



**UNCOVERING THE CHARACTER DEVELOPMENT
OF THE MARCHES IN *LITTLE WOMEN* MOVIE
THROUGH POLITENESS PRINCIPLES BY LEECH**

A THESIS

**In Partial Fulfillment of the Requirements
for S-1 Degree Majoring Linguistic Studies in the English
Department, Faculty of Humanities Diponegoro University**

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PRONOUNCEMENT

I honestly state that this thesis is written by myself without taking any works from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degree. I also ascertain that I do not take any material from other works except the references mentioned.

Semarang, 29th October 2021

A handwritten signature in black ink, appearing to read 'Naomi', with a horizontal line underneath the name.

Naomi Khalifa Putri

MOTTO AND DEDICATION

Not he who has much is rich, but he who gives much.

Erich Fromm

When it comes to fighting for your dreams, be a dragon. Breathe fire.

Richelle E. Goodrich

There are always periodic opportunities to give up, while every single moment is an opportunity to persevere.

Dean F. Wilson

This thesis is dedicated to

My beloved dad, mom, and sister

And those who I love the most

APPROVAL

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PRINCIPLES BY LEECH

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I know that this thesis is imperfect. However, I hope this thesis would be helpful for those who want to learn or are interested in the related field.

Semarang, 29th October 2021

A handwritten signature in black ink, appearing to read 'Naomi' with a stylized flourish underneath.

Naomi Khalifa Putri

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ABSTRACT

This research is a presentation of *Little Women* (2019) movie analysis using the maxim of politeness principle by Leech (1983). This study aims at analyzing kinds of the maxim of politeness principle and describing the influence of politeness principles on the Marches' character development. This is a descriptive-qualitative study. The data is taken from the entire utterances by The Marches in the movie. The theoretical frameworks of the study are Leech's politeness maxim (1983), Chatman's character development (1993), Brown and Levinson's sociological factors (1987), and Gustav Freytag's elements of plot (1893). The analyses reveal that among The Marches, only Josephine March experienced character development from negative to positive, while the others only show positive character. Tact maxim accompanies Jo's character development, whereas the other Marches only use generosity maxim, agreement maxim, modesty maxim, and sympathy maxim which only describes goodness. After all, although The Marches live in the same household, they develop very distinct identities. Every problem or conflict in life is very significant to lead to character development.

Keywords: politeness maxim; character development; Little Women; Greta Gerwig.

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Adapting novels into movies is such a common thing to do for movie producers, especially for a best-selling novel. Considered one of which is *Little Women* movie by Greta Gerwig. *Little Women* is a 2019 American coming-of-age period drama movie written and directed by Greta Gerwig. A film based on a real story is a story that exists, so it cannot be separated from the culture and stereotypes at that time. It can be said that the story contained in the movie cannot be separated or far from the development of the era. Therefore, the movie gives a lot of reflection about the real world. This is what makes the film interesting to be studied more deeply.

This movie presents some of the politeness principles found in communication and interaction as well. Besides, one of the character's characteristics in this movie also developed. It can be seen through the context of the situation and stages that exist in the movie.

Politeness is one of the aspects discussed in pragmatics. The politeness principle is a set of maxims that have been advised by Leech (1983) as a way to provide an explanation for how politeness operates in conversational trade. Leech (1983: 132) classifies the politeness principle into six maxims, which are tact

maxim, generosity maxim, approbation maxim, modesty maxim, agreement maxim, and sympathy maxim.

Chatman (1975) explains that character is the process of analyzing human actions as well as their manners by using narrative elements. Character is an intrinsic element part that links to plot, background, and point of view. Character is plot products that feature the improvement of the story, including making decisions, actions, reactions, and associations with other characters (Disher, 2019).

Chatman (1975) divides characters primarily based on the concern within the plot; they're dynamic character and static character. A dynamic character is a character influenced by plots that bring development in each event, from the start till the finishing of the story. Similarly, a static character is a stable character that doesn't present a change within the character.

Chatman explains that characters are a set of traits that present a variety of identities and personalities. Furthermore, Taylor (2003) explains that character development is the process of character personality change that represents certain attributes. In other words, character development is the process of character transformation, from terrible to suitable, or even suitable to terrible, which is stimulated by psychological factors, sociological factors, or intrinsic factors. Similarly, the reader's point of view additionally describes the degree of character development of the individual, in which their perspective influences the character.

