needs in the form of directive permit, then she continue her utterance, '*But*

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the house is open if you need to escape anytime' means that Dorothy really take a concern of the thing that happened to Bliss at that time, and also Dorothy convey her specific mutual wants, including goals and values. Both of Dorothy and Bliss sharing the same interest, it can be seen on the Bliss's respond toward Dorothy's utterance, *'That's so kind … I should probably go home, though. My mum's just and she's getting pretty worried. And the paparazzi have mostly gone away for now.'* The use of phrase 'That's so kind…' it's indicate that hearer admitted that she has the same interest to the speaker, that's staying at Dorothy's home is such a good idea, anytime she needs a safe place to escape or just stay awhile, sadly she should go home right now because of some reasons. In conclusion, the speaker succeeds to apply claim common ground through the strategy number one that is the speaker noticed about hearer needs where it can be seen from the accumulative response of hearer toward the speaker utterance. In the end, the hearer showing her gratitude of how kind Dorothy to her and appreciate all the Dorothy's good intention for her. '*Thank you, I really appreciate that.'* through this utterance, it indicates that the Bliss's positive face was successfully been satisfying by Dorothy in this part of interactions.

D15/Ce/Com/166

Utterances	Page	Code
Jimmy : Did he go to the bathroom? Cecily : **He's probably there. Can you go get him, babe?** Jimmy : Okay	166	D15/Ce/Com/166

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The speaker (Cecily Wills) employed positive politeness strategy of Brown and Levinson1987 theory that is Claiming common ground implemented in the circumstance number four (4) using in group identity markers to accomplish the face threat through utterance D15/Ce/Com/166. Cecily threaten Jimmy's positive face as she expects Jimmy to fulfill her request to look for Jimmy on the bathroom which is threatens his positive face wants. The conversation above happened in the last minute of The Ark preparation before the meet and greet. Cecily used the utterances in accordance to ask Jimmy to seek Lister because it's his turn to get his hair styled by saying, *'can you go get him, babe?'* directly to Jimmy. In this past of conversation, Cecily Wills is using in group identity markers through her utterance to soften the threat. It can be noitced through the speaker using the identification markers to address her addressee as *'babe'* at the end of her utterance. This circumstance demonstrates the use of the speaker's address form during conversation, including generic names and address phrases, to communicate such in-group membership. Based on the conversation above, it showed that Cecily and Jimmy had a close relationship that is as a manager and an artist. In conclusion, the speaker was succeeds in applying positive politeness strategy in this conversation, because hearer give an approval response *'Okay'* as long as the speaker done in uttering her sentence.

D20/Pi/Com/225

Utterances	Page	Code
Jimmy : I'm feeling fine. I've got to go now, though. Pierro : Ah, very busy I see! Not to worry, lad. **Give me a call at the weekend, won't you?**	225	D20/Pi/Com/225

Jimmy : I will do. I love you.		

The speaker (Pierro Ricci) employed Brown and Levinson's 1987 posiitve politeness strategy in attempt to deliver the directive function of commanding in utterance D20/Pi/Com/225. While delivering the directive function of commanding, Jimmy Kagga Ricci threat hearer's face, to redress the face threat, Jimmy deliver the function of directive using the term of speaker and hearer as cooperators through strategy numbereleven (1) 'be optimistic.' In this situation, the speaker requests that Jimmy Kagga Ricci call him on the weekend like he used to do with the speaker. The speaker employed 'Be optimistic' strategy to confront the possible threat of certain FTAs regarding hearer's face which might threaten Jimmy's positive face. So that, the speaker may express his cooperation by saying he is okay, even tough hearer is busy these days, and they can continue to have a conversation next time, then the speaker asks hearer to call him on the weekend, since hearer used to always call him on the weekend. Furthermore, in this situation, the speaker believes that Jimmy Kagga Ricci wants what the speaker wants or is interested in, which will encourage Pierro to join him in attaining the goal because both of them are interested in the same thing. Besides both Jimmy Kagga Ricci and Pierro Ricci are good cooperators in achieve the same goals, that's having call in the weekend. Because as we can see from the slice of conversation from Aliec Oseman's novel "I Was Born For This" above, both speaker and hearer have same desire to schedule the call on the weekend because it is their habitual activity in every weekend. Moreover, Brown and Levinson 1987 declared the aim of speaker used be optimistic strategy to demonstrate how close the relationship between speaker and hearer. It is showed through the conversation, where the speaker is hearer's grandfather, they often share each other common goals and have mutually knows. The speaker applied be optimistic strategy in the following utterance, *'Give me*

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a call at the weekend, won't you?' through this utterance the speaker not only ask hearer but also remind him to call the speaker as he used to always call Pierro on the weekend, at this point the speaker want to help hearer to achieve his goals because according to hearer sound through the call there's something that Jimmy want to say to the speaker but he can't do that, speaker thinks that there's something happened to hearer but he doesn't want to tell the speaker. In this context, the speaker says "won't you?" aims to encourage Jimmy Kagga Ricci of having same desire as the wants Pierro desired. In preparation, Pierro Ricci demonstrates if he is aware of hearer's behaviour is particularly unusual which he appears to be busy at the moment, so he employs an optimistic strategy to imply that the speaker knows him better and take into serious of Jimmy's positive face. As the result, Jimmy's positive face desires have been satisfied.

