POLITENESS STRATEGIES OF REQUEST USED IN *A SIMPLE FAVOUR* BY DARCEY BELL

THESIS

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SEFANYA CHRISTINE ELISABETH

4519051012

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THESIS

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Arranged and Submitted by

SEFANYA CHRISTINE ELISABETH
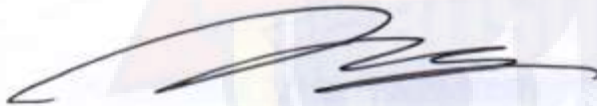
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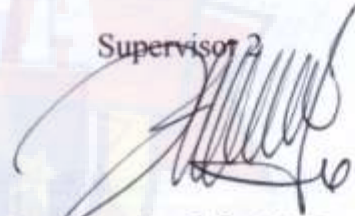
ON

October 16th, 2023

Approved by:

Supervisor 1

Dr. Sudirman Maca, S.S., M.Hum
NIDN. 09.0107.7002

Supervisor 2

Asyrafunnisa, S.S., M.Hum
NIDN. 09.0309.9002

Known By

Dean of Faculty of Letters

Dr. Asdar, S.Pd., M.Pd
NIDN. 09.2209.7001

Head of English Department

Andi Tenri Abeng, S.S., M.Hum
NIDN. 09.0806.8601

PAGE OF APPROVAL

Title	:	**POLITENESS STRATEGIES OF REQUEST USED IN *A SIMPLE FAVOUR* BY DARCEY BELL**
Name	:	**SEFANYA CHRISTINE ELISABETH**
Register Number	:	**45 19 051 012**
Department	:	**English Department**
Faculty / Study Program	:	**English Language And Literature Program**

APPROVED BY

SUPERVISOR I

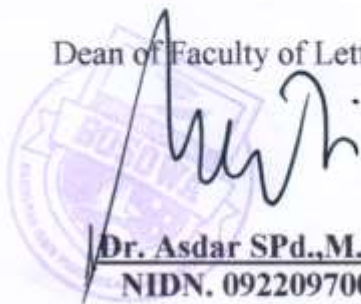Dr.Sudirman Maca, S.S, M.Hum.
NIDN. 09.0107.7002

SUPERVISOR II

Asyrafunnisa, S.S, M.Hum.
NIDN. 09.0309.9002

KNOWN BY

Dean of Faculty of Letters

Dr. Asdar SPd.,M.Pd
NIDN. 0922097001

Head of English Department

Andi Tenri Abeng, S.S., M.Hum
NIDN. 09. 0806.8601

Date of Approval 13 October 2023

STATEMENT OF ORIGINALITY

The writer declares that to the best of her knowledge, the contents of this thesis are her own work. This thesis, entitled **Politeness Strategies of Request Used In *A Simple Favour* By Darcey Bell,** has never been previously submitted elsewhere for publication. This thesis has been formed, completed, and written by the writer with guidance from the supervisors and sources have been mentioned.

Makassar, 16 October 2023

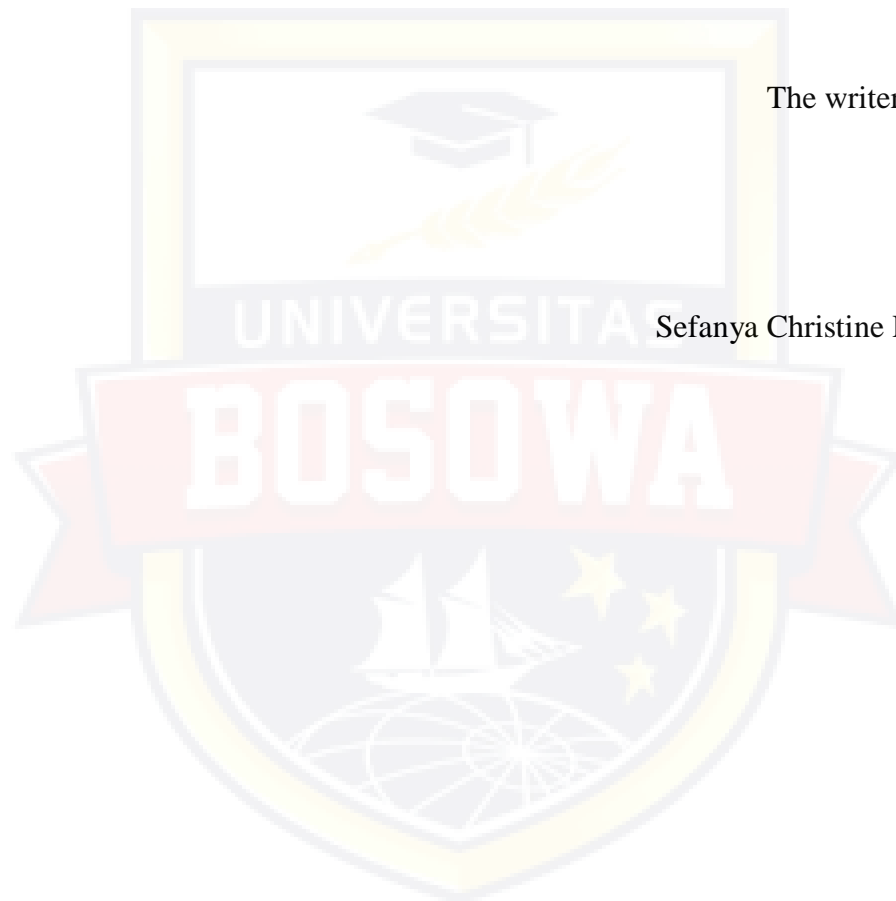The writer

Sefanya Christine Elisabeth
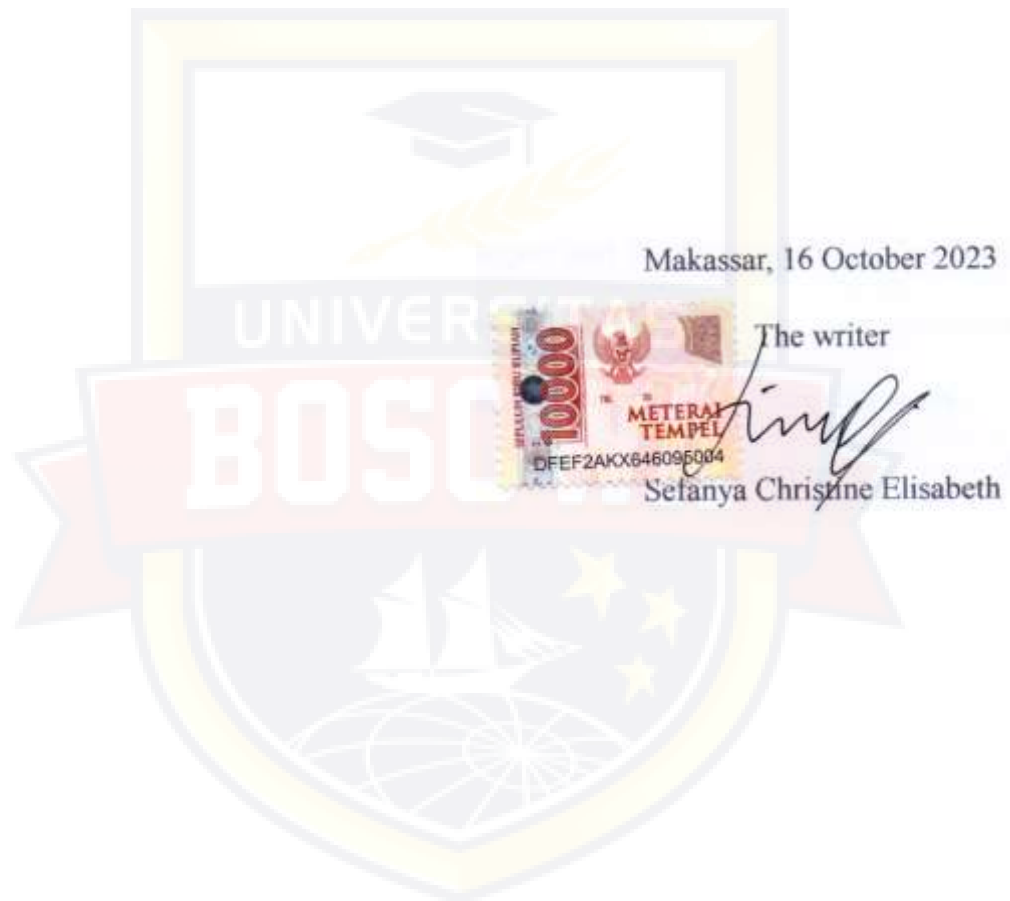
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The writer

Sefanya Christine Elisabeth

ABSTRAK

Sefanya Christine Elisabeth. 2023. Politeness Strategies of Request Used In *A Simple Favour* By Darcey Bell (dibimbing oleh Sudirman Maca dan Asyrafunnisa)

Penelitian ini bertujuan untuk menemukan dan menganalisis jenis-jenis strategi kesopanan dalam ucapan permintaan dan bagaimana strategi kesopanan digunakan di dalam novel. Sumber data yang digunakan dalam penelitian ini berasal dari novel *A Simple Favour* by Darcey Bell yang ditulis oleh Darcey Bell.

Dalam menganalisis sumber data, penulis menggunakan metode penelitian deskriptif kualitatif serta menggunakan pendekatan socio-pragmatik. Dalam memperoleh data penulis menggunakan Teknik membaca, mecatat, dan menganalisis. Sedangkan dalam mengkalsifikasikan, penulis menggunakan teori strategi kesopanan oleh brown and Levinson.

Penulis menemukan bahwa di dalam novel *A Simple Favour* yang ditulis oleh Darcey Bell berisi 84 data yang terbagi menjadi 44 data strategi Bald-on Record, 15 data strategi positive politeness, 21 data strategi negative politeness dan 4 data strategi off-record. Dalam penelitian ini juga membahas bagaimana penutur dalam novel menggunakan strategi kesopanan menggunakan variable sosiologis yang mencakup jarak sosial, kekuasaan, dan tingkat pembebanan.

ABSTRACT

Sefanya Christine Elisabeth. 2023. Politeness Strategies of Request Used in *A Simple Favour* By Darcey Bell (supervised by Sudirman Maca and Asyrafunnisa).

This study aimed to find and analyze the types of politeness strategies of request speech and how politeness strategies are used in the novel. The data source used in this research comes from the novel A Simple Favor by Darcey Bell written by Darcey Bell.

In analyzing the data source, the writer used descriptive qualitative research method and socio-pragmatic approach. In obtaining the data, the writer used reading, noting, and quoting the polite utterance, and analyzing the politeness strategies. In classifying the data, the writer used the theory of politeness strategy by Brown and Levinson.

The writer find out that in the novel A Simple Favor written by Darcey Bell contained 84 data which are divided into 44 data of Bald-on Record strategy, 15 data of positive politeness strategy, 21 data of negative politeness strategy and 4 data of off-record strategy. This study also discusses how speakers in the novel use politeness strategies using sociological variables which include social distance, power, and level of imposition.

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CHAPTER I

INTRODUCTION

This chapter presents the introduction of this research. It consists of the research background, this section describes the background of this research that is related to the issues, problem of the research, questions of the research, objectives of the research, scope of the research, and significance of this research.

A. Background

Literature is a representation of life that authors create through written media. The social function of literature is to create connection between society and life. Therefore, literature is based on the human experiences, ideas, feeling, knowledge, and passion. Rohman & Wicaksono (2018:1) stated that literary work is a representation of a person's mind in the form of language in the sense of a depiction that refers to reality, the writer's insight into reality, the writer's pure imagination that is unrelated to reality, the writer's intuition or both combined. Additionally, Nurgiyantoro (1995:3), literature that originates from society are able to reflect the state of society life in terms of culture and social aspects. In general, the messages contained in literary works take the form of norms that are related to the values present in the socio-cultural background of the society in which the writer lived and became a part of.