The Little Women movie centers on how each character develops. The marches consist of the Mrs. March “Marmee”, Margaret "Meg" March, Josephine "Jo" March, Elizabeth "Beth" March, and Amy Curtis March. This film tells about the life and dilemma of 18th-century women about dreams and marriage. Moreover, the writer is interested in studying character development, especially in The Marches. Besides, Pragmatic and literary relationships are the motivation of researcher to conduct similar studies to discover how pragmatic factors in general and politeness specifically can help in literary interpretation.

1.2. Research Problems

Based on the background of the problem mentioned above, the formula of these research problems that need to be discussed in this research as follows:

1.2.1. What kind of politeness principles are found in the Little Women Movie?

1.2.2. How do politeness principles influence the Marches' character development in Little Women Movie?

1.3. Purpose of the Study

This research was conducted with two objectives.

1.3.1. Analyzing kinds of politeness principles found in the Little Women Movie, and

1.3.2. Describing the influence of politeness principles in the Marches' character development in the Little Women Movie

1.4. Previous Studies

In order to show the novelty of this study, the researcher takes references from various previous studies.

People have done many interesting studies about character development over the year. The researcher found that character development can be seen from various points of view, such as a study conducted by Vladislav Ibragimov (2014) entitled *Renton's Maturity. An Analysis of the Character Development of the Protagonist in the Movie "Trainspotting"*. This study analyzes the character development of the protagonist character. Unfortunately, this study does not explain the theory used in analyzing the character. His study aims to illustrate the maturity that exists in the character and supporting factors. He found that the love and guidance of Renton's mother and father, the reason to continue living, the changing environment, and the decisions he took were major factors in his transformation.

Similarly in the research conducted by Bony Irawan (2016) entitled *Analysis of Character Building Content on Science Textbook of the 2013 Curriculum and Teacher's Implementation Performances*. He made observations in the

2013 curriculum's professional science textbook for junior high school and documented the individual development. The results reveal that only a few materials in the book can help students' character building. The study also did not explain the theory used but had differences in the objects studied.

In contrast to the study from Vladislav Ibragimov (2014) and Bony Irawan (2016), a study conducted by Choirun Nisa (2016) entitled *An Analysis of the Main Character Development on the Novel Little Lord Fauntleroy by F. H. Burnett* surprisingly presented unexpected results. It turns out that the novel he studied contains psychoanalytic theory by Sigmund Freud. In the same year, Ela Sutriyatiningih's research titled *An Analysis on Pip's Character Development through Plot in Dicken's Great Expectations* describes how events and conflicts can compose plots and how character development occurs through the plot.

In subsequent studies, many researchers use one particular theory to analyze, starting with a study by Gregory Laba (2012) entitled *Sandy Dumbrowski's Character Development as seen in Jim Jacobs and Warren Casey's Grease*. This research focuses on character and character development using Hurlock's theory. The results showed 8 factors that affect character development, including physical and intellectual. Another study entitled *The Analysis of Politeness and Its' Implementations of Character Development (A Classroom Discourse in "Dead Poets Society" Movie)* is written by Muhammad

in 2016. He examines politeness strategy and character building implementations. The theory comes from a theory: politeness strategy's theory by Brown and Levinson.

In 2017, Mia Annisa Utami also used one theory, Magic Laws theory from Nikolajeva's (1988) to conduct research related to character development in her research entitled *An Analysis of character Development in a Fantasy Novel Howl's Moving Castle*.

The more theories we use, the more perspectives we get. This is evidenced by several studies which use more than one theory. First, a study from Rizky Fajarani (2013) entitled *Coming of Age: an Analysis of an adolescent Character Development in Ellen Hopkins' Crank*. He used four theories, namely the character and development of young adults (Bucher and Hinton, 2010), coming of age (e.g. Millard, 2007 and Fox, 2010), and identity (Barker, 2002) to analyze the way the coming of age difficulty was introduced in the novel. Secondly, a study from Anisah Nur Hasanah et al (2018). The study entitled *Character Development of Agatha Prenderghast in Cody Kimmel's Paranorman Novel* describes the influence of intrinsic elements in character development using two theories, namely Kenan's Characterization Theory and Chatman's Structuralism Theory.