D21/Fr/Req/230

Utterances	Page	Code
Fereshteh : This is like that movie trope where someone has to run to the airport and shop their romantic interest from leaving. Mac : Except you are not my romantic interest. Fereshteh : Yeah, no shit. Let's … let's go find a bench, or something	230	D21/Fr/Req/230

Fereshteh as speaker employed the strategy number twelve of positive politeness strategy in the utterance D21/Fr/Req/230. Fereshteh deliver her directive utterance function under the theory of positive politeness of Brown and Levinson's 1987. Fereshteh act like Mac and her were together in the activity as cooperators. The

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speaker used directive illocutionary function to persuade the hearer to accompany her to another particular spot to seek for a bench or anything else. It can be seen through the sentence she used to make a direct request to hearer, '*Let's … let's go find a bench, or something'.* The presented utterance stated by the speaker above indicates that the speaker means the hearer to walk along with her because she wants to fid a bench or something else to sit on before continuing the topic properly. The speaker tried to manipulate the subject of an activity in her sentence where the wants of the subject in speaker sentence is actually wants by the speaker but she manipulate it using inclusive 'we' to make it look like it was the subject of both speaker and hearer which they would achieve together based on the same interests as a good cooperators. Furthermore, the usage of the pronoun 'us' in Fereshteh's directive function of request implies that both Fereshteh and Mac are taking part in the essential activity of going for a walk and looking for a bench or anything else to get a comfortable place to talk. It emphasize the use of inclusive 'we' form in the speaker utterance helps hearer to believe that they are involved in the activity together for an intended goals. This activity is beneficial for both sides. With this strategy, Fereshteh reduced Mac's face threat as the effect of fereshteh's request to Mac while yet maintaining a continual contact with Mac as hearer thereafter. As a result, the speaker succeeds deliver her request politely, it can be seen through the narration in the novel, '*We leave the shop, walk in silence towards a bunch of nearby seats, and sit down next to each other.*' It demonstrates that Mac agreed with the Fereshteh's request which ended to works together in attaining the desired goal. At this phase, the speaker softens the threat by giving the hearer ideas that they were belong to the same group.

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D28/Pi/Req/275

Utterances	Page	Code
Pierro : A friend! Well, Jimmy hasn't brought a friend over since he was fourteen years old. Fereshteh : Hi, yes, I'm Angel Rahimi, Er, sorry there wasn't any warning … erm … Pierro : It's really no trouble at all. I really do enjoy having visitors, especially friends of my grandson. I'm Piero Ricci. **Look at you both, you're soaked! Let's get you inside and get some toast on the grill.**	275	D28/Pi/Req/275

In the utterance D28/Pi/Req/275, the speaker (Pierro Ricci) employed the strategy number one of positive politeness to smoothly deliver the directive function of requesting. Pierro Ricci applied the term of claiming common ground by noticed Jimmy Kagga Ricci and Fereshteh's needs at that time. At this point, speaker wants to show if he has specific mutual wants including goals and values in relation with hearer condition. The speaker conveys those mutual wants in the form of speaker knowledge about hearer condition which is at that time they were arrived in soaked condition and it might result on their body immunity. That's why the speaker asked them to get into the house and change their clothes immediately and then after that the speaker and hearer also share same interest, that is the speaker offering them to get proper food like some toast on the grill and drink because speaker thinks they might get hungry or need something to help them warm their body, and then hearer follows the speaker

commands. In the previous page in this chapter, hearer expected if she may get some proper food and clothes after they arrived on the Pierro house, and she hopes Pierro notice it then it was true that Pierro notice and approve it as the same interest with hearer. In this case, Pierro Ricci notices some features of hearer's state, which is the necessity to change their clothing and also get some foods after get long ride under the rain, the speaker notice it as hearer's wants. Pierros's awareness of the hearer's condition and subsequent offer of toast and grill indicates that he redressed the FTAs and shown solidarity, or indicating that speaker sought to gratify on hearer's positive face. In conclusion, the speaker successfully delivered the directive function of illocutionary acts using this strategy, it can be seen when hearer agreed to follow the speaker interest in the form of command.

D30/Jul/Req/286

Utterances	Page	Code
Juliet : Angel are you okay?? Fair enough you wanted to go home but are you safe?? Did you get home okay? I'm really worried I haven't seen you tweeting or on Tumblr or anything. Did you get home okay? **Please just message me or call me back**. You've just disappeared and I'm really worried.	286	D30/Jul/Req/286

In the utterances D30/Jul/Req/286, the speaker (Juliet Schwartz) used strategy number three of Brown and Levinson's positive politeness strategy. Juliet Schwartz tried to intensify her ineterst to Fereshteh by claiming her common ground. Juliet Schwartz wishes to demonstrate if her desires are desirable to the listener. In this

istutaion, Juliet begins her utterance by stating how she felt knowig hearer (Fereshteh) went home without notifying her. She also explains the way she tried to contact to her through messages, phone call, sending message on facebook, and checking the activity on hearer twitter account might she find information about hearer but there's nothing it also happened on hearer tumbler account. At this point, the speaker attempt to bring Juliet into the thick of the events she had created in order to increase the hearer's (Juliet) intrinsic interest. So that Juliet can understand the exact events that the speaker encounterd while looking for the existence of Fereshteh. This also demonstrated that both of Juliet Schwartz and Fereshteh had common desires, such as interests and principles, as well as claiming common ground and solidity in the name of friendship. Speaker tried to decrease FTA or saving hearer's face by saying *"Please message me or call me back"*, which is indicate that speaker tried not to impose hearer's face with her wants but giving freedom to hearer if anytime she saw the notification from the speaker, she could just send her message or call her back to tell her condition. Besides, speaker continues her utterance if she asks her to do that things because she was worried about hearer condition as long as hearer disappeared without saying good bye to the speaker, it confuse speaker and make her worried about hearer's condition. At this point the speaker successfully delivered this strategy in relation hearer give a response to speaker message and then tell her if she is fine and she is in the Jimmy's grandfather house at that time, she's in the safe place.