One of the forms of literary work that is well known among society is novel, this is based on factors that contribute to the novel as the type of

literary work that has extended narrative. Novel provides storytelling experiences that raise curiosity through characters, plots, themes, language style, and descriptions. Literary work engages people to feel and understand the emotions, human experience, culture and history, this makes novel as written media that offer cultural aspect, linguistic aspect, and social aspect of a particular period of time, place, or a community to the reader. According to Saragih et al. (2021:102), novel contain elements that are most closely related and depend on one another. Aside from elements of formal language, there are many more types of elements that build a novel, because of that it can work together to create a totality. These elements made literary works exist.

Language and novel are related, since novel is a literary form that relies on language as its primary tools of expression. Language is one of the important aspects of life as language holds the key for communication with other human beings. When communicating with others there are certain norms that need to be applied to the person that the speakers talked to in order not to be seen as impolite or causing discomfort around people. According to Mazari and Derraz (2015:358), studying language enables learners to understand the connection between language acquisition and culture. Based on that statement a speaker must know the culture and the appropriate language before using it as a medium for communication.

Politeness strategies are one of the ways of communication that are related to cultural norms and values. Politeness includes the use of verbal and nonverbal behavior, such as using polite forms, expressing gratitude, and

using indirect speech. Different cultures and societies may have different politeness norms and expectations. Understanding and respecting these customs is necessary for a communication to be effective. Individuals can bridge differences in culture, develop accessibility, and avoid misunderstandings by becoming aware of and adapting to different cultures of politeness. According to Fraser (1990:220), The social-norm viewpoint on politeness may represent a past understanding of politeness that is widely accepted by the English-speaking worlds openly. Simply put, each community has its own assortment of social norms, which are essentially written rules that establish specific behaviors, states of issues, or approaches to perception in specific situations.

Politeness happens not only in everyday conversations, but also in dialogues found in a novel. As an example of literary work, a novel is a mass-written medium that is capable of depicting a specific story through words. The novel depicts life's actions, plot, and words. This research chooses a novel as the object of this study because it can be a medium for writing and reading about people's real-life social interactions.

B. Reason for Choosing the Title

Politeness is an important aspect regarding social interaction. People show respect and consideration to others through politeness. In line with that, the advantages of politeness can create effective communication, a positive atmosphere in any context of social interaction, and adherence to cultural norms in society.

Novels allow people to reflect how languages are function in a specific location or society. The writer chooses the novel *A simple Favour* written by Darcey Bell because the novel provided an interesting story and background that is realistic. The characters in the novel use politeness in their utterances many times especially when asking for a favour.

C. Problem of the Research

In society there are some people that use language in the wrong way when doing social interaction with others. Language that is rude or disrespectful that can offend others, create conflict, and damage trust. When politeness fails to occur, it becomes more difficult to form positive connections and maintain relationships with others.

D. Questions of the Research

Based on the background, the writer formulated two questions as follows:

1. What are the politeness strategies of request used in the novel *A Simple Favour*?

2. How do the characters use politeness strategies in their utterance in the novel *A Simple Favour*?

E. Scope of the Research

This research is focused on analysing the politeness strategies of requests utterances that all the characters used in the novel *A Simple Favour* by Darcey Bell. In analysing the data this research used Brown and Levinson theory of politeness strategies.

F. Objectives of the Research

The objectives of this research are stated as follows:

1. To find out the types of politeness strategies that are used in the novel *A Simple Favour* by Darcey Bell.

2. To explain how the characters used politeness strategies in their utterance in the novel *A Simple Favour* by Darcey Bell.

G. Significances of The Research

The results of this research are expected to provide some benefits:

1. Theoretically, this research is expected to enrich the knowledge of politeness to the readers and contribute to the politeness strategies theory. Second, this research can help the readers to understand more about the novel *A Simple Favour* by Darcey Bell.

2. Practically, the result of this research is intended to give people information in understanding politeness strategies. Additionally, the writer hopes that this study can be useful for the reader of English learners, teachers, and students to be more aware of using English language in social context. These strategies can help the reader to use an appropriate language when engaging in communication to other speakers. Hopefully this study can enrich the communication skill not only for the writer but also for the reader.

CHAPTER II
REVIEW OF RELATED LITERATURE

A. Previous Studies

There are some previous studies that had been conducted before related to politeness with different units of analysis. The research gains some inspiration throughout these journals. Here are the previous studies:

Mahmud (2018), in his study is about the use of politeness strategies in the classroom by English university students, applied a descriptive qualitative research method to investigate the politeness phenomena in EFL classroom interaction. The findings from this study revealed that English students used different types of expression to encode their politeness. The data that gathered were in the form of greeting, thanking, addressing terms, apologizing, and fillers. The expressions were categorized as positive politeness and negative politeness.

The result of Hendar & Trisnandi's (2019) study shows four types of politeness strategies found in the movie. There are 10 data of bald on-record, 8 data of positive politeness, 13 data of negative politeness and 4 data of off-record. The most dominant from the four social dimension scales is social distance scale 14 data.

The next previous study is written by Widyastuti (2019). The study used descriptive qualitative by using documentation and observation methods of collecting the data. The results show that the main characters applied the types of politeness strategies, namely bald on record, positive politeness,

negative politeness and off record. There are 19 pieces of data that were gathered. Furthermore, the factors that influence the characters choice of strategies are language style, register and domain, slang and solidarity, language and gender in the conversation.

Probosini (2020) focused on the politeness strategies of the main characters. The result is 135 utterances that contain politeness strategies, 47 data of bald on-record, 49 data of positive politeness, 19 data of negative politeness, and 20 data of off record. In conclusion, positive politeness strategies are the most frequent strategies that are applied in this movie. The main characters use it because the strategy shows their respect and to maintain harmonious relationships in the workplace.

Sari et al. (2021) used qualitative descriptive method and maxim's theory of politeness principle in identifying the politeness in the novel. In this study the researcher found 19 data using 6 types of leech theory. The leech theory is tact maxim, modesty maxim, approbation maxim, agreement maxim, sympathy maxim, and generosity maxim.

Marthasari (2021) applied qualitative descriptives method and used Brown and Levinson theory of politeness to analyze the politeness strategies in *America's Got Talent TV Show*. The result of this study found 30 data related to politeness strategies. There are 6 bald on record. 14 positive politeness, 5 negative politeness, and 5 off record data.

Hasan et al (2021) focused to find the politeness principle in the dialogue, especially in imperative dialogue. The result is the politeness

strategies that are always applied by characters are indirect scale, optionality scale, authority scale and cost-benefit scale. Besides that, sometimes the characters apply more than one strategy.

Musyafa'ah et al. (2022) aimed to discover the politeness strategies performed by the main characters of Pride and Prejudice movie and elaborate the pattern of different types of strategies used in the movie. The result of this study is that the most frequent strategy was 98 data of positive politeness which occurred from 149 total data. The patterns of politeness strategies applied are in declarative, interrogative, imperative, and exclamatory sentences. All types of sentences contain bald-on record, positive politeness, negative politeness, and off-record strategies.

Isabella et al. (2022) aimed to determine the type of politeness strategies and the most dominant type in the movie Tinkerbell. The result showed 20 politeness strategies found in Tinkerbell movie, 2 bald on-record, 13 positive politeness, 3 negative politeness, and 2 off record. The most dominant type of politeness strategy that was found is positive politeness. The factors that are influencing the selection of politeness are circumstances related to sociological variables including 6 relative power, and 14 social distances.

Another study conducted by Mulyati & Hasbini (2022) used a descriptive qualitative approach that is focused on describing politeness strategies used by the main character in Aladdin Movie. The findings from this study reveal that the most politeness strategies type that appeared is 11

data of bald on-record. The others utterances are 7 positive politeness, followed by 7 off record and 5 negative politeness.

Dewanti (2022) used a document analysis method in her study. The results are, in their utterance the characters applied 4 politeness strategies. The most frequently used is 100 positive politeness, 59 off record, 54 bald on record, and followed by 50 negative politeness. The strategies that were used by the characters are affected by two factors that are Payoffs and Circumstances or sociological variables.

Mujahidah & Sumiati (2022) used descriptive qualitative method. The objectives of the study are to find the positive strategies in the movie script. This research has found 107 data of positive politeness in the movie script with strategy 12 (include both a speaker and a hearer in the activity) to be the most used of strategy in the movie script considering the movie background. The movie is based on people in the Victorian era that prioritized manners towards others, they tried to include the other person in the conversation intended for no one felt left out.

Based on some previous studies above, there are some similarities and differences that can be found. The similarities between all of the previous studies and this study are the objectives to find the politeness in literary work as politeness is an important aspect that needed to be discussed and learned. The differences between some of the previous studies and this study is that the object of the research is the novel *A Simple Favou* by Darcey Bell. This research will use Brown and Levinson theory in analyzing the politeness

strategies in the novel. These strategies allow the characters to navigate social situations, maintain control, and avoid direct confrontation or suspicion. Throughout the novel, there are some politeness strategies employed as the function is to maintain the characters' appearances to the public.

B. Literature

1. Definition of Literature

Literature describes written or spoken works of creative phrase with artistic and intellectual value. It includes prose, poetry, drama, and fiction, among other forms of written or spoken communication. Literature is often considered as an art form that employs language to generate emotions, stimulate thought, explore human experiences, and communicate ideas. According to Siswanto (2008:62) Literary works are both general and special. It is broad, as all literary works should be, and can be distinguished from other forms of artistic or cultural production, such as sculpture, dance, painting, performance, and speech. Literary works are distinguished by their classification as poetry, prose, or drama. Each type of literary work is not the same as the other.

In order to create original narrative experiences, literature often combines elements of the real world with the elements of the fantastic and imaginative. Siswanto (2008:69) stated that literature is a fictional world. Fiction is used on purpose. The term fiction refers to fantasy, dreams, and literary works that are not based on reality, as opposed to non-fiction (stories that are based on reality). In reality, literary works are based on

more than just imagination. Literature is a combination of reality and fantasy. Everything that the writer expresses in his literary work is the result of his experience and knowledge, which are then processed by his imagination.

Literature can be a medium to share a culture and custom to the reader. Dubey (2013:84) stated that society serves as a support system for the culture and traditions of the people it reflects on, and individuals who are part of a group in a community share certain similarities in terms of assumptions of the people, caste of a culture, myths, religion of the group, and many other aspects. Literature is a combination of a culture and many aspects from society, both abstract and concrete, not only addresses impalpable topics like alienation, assimilation, and social change but also depict tangible concerns like historical, political, and social facts. According to Widyahening & Wardhani (2016:178) literary works that should be introduced to students are literary works that can help them develop their characters. Literary works that contain personality development are referred to as literary works that can be used to revive local literature, which expresses religious habits, ethnic customs, patterns of behaviour, and other habits that express diversity. Based on that literature can really impact society not only in character development but also as a medium for culture and history.

To summarize, literature is a type of writing that not only provides information to readers but also expresses thoughts, feelings, attitudes, and ideas about life, and it can be factual or fictional.

2. Novel

A novel is defined by the way its narrative elements are organized and arranged. The way the story is divided into chapters or sections, the sequence of events, the pacing, and the overall framework that holds the story together are all part of it. While there are not any set guidelines for novel structure, certain elements are found in many novels. According to Nurgiyantoro (2018: 29), A novel is a complete work, an artistic whole. The novel is made up of parts, elements that are related and depended on one another. In general, these elements are divided into two categories: intrinsic elements and extrinsic elements. Many critics refer to these two elements when studying and discussing novels or literary works.

Novels are a versatile form of literary expression that can take many different forms and styles. According to Mbues & Prawoto (2020), a novel is not just a form of entertainment but also one of the elements that influence the reader's character. Novels can be used as guidance in social life since many stories in novels represent aspects of life in society, and novels can also convey moral messages through conflicts or difficulties that occur in the story. Novels frequently show how the environmental circumstances of a society exist in the novel's story, in addition to depicting people's lives or events in society that occur. Novels frequently highlight questions regarding the development of society and cultural features, in addition to social and environmental issues. Additionally, according to Amigoni (2020:14) This novel's point of view must be

balanced against the factors that distinguish novels in the field of culture, which are based on the investment and subjective involvement that they invite their readers to. The novel dramatizes the conflict over truth and values in an intriguing way by telling the story of the formation of characters and relationships in a recognizable social setting, where the material of everyday manners, morals, customs, and beliefs appears to be life itself. In other words, readers can look for the pleasing surface presence of mimetic 'images of social culture' in general.