Finally, the latest study on character development was conducted by Mutia Sari Nursafira (2019). The study entitled *Psychological Analysis of Fatih's*

Character-Development in Egocentris: A Novel by Syahid Muhammad is quite different from other previous studies, including a study conducted by the researcher. She analyzed the psychological of Fatih's character building. The results of this study show that social media interactions can affect people's self-esteem.

To sum up, character development can be seen from different points of view and various theories as well, but it is undeniable that today's majority of movies contain polite speech, especially in movies that carry 90s settings. Until now there have been no researchers who conduct character development studies through politeness principles. Therefore, the researcher is interested in conducting this study to bring up the relationship between polite speech and character development.

The difference between the previous studies and this study lies in the research's object and point of view to analyze the object. In this study, the object used as research would be a movie. The researcher uses *Little Women* Movie as the object of the study. Besides, the movie is also adapted from a novel based on the author's true story and every character is not easy to guess its personalities because there is a change in personalities from the beginning of the movie to the ending of the movie. The different objects, contexts, and stages in the research will bring out different findings that point out the different results.

1.5. Scope of the Study

To limit the focus of the discussion in this research and to stay in line with the title presented, the researcher will put attention to politeness principles based on Leech's categorization within the characters in *Little Women* (2019) movie by Greta Gerwig. The researcher only chooses the conversation that involves a conversation between the Marches and the others. The researcher will use the politeness principle to examine and disclose specifically how some certain non-linguistic factors (elements of plot and sociological factors) that each character carries and the situation or context constitute important issues in revealing the character's personality. Thence, the researcher can find the relationship between speech, politeness principles, and non-linguistic factors.

1.6. Writing Organization

Chapter I – Introduction

This section provides the background of the studies, research problems, objectives of the study, evaluation of previous studies, and scope of the study. This section additionally presents the gap among other researches and the writer's study.

Chapter II – Theory and Method

This section provides theories to comprehend this present study. The theoretical framework consists of the theory of politeness principles, theory of characterization, elements of plot, and sociological factors. Moreover, the contribution of the data, samples, data sources, and analysis processes gives a variety of objective perspectives to conduct the research.

Chapter III – Data Analysis / Result and Discussion

It is the spirit of the studies. This section shows all outcomes of data analysis including the politeness maxim found and the character's development. The research questions meet the answers in this section. To make it clearer for the readers, the researcher conveys the discussions of the result.

Chapter IV – Conclusion

This section provides the research's conclusion. It includes maxims found in the movie and a brief process on how characters develop.

CHAPTER II

THEORY AND METHOD

2.1. Theoretical Framework

2.1.1. Politeness

Politeness may be seen in numerous aspects of everyday interaction. First, politeness indicates attitudes that include the value of manners. Second, it can be said that politeness is always bipolar, having a two-sided relationship, such as between children and their parents, between a younger person and an older person, between a host and a guest, between a man and a woman, and so on. Third, politeness can be manifested in ways to get dressed up, ways to behave, and ways to speak. (Gultom and Kurniadi, 2017:72).

2.1.2. Politeness Principle

The views of politeness in pragmatic studies are outlined by various linguists e.g. Leech, Robin Lakoff, Brown and Levinson. According to (Leech, 1983), the principle of politeness has several maxims, which are tact, generosity, approbation, modesty, and sympathy maxim. Maxim is a linguistic rule in lingual interaction; rule its action, rule its language's use, and rule its interpretations of the actions and speeches of the interlocutors.

2.1.3. Leech's Politeness Maxim

2.1.3.1. Tact Maxim

The primary concept of tact maxim according to Leech (1983) is that speech individuals have to reduce their very own benefit and maximize others' benefits in speech activities. It can be seen in the following example:

Anne: Mary, I have a few cakes made by my mother. Let's eat together!

Mary: I have had enough, thank you. (Saubani, 2018)

In the conversation above, the speaker tries to maximize the benefit to others, therefore the interlocutor has to maximize disadvantage to self, not vice versa. The speech by the speaker is suitable with tact maxim because she minimizes disadvantage to others which she did not take other's cake.

2.1.3.2. Generosity Maxim

In line with Leech (1983), Generosity Maxim refers to "reduce the advantage to self, maximize cost to self". With generosity maxim, participants of communication are anticipated to appreciate others. Respect for others will arise when people can reduce advantages for themselves and maximize advantages for others. It can be seen as follows:

Seller: This is the best price I can give, ma'am.

