

## **CHAPTER II**

### **THEORY AND METHOD**

#### **2.1 Theoretical Framework**

Each sub-chapter within this chapter serves a specific purpose related to the research objectives. Sub-chapters 2.1.1 and 2.1.2 address research objective 1, focusing on Evelyn Hugo's most dominant types of politeness strategies in her utterances throughout her career stages as a Hollywood artist. Additionally, sub-chapters 2.1.1, 2.1.2, and 2.1.3 align with research objective 2, which examines power dynamics and politeness strategies in Evelyn's utterance to selected individual interlocutors. Lastly, the sub-chapter 2.1.4 address to conclude the research objective 1 and 2.

##### **2.1.1 Politeness Strategy**

The theory of politeness in linguistics is about the idea of "face," which refers to the representation of an individual's status in social standing or an individual's image as perceived by others (Yule, 1996:60). In addition, the "face" of speaker and hearer can be enhanced or threatened during interactions. For instance, a student requests politely to a teacher, "Excuse me, Mr. Buckingham, but can I talk to you for a minute?" rather than a more direct inquiry, intentionally preserving the teacher's positive social image (Brown and Levinson, 1987:187). Face-threatening acts, wherein someone's actions or words may undermine another's face (Yule, 1996:61), such as providing critical feedback, can motivate the need for polite speech to mitigate potential damage to one's face.

In this context, being polite means taking steps to become aware of each other's face during interaction (Yule, 1996:60). In addition, Brown and Levinson (1987:69) state that politeness helps avoid actions that might be seen as threats to someone's self-image, which generally known as "redressive actions." There are two ways to do it: positive politeness, which makes people feel included and appreciated by highlighting similarities and friendliness; and negative politeness, which is about being respectful of someone's need for space and freedom by being formal and self-effacing (Brown and Levinson, 1987:69–70). Being polite in this way can make a good impression and create a positive atmosphere (Holmes, 2013:301).

Numerous scholars have explored politeness, presenting varying viewpoints. Lakoff (1973) focuses on the fundamental principles of politeness in his study. Subsequently, Leech (1983) introduced politeness as a manifestation of various maxims. In addition, Trosborg (1995) centered her research on politeness strategies employed in speech acts and requests. However, I decided to apply Brown and Levinson's (1987) politeness theory in this research due to its focus on the types of politeness strategies and how social factors impact the employment of diverse types of politeness. This specific focus provides a comprehensive foundation in order to explain the research objectives.

### **2.1.2 Strategies for doing FTAs**

This sub-chapter explains four types of politeness strategies based on Brown and Levinson's (1987) politeness theory. Note that each category consists of sub-strategies that can be fully observed in Brown and Levinson's (1987) work; thus, they are not explained here due to the page limit.

### **2.1.2.1 Off-record**

Off-record is a politeness strategy that uses indirect communication or hints (Brown and Levinson, 1987:211). In other words, the context contained in someone's speech cannot be interpreted literally because it includes a deeper context. For instance, when someone needs a pen he does not have, he can utter, "Uhm, I wonder where I put my pen," rather than saying it out loud (Brown and Levinson, 1987:215). The purpose of using this type of politeness strategy is to save face from responsibility. Generally, there are several sub-strategies that can indicate someone is using this type of politeness strategy, namely: giving hints and clues; using rhetorical questions and metaphoric phrases; being ambiguous, ironic, and exaggerating; etc.

### **2.1.2.2 Bald-on Record**

Referring to Brown and Levinson (1987:95), the bald-on-record politeness strategy is the most straightforward strategy. It is because a bald-on-record's intended effect is to shame, shock, intimidate, or even make the other person feel very uncomfortable. Therefore, the bald-on-record is typically only heard in close-proximity conversations, such as when someone remarks to her/his friend, "Don't touch that! You will break it" (Brown and Levinson, 1987:96). Speaking as though efficiency is required, usually to draw attention; speech that contains instructions, cautions, giving permission, greetings, and invites; etc. are some sub-strategies that might assist to identify the use of bald-on records.

### **2.1.2.3 Positive Politeness**

Positive politeness is a strategy that can be used to show linguistic intimacy. A person typically uses a positive politeness strategy to communicate his needs, interests, and desires. Brown and Levinson (1987:101) conclude that this strategy appears impolite. “Darling,” “Ok, Honey,” and numerous other phrases are examples of employing a positive politeness strategy. For example, “Hey Buddy! Can I lend your pen?” (Brown and Levinson, 1987:108). Furthermore, speaking in the form of white lies, promises, and offers; embellishing speech by creating a “good story,” etc., are some sub-strategies of positive politeness.

### **2.1.2.4 Negative Politeness**

Negative politeness can be defined as a politeness strategy used to minimize coercion and disappointment to the listener's negative face (Brown and Levinson, 1987:129). Typically, negative politeness can identify the social distance of people who use it, even in some circumstances negative politeness seems to cause a sense of awkwardness. Therefore, it is categorized as more polite than positive politeness. One example of using negative politeness is, “May I borrow your pencil, please?” (Brown and Levinson, 1987:132). Speech that contains a little coercion, respect for the interlocutor, and indirect phrases are several sub-strategies of negative politeness.