Novel is a literary work that often expresses culture. Culture is not only a matter of objects, but a world of ideas. Attitudes and human behavior in society, which is imagined by the writers, is also culture. Readers of novels also can see the point of view of the writers through the literary works that have been created.

3. **Synopsis of *A Simple Favour* Novel.**

The story of *A Simple Favour* revolves around the journeys of two women, Stephanie and Emily, who become unlikely friends. Emily is an elegant and mysterious working mother, while Stephanie is a widowed mommy blogger. Despite their opposing personalities, Stephanie is drawn to Emily's glamorous lifestyle and becomes friends with her. They form a close relationship as a result of their shared experiences as mothers. However, as the plot progresses, it becomes clear that Emily is not who she appears to be.

It starts with a simple favour – a common kindness that mothers do for each other. When her close friend, Emily, asks Stephanie to pick up her son from school she happily says yes. Their children are both classmates and close friends. A five-year-olds love being together - just like Stephanie and Emily. As a widow and stay-at-home mother that make living with blogging. She is a blogger mum that live in suburban Connecticut, America. Stephanie was Alone until she met Emily, a glamorous and work as a successful PR executive. The trouble is that Emily does not come back for a long-time leaving Stephanie with her child. No matter what the police said, Stephanie knows that Emily would never dare to leave her son. Terrified, she reaches out to her fellow mummy bloggers, and she also reaches out to Emily's husband - just to offer her support. What Stephanie hasn't shared is the secrets buried in a dark past (Bell, 2017).

C. Pragmatics

One of the parts of linguistics is Pragmatic that concentrates on the explanation and the reason of a context that influences the meaning of an utterance. There are several explanations of pragmatics stated by some experts.

According to Yule (1996:3), Pragmatic is the study of purpose or meaning in communication between a speaker and hearer. Therefore, pragmatic analyses what the speaker means in the context and what the speaker says is influenced by the context. The context is referring to the speaker's situation including where, when, and under what conditions the

speaker is speaking. Furthermore, Levinson (1983:9) stated pragmaticism is the study of association between language and context that are grammaticalized or follows the structure of language. It can be concluded that the study of pragmatic concern about the relationship between language, meaning and the situations of the speaker. Pragmatic is essential for the effectiveness of communication involving the ability to use language appropriately and effectively in a given context.

Pragmatics investigates how meaning is influenced by factors such as context, speaker intentions, presuppositions, implicatures, and cultural norms. Pragmatic analysis can help understand how speakers convey meaning effectively and how hearers interpret utterances based on contextual information. According to Addams (2002:973), The term pragmatics language refers to a set of behaviors that focused with how language is used for conveying meaning. A comprehensive assessment of pragmatic language should be able to determine the object pragmatic abilities of capacity and lackness. It may also be necessary to identify interlocutor behaviors that facilitate communication and to provide information about pragmatic information comprehension. The hearer may determine the intended meaning or implicature based on the speaker's indication of referred people, objects, or events and presupposed common knowledge. Therefore, it is inferred to gather a variety of sources of knowledge at the same time and compare it to what has already been established.

The term pragmatics refers to the relationship among language and context as the basis for understanding language. If an individual is communicating, there must be utterances that contain the meaning or the speaker's intention to say that, followed by how the meaning is interpreted by the hearer. Contextual meaning requires speakers to consider how to utter the need and what the speaker want to utter in relation and to the person that the speaker are speaking to, where the place, when the conversation happened, and under the situation. This social context is critical in pragmatics when communicating with others.

D. Politeness Strategies

Every country and culture have a different level of politeness, but most of them are the same. In a conversation, politeness is also based on values other than the actions taken. When speaking to friends, family members, or strangers who are the same age as the speaker, it is customary to be polite. Politeness is a social behavior that is typically associated with respect, polite behavior, and consideration for others, with that there is also impolite which is implied to the action or speech that is considered rude and disrespectful by the society. According to Yule (1996:60) In an interaction, politeness can then be determined as the method used to express awareness or respect to another person's face. Politeness can be achieved under circumstances of social distance or closeness in this sense. Respect or deference are often used to describe showing awareness for another person's face when that other appears socially distant. Politeness is divided into polite and impolite. Watts (2003:2) classifies the act (or aspects of it) as 'polite' or 'impolite'. depending

on what particular folk concepts of polite behavior are. Personal evaluations of polite or impolite behavior are also expected to vary significantly, as well as execute.

Politeness strategies are related with 'face', Goffman (1955:213) stated that the term 'face' can be defined as the positive social value that a person effectively claims for oneself through the utterance that other people assume the person has taken during some particular time. Face is a defined image of oneself in terms of acknowledgement in behaviors, a picture that other person may share, such as when a person makes an impact for his occupation or religion by making a good will for an individual.

There are two types of face according to Brown & Levinson (1987:62), the first is negative face, it is how the person wants their actions to not be bothered by others, and the second is positive face, the opposite of negative face where it indicates the person want to be acknowledge for the person's action and to look desirable by their action. In line with that, Yule (1996:61) stated that in daily social interaction, people expect for their self-image, or the face to be respected by others.

When a speaker (S) says something that gives a threat to the individual's self-image or the Hearer (H) face it is described as a face threatening act (FTA) and in order to lessen the possible threat the person can say something that can save their face, it is described as a face-saving act.

1. **Sociological variables**

There are three sociological variables in measuring the level of politeness according to Brown & Levinson (1987:74):

a. The Social Distance (D) of S and H (a symmetrical relation)

Every social interaction there is a distance between the people that having social interaction. The degree of social differentiation can be seen from gender differences, age, and sociocultural backgrounds all contribute to these sociological factors.

b. The Relative Power (P) of S and H (an asymmetric relation)

In every social interaction there are certain position or the relative power between a person to person. The relative power can be seen in a conversation between boss to the staff or police to citizens.

c. The Absolute Ranking (R) of Impositions in Particular Culture.

The level of the imposition related to the required expenses of goods or services that can be a burden to the hearer. This sociological factor is also based on specific situations and circumstances in the culture that correspond to the place.

2. Types of Politeness Strategies

Politeness strategies is divided into 5 strategies according to Brown and Levinson:

```
Lesser
         ↑                               On record <  1.Without redressive action, Baldly
estim                                                  2. Positive
ation                                                     politeness
of       Do the FTA <              with redressive action <
risk                                                   3. Negative
of                          4. Off record                 politeness
face
loss
         ↓       5. Don't do the FTA
Greater
```
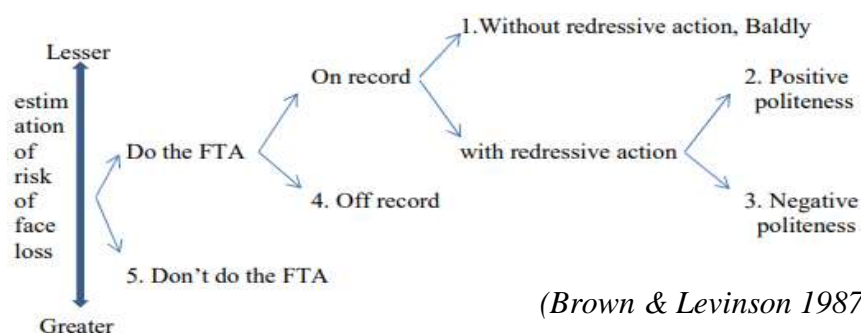
(Brown & Levinson 1987, p.69)

a. **Bald-on Record**

The speaker in the bald on record strategy takes no action to lessen risks to the hearer's face. The main reason for its use is that whenever a speaker wants to do the FTA as efficiently as possible instead of satisfying the hearer's face, even to a small degree, the speaker will choose the bald on record strategy (Brown & Levinson, 1987:95). however, different types of bald on record usage in different circumstances because the speaker may have several reasons for intending to do the FTA as efficiently as possible.

Example: "Pass me the hammer"

According to Yule (1996:64) In general, bald on record are associated with speech situation in which the speaker supposed to have power over another person when talking (for example, in military contexts) and have the ability to control the other person behavior through speech. Such clear on-the-record behavior would generally be avoided in an interaction between peers or someone equal to other because it could pose a threat to the other's face.

b. **Positive Politeness**

According to Brown & Levinson (1987:101) positive politeness involves pleasing the hearer's positive face. Positive politeness purpose was to use the hearer face and not to threaten the face. Instead, we acknowledge it in conversation. In this context positive politeness strategies can be particularly useful to the speaker in maintaining a

good relationship. It can be concluded that the speaker needed to recognize the hearer's desire to be respected by using positive politeness. Additionally, positive politeness is directed towards the receiver of a positive face. It consists in partially satisfying the desire face by communicating that one's own desires are similar to the receiver's desires in some ways. Positive politeness utterances are used as a kind of metaphorical of intimacy, implying common ground or sharing of desires to a limited extent even between the speaker and the hearer who perceive themselves as somehow similar for the purposes of the interaction.

Brown & Levinson (1987:101-129) outline fifteen different strategies that can be used for positive politeness:

1) Notice, Attend to the Hearer (Interests, Needs, Wants)

This strategy generally recommends speakers to focusing the speaker attention to the hearer's stated of condition, such as obvious changes, interesting possessions, and anything that seems to indicate that the speakers would want to notice and the hearer would have to approve of it.

Example: "What a beautiful bag you have there, where did you get it from?"

2) Exaggerate (Interest, Approval, Sympathy with Hearer)

This strategy is applied when the speaker expresses interest, approval, or sympathy toward the hearer. This is frequently used

combined with exaggerated intonation, stress, and other aspects of prosodies.

3) Intensify Interest to the Hearer

The speaker uses this strategy to communicate with the hearer by telling a good story. This can occasionally require switching between the past and present tenses, as in the passage that follows, in which the speaker describes how others reacted to a previous event.

4) Using Group Identity

This strategy uses by applying any of the different ways to convey in-group membership, the speaker can subconsciously claim the general knowledge with the person that is used by that definition of the group. In-group use of address forms, language or dialect, jargon or slang, and ellipsis are the examples. Therefore, in a group both the speaker and the hearer use the same in-group language that shows connection, they are in the same group. Other address forms used to convey in-group membership include generic names and address terms such as friend, buddy, pal, honey, dear, brother, sister, cutie, dear, guys.

Example: "Oh brother can you help me carry this sofa to my apartment?"

5) Seek Agreement

This strategy is an approach of claiming common ground with the speakers by focusing for ways to agree with the hearer.

When creating safe topics, it allows the speaker to highlight his or her agreement with the hearer, therefore fulfilling the hearer's desire to be right. Another branch of seeking agreement is to look for aspects of topics that the speaker can agree and stick to it.

6) Avoid Disagreement

This strategy defines which speakers may twist their utterances to appear to agree or disagree in order to not make the face-threatening action towards the hearer.

Example: "Does this dress look good on me?"

"Yeah, it has a nice colour to it, the colour suits you."

7) Presuppose/Raise/Assert Common Ground

This strategy includes chatting and small talk. It indicates that the speaker may know something about the hearer that raised the positive face. The speaker and hearer used this strategy to express their friendship or interest in one another. This strategy is used to indicate friendship and to highlight the similarities between people.

Example: "Since we both are really hungry, let's go eat now."

8) Joke

A joke is a basic positive politeness strategy. Because jokes are based on each other's shared background knowledge and values, jokes can be used to emphasize that shared background or those shared values.

Example: "Hey watch me make this jar disappear" (Jar full of cookies)

9) **Assert or Presuppose the Speaker Concern for the Hearer's Wants**

The assert or presuppose the speaker concern for the hearer's wants strategy is used to assert or convey knowledge to fit the hearer's wants and an intention to fit one's own wants, as well as to show that the speaker and hearer are partners who can potentially pressure hearers to cooperate.