D33/Pi/Com/329

Utterances	Page	Code
Jimmy : Where's Lister? Bliss : Haven't seen him	329	D33/Pi/Com/329

Jimmy	: He's not in the house		
Bliss	: Did he go out for a smoke?		
Jimmy	: I'll go and look		
Piero	: **Take a torch, lad. The sun'll setting soon.**		

The speaker (Pierro Ricci) used the strategy number four of Brown and Levinson's positive politeness strategy. Pierro Ricci used strategy number four to deliver the directive function of commanding and also to soften the face threat as the effect of demands something to Jimmy as hearer. Pierro Ricci employed this strategy by adding in group identity markers in the utterance D33/Pi/Com/329. The use of in group identity markers leads speaker and hearer to put respect then expressing their affection to each other. Jimmy's grandfather uses terms of address in this case, indicates that both of them are mutually known beliefs, knowledge and suppositions among hearer and doesn't want to threaten their face. It is shown by the usage of "Lad" at the conclusion of the speaker's statement. Jimmy's grand dad uses casual address language to express his affection and connectedness to the hearer as a family member. Additionally, the speaker's usage of "Lad" in this circumstance is likewise intended to satisfy Jimmy's positive face or to minimize the threat. The usage of "Lad" in the end of utterance also indicates how much he cherishes hearer so he wants to ensure that hearer were fine and properly prepared before they start looking for Alister. The speaker wants to refine his utterance using term of address *"Lad"* despite of spoke it baldly, because speaker wants hearer to have a sense on his utterance as a kindly reminder and also command for his goodness.

D38/Jim/Com/253

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Utterances	Page	Code
Jimmy : Want my knife back. Where can you meet me? : I have it!! Can you get to st pancras? Fereshteh Btw I only took it because I thought someone would steal it if I left it. It looks really precious. Anyway yes I'm at st pancras!! Will happily return it to you if you can get here! Or I can come to you! Whatever you want!!! **: Okay will be there in about 30 mins** Jimmy	253	D38/Jim/Com/253

In the utterance D38/Jim/Com/253, the speaker (Jimmy Kagga Ricci) used the strategy number ten of Brown and Levinson's positive politeness to soften the face threat that might occur as the effcte of giving a command to hearer. Jimmy Kagga Ricci made a promise to hearer under the term of strategy number ten, which makes Jimmy and Feresheth as good cooperators.

Jimmy Kagga Ricci used the strategy number ten in this part of conversation in order to perform directive illocutionary acts function that is he wants hearer to wait for him at St Pancras. It can be seen through, *"Okay will be there in about 30 mins"* it also indicate that despite of asking hearer to wait him at st pancras, the speaker also give a promise to hearer if he would be there in about 30 minutes. It reflects that speaker wants to be good cooperators along with hearer to achieve the same goals that is to get back the knife (speaker's goal) and return the knife back to Jimmy (hearer's goal). There's a mutual willing between hearer and speaker, it can be seen through the way Angel Rahimi response to the speaker request in this conversation which is indicate that both of them have the same idea then in the end each of them are agree to meet up and return the knife.

The purpose of employing strategy number ten in this case is to demontrate the high level quality of speaker's attention in satisfying Angel Rahimi's positive face needs as hearer in this part of conversation. Thus, both of them may achieve and share certain goals together as a good co-operators.

D40/Fr/Com/260

Utterances	Page	Code
Fereshteh : Just **we**'ll just keep going until **we** get somewhere quieter	260	D40/Fr/Com/260

In the utterance D40/Fr/Com/260, the speaker (Fereshteh) applied Brown and Levinson's positive politeness strategies to deliver the directive function of commanding. Fereshteh employed the strategy number twelve by trying to involve hearer and her in the activity which she commanded for. This circumstance put Jimmy to be good cooperators with Fereshteh in accomplishing the common goals together, by this term the threat to Jimmy's face as the effect of Fereshteh's command might be lessened.

Fereshteh attempted to control the goals of future activity in her sentence become a shared goals. Whereas in fact that it was actually desired goals of speaker but she manipulate it by employing the inclusive 'we' to make the goals look like it was the subject of both speaker and hearer which they would achieve together based on the same interests as a good cooperators. It can be seen through the sentence she used to ask hearer to keep going until they find the quieter place where there's no one who could caught them, '*Just … we'll just keep going until we get somewhere quieter,'*

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Based on the speaker utterance, in order to soften the threat while delivering the directive function of commanding, Fereshteh involve Jimmy into the activity become such a good cooperators in achieving the goals. In addition, the fact that the speaker used the pronoun "we" in her sentence indicates that Angel is attempting to expressed that both the speaker (Fereshteh) and the hearer (Jimmy) are participating together in the relevant activity, which is keep running until they reach safe and quiter place where no one recognize him. Furthermore, the use of inclusive '*we*' form in the speaker utterance above leads hearer to feels that they have cooperation in attempts to achieve the purposed goals which is not only for the speaker, but also hearer too. So that, both speaker and hearer are do the course of action together to achieve the goals. By applying this strategy, speaker minimizes the FTA toward hearer's face which appears because of her command. As a result, the speaker succeeds deliver her request politely, it can be seen through the narration where they are keep going even all of people around was taking picture of them and staring on them like there's something wrong with them. It shows that, hearer agreed with the speaker's request then does it together as the form of cooperation to achieve purposed goal. At this stage, the speaker eases the threat and leads hearer feel that he is linked to the same group with Fereshteh.

Based on the preceeding discussion, which provides a brief explanation about how is the use of positive politeness to soften face threatening acts (FTAs) during the process of delivering directive illocutionary function of commanding in Alice Oseman's novel, entitled "I Was Born for This." It can be seen that all of the thirteen utterances uttered by the characters were contained face threatening acts (FTAs) to perform directive illocutionary function in their daily conversation in any ages. Hence, to make it justifiable, the researcher placed those thirteen data in the following table 3.3 where the distribution of positive politeness strategies clearly identifiable:

Positive Politeness	Frequency
Include both the speaker and hearer in the activity (S and H are cooperators)	3
Be optimistic (S and H are cooperators)	2
Notice, attend to hearer (his interest, wants, needs, goods) (Claim common ground)	2
Use in-group identity markers (Claim common ground)	2
Assume or assert reciprocity (S and H are cooperators)	1
Avoid disagreement (Claim common ground)	1
Intensify interest to H	1
Offer, promise (Sand H are cooperators)	1
Total	13