### **2.1.3 Social Context Influencing Politeness Strategy**

The use of politeness strategies is greatly influenced by the three social contexts surrounding the interaction between individuals, specifically social distance (D),

power (P), and rank of impositions (R) (Brown and Levinson, 1987: 74). Power refers to the difference in power or authority between the speaker (S) and the listener (H). Relative power can be gained or lost depending on the context and the role that a person plays in a social system (Brown and Levinson, 1987:7). To determine power, it is not only based on the individual's personal attributes but also the role they hold, such as a company manager, teacher, or parent (Brown and Levinson, 1987:79). Social distance, on the other hand, refers to the degree of closeness or social distance between S and H (Brown and Levinson, 1987:76). It is determined not only from how often S and H interact but also their social attributes, such as friends or strangers (Brown and Levinson, 1987:79). Lastly, rank of imposition refers to the level of burden or difficulty caused by S's action or request to H. Determining rank of impositions (R) is closely dependent on several factors, including the magnitude of the request, urgency, influence on H, and prevailing cultural norms (Brown and Levinson, 1987:77). For example, asking for a dollar directly because S has no money will have a lower rank imposition than S asking for a penny on the phone for no apparent reason (Brown and Levinson, 1987:79–80).

#### **2.1.4 The Relationships between Politeness Strategy and the Characterization**

To construct a compelling character in literary discourse, the linguistic utterances and words expressed by that character play a crucial role. In the book “How to Analyze Fiction” by Kenney (1996:35), the dramatic method offers valuable insights into how a character's dialogue and speech acts can unveil aspects of

characterization, one of which is the use of politeness strategy. Such methods enable the writer to convey the nature, motivation, and relationships between characters (Kenney, 1996:35). For instance, a character who frequently employs positive politeness may be portrayed as friendly and considerate towards others, while a character who primarily relies on negative politeness may exhibit a more cautious and respectful demeanor towards social boundaries.

## **2.2 Methodology**

### **2.2.1 Research Design**

In this research, I applied qualitative approach, which descriptively examines the implementation of politeness strategies and how they correspond to relative power (P). In addition, I approached the data quantitatively to get a general picture, which can help me to interpret the data quantitatively.

### **2.2.2 Data, Population, and Sample**

The data used in this thesis is Evelyn Hugo's utterance to three selected individual interlocutors that contain FTA and politeness strategy in *The Seven Husbands of Evelyn Hugo* Novel. The research population encompasses all Evelyn Hugo's utterances in the novel. However, to determine the sample utilized in this thesis, a purposive sampling technique as explained by Creswell (2013) was employed. Through the application of purposive sampling, the research population was simplified to focus on Evelyn Hugo's utterances exclusively to the three selected individual interlocutors, namely Max Girad, Harry Cameron, and Monique Grant.

### 2.2.3 Method of Collecting Data

In order to collect the data required for this thesis, the document and record analysis method, as proposed by Creswell (2013), was employed. I able to analyze relevant information from existing documents, such as the novel titled *The Seven Husbands of Evelyn Hugo*, by using this method. The procedure for collecting the data in this research is as follows:

1. Critically reading *The Seven Husbands of Evelyn Hugo* novel. I bought the novel on [https://play.google.com/store/books/details/Taylor\\_Jenkins\\_Reid\\_The\\_Seven\\_Husbands\\_of\\_Evelyn\\_H?id=njVpDQAAQBAJ](https://play.google.com/store/books/details/Taylor_Jenkins_Reid_The_Seven_Husbands_of_Evelyn_H?id=njVpDQAAQBAJ) (accessed on 22<sup>nd</sup> January 2024).
2. Extracting utterances by using regular expressions in Notepad++ software. A regular expression is a character pattern that serves as a search criterion. In this research, the symbol (“...” ) represents utterance within narrative content.
3. Moving the utterance from Notepad++ software into Ms. Excel.
4. Adding specific columns to the Excel sheet to incorporate contexts into the data analysis from the novel, as shown in Figure 1. The “Page” column indicates on which page the utterance can be found in the novel. The “Who” column indicates the speaker. The “Who\_Power” column further specifies the power the speaker has, while the “Who\_career stage” column indicates the career stage of the speaker. The “whom” column signifies the interlocutor, and the “Whom\_power” column specifies the power of the interlocutor. The “Whom\_career stage” column indicates their career stage. The

"Who\_utterance" column indicates the speech expressed by the speaker. The "Condition/Context" column explains the condition behind the utterance. The "Face Threatened" column indicates which face is threatened. The "Politeness Strategy" column indicates which kind of politeness strategy is used, and the "Sub-Strategy" column provides further detail about the specific sub-strategy employed.