Example: "Hey, I know you like strawberry so I brought you some"

10) **Offer and Promise**

To address the potential threat created by some FTAs, the person can choose to point out the speaker's relationship with the hearer in a different way. Claim whatever the hearer wants. The speakers will assist in obtaining the wants by offerings and promises.

11) **Be Optimistic**

This strategy is related to the cooperative strategy, in which the speaker assumes the hearer desires and will assist in obtaining them.

Example: "I am sure you won't be mad if I used your phone, right?"

12) Include Both Speaker and Hearer Activity

When speakers use an inclusive "we" form and the hearer actually means "you" or "me," they may suggest cooperative assumptions to redress FTAs.

Example: "Shall we eat?"

13) Give or Asking for Reasons

One of the aspects of involving the hearer in the activity is for the speaker to provide reasons for why and what the speaker wants. By including the hearer into the argumentation and considering the hearer reason (the hearer desires what the speaker desires). In other words, giving reasons implies to know or tell the speaker wants without doing any redressive action.

Example: "Why don't we go to the beach on Wednesday?"

14) Assume or Assert Reciprocity

A sense of cooperation between the speaker and the hearer may also be claimed or encouraged by providing evidence of mutual rights or responsibilities existing between the speaker and the hearer. The speaker may soften the FTA by pointing to the habit or obligation that the hearer know. There by disagree the debt aspect or the face-threatening aspect of the utterance such as criticisms.

15) Give Gifts to H (Goods, Sympathy or Understanding)

The speaker may satisfy the hearer positive face desire by fulfilling some of the hearer wants. This accomplished through the

act of showing care, which includes not only an object for gift but also human connection for example the desire to be liked by others and to be cared.

Example: "I'm sorry to hear that" (sympathy)

c. **Negative Politeness**

According to Brown & Levinson (1987:129) negative politeness strategy is redressive action towards the hearer. The purpose is to satisfy the hearer's negative face and avoid threatening the hearer's face or social identity. It involves being indirect and using hedged, question forms, and polite expression to soften the request or the message.

According to Brown & Levinson (1987:129:210) there are ten strategies to use negative politeness:

1) **Be Conventionally Indirect**

In this strategy, a speaker must balance two competing desires or wants. The desire to give hearer a free pass by being indirect and the desire to go on record. In this case, the compromise of normal indirectness is used to solve the problem. the use of phrases and sentences with contextually unambiguous meanings that are vary from the general meanings. The utterance therefore gets recorded, and the speaker expresses the desire to go off record (to convey the topic not directly).

2) **Question, Hedge**

The hedge strategy is a word, or utterance that modifies the degree of membership. A hedge can be a word to express

ambiguity or indecisiveness action from the hearer. This result into an ambiguity utterance that appear polite. The strategy aims to not do any redressive action towards the hearer.

Example: "Maybe we can go now?"

3) **Be Pessimistic**

This strategy recognizes Hearer's negative face by clearly expressing doubt about the appropriateness of the speaker's speech acts. To put it another way, the speaker's strategy should be pessimistic about the hearer's reaction. This strategy is used to reduce the burden on the hearer. Of course, in a conversation, the speaker must consider social factors such as relationship distance and power. Taking these factors into consideration, the speaker can adjust the weight of coercion so that the hearer accepts it well.

Example: "Can you do me a favour? It's okay if you can't"

4) **Minimize The Degree of Imposition**

This strategy is used to reduce the burden on the hearer. Of course, in a conversation, the speaker must consider social factors such as relationship distance and power. Taking these factors into consideration, the speaker can adjust the weight of pressure so that the hearer accepts it well.

Example:" I just want to ask you, if you could lend me some money?"

5) Give Deference

There are two methods for using this strategy first, the speaker humbles themselves, and next, the speaker praises the hearer by pay attention to the positive face of the hearer, namely that which satisfies the hearer's desire to be treated as more superior then the hearer. What is conveyed in both cases is that the hearer has a higher social status than the speaker. When give Deference, it serves to reduce potential face threatening acts by directly conveying the perception of a high differential.

Example: "Excuse me young lady, but would you mind lending me that chair?"

6) Apologize

The strategy apologize is used by the speaker to express the feeling of sorry to the hearer negative face. In this strategy, apologizing implies not only "forgive" or "apologize," but also the use of a verb to explain the reason for apologizing.

Example:" I'm sorry I don't want to interrupt you but, can you give me time to explain this"

7) Impersonate Speaker and Hearer

The speaker in this strategy avoids using the pronouns "I" and "you" in a several ways. This refusal to use the pronouns "I" and "you" might indicate an urgent need that helps to explain the general absence of obvious reference for a person and indirect object of the highest performative verb.

8) State FTA as a General Rule

A strategy of distinguishing the speaker and hearer from a specific application in the FTAs, which is strategy of communicating that the speaker does not want to breach but is simply forced to state the FTA as an example of some general social rule, regulation, or obligation.

Example: "I am going to need you to show me your identification miss"

9) Nominalize

This strategy is related to the level of formality. The speaker can use this strategy to make sentences more formal by replacing or nominalizing the subject, predicate, objects, or complements.

Example: "You are a good student. I am sure your grade will impress us."

10) Go on Record as Incurring a Debt, or as not Indebting the Hearer

The go on record as incurring a debt strategy is used by the speaker to redress FTAs by claiming the obligations to the hearer, or by disclaiming the hearer's obligation, using expressions.

Example: "If you..." (for request), "I will never be able to repay you", and "I could easily do it for you..." (in exchange for an offer

d. Off Record

Based on Brown & Levinson (1987:211) a communicative act is done off record this is done in a way that impossible to attribute only one clear communicative intention to the act but to be ambiguous. This strategy is one of the politest strategies that a speaker can use in the utterance, because this strategy uses indirect sentences to express or ask something to another person. This strategy is usually used on people that just met. Give hints, give association clues, presuppose, understate, overstate, use tautologies, use contradictions, be ironic, use metaphor, use rhetorical questions, be ambiguous, be vague, over generalize, displace hearer, and use ellipsis are the fifteen strategies that apply in this type.

Example: "Wow, it's getting cold in here" (indicating that they should go back home)

e. Don't do the FTAs

This strategy, the speaker does not address their target directly, but rather does something to indicate what the speaker intends to say. This strategy does not use any utterance from the speaker on the contrary the speaker does a certain action. This strategy can be employed when the speaker prefers that the target understand wants or desire being known by the target from the speaker's action.

For example:

The speaker is in an exam but forgot his pen.

A: (looks in bag)

B: (offers pen) "here, use this"

There are four types of dyads (or general social interactions) defined by two polar values (high and low) assigned to S and H in addition two dimensions power (P) and distance (D):

Dyad I:
high P relations
where H has high
 power over S (and D
 is low)

H

bald on record   negative politeness
   (Down)   off record
                            (up)

S

Dyad II: negative politeness / of record
high D relation (+ *low P*)
where H has no (or low)   S ⟶
power over S, and S and   (symmetrical)
H have high D   ⟵ H
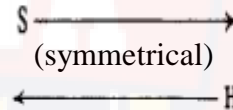
Dyad III: bald on record / positive politeness
low D, Low P relations
where H has no or low P   S ⟶
over S, and s and H have   (symmetrical)
high D   ⟵ H
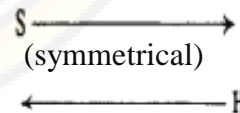
(*Brown & Levinson 1987:250*)

CHAPTER III

METHODOLOGY

This chapter presents the method of conducting this research that consists of the type of the research, source of data, procedure of collection data, and how the research analyses the data.

A. Type of Research

This research applied qualitative descriptive method. According to Hennick & Bailey (2020:10), the purpose of qualitative research is to obtain a contextual comprehension of people's behaviours, beliefs, motivations and how they are shaped by the social, economic, cultural or physical context. The data are words that are referred to as textual data, which in this particular context is the novel. Based on that, this research applied qualitative descriptive to describe the politeness strategies used in the novel *A Simple Favour* by Darcey Bell.

B. Source of Data

The source of this research is the novel *A Simple Favour* by Darcey Bell. The novel was first published in March 2017 under the publisher HarperCollins with 371 pages. The novel is the source of data in accordance with the character that employs politeness strategies in their utterances. The background of the novel is a modern world where the novel is based in suburban Connecticut, America. Moreover, the characters reflect the real people in life, the situation and the social contexts when using politeness

strategies in the real world. Therefore, the novel is used as the research source of data.

C. Procedure of Collecting Data

This research employed some procedure in order to collect the data.

1. The novel was read many times with the intention of gaining a deeper understanding about the content.

2. Noting and quoting the polite utterances by the characters in the novel that related to the politeness strategies based on Brown and Levinson Theory of Politeness strategies.

3. Identifying contexts from the novel that can be used to support the data.

D. Method of Data Analysis

After the data were gathered, the data was analyzed using the types of politeness strategies by Brown and Levinson theory of politeness such as Bald-on Record, positive politeness, negative politeness, off-record, and Don't do FTA. The data was also examined through the sociological variables of distance (D), power (P), and ranking (R). This research used a socio-pragmatic approach in analyzing the data.

CHAPTER IV
FINDING AND DISCUSSION

This chapter described the finding and discussion regarding the politeness strategies of request utterance based on Brown and Levinson's theory in the novel *A Simple Favour* by Darcey Bell. The data found in the novel was classified into the types of Politeness strategies, in line with this, the chapter also described how characters in the novel used politeness strategies in their utterances.

A. Finding

The following findings were gathered after reading the entire novel of *A Simple Favour* by Darcey Bell. the findings were classified based on politeness strategies theory by Brown and Levinson. The data consisted of request utterances and were classified into bald-on record, positive politeness, negative politeness, and off-record.

1. The Types of Politeness Strategies in *A Simple Favour* by Darcey Bell

a. Bald-on Record

Table 1. Bald-on Record

No	Page	Bald-on Record
1	16	**Data 1:** Emily, It's me! Stephanie! Call me!"
2	27	**Data 2:** "Drink" Maricela said.
3	33	**Data 3:** My mother looked out the window and said, "Look, Stephanie! It's your father."
4	34	**Data 4:** My mother said, "Ask him in."
5	34	**Data 5:** "Just stand there. Don't say a word."
6	36	**Data 6**: "Have more," my mother said, and refilled his plate without waiting for him to answer.