Buyer: Okay then, I will pay for it (Saubani, 2018)

In the speech above, if the speaker tries to reduce the benefit to self, then the interlocutor has to add sacrifice to self, not vice versa. Although the buyer did not satisfy with the deal, he still speaks politely and paid for it.

2.1.3.3. Approbation Maxim

This maxim requires individuals to maximize appreciation for others, and reduce disrespect to others. Within the existence of this maxim, the participants are expected not to mock, scold, or patronize others.

Example:

Buyer: can the price be negotiable? It looks like the fabric has a lower quality material than that one.

Seller: yes, you got that right ma'am, but the price cannot go down because the market price is high indeed. (Saubani, 2018)

The buyer is being polite because he tries to maximize the benefits to the seller. Afterward, in the example above, they also seem to be polite by trying to minimize self-praise.

2.1.3.4. Modesty Maxim

In modesty maxim, individuals are anticipated to be modest through decreasing praise for themselves and maximizing praise for others.

It can be seen as follows:

A: Later on, you will represent me to give a speech at the opening of the event, will you?

B: Oh it's better your secretary sir, I'll be nervous. (Saubani, 2018)

A's speech is a speech that is suitable to modesty maxim by reducing praise to himself.

2.1.3.5. Agreement Maxim

In this maxim, the individuals are required to build agreement and compatibility within the conversation. It can be seen in the conversation below:

Wanda: it has been a tiring day. I'm so happy we're on break for lunch now.

Natasha: Yeah, I agreed. So how about taco for lunch?

Wanda: but salad seems to be refreshing our minds on this sunny day, isn't it?

Natasha: I'd love to! (Saubani, 2018)

The conversation above shows that Wanda and Natasha agreed to eat salad. Although initially, Natasha chose tacos, in the end, she still agreed with Wanda's choice.

2.1.3.6. Sympathy maxim

In this maxim, the participants are anticipated to optimize sympathy between one another.

Example:

Chris: Congratulations & Best Wishes on your new Restaurant. May your business be prosperous with many years to come! (Saubani, 2018)

The utterance was spoken by Chris to his friend obeying sympathy maxim because it considered sympathy in the form of congratulating others.

2.1.4. Character

According to Chatman (1975) in the process of reading stories or watching movies, we gradually build characters by combining each character's personal qualities. These qualities are summarized from all kinds of textual data: the character's name, actions, thoughts, and speech, the narrator's perspective about the character or the perspective of another character, etc. In this way, we form an image of the character from a paradigm of traits into a relatively stable personal quality. In identifying the character development of the story, the researcher needs the theory of character since it helps the researcher to determine the character development by looking through their speech, thought, and behaviors.

2.1.4.1. Varieties of Character

Chatman (in Hasanah et al., 2018) divides characters in relation to the plot; they are dynamic character and static character. A dynamic character is a character, from the beginning to the end of the story that brings development in every event. Similarly, a static character is a stable character that does not present a change in the trait of the character.

2.1.4.2. Characterization

Chatman (1978) states that characterization is the process to build the traits of an individual in the narrative. Chatman categorizes characterization into two; they're direct and indirect. Direct is the procedure of characterization shown through the narrator's actual phrases and common adjectives. On the contrary, indirect is the process of characterization shown through the actions, speeches, and thoughts of the character. Similarly, the environment is one of the signs of characterization by describing the individual through how the individual behaves towards his environment. The environment has a major influence on character formation in narrative text shown through social and family classes.

2.1.4.3. Character Development

Chatman (1993) explains that character development is the process of personality change, from expected to unexpected, that is impacted by psychological factors, sociological factors, or intrinsic components. The degree of character development also depends on the perspective of the readers.

2.1.5. Sociological Factors

Brown and Levinson (1987: 74-77) added that 3 sociological factors that affect the use of politeness, namely power, distance, and ranking of imposition. The explanation of the three social factors is as follows.

2.1.5.1. Power

Power is a statement of relationship that states how much one can force others without losing face (Brown and Levinson, 1987: 76)

2.1.5.2. Distance

Social Distance is a measure of social contact between speakers and interlocutors to know each other, and how they connect in context (Brown and Levinson, 1987: 76-77)

2.1.5.3. Ranking of Imposition

Ranking of Imposition is a relative status of this type of speech in situations that are considered not too threatening (Brown and Levinson, 1987: 77).