Figure 1. Utterance Data

Page	Who	Who_Power	Who_Career Stage	Whom	Whom_Power	Whom_Career Stage	Who_Utterance	Condition/Context	Face Threatened	Politeness Strategy	Sub-Strategy
26	Evelyn	>	Retired Artist	Monique Grant	<	Journalist	"That's just the way I like it as well,"	When Evelyn first met Monique, she noticed that Monique and her share the same taste and style of coffee.	PF	PP	Claim Common Ground - Notice, attend to H
26	Evelyn	>	Retired Artist	Monique Grant	<	Journalist	"Come,"	Evelyn directly welcomed Monique into her house by telling her to come into the house.	NONE	BR	Cases of non minimization of the FTA
26	Evelyn	>	Retired Artist	Monique Grant	<	Journalist	"Let's go to the living room and get comfortable."	Evelyn directly welcomed Monique into her house by telling her to come into the house.	NONE	BR	Cases of non minimization of the FTA
27	Evelyn	>	Retired Artist	Monique Grant	<	Journalist	"Sit,"	Evelyn directly asked Monique to sit down.	NONE	BR	Cases of non minimization of the FTA
27	Evelyn	>	Retired Artist	Monique Grant	<	Journalist	"Anywhere you want."	Evelyn directly asked Monique to sit down.	NONE	BR	Cases of non minimization of the FTA
27	Evelyn	>	Retired Artist	Monique Grant	<	Journalist	"Actually, I've called you here under false pretenses."	Evelyn told Monique indirectly that her presence at her house was not to interview her, but she wanted Monique to do something else.	PF	OR	Be vague or ambiguous
27	Evelyn	>	Retired Artist	Monique Grant	<	Journalist	"I called you here to discuss something"	Evelyn told Monique indirectly that her presence at her house was not	PF	OR	Be vague or

- As for the relations between the columns and the research questions, the "Who\_Career Stage," "Whom\_Career Stage," "Condition/Context," "Face Threatened," "Politeness Strategy," and "Sub-Strategy" columns contribute significantly to supporting the analysis process in answering the first research question. The "Who\_Power" and "Whom\_Power" columns significantly support the analysis process in answering the second research question.
- Creating a filter in Ms. Excel for Evelyn's utterance to the other selected individuals of interlocutors—Max Girad, Monique Grant, and Harry Cameron. It resulted in 720 lines in an Excel sheet to analyze. The three characters—Max Girad as director, Harry Cameron as Evelyn's manager and producer, and

Monique Grant as a journalist —were chosen to reflect three distinct relative powers (P) related to Evelyn: higher, equal, and lower. I can depict three distinct relative powers (P) in communications by selecting characters with varying career stages.

Figure 2. Data selection by using the Excel filter function

Page	Who	Who_Career	Whom	Whom_Power	Who_Career Stage	Who_Utterance	Condition/Context
26				<	Journalist	"That's just the way I like it as well,"	When Evelyn first met Monique, she noticed that Monique and her share the same taste and style of coffee.
26				<	Journalist	"Come,"	Evelyn directly welcomed Monique into her house by telling her to come into the house.
26				<	Journalist	"Let's go to the living room and get comfortable."	Evelyn directly welcomed Monique into her house by telling her to come into the house.
27				<	Journalist	"Sit,"	Evelyn directly asked Monique to sit down.
27				<	Journalist	"Anywhere you want."	Evelyn directly asked Monique to sit down.
27				<	Journalist	"Actually, I've called you here under false pretenses."	Evelyn told Monique indirectly that her presence at her house was not to interview her, but she wanted Monique to do something else.
27				<	Journalist	"I called you here to discuss something"	Evelyn told Monique indirectly that her presence at her house was not

### 2.2.3 Method of Analyzing Data

In order to analyze the data, I applied the content analysis with an ethnographic approach as proposed by Grbich (2006). By employing content analysis, I am able to assess the frequency, trends, and context of different variables. Additionally, the ethnographic approach enables me to explore specific meanings within the data, taking into consideration the cultural and social context in which the data was generated. The procedure for analyzing data in this research is described as follows:

1. Presenting a table containing the results of the politeness strategies used by the speaker. The table presented before the analysis process is helpful for statistical data and cross-tabulation.

2. As the first research objective, the data analysis focused on the “Who\_career Stage” and “Whom\_Career Stage” columns. I also noted which face was threatened and the conditions in which utterance occurred, then classified the politeness strategy and its subtype. I compared Evelyn’s use of politeness strategies to identify significant differences at each career stage. The analyzed data was discussed by categorizing politeness strategies into four of Evelyn’s career stages: extras, newcomer artists, famous artists, and retired artists.
3. As the second research objective, the data analysis focused on the “Who\_Power” and “Whom\_Power” columns. I correlated differences in Evelyn's use of politeness strategies among the three selected individual interlocutors with distinct relative power (P) possessed by Evelyn. It was done to confirm whether differences in the use of typical politeness strategies occurred due to differences in relative power (P). The analyzed data was then discussed by categorizing politeness strategies into three selected individual interlocutors into three conditions of relative power (P): higher, equal, and lower.
4. I drew the conclusion based on the analysis that has been done.