7	37	**Data 7:** "Come over here," he said.
8	39	**Data 8:** "Been traveling?" asked Sergeant Molloy. "I was in London," said Sean. "Visiting family?" Brilliant deduction, Sherlock. The accent was the tip off! "Business," said Sean.
9	67	**Data 9:** She said, "Take this one. Keep it. It was a one-off. A prototype. My boss had it made by the franchise people, and then he didn't like it and cancelled the order."
10	91	**Data 10**: "Don't talk," I said. "Come in. Sit down. Let me make you some tea."
11	102	**Data 11:** "Leave Nicky alone. He's sad."
12	122	**Data 12: "**More wine! Where the hell was our pasta?"
13	137	**Data 13:** "Where?" I asked him. "Where did you see your mom?"
14	139	**Data 14:** "Stop," I said, "I can't stand it. Enough."
15	149	**Data 15:** "Move in with me. Let's try and make this work. Emily's gone. She's dead."
16	161	**Data 16:** "You've got to tell me!"
17	161	**Data 17:** "Go around to the kitchen," Emily said. "Hold up your hand. I'll tell you how many fingers you're holding up."
18	162	**Data 18:** "Two," said Emily**.** "Try again."
19	162	**Data 19:** "Wait!" I cried
20		**Data 20:** "Don't be hard on her, Emily."
21	180	**Data 21:** "And now," I said, after I'd ordered more champagne, "you're going to put this ring on my finger. And you're going to tell me you'll love me forever. Say, 'With this ring I pledge my troth forever."
22	181	**Data 22:** "But for now . . . meet me in the bathroom in twenty seconds. Knock twice."
23	202	**Data 23:** Stephanie said, "Look at Miles. Look when he comes closer."
24	225	**Data 24:** "Listen hard," Emily said**.**
25	226	**Data 25:** "I want Nicky," Emily said "You can have everything else. But I want you to keep your mouth shut. For once."
26	237	**Data 26:** "Remind me which one is Emily**.** Was she the one with that odious birthmark under her eye? Lord, I positively begged her to have it removed. Though it was sometimes the only way I could tell them apart. Of course, later, when Evelyn was always drunk or high, that made it easier."
27	256	**Data 27:** "Wait for me. Don't do anything crazy. I'll meet you there. I'll get there as soon as I can. Promise

		me. No, swear to me."
28	265	**Data 28:** "Listen," I said. "There's something I need to tell you."
29	266	**Data 29:** I said, "Okay. Enough. I'm tired"
30	272	**Data 30:** "Don't go," I said.
31	277	**Data 31:** "Don't get up," I said.
32	277	**Data 32:** "Prove it," I said "How?" he said, looking even more alarmed than he had when he first saw me. "Break her heart. Torture her. Kill her."
33	299	**Data 33:** "Then you can leave the room," I said.
34	309	**Data 34:** "Stephanie, I need to see you." Emily's voice had tears in it. I'd never heard her sound like that, either. "I need to talk to you. I need your advice. I need a friend."
35	326	**Data 35:** "Hurry up," she said.
36	334	**Data 36:** "I need to come see you," I said. "Cocktail hour," he said. "I'll be waiting."
37	336	**Data 37:** "I need a favor," I said.
38	336	**Data 38:** "I'll let you know. Meanwhile I need something fabulous to wear."
39	308	**Data 39:** "Stephanie. It's me. I desperately need you to help me."
40	259	**Data 40:** "Don't worry," I said. "This is the emergency. No matter what you hear . . . I'm not dead. I'll be back. Trust me. I won't be dead."
41	343	**Data 41**: "Tell that to the coroner," Emily said. "Ask if they can date the time of death with that much precision. Ask if they can positively say that you weren't in the cabin around the time Evelyn killed herself."
42	344	**Data 42:** "I want Nicky," Emily said. "Now. Can I make that any clearer?"
43	349	**Data 43:** "Click on it. Wait. Come around. You can sit in my chair. I don't have to be here when you read it."
44	354	**Data 44:** I said, "I need distance and time."

Based on the table above, there were 44 request utterances of bald-on record that the characters used in the novel *A Simple Favour* by Darcey Bell.

Data 1

Based on the table above, the utterance classified as the bald-on record strategy because the speaker (Stephanie) used it by making a direct and clear statement. The statement *it's me! Stephanie!* was a clear action of self-identification without using any hedging or ambiguity. The word *call me!* was a direct request for the hearer (Emily) to call her. The utterance was straightforward without considering the FTA of the hearer and it was also used for the efficiency of the utterance.

Data 2

Based on the table above, the utterance *Drink* was a direct request that the speaker (Maricela) used. The utterance was a direct request that the speaker used with no intention of using additional phrases to make the utterance less direct. There was no hedging or mitigation such as *maybe you should drink* which made this utterance bald-on record.

Data 3

Based on the table above, the utterance was used by the speaker (Stephanie's mother) by directly requested the hearer (Stephanie) to look at the person outside. This utterance classified as bald-on record strategy because of the direct and clear request that the speaker (Stephanie's mother) used.

Data 4

Based on the table above, the utterance classified as a bald on record strategy. The speaker (Stephanie's mother) directly requested the hearer (Stephanie) to ask the young man to enter the house. The utterance was clear and without any hedging or ambiguity addition which was classified as bald-on record strategy.

Data 5

Based on the table above, in the utterance, the speaker (Stephanie's mother) used direct request to the hearer (Chris). The request in the utterance was clear as the speaker wanted the hearer to stand and stayed silence. The utterance clearly showed how the speaker had more power over the hearer where the speaker was older than the hearer. This made the speaker chose to use the words presented in the data instead of using more hedging or using words that less threatening to the hearer's face.

Data 6

Based on the table above, in the utterance, the speaker (Stephanie's mother) directly requested the hearer (Chris) to *have more* of the cake. This was how the speaker (Stephanie's mother) requesting with the clear statement along with the action that the speaker did. The statement was not containing any hedging or in a form of more polite way such as asking if the hearer wanted more cake which was why the utterance classified as bald-on record.

Data 7

Based on the table above, the utterance was a bald on record strategy as it was clear form of request that the speaker (Chris) used in his utterance. The speaker clearly said what he wanted the hearer (Stephanie) to do which was to *come over* to the speaker. This utterance did not use any hedging or more polite form of language when requesting.

Data 8

Based on the table above, in the utterance, both characters were using bald-on record. The utterances could be described as direct and provide clarity between the dialogue which could be the reason giving the situation when the utterances occurred, the hearer (Sean) was interrogated about Emily disappearance. The conversation was aiming to request Sean's alibi. In line with that, time efficiency for an exchange of information and avoidance of any ambiguity were also part of bald-on record strategy.

Data 9

Based on the table above, in the utterance, *take this one. Keep it* was a direct clear request. The speaker (Emily) used a clear statement indicated that the speaker wanted the hearer to keep the object of the topic.

Data 10

Based on the table above, the utterance was a clear and direct command that the speaker (Stephanie) used. Giving the context of the utterance occurred when the hearer (Sean) was about to tell bad news to the speaker (Stephanie) the utterance was used for the efficiency of time and could be seen as an effort to show comfort and solace.

Data 11

Based on the table above, the utterance was a direct request. The speaker (Stephanie) clearly and directly stated to the hearer (Miles) to *leave Nicky alone* this showed the power that Stephanie had over miles. The utterance was not using hedging or more polite way to say the request that classified this utterance as bald-on record strategy.

Data 12

Based on the table above, in the utterance, *more wine!* and *where the hell was our pasta?* where direct demand and dissatisfaction that the speaker (Stephanie) used to the hearer (the waiter). This utterance classified as bald-on record because of the direct demand and no attempt of soften the request or question.

Data 13

Based on the table above, in the utterance, the speaker (Stephanie) used bald-on record strategy to ask for information considering the context of this utterance was between Stephanie and Nicky where the speaker had a close relationship to the hearer, also there was urgency to gain the information and Stephanie had more power over Miles.

Data 14

Based on the table above, the utterance was a request to make the hearer (Sean) to stop his action. The word *stop* and *enough* were a clear and direct request that the speaker (Stephanie) used. Bald-on record strategy was often used between family and close friend and in this case Stephanie and Sean had a close relationship resulting Stephanie to use the bald-on record strategy.

Data 15

Based on the table above, in the utterance, the speaker (Sean) used a direct request to the hearer that classified as bald-on strategy. The directness of this utterance could be seen as the speaker directly asking the hearer (Stephanie) to move in and live together. The speaker explanation after the request was also contextually important, which explaining why the speaker was making the requests. It was a very direct and without using any softening or hedging.

Data 16

Based on the table above, in the utterance, the speaker (Stephanie) used a direct statement that could be perceived as an urgency to gain information. The word *got to* was a demand to the hearer to immediately give an information that the speaker desired. The utterance expressed an urgency without using more polite utterance which making this utterance a bald-on record strategy.

Data 17

Based on the table above, the utterance was a clear direct request that the speaker (Emily) used when talking with the hearer (Stephanie). The relationship between the two characters was close friend resulting in Stephanie used Bald-on record when talking to Emily.

Data 18

Based on the table above, the utterance *try again* was a direct request that the speaker (Emily) used in order to make the hearer (Stephanie) to do the action again. Considering the two characters close relationship there were no effort in using any form of polite utterance. This utterance was classified as bald-on record.

Data 19

Based on the table above, the utterance classified as bald-on record strategy. The speaker (Stephanie) was directly asking the hearer (Emily) to stop. The utterance was a direct request giving the reason unambiguous and straightforward without using more polite way when asking someone to stop.

Data 20

Based on the table above, the utterance classified as bald-on record strategy because of the direct request of the speaker (Sean) to the hearer (Emily). The speaker did not use any hedging or any polite utterance that could softener the utterance.

Data 21

Based on the table above, in the utterance, the speaker (Emily) applied bald-on record strategy. The utterance was a sequence of direct request that the speaker (Emily) requested the hearer (Sean) to do and say by requesting the hearer to put the ring and to tell the words. This utterance was not containing any sentences to minimize the directness of the command.

Data 22

Based on the table above, in the utterance, the speaker (Emily) directly requested the hearer (Sean) to meet in bathroom and to knock twice. The utterance was clear and not using mitigation or more polite language. This utterance classified as bald-on record.

Data 23

Based on the table above, in the utterance, the speaker (Stephanie) requested the hearer (Emily) to look at Miles. This utterance classified as bald-on record because of the direct request and the context between the two characters that were close as a friend. There was no softening or hedging the request.

Data 24

Based on the table above, in the utterance, the speaker (Emily) directly requested the hearer (Stephanie) to listen to what the speaker was about to say. The utterance was straightforward and with the context of urgency, because of that the utterance classified as bald-on record.

Data 25

Based on the table above, in the utterance, the hearer (Emily) directly expressed the request that the speaker aiming to get. *I want Nicky* was a clear expression of request, *you can have everything else* was a clear permission that the speaker (Emily) gave to the hearer (Stephanie), *I want you to keep your mouth shut* was a direct command that the speaker (Emily) said, this was also an act of threatening to the hearer (Stephanie) positive face as the person that hade a desire to be like by others.

Data 26

Based on the table above, in the utterance, the speaker (Mrs. Nelson) was talking to the hearer (Stephanie). The speaker (Mrs. Nelson) directly requested the hearer to remind her which one was Emily. This was a straightforward request, and it could be seen from the context that as an older person Mrs. Nelson used bald-on record when making a request to Stephanie.

Data 27

Based on the table above, in the utterance, the speaker (Emily) implied bald-on record. In this context of the utterance the speaker was trying to stop the hearer (Evelyn) to do something crazy, which was why the speaker used this utterance to maximize efficiency and showed urgency in the context of the utterance.

Data 28

Based on the table above, in the utterance, the word *listen* was a direct request that the speaker (Emily) used for asking the hearer (Evelyn) attention. There was no hedging or more polite way that the speaker used, this in line with the context of the closeness between the speaker and the hearer. The utterance was using maximum efficiency in order to tell something important, which is one of bald-on record element.

Data 29

Based on the table above, in the utterance, the word *Enough* was a direct request that the speaker (Emily) used to speak to the hearer (Evelyn). The utterance depicted the urgency or desperation of the speaker to stop the hearer. The sentence *I'm tired* was a straightforward statement about the speaker condition. The utterance was clear and direct which make this utterance bald-on record strategy.

Data 30

Based on the table above, in the utterance, the speaker (Emily) was making a direct request to the hearer. There was not any indirect language or softener such as *would you mind staying a bit longer?* or any hedges such as *maybe* or *perhaps.* The statement conveyed a sense of urgency and seriousness, giving the context of this utterance was when the hearer (Evelyn) wanted to suicide, and the speaker (Emily) tried to stop it.

Data 31

Based on the table above, in the utterance, the speaker (Emily) was making a direct request to the hearer (Sean) to stay seated. There was not any indirect language or softener such as *its okay just sit* or any hedges. The context of this utterance was between husband and wife which had more close relationship.

Data 32

Based on the table above, in the utterance, *prove it* was a direct request that the speaker (Emily) directly ask the hearer (Sean) to do. *How?* was a direct statement indicating a request of clarification. *Break her heart, torture her, kill her* was a series of direct request that the speaker (Emily) used. The context of this conversation was when Emily knew Sean was having an affair with her best friend which showing the urgency and the tension between the speakers that led both speakers using bald-on record strategy.

Data 33

Based on the table above, in the utterance, the speaker (Sean) stated a direct request. It was an indication of a condition or circumstances which the hearer (Stephanie) was being told to. The request was straight-forward, making the utterance classified as bald-on record strategy.