Table 3.3 The Distribution Variation of Positive Politeness Strategies

Based on table 3.3 above, the characters in Alice Oseman's novel "I Was Born For This" use the positive politeness strategies as their second politeness strategies to perform face threatening acts (FTAs). The speaker mostly applied positive politeness strategy number twelve (12) by involve both speaker and hearer to carried out the

activity during the conversation which aimed to soften the face threatening acts (FTAs) while delivering the directive illocutionary acts function. Most of speaker employed strategy number twelve for three times, then followed by be optimistic strategy, speaker noticed and attend to hearer's interest, wants, needs, and or goods. Furthermore, two speakers added in group identity markers on their utterance to soften the threat in daily communication. The least strategy used by the speaker in this novel during the conversation consist of four strategies, include assume or assert reciprocity, avoid disagreement, intensify interest to H, and offer, promise. Each of those strategies used only once.

The strategy number twelve (12) is mostly used by the characters in the Alice Oseman's novel "I Was Born For This", it can be seen through the table 3.3 above, where it used for three times during the conversation. The speaker use this strategy to maintain a close relationship between speaker and hearer by using inclusive 'we' form to manipulate a subject of activity which done together. Then the second strategy is used to show common interest and approval both speaker and hearer. Therefore, despite employing a tight relationship between speaker and hearer, the speaker employs be optimistic strategy to soften the face threat. It is likewise to show how prior to and shortly after employed this strategy, both speaker and hearer cooperated.

The next strategy is speaker notice and or attends to hearer's condition such his/her interest, wants, needs, goods, thus employed twice during the communication. The use of this strategy is attempts to maintain the threat during the conversation especially when speaker is delivering the directive acst function. Speaker is take a look into the aspects of hearer's condition and redress the FTA by offering or demanding an action as the support of hearer's condition. Another strategy used by the speaker to soften his request is by adding *group identity markers* thus involving terms of address

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or generic name on the utterance. To fulfill hearer's positive face, speakers applied assume or reciprocity to hearer by doing something collectively to result as symbiotic mutualism. This strategy applied only one time during the conversation in the novel "I Was Born For This". The next strategy used by the speaker in this novel is avoid disagreement. Thus, employed to avoid threaten to hearer face by twisting his utterance as respond to the preceding utterance. The speaker is appear to agree but adding some elements through his utterance which is slightly opposite to the hearer's wants, this strategy only appear for once during the conversation. In this novel, speaker employs another strategy attempts to satisfy hearer's face by increasing hearer's interest by telling a compelling story that puts hearer right in the middle of the events being discussed. The last is the act of offering and or promising as strategy number ten (10). It is used to show how good intention of speaker to help hearer achieve his goals so as to fulfill hearer's positive face wants. This strategy applied for one time by the speaker. The speaker wants to demonstrate whether or not he intends to fulfill hearer's positive face by employing those types of positive politeness strategies.

3. The Analysis of Face Threatening Acts (FTAs) Related with Brown and Levinson's Negative Polieteness Strategies in Carrying Out The Directive Illocutionary Function

The researcher discovered seven data of directive speech acts contains face threatening acts (FTAs) in relation to carry out the directive illocutionary function in the daily communication. Those data found on the speaker utterance in Alice Oseman's novel, entitled *I Was Born For This* where speaker mostly used Brwon and Levison's negative politeness strategies to managed FTAs. The categorized data are data number six, eight, ten, sixteen, twenty two, twenty three, and twenty six. The researcher discovered one function of directive illocutionary acts employed by the

characters in Alice Oseman's novel "I Was Born For This," which is asking, based on eight out of forty data. The directive function of asking is employed by the characters (speaker) to tell someone (hearer) that you (speaker) would like them (hearer) to do something or to do course of action in the period of time.

Brown and Levinson's negative politeness becomes the fewest employed strategy among the characters in Alice Oseman's novel "I Was Born for This". In reaction to the negative response of hearer to the question or utterance, speaker employed negative politeness strategies to demonstrate their concern and respect. By refraining from showing off, remaining formal, and restraint in their conversation, the speaker wants to reassure the heraer that the speaker does not attempt to restrict hearer freedom of action. The speaker would like to lessen the impact of the face threatening acts (FTAs) by being conventionally indirect, apologizing, softening the question with hedges, and employing other sub-strategies of negative politeness if they did or would do one. The following data are the utterances uttered by the speaker in Alice Oseman's novel, entitled "I Was Born for This" which contain directive speech acts to carry out the directive illocutionary function. In practice, the speaker does face threatening acts (FTAs) in relation to carry out the directive illocutionary acts function in the form of directive speech acts.

D6/Pho/Com/70-71

Utterances	Page	Code
Rowan, can we get you in the middle now? Rowan, can you just put your arms round Jimmy and Lister, for me?	70-71	D6/Pho/Com/70-71

In the utterance D6/Pho/Com/70-71, the speaker (photographer) employed negative politeness strategy to manage face threat. Photographer applied Brown and Levinson's negative politeness strategy by trying not to force hearer too much while delivering the directive function of commanding. Thus, photographer employed pessimistic as strategy in managing the threat. The photographer (speaker) threatens hearer (Rowan Omondi) negative face as the photographer make a request to Rowan that is asking him to move his position to the directed position commanded by the photographer as speaker, this action categorized as acts predicating a future action of hearer. The photographer thinks that Rowan will follow his command, it causes on restricting hearer's personal freedom or negative face. Moreover in this case, the speaker using do not force hearer mechanism by showing pessimism through his utterance he used to make a command to hearer. The pessimism can be seen through the use of tag question "can you …" repeatedly for two times to start his intended request. It shows that, the speaker leave freedom for Rowan as hearer whether he would follow the speaker command or not. The use of strategy number three by photographer showed that photographer is aware of Rowan's negative face. In conclusion, despite directly asked Rowan to move his body to the directed pose, the photographer applied negative politeness strategies number three 'be pessimistic' to lessen the face threat towards Rowan's negative face.