Data 34

Based on the table above, in the utterance, the speaker (Emily) used bald-on record strategy. The word *I need* symbolized an urgency

and *to see you* as a direct request to the hearer (Stephanie). The utterance lacked of hedges and ambiguity such as *Stephanie can I see you today?* Or any polite word that the speaker could use.

Data 35

Based on the table above, in the utterance, the speaker (Emily) directly requested the hearer (Stephanie) to act more quickly. Using such a direct form could be seen as an urgency and making the communication could be more efficient. Because of that, the utterance classified as bald-on record strategy.

Data 36

Based on the table above, in the utterance, the speaker (Emily) was using a direct expression of need. This directly communicated the request to the hearer (Dennis Nylon). There was no hedging such as *perhaps* or *maybe* in the utterance which made this utterance classified as bald-on record strategy.

Data 37

Based on the table above, in the utterance, the speaker (Emily) was using a direct expression of need. This directly communicated the request to the hearer (Dennis Nylon). There was no hedging such as *could* or *maybe* in the utterance. The context of this utterance was to express an urgency when the character Emily need help from Dennis. The directness and urgency in this utterance made it classified as bald-on record strategy.

Data 38

Based on the table above, in the utterance, the speaker (Emily) was using a direct expression of need, which was fabulous clothes. The utterance directly communicated the request to the hearer (Dennis Nylon). There was no hedging such as could or maybe in the utterance. The context of this utterance was to express an urgency when the character Emily need help from Dennis. This made the utterance classified as bald-on record strategy.

Data 39

Based on the table above, in the utterance, the speaker (Emily) directly requested or expressed the need of help that the hearer (Stephanie) could provide. The word *desperately* indicated the urgency of the speaker. There were no hedges in this utterance. This utterance classified as bald-on record because of the urgency and direct request from the speaker.

Data 40

Based on the table above, the utterance was bald-on record because the speaker (Stephanie) directly requested the hearer (Sean) not to worry. The utterance was expressing the care for the hearer that showed the closeness between the characters.

Data 41

Based on the table above, in the utterance, *tell that* and *ask if they can* were a straightforward request that the speaker (Emily) used to

the hearer (Sean). The utterance was direct and because of that it did not employ any hedges or ambiguity in the utterance, making the utterance classified as bald-on record strategy.

Data 42

Based on the table above, in the utterance, the speaker (Emily) directly requested what the speaker desire. The word *now* was implying an urgency in the context of the utterance. *Can I make that any clearer* was a rhetorical question that depicting or force the initial statement as it reinforced the directness and provided clarity to the utterance before that.

Data 43

Based on the table above, the phrase *let me ask you something* was a straightforward request for a permission to ask something. It was a direct statement that did not apply any hedges or letting the hearer to decide as in *can I* or any other hedges.

Data 44

Based on the table above, in the utterance, the speaker (Sean) was using a direct expression of need. This directly communicated the request to the hearer (Carrington). There was no hedging such as *could* or *maybe* in the utterance. The context of this utterance was to use efficiency in communicating what the character Sean need. The directness and efficiency in this utterance made this utterance classified as bald-on record strategy.

b. Positive Politeness

Table 2. Positive Politeness

No	Page	Positive Politeness
1	42	**Data 45:** After I heard the patrol car pull out of the driveway, I said, "I guess we'll be wanting that drink." "Definitely," said Sean.
2	42	**Data 46:** "Good evening, Mrs. Nelson. I hope you're well. I'm wondering if you might have heard from your daughter?"
3	43	**Data 47:** "Emily. Well, no, I thought so. Do give her my love if you see her. And you take care. Bye-bye."
4	82	**Data 48:** "Honey, do you want to talk about Nicky's mom being gone? I mean, how you feel about it—"
5	263	**Data 49:** "I am not going about this like some amateur. This will not be messy, I promise. I need you to stick around," I said
6	143	**Data 50:** "Was it really Emily? Do you promise with your little pink nose?" "Yes," said my son. "Do you promise with every one of your cute little toes?" "It was her. I promise," said Miles.
7	149	**Data 51:** "Nicky wants his mom to be alive. He wants it so much he's convinced himself that she is. And somehow, he's convinced Miles that he's seen her. But she isn't alive. And she would have wanted Nicky to have a mom, for us to have a stable household. Come live here. Full time. Please."
8	162	**Data 52:** "You always were a clever girl. Okay, got to run. For now. Talk soon."
9	179	**Data 53:** "Please keep your voice down, dear."
10	204	**Data 54:** "Emily, you know me so well. I love you so much. It feels so good to tell someone, not to have to keep it bottled up inside. Am I a terrible person?"
11	237	**Data 55:** "What's the matter?" said her mother. "You look terrible, dear. Are you all right?"
12	239	**Data 56:** "Please get yourself some water," Emily's mother said. "You don't look at all well."
13	255	**Data 57:** "Don't hang up," I said. "Please."
14	268	**Data 58:** That person said, "Let's have one last total blowout before we get clean forever. You and me. Sisters. Like the old days." Evelyn gave me a quizzical smile. I still loved her, but the missing tooth was a bad look, and if she lived, I was going to have to fix that too. "One last time," I said. "Let's get totally blasted. Let's get that demon out of our systems forever.
15	110	**Data 59:** "Go get Daddy's book, Buddy."

Based on the table above, there were 15 request utterances of positive politeness strategy that the Characters used in the novel *A Simple Favour* by Darcey Bell.

Data 45

Based on the table above, the utterance was a positive politeness strategy because the speaker (Stephanie) included strategies that in line with positive politeness, which were using group identity markers and seeking agreement. From the utterance, *I guess* was the way the speaker (Stephanie) softened the assertion instead of directly requesting. Using the pronoun *we* was how the characters suggested a same interest which a way of including the hearer (Sean) for the activity without risking to imposition the hearer face, the speaker noticed the hearer's desire to drink.

Data 46

Based on the table above, the utterance was a positive politeness strategy because the speaker (Sean) addressed the hearer (Mrs. Nelson) with a consideration of the hearer's positive face and acknowledge it, which was in line with positive politeness strategy. The utterance *good evening, Mrs. Nelson* was a formal and respectful greeting, giving the context of the speaker and the hearer were a related family. The utterance *I hope you're well* was a direct expression to show concern for the hearer's (Mrs. Nelson) well-being and aimed to convey friendliness and care before making the request of information from the hearer.

Data 47

Based on the table above, the utterance was a positive politeness strategy because the speaker (Mrs. Nelson) was requesting the hearer (Sean) to acknowledge Emily about the speaker affection. It was also a way of how the speaker communicated affection and concern to Emily. The utterance after the request *and you take care* was a clear expression of the speaker's concern for the hearer which indicated a personal connection between the characters that could build more connection. In this utterance, the speaker was emphasized in building rapport, expressing care and concern to the hearer, which was why it classified as positive politeness.

Data 48

Based on the table above, the utterance was a positive politeness strategy because the utterance contain strategy that in line with positive politeness. The utterance used the term of endearment, *honey.* Using the term of endearment was a way to establish closeness between the speaker (Stephanie) and the hearer (Nicky). The utterance *do you want to talk about Nicky's mom* was a request for the hearer to open up about the hearer's feelings without putting pressure to the hearer. The speaker was showing concern for the hearer's well-being and trying to approach a sensitive topic with care and consideration.

Data 49

Based on the table above, the utterance was a positive politeness strategy because it contained with positive politeness elements. The

utterance *I promise* was reassurance and as an effort to build trust between the speaker (Evelyn) and the hearer (Emily). The utterance *I am not going about this like some amateur* was assurances to minimize potential concern. The utterance *I need you to stick around* was a request of the speaker that implying the need for the hearer's presence and support, it could be seen as an acknowledgement of the hearer's worth.

Data 50

Based on the table above, the utterance was positive politeness strategy because the speaker (Stephanie) requested a confirmation from the hearer (Miles) not by directly asking but using in-group identity marker strategy, which was applying a playful and endearing terms that resonate with shared jokes or familiarity between characters. The utterance *your little pink nose* and *every one of your cute little toes* were endearing and playful, making the hearer felt less pressured and acknowledge the hearer's positive face to be like by others.

Data 51

Based on the table above, the utterance was positive politeness strategy because the speaker (Sean) used strategy of positive politeness which was intensifying interest to the hearer (Stephanie) by made a good story and drew the hearer into the conversation that the speaker said before making the request to live together. The utterance

was acknowledging the hearer's positive face of being a good mother for Nicky.

Data 52

Based on the table above, the utterance was positive politeness strategy because the speaker (Emily) used strategy of compliment *you always were a clever girl*. This utterance was a compliment that used to acknowledge and to validate the hearer's (Stephanie) positive face. The speaker used *talk soon* as an implicit request or expression of intention to communicate again in the future.

Data 53

Based on the table above, the utterance was a positive politeness strategy because the use of term of endearment *dear*. By using this term, the speaker (Emily) reduced the distance between the speaker and the hearer (Sean). Using the modal *please* was a clear positive politeness strategy that the speaker used to soften the direct request.

Data 54

Based on the table above, the utterance was positive politeness because of the sentence *you know me so well* the speaker (Stephanie) acknowledging the hearer (Emily) positive face before asking. *am I terrible person?* Was the part that could be interpreted as an indirect request that the speaker seek from the hearer. The speaker was seeking validation, and opinion about their action.

Data 55

Based on the table above, the utterance was positive politeness because the expression of concern that the speaker (Mrs. Nelson) stated to the hearer (Stephanie). The type of question was a clear expression of concern about the hearer's well-being. The speaker also used the term of endearment *dear,* which in line with positive politeness strategy. In the context of this utterance, the speaker intended to know the hearer's state, which made this utterance an implicit request.

Data 56

Based on the table above, the utterance was a request the word *please* with a directive *get yourself some water*. It was a polite form of request for the hearer (Stephanie) to get water. The utterance used the strategy of positive politeness which was strategy of giving gifts to the hearer in the form of a good, sympathy, understanding and cooperation, which in this context the speaker acknowledged the hearer's state.

Data 57

Based on the table above, the utterance was positive politeness because of the use of modal *please.* By using it as a request rather than a clear command the speaker (Stephanie) acknowledged the hearers (Evelyn) desire but still politely asked for a specific response. The use of modal *please* expressed politeness and closeness, aimed to make

the hearer feel respected and valued in interaction. This is in line with the context of the utterance where both characters just started talking again after a long time.

Data 58

Based on the table above, the utterance was positive politeness strategy because the speaker (Evelyn) include both, the speaker and the hearer, in the activity which was a strategy in positive politeness. The utterance *let's have one…* and *let's get…* were the form of inclusivity that the speaker used. The utterance *like the old days* was referring to the closeness between the characters.

Data 59

Based on the table above, the utterance was a direct request that the speaker (Davis) used. The utterance was positive politeness strategy because the use of endearment, as in the word *Buddy,* added the element that could soften the direct command and used in-group identity marker that the speaker was referring to oneself as *daddy,* this expressed the closeness between the speaker and the hearer (Miles).

c. **Negative Politeness**

Table 3. Negative Politeness

No	Page	Negative Politeness
1	13	**Data 60:** Emily said, "I'm always asking you for Favors, Stephanie. And I'm so grateful. But can I ask for just one more? Could you take care of Nicky so Sean and I can get away, for Sean's birthday weekend, to my family's cabin?"
2	13	**Data 61:** "Can you put suntan oil on this hard-to-reach spot on my back?"