D8/Jim/Req/263

Utterances	Page	Code
Jimmy : **Will you come with me?** Fereshteh : Of course	68	D4/Row/Req/68

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In the utterance D4/Row/Req/68, the speaker (Jimmy Kagga Ricci) used one of Brown and Levinson 1987's negative politeness strategy to manage the threat to hearer's face while delivering directive function of request. Jimmy Kagga Ricci delivering the directive acts function under the term of do not force hearer by being pessimistic to soften the FTAs. According the utterances D4/Row/Req/68, speaker is applying do not force hearer mechanism means he want to performed directive illocutionary function through conventional indirectness form. The speaker applied *be optimistic* strategy in accordance to keep his expression of beliefs to a minimum, which came at a cost to the hearer and, in the end, it might impose on hearer's negative face too much. Even at this time, Jimmy threatens Fereshteh's negative face as he directly asking Fereshteh to accompanying him go to his grandfather house. At this point, he thinks that Fereshteh will come with him to go to his grandfather house, which is it causes restrict hearer's personal freedom. The utterance D4/Row/Req/68 uttered by Jimmy Kagga Ricci is showing his pessimism. It marked by the tag question "will you …" to start his utterance. This utterance form showed that the speaker (Jimmy Kagga Ricci) leaves the freedom to Fereshteh (hearer) whether she would like to go with Jimmy to his grandfather house or not. Moreover, despite directly told Fereshteh to go along with him to his grandfather house, Jimmy applied do not force hearer mechanism using strategy number three 'be pessimistic' to lessen the threat towards Fereshteh's negative face. In conclusion, the use of negative politeness by the speaker indicates that he is aware of Fereshteh's (hearer) negative face.

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D10/Jul/Forb/137

Utterances	Page	Code
Juliet : Can we not talk about it?	137	D10/Jul/Forb/137

In the utterance D10/Jul/Forb/137, the speaker (Juliet Schwartz) applied one of Brown and Levinson 1987's negative politeness strategy in attempts to manage the face threat. Juliet Schwartz tried not to force her wants to hearer at much. Thus, she employed pessimistic strategy of negative polieteness. The speaker used *be optimistic* in order to redress the threat on Fereshteh and Bliss Lai's face by expressing her doubt undirectly, whether Fereshteh and Bliss Lai could fulfill Juliet Schwartz's wants and or requirements. Because in this case, Juliet Schawartz threatens the hearer (Bliss Lai and Fereshteh) negative face as she thinks that Bliss and Fereshteh would like to stop discussing about Mac who is behave weird and looks like he doesn't aware of people around him. According to utterance D10/Jul/Forb/137 above, the speaker uses tag question "can we …" which is showed there's pessimism through speaker's utterance. This form of utterance leaves the freedom to hearer whether they would like to follow the speaker's command to stop talking about that topic or not. Juliet Schwartz's employed the third negative politeness strategy, pretend to be pessimistic in delivering the directive function of suggestion expressed that she is aware of Bliss Lai and Fereshteh's negative face. In this case, despite baldly forbidding the hearer not to bring up that topic, the speaker applied do not force hearer mechanism using strategy number three 'be pessimistic' in order to lessen the face threat towards Bliss Lai and Fereshteh's negative face. As result, Bliss Lai and Fereshteh (hearer) agreed to Juliet

Schwartz's wants and continues their conversation in the living room. It can be seen through the narration after that "*Bliss, Juliet and I sit on the carpet in the living room with an open tub of mini brownies in between us …"* (in the appaendix 1).

D16/Jim/Com/167

Utterances	Page	Code
Jimmy : Is that definitely what you're doing? *Lister laughing* Jimmy : Can you open the door?	167	D16/Jim/Com/167

In the utterance D16/Jim/Com/167, the speaker (Jimmy Kagga Ricci) applied negative politeness strategy to carriy out face threatening acts (FTAs). Jimmy Kagga Ricci performed the third negative politeness strategies, by being pessimistic. Here, speaker tried not to forces hearer's face blantantly in attempts to avoiding hearer's loss his face at much. In the utterance D16/Jim/Com/167, Jimmy (as speaker) employed the third negative politeness strategy in order to manage the threat as his effort to lessen degree of imposition to Alister's face (as hearer) and focused to redress his action which contained a threat to Alister Birds' negative face. In utterance D16/Jim/Com/167, Jimmy employed negative politeness strategies by using an interrogative sentence to show formality and indirectness then perform it in direct way. As Jimmy Kagga Ricci did in his utterance D16/Jim/Com/167, hedges and questions were also employed to deliver a directive function within utterance D16/Jim/Com/167. Jimmy Kagga Ricci asks Alister Bird to carry on an activity in response to Jimmy Kagga Ricci's needs by using questions. It can be seen from the speaker utterance, *'Can you open the door?*' through this utterance it indicates that

Jimmy Kagga Ricci aware of hearer negative face and attempted to minimize Jimmy Kagga Ricci's beliefs, which implied a cost to Alister Bird by asking a question. At this point, despite his desire to deliver his wants and determine whether or not AListerr is in any way fine, Jimmy Kagga Ricci recognized Alister's negative face and did not attempt to threat it. Thus, Jimmy said '*Can you open the door?*' instead o saying '*Open the door, Lister*'. There's a fact that Jimmy didn't use direct utterance to asked Lister in attempted to save Lister's negative face. Jimmy's utterance was kind of conventional indirectness which is he tried to ask for possibility toward hearer whether he could fulfill the speaker needs or just simply refuse it. At this point, Jimmy actually meant for Lister to open the door and let him see how his condition was so that he could satisfy all of Jimmy's curiousity. In addition, Jimmy alleviated the threat that Alister Bird's negative expression had been conveyed by the actual meaning of his quation to Alister Bird. In this conversation, Jimmy tried to soften his command to Lister, so he doesn't feel the imposition and his negative face successfully redressed. It can be seen through the narration explained by Jimmy in the next utterance, '*To my surprise, he obligingly slides open the cubicle lock and pulls the door open.'* means that Lister give an approval to Jimmy's command and the conversation between them still goes well afterwards.

D22/Pho/Com/236

Utterances	Page	Code
Can you just step back a little bit for me, Jimmy? That's it. Yep, just back a little bit. There we go. Need to make sure you stay in shot in the aerial camera.	167	D22/Pho/Com/236

When delivering the utterance D22/Pho/Com/236, Jimmy Kagga Ricci as speaker undertake face threatening acts (FTAs) in accordance with Brown and Levinson's first negative politeness strategy, by being conventionally indirect. According to his utterances, the speaker considered applying negative politeness strategy that is be direct through the strategy number one be conventionally indirect to minimize the imposition towards Jimmy's face. The photographer used this strategy to ask Jimmy to take some small steps back in accordance to help the speaker keep him staying on the aerial camera to take the picture of Jimmy as it supposed to be. In addition, employing this strategy demonstrates that two opposing forces exist, namely Photographer's desire to avoid of dragging hearer (Jimmy Kagga Ricci) under the pressure, while Jimmy Kagga Ricci's desire to hear the messages clearly and or without elaborating it is meaning later on. In this interaction, photographer threat the hearer negative face as he expects hearer to take some steps and fit his position to the instructed pose. At this time, the speaker also recognize hearer face and be aware of Jimmy's negative face so that he did not want to give a threat to that face too much but he also wants to deliver his needs as well. Thus, photographer alters the direct utterance with specific words or "can" hedges to allow Alister Birds to perform Jimmy kagga Ricci's desired action, furthermore it aimed to make the utterance not appear to be absolutely direct. Thus, the photographer said '*Can you just step back a little bit for me, Jimmy'* instead of baldly saying '*Just step back a little bit, Jimmy*'. So that, Jimmy doesn't feel imposed or forced by the speaker needs and decided follows the instructions given by Jimmy Kagga Ricci directly. This totally demonstrates on Jimmy Kagga Ricci's utterance as follows, '*That's it. Yep, just back a little bit. There we go.*' Which indicate that Jimmy give an approval response to the speaker request and finally he get to be in the requested position. In conclusion, the speaker is succeeds to deliver the negative

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politeness strategy that's try to be direct through the strategy number one be conventionally indirect.

D23/Cre/Req/238

Utterances	Page	Code
Can we have "Joan of Arc" one more time, then, lads?	238	D23/Cre/Req/238

The TV crew employed the nagetive politeness strategy of Brown and Levinson 1987 to commit face threatening acts (FTAs) in the utterance D23/Cre/Req/238. The Tv Crew deliver the face threat of directive illocutionary function of request by being conventionally indirect as realization of being direct in the conversation. The TV Crew's use of the negative politeness strategy demonstrates that two things are at odds with one another. On the one hand, the TV Crew wants to avoid pressing hearer (Th Ark) and, on the other, Tv Crews wants to say the message clearly without discursive and distinctly menaing it. In this case the TV crew (the speaker) does face threatening acts (FTAs) by threatens The Ark's negative face as The TV crew thinks that The Ark would like to perform Joan of Ark for the umpteenth time. The TV crew asking The Ark to perform Joan of Ark because there's something happened so it makes The Ark should perform it one more time. The utterance D23/Cre/Req/238 above, showing how carefully the TV crew delivers his intention to The Ark. Even in the end it threat The Ark's face, but through the utterance D23/Cre/Req/238, the TV crew tried to soften his request and delivering the intention carefully by adding the particle "just" and doesn't

want to impose on the Ark's negative face too much.. In this interaction, the TV crew wants The Ark to sing 'Joan of Ark' for one more time. At this time, the TV Crew also recognizes hearer face and be aware of The Ark's negative face so that he did not want to give a threat to that face too much but he also wants to deliver his needs as well. The TV Crews modify the direct utterance with particular words or hedges "can" to made possibilities of hearer to do the speaker face want, furthermore it aimed to make the utterance not appear to be absolutely direct. Despite baldly saying '*I need you to perform Joan of Arc one more time*', the speaker saying '*Can we have Joan of Arc one more time, then, lads?'* it sounds more polite and as result The Ark's negative face well satisfied. At the end, The Ark agreed to the speaker request, it can be seen on the next narration (see the appendix 1) *'We stop jamming and I turn my Launchpad on.* The use of tag question "can we…" leaves the personal freedom to The Ark whether they would like to sing the Joan of Arc one more time or directly refuse it.

D26/Jim/Req/262

Utterances	Page	Code
Jimmy : Wait Fereshteh : Y-yes? Jimmy : **Can you just … stay with me for a bit?** Fereshteh : Yes … yeah, sure …	262	D26/Jim/Req/262

In the utterance D26/Jim/Req/262, Jimmy kagga ricci used the Brwon and Levinson strategy of negative politeness in attempts to minimizing the face threat at all