3	14	**Data 62:** "Please, Stephanie, I need your help. Again. An emergency's come up at work, and I have to stay late. Alison has a class. Can you get Nicky at school? I'll come get him in the evening, nine at the latest."
4	19	**Data 63:** I said "I couldn't reach Emily but I was sure that everything was okay. We must have gotten our signals crossed about how long Nicky would be staying. But just in case, could the school give me his dad's—Sean's—cell number?"
5	30	**Data 64:** "I don't mean to be alarmist," I said, "But Emily left Nicky with me, and I was wondering . . . where she is and when she's planning to come home. I must have heard her wrong. I didn't know Nicky would be staying—"
6	41	**Data 65:** "I hope you aren't planning any more trips to Europe in the near future," he told Sean.
7	42	**Data 66:** I said, "Maybe you should call her mother."
8	42	**Data 67:** "I do so hate to bother you. But have you heard from Emily, by any chance? Oh, of course. I thought not. No, everything's fine. I think she's traveling for the company. And I just got home. Nicky's fine, he stayed with a friend. I don't mean to alarm you . . ."
9	67	**Data 68:** "Please," she said. "Take it. Look . . . are you busy this afternoon? Why don't you come to our place. It's nearby. The boys can play. I can make them hot chocolate. We could have a glass of wine. My husband won't be home for a couple of hours."
10	114	**Data 69:** "Why don't you go for a ride? Cool off. Go to the Smokehouse and get something delicious for dinner."
11	123	**Data 70:** "Stephanie, I need to ask you something. Maybe this is going to sound weird, but . . . is there anything . . . unusual about your relationship with Chris? Maybe I'm just being paranoid, but sometimes I get the feeling that you guys are a little . . . too close. And sometimes it kind of freaks me out. Your bond is so intense, it's almost like you're lovers."
12	148	**Data 71:** I said, "Is there any chance—any chance—that Emily could be alive?"
13	174	**Data 72:** He said, "Could we have dinner sometime?"
14	230	**Data 73:** "You have to tell me if this isn't working out for you. If you're having second thoughts. Tell me. Do you want me to leave?"
15	230	**Data 74:** I asked Sean, "Can I open the card?"
16	232	**Data 75:** I don't know what possessed me to ask, "Do

		you think I could come visit you?"
17	238	**Data 76:** "Emily blamed me for Evelyn's problems. But I'm telling you —do you have children, by any chance?" "My son is Nicky's friend," I reminded her.
18	302	**Data 77:** "Soon enough," said Mr. Prager. "Meanwhile, though it's not in my legal authority, I would like to ask you both, as a courtesy, not to travel very far from here for any length of time."
19	310	**Data 78:** She said, "Could I ask you one more favor? Well . . . maybe two." "What is it?" I said guardedly. Hadn't I done Emily enough favors? "Could you bring my ring?" she said.
20	320	**Data 79:** "How perfect. Stephanie, would you come with me to talk to him? Would you be there for support? I guess I should have asked you before . . ."
21	366	**Data 80:** "I don't mean to be rude, but can I ask why you are here?"

Based on the table above, there were 21 request utterances of negative politeness strategy that the characters used in the novel *A Simple Favour* by Darcey Bell.

Data 60

Based on the table above, the utterance was negative politeness strategy because the way the speaker (Emily) was making request to the hearer (Stephanie) letting the hearer to answer yes or no, by saying *could* the speaker tried not to imposition or threat the hearer's negative face. It was also in line with the be pessimistic strategy. In this utterance, the speaker was hedging the request by acknowledging the condition for the appropriateness of the request by saying *I'm always asking you for favour* and *can I ask for one more?*

Data 61

Based on the table above, the utterance was negative politeness strategy because the utterance did not threat the hearer's (Emily)

negative face. Instead, the speaker (Stephanie) let the hearer to choose. The word *hard-to-reach spot* provided an explanation about why the speaker were asking for the help.

Data 62

Based on the table above, the utterance was negative politeness strategy because the use of modal *can* and the use of word *please* indicated that the speaker (Emily) did not want to imposition the hearer. Instead, the hearer (Stephanie) had freedom to choose. The speaker also used prepositional time phrase *nine at least* to make the request less heavy to the hearer.

Data 63

Based on the table above, the utterance was negative politeness strategy because the utterance had the element of the be pessimistic strategy, which using could, would or might in the strategy. The speaker (Stephanie) formed the request as a question to appear more polite and respect the hearer's negative face. The context of this utterance was when the character was requesting a sensitive information from the school. The speaker used negative politeness strategy to appear more polite and tried to minimize the request by providing context and justification.

Data 64

Based on the table above, the utterance was negative politeness strategy because the strategy focused on the primary concern to

respecting the hearer's desire for freedom from imposition. The utterance *I don't mean to be alarmist* was the speaker's (Stephanie) way of respecting the hearer's (Sean) desire not to be alarmed. The speaker was requesting for some clarification from the hearer about the disappearance of the character's friend, Emily.

Data 65

Based on the table above, the utterance was negative politeness. The speaker (sergeant Molloy) used to hedge *I hope,* making it to be more polite as the way of expressing a request for the hearer (Sean) to stay in the country instead of directly requesting it. The phrasing did not assume or explicitly saying that Sean should not go to Europe. It was framed as a hope which in this context gave the hearer the freedom to interpret and respond without feeling directly restricted by the speaker.

Data 66

Based on the table above, the utterance was negative politeness. The speaker (Stephanie) used hedging *maybe* as the key to make the request sounded less direct. By using maybe, the speaker respected the hearer's (Sean) negative face and gave the hearer the freedom to call or not call. The speaker used this strategy when talking to the hearer because the context of both characters relationship was a stranger that just met.

Data 67

Based on the table above, the utterance was negative politeness strategy because of how the utterance was framed to impose less to the hearer's face. The utterance *I do so hate to bother you* showed the acknowledgement that the speaker (Sean) was aware that the preceding utterance might be imposing to the hearer (Bernice). The use of *by any chance?* and *I think…* served the function to make the utterance appeared less direct and more tentative.

Data 68

Based on the table above, the utterance was negative politeness strategy because the strategy focused on the primary concern to respecting the hearer's desire for freedom from imposition. The use of hedging in this utterance *are you busy this afternoon?* was the speaker's (Emily) way to preface the request by asking about the hearer's (Stephanie) availability and reducing direct imposition. The utterance *why don't you* was in line with the be pessimistic strategy when making a request.

Data 69

Based on the table above, the utterance was negative politeness strategy because the strategy focused on the primary concern to respecting the hearer's desire for freedom from imposition. In this utterance the speaker (Stephanie) used question, hedge strategy *why don't you* was the way the speaker conveyed the request to a question without imposition the hearer (Chris) and still left the hearer to decide.

Data 70

Based on the table above, the utterance used hedging *maybe* before directly asking or requesting about the clarity of the relationship. The speaker (Chris) used negative politeness as the strategy to approach a sensitive topic that might imposition the hearer's (Stephanie) face. Instead of apologizing directly, the speaker used the phrase *maybe I'm just being paranoid,* it served as the same indirect apology or acknowledgment of how sensitive the question that the speaker asked.

Data 71

Based on the table above, the utterance used hedging and indirectness as the repetition. When the speaker used *any chance,* it could be seen as a way to emphasize the speaker's awareness about the topic and the request for the clarity. This utterance aimed to discuss a highly sensitive topic. Asking about someone's life status was inherently face-threatening due to its emotional weight and potential implications. By employing negative politeness strategies, the speaker recognized and respected the situation and potential impact on the hearer, which resulting to make the request non-imposing as possible.

Data 72

Based on the table above, the utterance was negative politeness strategy. The speaker (Sean) performed a negative politeness strategy

by using the modal *could*, it made the utterance less direct rather than directly say *lets have a dinner*. By framing the request into a question, the speaker avoided imposing to the hearer (Emily) and allowed the hearer to have more freedom and to choose their respond towards the request. The relationship between the characters at that time was still stranger which influence the speaker to used negative politeness.

Data 73

Based on the table above, the utterance was negative politeness strategy. The speaker (Emily) performed negative politeness strategy in the utterances by using the element of indirectness *if you're having second thoughts* as an indirect hint that led to the main issue. This utterance was in line with negative politeness sub strategy of be pessimistic. The utterance *do you want me to leave?* could be seen as hedging and try to not imposition the hearer (Sean), this utterance was in line with the sub strategy of minimize the degree of imposition. The speaker was requesting the hearer to express the hearer feeling about the relationship but forming the request as a question to be more polite and less direct.

Data 74

Based on the table above, the utterance was negative politeness strategy. The speaker (Stephanie) expressed the request of opening the card with the use of *can I* the utterance became less direct rather than saying *I'm opening the card.* The utterance also showed how the

characters respect the hearer (Sean) since the card was for Emily that in the time was presumably dead which can be a sensitive topic. The speaker was trying to be polite and not risking for imposition and respecting the hearer's negative face.

Data 75

Based on the table above, the utterance was negative politeness strategy. The speaker (Stephanie) performed the request of her visiting the hearer (Mrs. Nelson). By forming the request as a question form, the speaker made the request indirect and respecting the hearer's decision or negative face as negative face is the need to be independent, to have freedom of action and not to be imposed on by others.

Data 76

Based on the table above, the utterance was negative politeness strategy. The utterance is a request of information. The speaker (Mrs. Nelson) formed the request as a question form making the request an indirect manner *do you…* as a way to show respect to the hearer's (Stephanie) decision or negative face.

Data 77

Based on the table above, the utterance was negative politeness strategy. The utterance was a request that the speaker (Mr. Prager) say to the hearer (Sean and Stephanie). This utterance was in line with the sub strategy of minimize the degree of imposition and stated FTA as a

general rule. The utterance *though it's not in my legal authority, I would like to ask you both…* was how the speaker lessen the imposition and made the request less direct. The utterance depicted the general social rule that if a problem occurred suspect or in this case Stephanie and Sean is prohibited to travel which fits in the sub strategy of state FTA as a general rule.

Data 78

Based on the table above, the utterance was negative politeness strategy. The speaker (Emily) performed a negative politeness strategy by using the modal *could* to make the utterance less direct rather than directly requesting. By framing the request into a question, the speaker avoided imposing the hearer (Stephanie) and allowing the hearer to have more freedom in choosing the respond towards the request.

Data 79

Based on the table above, the utterance was negative politeness strategy. The utterance was a request, however the speaker (Emily) formed the request as a question form. By using *would you,* the speaker made the request in an indirect manner and respected the hearer's (Stephanie) decision or negative face.

Data 80

Based on the table above, the utterance was negative politeness strategy and a request of an information. The utterance applied sub strategies of negative politeness which was minimize to the degree of

imposition using *I don't mean to be rude* and question, hedge strategy

using *can I ask* as a form to gain the speaker (Sean) requested from

the hearer (Detective Meany and detective Fortas).

d. **Off Record**

Table 4. Off Record

No	Page	Off Record
1	258	**Data 81:** "This is it," I whispered to Sean. "You know what to do."
2	318	**Data 82:** I said, "The guy that's been following you . . ."
3	336	**Data 83:** I said, "Really, that would be great. But I have a little . . . red tape to cut through first. Some things I need to take care of. I'm not totally sure yet, but I might need to talk to a lawyer. I know we have good ones on retainer." "A divorce lawyer?" Dennis said. "I don't know," I said. "Domestic." "I know a great one," said Dennis.
4	369	**Data 84:** "I assume you have this . . . Stephanie's current contact information."

Based on the table above, there were 4 request utterances off

record strategy that the characters used in the novel *A Simple Favour*

by Darcey Bell.

Data 81

Based on the table above, the utterance was an off-record

strategy. The speaker (Stephanie) was requesting an action without

stating any direct request that the hearer require to do. Rather than

mention an act, the speaker say *you know what to do* which make the

utterance indirect.

Data 82

Based on the table above, the utterance was an off-record strategy. The speaker (Stephanie) requested an information without imposing the hearer (Emily) by saying about *the guy* and ending with pauses which left the hearer to interpret what the speaker wanted, rather than directly requesting which made the utterance indirect.

Data 83

Based on the table above, the utterance was an off-record strategy. The speaker (Stephanie) requested a help to find a lawyer from the hearer (Dennis) by saying *I have a little . . . red tape to cut through first. Some things I need to take care of,* the speaker was giving hints to the hearer. The utterance *but I might need to talk to a lawyer,* the speaker expressed what the need was but not directly said the request to the hearer which leave the hearer to interpret what the speaker wanted.

Data 84

Based on the table above, the utterance was off-record strategy. The speaker (Meany) requested Stephanie's contact information from the hearer (Emily) without mentioning the request but by hinting the *Stephanie current contact information* and leaving the hearer to interpret what the speaker was requesting.

2. How do the Characters Use Politeness Strategies.

In the novel *A Simple Favour* the characters applied politeness strategies that were highly influence by the sociological variable. These included social distance (D), relative power (P), and absolute ranking (R). these factors could describe how the characters used the politeness strategy.

a. **Social Distance (D) (Symmetric Relation)**

The social distance (D) between the characters was one of the factors that affected how the characters used politeness strategies. Social distance is a symmetric relation that could be seen based on the similarity and difference between the speaker and the hearer. Social characteristic such as age, sex, and sociocultural background determined the relation.

In terms of low distance (friend, same age or sex and sociocultural background), the example was from data 1: "*Emily, It's me! Stephanie! Call me!*" in this utterance the speaker (Stephanie) had a close relationship (Friend) with the hearer (Emily). Both characters were mothers who had a son that attended the same school. The similarities that exist between these two characters and their relationship revealed the closeness of distance. People who have a close distance tended to use bald-on strategy or positive politeness strategy towards one another. The low distance also could be seen in the bald-on record data 2,3,4,7,9,11,13,15-25,27-44 and on positive politeness strategy data 45,47,48,50-54, 57-59, and 81.

In terms of high distance (stranger) the example was from data 72: He said, *"Could we have dinner sometime?"* in this utterance the speaker (Sean) was highly aware that he and the hearer (Stephanie) had a high distance (Stranger). The context of this utterance was when they just meet and did not know each other very well. The factor of high distance was influencing the speaker to choose negative politeness. People tended to use more polite utterance when talking to a stranger which influence the speaker to used this strategy to be more polite and not imposing the hearer. This high distance could be seen in the data 64,66,67,68,72,75,76,80, and 84.

b. **Relative Power (P) (Asymmetric Relation)**

The relative power (P) between the characters was one of the factors that affected how the characters used politeness strategies. Relative power is an asymmetrical power relationship. Relative power means when in a social exchange one of the persons has a higher power than the other.

In terms of a high power, the example was from data 8 *"Been traveling?" asked Sergeant Molloy. "I was in London," said Sean. "Visiting family?" "Business," said Sean.* In this utterance the speaker (Sergeant Molloy) hold more power in the conversation because of the title "sergeant" which was a position of authority which had the legal right or ability to control. The speaker had more power to gather information from the hearer (Sean) and maximize time in

order to gather information using bald-on request strategy. People tended to use less polite form of language (bald-on record strategy) when speaking to someone under their authority. The high power also could be seen on the data 5,6,12, and 26.

In terms of low power, the example was from data *83 "Really, that would be great. But I have a little . . . red tape to cut through first. Some things I need to take care of. I'm not totally sure yet, but I might need to talk to a lawyer. I know we have good ones on retainer." "A divorce lawyer?" Dennis said. "I don't know," I said. "Domestic." "I know a great one," said Dennis.* The speaker (Stephanie) was using off-record when requesting lawyer from the hearer (Dennis). Based on the sociological factor of relative power (P) the speaker was an employee and the hearer was the boss. It could be seen in this situation the hearer had more power over the speaker which makes the speaker used more polite utterance when asking the request. People tended to use more polite form of language (Negative politeness or off-record) when talking to a person who had more power than the speaker.

c. **Absolute Ranking (R)**

The Absolute Ranking (R) related to how the speaker utterance contained a large imposition that may risk the FTA. Therefore, the speaker used polite form of language to minimize the imposition of the utterance. In contrast, when the utterances were not burdensome and not risking in doing FTA, the speaker used less polite forms of language.

The example of the influence in a utterance was from data 79 *"How perfect. Stephanie, would you come with me to talk to him? Would you be there for support? I guess I should have asked you before ..."* Based on the sociological factors of ranking the imposition (R) the speaker was requesting the hearer to provide support in a challenging situation as in confronting Emily's husband, this was a hard request and can be a burden if directly requested which why the speaker used negative politeness strategy in requesting the action. The absolute ranking also could be seen on data 60-63,65 70,73,74,78,79, and 82.

B. Discussion

The finding and analysis data showed that there were 84 request utterance of politeness strategies. The type of politeness strategies that the characters used in the novel *A Simple Favour* are bald-on record strategy, positive politeness strategy, negative politeness strategy and off-record strategy.

There were 44 request utterance of bald-on record strategy that the characters used in the novel. This strategy was the most frequently used by the characters in the novel. The core of bald-on record strategy was to be direct, unambiguous, and efficient. This strategy focused on task oriented and did not employ any redressive action (no effort to minimize threats to the hearer face). The strategy may reflect the characters preference for efficiency and directness over potential face-saving action. In the novel the characters used

this strategy mostly around the characters that had close relationship. Between the main characters, Stephanie, and Emily they mostly used bald-on record when requesting something from each other.

There were 15 request utterance of positive politeness strategy that the characters used in the novel. This strategy was used by the characters in order to satisfy the hearer positive face (desire to be liked by other, appreciated, and recognized). Positive politeness strategy was about building a connection and making other feels valued and appreciated. In the novel the characters often used the term of endearment in their utterances such as Honey, buddy, and dear. The characters used such a term to build connection before or after requesting for something.

There were 21 request utterance of negative politeness strategy that the characters used in the novel. This strategy was used by the characters in order to recognize and respecting other choices. When requesting in negative politeness strategy the speaker must respect the hearer negative face (Individual desire to have a freedom of choice and not to be imposed on). In the novel the main character, Emily often used negative politeness when requesting help from Stephanie. It could be seen from the data 60 and 62 Emily used negative politeness in her utterances to request for help yet she still respecting Stephanie choice.

There were 4 request utterance of off-record strategy that the characters used in the novel. This strategy aimed to be indirect or to make the message implied rather that explicitly stated by the speaker. The strategy was

unambiguous and intended to make the hearer interpret the meaning or the need. in the novel the characters used off-record by pausing and giving hints that could be seen from the data 82 and 84. The characters did not directly state what the real desire or needs.

In this novel the writer did not identify the strategy of don't do FTA politeness strategy. The don't do face threatening act (FTA) was a strategy described by Brown and Levinson in their politeness strategy. The strategy referred to an action where the best way to avoid threatening someone's face was by not performing the act at all. It could be said that saying nothing at all was the most polite strategy. when the speaker believed that a particular utterance might be too risky to be used, the characters might choose to avoid using it.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presented the conclusion and suggestion for further information of this research and suggestion from the writer.

A. Conclusion

In the novel *A Simple favour* by Darcey Bell, the characters used only four types of politeness strategies in the request utterance. It could be seen based on the analysis and discussion in chapter the chapter before. Politeness strategies used by the character in the novel were bald-record strategy, positive politeness strategy, negative politeness strategy, and Off-record strategy. There were 44 bald-on record strategy of request utterance, 15 positive politeness strategy of request utterance, 21 negative politeness strategy and 4 off-record strategy. In this analysis the writer did not find the Don't do FTA strategy of request utterance in the novel.

Based on the data that was found in the novel *A Simple Favour* written by Darcey Bell the characters showed how they used politeness strategy based on the sociological variables. The sociological variables that influence how the characters used the politeness strategy is the social Distance (D), the relative power (P), and the absolute ranking (R). the politeness strategies should be understood and practiced in daily life because of the effectiveness in communication especially when used in a difficult conversation or when socializing in daily life.

B. Suggestion

In this section, the writer would provide some suggestion to the reader and other researcher that interested in learning politeness strategy. The writer's suggestion is for the further researcher who want to conduct the same topic about politeness strategy, politeness strategy has a broad scope. Therefore, the writer suggest that further researcher could conducted the research with different theories or data sources. the theories that the writer's suggest for the further researcher that interested in this object are politeness principal by Leech, and the Id, ego and super ego by Sigmund Freud.
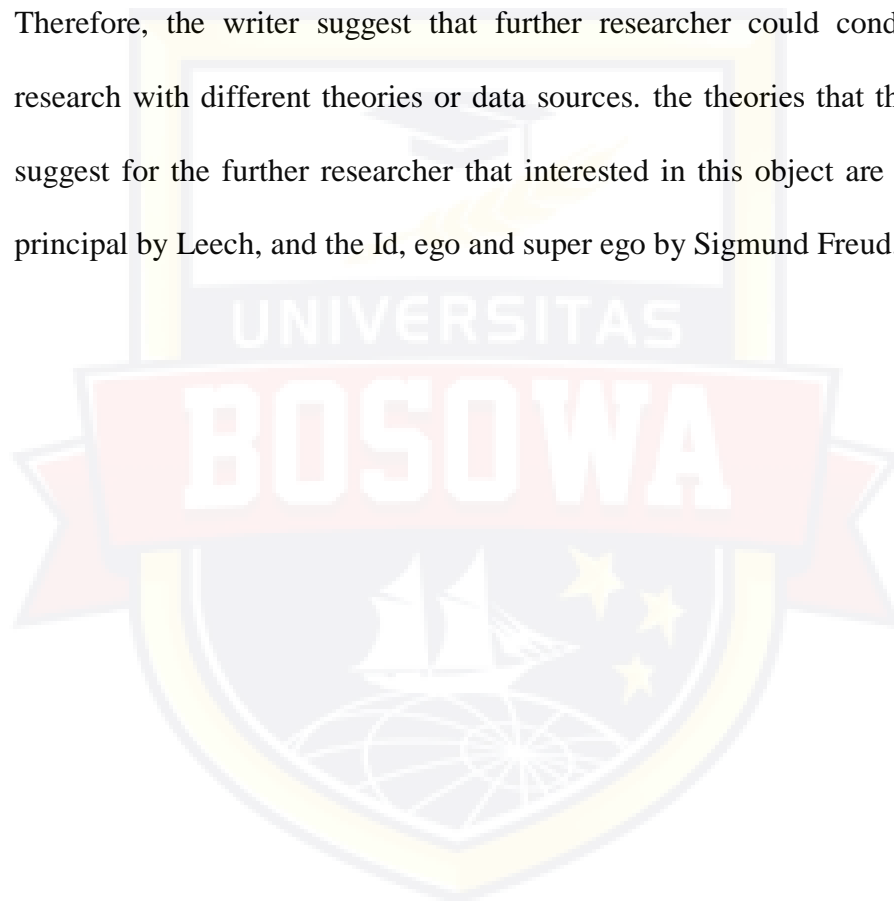
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APPENDIX 1: BIOGRAPHY OF DARCEY BELL

Darcey bell was born in 1981. She was raised on a dairy farm in western Iowa, United States of America. A Simple Favour was her first novel that was published in 2017 under the publisher HarperCollins. Her novel A Simple Favour became New York Times bestselling and later was adapted into a movie starring Blake Lively and Anna Kendrick. She was also written novel entitled Something She's Not Telling Us that was published in 2020, All I Want that was published in 2022, and Woman of the year that was published in 2023. She currently a preschool teacher in Chicago, Illinois, United States of America (HarperCollins.com).

AUTOBIOGRAPHY

Sefanya Christine Elisabeth or also known as Anya was born on 6 October 2001, in the small city of Wamena, Papua Pegunungan, Indonesia. She was the second daughter of Haeruddin and Telly Nancy Silooy. She had an older sister named Claudia Imanuella. Her father worked as a civil servant, and her mother worked as a lecturer. Her hobbies were watching movie, and drawing. Her motto in life was "Just go with the flow".

She completed her elementary education in SD YPPK Santo Yusuf Wamena from 2008-2013, after that she continued her education in SMP negeri 2 Wamena from 2013-2015, then she continued her education in SMA YPPK Santo Thomas Wamena from 2015-2019. In 2019 she continued her education in Bosowa university majoring English literature. During her study she write a novel entitled Clarissa. She also joined the Student Executive board (BEM) faculty of letters and served in finance sector.