by not pressing his needs too much. Jimmy kagga ricci deliver the directive function of utterance D26/jim/Req/262 by being conventionally indirect to soften the therat as the effect of direct indirectl demanding a request to hearer. Shortly, Jimmy kagga ricci employed the first negative politeness strategy to minimize possible imposition towards Fereshteh's of losing faces. In this case, Jimmy Kagga Ricci does the face threatening act by threatens Fereshteh's negative face as he thinks that Fereshteh would like to stay beside him for a moment. Jimmy is having panic attack at that time, after he get caught by crowded of fans before he met Fereshteh to take his knife back. The utterance D26/Jim/Req/262 above, showing how carefully he delivers his intention to Fereshteh. Even in the end it threat Fereshteh face, but through the utterance D26/Jim/Req/262 he tried to soften his request by adding the particle "just". In addition, employing this strategy demonstrates that Jimmy kagga ricci's desire to convey the message clearly without discursive or clearly meaning something on the one hand and the listener's desire to avoid being pressed on the other. In utterance D26/Jim/Req/262, Jimmy wants Fereshteh to stay with him for a moment until he feels better. Jimmy Kagga Ricci also recognize hearer face and be aware of Fereshteh's negative face so that he did not want to give a threat to that face too much but he also wants to deliver his needs as well. Jimmy kagga ricci alters the direct utterance with specific words or "can" hedges to allow Fereshteh to compl with his face desire. Additionally, the goal is to give the impression that the utterance is not entirely direct. Thus, Jimmy said '*Can you just … stay with me for a bit?'* instead of baldly saying '*Just stay with me for a bit, Fereshteh*'. Besides the use of "can you…" to start the utterance, leaves the personal freedom to Fereshteh whether she would like to stay with Jimmy for a moment or she refuse it. Furthermore, Jimmy adding the word "just" shows that he tried to deliver his intention carefully and doesn't want to impose on the Fereshteh's negative face too much. The negative politeness used by Jimmy Kagga

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Ricci indicates he is aware of Fershteh's negative face. Despite directly asked her to stay with him for a moment, Jimmy Kagga Ricci applied negative politeness strategy number one "be conventionally indirect" to lessen the face threat towards Fereshteh's negative face.

According to explanation of how the speaker performs the face threatening acts (FTAs) above using the negative politeness strategy, it can be seen that each speake manage the face threat in all of the seven utterances in Alice Oseman's novel "I Was Born For This," where each speaker threathens hearer's negative face while delivering the directive function of illocutionary acts in the form of directive speech acts. The distribution of the variety of negative politeness strategies to do the face threatening acts (FTAs) in response to performed directive illocutionary acts function is correspondingly served in the following table 3.4:

Negative Politeness	**Frequency**
Be Pessimistic (Do not force the hearer)	4
Be conventionally indirect (Be direct)	3
Total	7

Table 3.4 The Distribution of Variation of Negative Politeness Strategies of doing The Face Threatening Acts (FTAs)

According to the table 3.4 above, the characters in Alice Oseman's novel "I Was Born For This" primarily employ negative politeness strategies of being optimistic, which is used four times. Meanwhile being conventionally indirect in delivering

directive function of illucotionary acts used three times during the conversations with the other characters in daily conversation toward various people especially with the bestfriends and people at the same age. So that, it can be said if the speaker through be pessimistic tried not to force the hearer too much about his wants. In addition, the speaker compensates hearer's face by expressing his doubt explicitly towards hearer's capability in making his desire come true. As a result, the speaker in this novel focuses primarily on questioning the listener's possibility, which is characterized by "can" and "will" in the words they use. At this stage, the speaker doesn't appear forces hearer to do the FTA but primarily wants to maintain the conversation as well. In contrast, the speaker used to be more conventionally indirect when there are two circumstances in the way the speaker delivers his intention that conflict with one another. On the other hand, the speaker's desire not to greatly imposing hearer and on the other his desire to proclaim the message directly without discursive and had a clear meaning. Thus, speaker modifies the utterance by adding particular words or hedges to soften the command.

The researcher came to the conclusion that there are fourty types of directive speech acts used by the characters in Alice Oseman's novel "I Was Born For This" in order to perform directive illocutionary function, which is bald on record strategy become the most used strategy in facing the face threatening acts (FTAs). This conclusion was based on the analysis of directive speech acts to perform directive illocutionary acts function in relation with face threatening acts (FTAs) strategies applied by the characters in the novel.

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CHAPTER IV

CLOSING

The researcher would like to briefly summarize the research's findings of this study and offer some recommendations. The conclusion and suggestions in this chapter come to be the answer for data interpretation and analysis which is provided in the preceding chapter. This chapter becomes the last part of this research which consists of a brief answer to the research problem and recommendations for future research, academic needs, and the institution where the researcher arises. In addition, the research problem formulation discussed in the first chapter is briefly addressed in the conclusion. Moreover, the researcher wishes to provide information via the suggestion to future researchers interested in conducting additional research in this field.

A. CONCLUSION

The researcher's conclusion is the final section, which includes summing up the researcher's arguments and drawing a conclusion about things the researcher has done in her research. The purpose of this research was to identify the kinds of directive acts that could be used to carry out a directive illocutionary function in relation to the use of face threatening acts (FTAs) by the characters in Alice Oseman's novel "I Was Born For This."

The researcher's conclusion was based on the problem's description in the first chapter; the analysis of face threatening acts (FTAs) used by characters (the speaker) in Alice Oseman's novel "I Was Born For This" as the effect of delivering the directive illocutionary functions through directive speech acts and the manner in which the speaker used FTAs in the utterances. In this study, the researcher makes use of the theory developed in 1987 by Brown, and Levinson for the face threat analysis and directive fucntion under Searle's theory. The researcher found that the characters (the speaker) in Alice Oseman's novel, "I Was Born For This" used five different types of directives: suggesting, commanding, forbidding, inviting, and requesting.

The researcher discovered, on the basis of the discussion that took place in the chapter that came before this one, some of the predominant strategies that characters (speakers) in Alice Oseman's novel "I Was Born ForThis" used to manage the face threat while delivering directive fucntion of illocutionary acts. Bald on record, positive politeness and negative politeness strategy are among these tactics.

In accordance, the speaker gave hearaer or the interlocutor an order or task about something by using directive acts of command. The speaker uses forbidding while attempting of prevent someone from doing something. In addition, the findings of the analysis indicate that the speaker employs directive acts of invitation when attempting to involve the listener in a particular activity or event.

In this study, the characters in Alice Oseman's novel I Was Born For This use the directive inviting as the least amount of directive speech acts. In addition, the speaker uses the directive request form when requesting something from another person. This type becomes the second types of directive speech acts employed by the characters in *I Was Born For This* novel. The last directive function is "suggest," and the characters employed it when they want to give the listener another option for doing something right at that time.

During the communication, the characters (speaker) employ the bald-on-record to perform the FTAs to the interlocutors. The characters applied the bald-on-record strategy using two mechanisms. First, non-minimization of the threat includes speaking as if great efficiency is required for attention getters, granting permission for something, being task-oriented, offering sympathetic advice or warning, and being extremely urgent or desperate. The final one, which is used in carried out face threatening acts (FTA) that oriented blatantly, is expression of welcoming interlocuter’s possibly face wants (or employing post greetings). During the conversation with various interlocutors, the speaker employed those tactics to perform face threatening acts (FTAs).

Furthermore, Face demands also lose their significance when urgency or efficiency takes precedence. Shortly, bald on record strategy indicates that speaker was trying to deliver their needs directly and effectively by speaking frankly without chit-chat. It also shows if the speaker do the FTAs to the interlocutors which have a close relationship with his or her and to show the intimates during the communication. It is noticeable during the best friends' interactions (when Jimmy talked to Rowan and Lister) (Angel talked to Juliet and Bliss) and also through the family interaction (when grandfather (Pierro Ricci) talked to his grandson (Jimmy Kagga Ricci)).

The results of the data analysis indicate that the characters in Alice Oseman's novel I Was Born For This engage in face threatening acrs (FTAs) during communication and attempt to minimize those face threat simultaneously by employing a positive politeness strategy. Those strategies are divided into some concerns. The first concern is that the speakers tried to emphasize the relationship between S and H as cooperators, include both the speaker and the listener in the activity, be optimistic, and offer and promise a strategy in accordance with the FTA. The second concern is to claim common ground, include assume or assert reciprocity strategy, notice and or attend to the hearer’s sense, such her interest, wants, needs, and or goals, adding a group identity markers to makes the directive utterance sounds smooth, avoid disagreement, and intensify his interest to hearer’s needs. According to Brown and Levinson's 1987 assertion that positive politeness occurs within a group with a goal, a desire, or a similar background, it appears that the majority of characters (speakers) in Alice Oseman's novel I Was Born For This utilized this strategy to reduce FTAs while delivering the directive function of illocutionary acts. This was done by demonstrating whether the speaker has the same opinions, thoughts, and background as the hearer. Thus, speaker does the FTAs but also tried to lessen those FTAs. In conclusion, the characters in this novel attempted to lessen the FTAs they engage in during communication

in order to strengthen their social relationship with hearer through sharing the same desires and views.

Meanwhile, in the negative politeness strategy, they are two strategies used by characters; that is be pessimistic (do not force the hearer) and be conventionally indirect (be dierct). It shows that the characters in the novel is trying to delivering his or her needs by doing face threatening acts (FTA) and also minimize face threatening acts (FTA) by not imposing too much on the hearer's face about his needs. It is results on the speaker's intention to keep a good relationship during the conversation with the hearer and to decrease the potential threat that might occur afterward.

In this research, the character (speaker) does not use the types of off-record strategy. In Alice Oseman's novel "I Was Born For This," the characters (the speaker) perform face threatening acts (FTAs) by employing the bald on record strategy, which is the most prevalent strategy. In this case, the reason of speaker doing the FTAs is because the speaker wants to reach the effectiveness in delivering the intention using the directive form of utterance. It is related to the assertion made by Brown and Levinson in 1987, which states that the primary reason speakers employ the bald on record strategy, is to perform the FTAs as efficiently as possible rather than to satisfy the hearer's (H's) face in any way.

The research's conclusion is that face threatening acts (FTAs) are those that have the potential to harm a person's face or make them less desirable in terms of how they want to be treated by others. Brown and Levinson say that when a speaker says something, they may act in a way that threatens the hearer's face in different weights of FTAs. In addition, Brown and Levinson suggested methods for carrying out FTAs based on the weights assigned to face threatening acts (FTAs) during communication. According to the previous discussion in chapter 2, the characters in Alice Oseman's novel I Was Born For This frequently use the directive act to perform directive illocutionary functions in this study. When giving someone a command to

perform the FTAs, the characters employ the bald on record strategy. The researcher came to the conclusion that the character (speaker) conversed with hearers who had a close relationship (distance) with them, had mostly known each other for a while, and frequently interacted with each other on a daily basis; They are communicate by speaking blatantly on the record. That is because the bald-on-record strategy helped the characters in the novel to deliver the intention correctly and reach the maximum efficiency in communication. Even if the speaker completes the FTAs, due to urgent circumstances or the need to improve communication efficiency, the relevance of face demands may be suspended in the interest of urgency.

B. SUGGESTION

Linguistic politeness studies are like lifelong education that we should learn throughout our lives. It relates to social interaction, which undergoes changes and variations over time. So there is no limitation for this topic to be developed more and more concerning the matter we face now and using various ways to study it. The prophet Muhammad once said, "Whoever follows a path to seek knowledge therein, God will make easy for him a path to paradise," the prophet Muhammad once said. Every Muslim, male or female, has a duty to receive an education. Education and upbringing are the best things a father can give his child. Sloth is not a good way to learn." Thus, for further research, the researcher would like to suggest that future researcher conduct research on linguistic politeness in a broader scope. Because the focus of this study is solely on the directives illocutionary function-related face threatening acts concept that Alice Oseman's characters employ in her novel "I Was Born For This." The researcher would like to propose a more focused analysis of politeness strategies, such as focusing on the face-saving act by using both positive and negative politeness strategies as prominent cases to be studied. The sociological variables of Brown and Levinson, for example, should then be included in additional analysis of the factors that influence the strategy selection. Additionally, the researcher hopes that future research will

not just concentrate on the communication forms used in linguistics; but also on a variety of other topics, such as the role of gender in linguistic politeness because some ideas encourage gender differences in linguistic politeness. The researcher also suggests that Ponorogo, a student in the State Institute of Islamic Studies' English education program, attempted to conduct a linguistic politeness study using various objects, such as the teacher-student classroom interaction.

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