2.1.6. Elements of Plot

The plot structure is what maintains a script or a movie interesting and engaging for the viewer. Exposition, Rising Action, Climax, Falling Action, and Denouement are story components invented by Gustav Freytag (1893). The introduction is the first section. The tension between the characters and the stakes is "built" via rising action. The climax of the storyline is a turning moment, and the falling action is the resolution of the problem. Finally, the denouement is a resolution in which all of the story's loose ends are tied together.

2.2. Research Method

2.2.1. Research Approach

This research uses a descriptive-qualitative method to find profound knowledge of character development and politeness principle in Little Women Movie. This research uses descriptive research to describe existing phenomena that occurred in the social environment at that time and uses the qualitative method because there are no numerical data. Furthermore, the

data presented will be descriptive data obtained from writings, words or phrases, and documents that come from the movie's conversations that will be studied deeply. By analyzing the politeness principles in the movie, it can help to determine character development.

2.2.2. Data, Population, Sample, and Sample Technique

The Marches' complete utterances in the Little Women movie served as the source of the research data. The data is the utterances containing the politeness principle in the Little Women movie. The utterances of the characters in the Little Women movie serve as the population in this study and the sample uses the characters' utterances containing politeness principles. The sample was taken using the purposive sampling technique. I selected the data that have politeness principles and the conversation that involves The Marches towards the others only or vice versa.

2.2.3. Method of Collecting Data

According to Creswell (2012), data in qualitative research might come from documents. Documents are public and private documents from which a researcher might obtain information for a study. Newspapers, personal journals, diaries, official documents, and letters are examples. According to the definition above, the researcher employs documents as a tool, which may include private or public documents. Someone else's book,

Journal, or letter can be used as a document. As a result, in this study, the research applied a movie script as a document. The steps of collecting data as follows; Read the text carefully, Compile dialogues that center solely on the Marches' communication with other characters, or vice versa, classify the structures of the utterance according to politeness principles, and classify the different types of politeness maxims.

2.2.4. Method of Analyzing Data

The data will be analyzed by the referential method (Sudaryanto, 2015), pragmatic method (Sudaryanto, 1993:15), and inferential method (Krippendorff, 2004: 36). The referential method is a sub-match method that analyzes data using referent as a decoding device. (Sudaryanto (2015: 15) classified the match technique into five categories based on the determining device: referent, speech organ, other languages, orthography, and speech partner. To establish common ground between the topic and vehicle, the referential approach was employed to observe the referent to designate and compare the referential meanings contained inside them. This method was used to find out the content and meaning of the data.

Another method is the pragmatic method. The pragmatic method contains the participants (the speech partners), which can be referred to as the dialogue of the movie. This method is used to provide interpretation, which involved analyzing the linguistic and non-linguistic contexts to

determine what is happening in the text, the ongoing social action, who is the speaker, who are the participants, to whom the text is addressed, the relationship between the actor in the discourse, and the medium of the discourse.

Finally is the inferential method. This method is associated with pragmatic explanation was utilized to derive conclusions from this research. The following are the steps in data analysis:

1. First, the data would be identified using the instrument of the research.
Then, the utterances were classified according to the characters.
2. Secondly, the data would be analyzed using Sudaryanto (2015) referential method. In this part, the conceptual politeness maxim that was used by the Marches would be classified, explained, and categorized based on the characters.
3. Then, do an interpretation of linguistic and nonlinguistic context to explain the intention of the speakers.
4. After that, synchronizing between utterances and maxims in the movie to determine the characterization of each character
5. Finally, the conclusion will be taken from the finding of this research.

CHAPTER III

RESULT AND DISCUSSION

In this chapter, the researcher will analyze character development according to the maxim of politeness and sociological factor that delivered it. The utterances among the Marches are analyzed and compared. It can be concluded that the politeness maxim found in the conversation of the Marches is generosity maxim, sympathy maxim, modesty maxim, agreement maxim, and tact maxim. Generosity maxim, sympathy maxim, modesty maxim, and agreement maxim show positive character from the Marches, but tact maxim shows the negative character from Josephine March. The result is drawn in the table below:

Movie Structure	Character	Elements of Plot (Stages)	Context of situation	Data	Types of Maximum	Characterization							
						negative		Positive					
						Selfish	Ambitious	Optimistic	Caring	Mature	Wise	Selfless	Shy
Non-linear narrative	Marmee	Exposition	+P +D -R	1	Generosity				**				
		Falling action		2									
	Margaret	Exposition	=P +D -R	3	Sympathy					*			
		Rising action	=P +D +R	4	Generosity						*		
	Josephine	Exposition	=P -D +R	5	Tact		*						
		Rising action	=P +D -R	6		*							
		Climax	=P +D +R	7		*							
		Falling action	-P +D -R	8	Generosity				*				
		Denouement	-P +D +R	9	Agreement							*	
	Amy	Exposition	=P +D -R	10	Generosity			*					
		Climax	=P +D -R	11	Agreement			*					
	Elizabeth	Exposition	-P +D +R	12	modesty								*

Tabel.1

Stages

Exposition: On Christmas time. Their father has left for war.

Rising action: When Meg married.

Climax: when Jo turned down Laurie's marriage proposal, proving her independence.

Falling Action: When Beth became ill and Amy married Laurie.

Denouement: when Jo discovers her feelings for Friedrich.

3.1. Mrs. March

In the Little Women (2019) movie, Mrs. March is the perfect mother. She never loses her anger, misses nothing, and protects her daughter while allowing them to make mistakes. The only time she can be considered as a human is when she tells Jo that she used to have a terrible temper.

From the table.1 above, Mrs. March's character can be processed as follows:

Data 1 (performed 00.30.21 – 00.30.34)

Context: Arriving at Mrs. Hummel's house and greeted by her, the Marches immediately arranged the food they bought at Mrs. Hummel's table and took care of her crying children.

Excerpt

"It's good angels who have come to us." Mrs. Hummel said.

"I'm back!" said Marmee. We took food, blankets, and coats with us. We also packed some medication. "These are my ladies!"

In the conversation between Mrs.Hummel and Marmee, it can be interpreted that Marmee is a person who cares deeply about others. His kindness is classified as generosity maxim because it can be identified by generosity maxim's marker which gives options to others. This trait is also identified as caring for how she cares by giving the Hummel what they need. Marmee has a higher power over Mrs. Hummel because of her higher

economic abilities. Although Marmee is not a wealthy woman, she always has enough food everyday. She is also quite close to Mrs.Hummel because she has assisted several times, but she does not have a rank of imposition in this conversation because this act doesn't benefit her and only fulfills the Hummel's need. This scene takes place at the exposition stage.

Data 2 (performed 01.40.27- 01.40.35)

Context: After Beth's death, Jo takes care of Beth's belongings, and Marmee feels that Jo looks very lonely.

Excerpt

"You're far too lonely here, Jo," Marmee said. Wouldn't you wish to visit New York again? "How about your friend - Friedrich, was that his name?"

In the excerpt above, Marmee shows her sadness over Jo's loneliness after Beth's death with generosity maxim. It can be concluded as generosity because the utterance meets its condition which gives options to others and can be concluded as a caring trait. She tells Jo to go back to New York to meet a friend he once told Marmee. Marmee as a mother has higher power and closeness to Jo as a mother, but in this case, she does not have a rank of imposition because of what she said only for Jo to not be lonely anymore. The excerpt happened in the falling action stage because she tells her right after Beth dies.

3.2. Margaret March

March's eldest sister. She is responsible and caring towards her younger sisters. She has a slight weakness for luxury and leisure, but the greater part of her is compassionate, caring, and wise. She is also unrealistically virtuous and respectable.

From the table.1 above, Margaret's character can be processed as follows:

Data 3 (performed 00.49.52 – 00.50.04)

Context: Amy is desperate to persuade Jo to forgive her, then Meg advises her, and Amy immediately rushes after Jo.

Excerpt

"It was a really difficult loss for her," Beth said.

"Is there nothing I can do?" Amy asks.

"Go after her," Meg said. Don't say anything until Jo has gotten along with Laurie, then take a quiet moment and simply kiss her or do something nice for her, and I'm sure you will be friends again."

In the excerpt above, Meg provides a solution to dissension between Jo and Amy. Her maturity suits Marmee's absence as a mother. It appears that she feels sympathy for Amy by giving some advice to make up with Jo. Meg's actions maximize sympathy to others is suitable to sympathy maxim. She has always been an intermediary and problem solver in the March family that makes her wise. As the eldest sister, Meg has equal power and

close relationships with her younger siblings. On the other hand, she has no rank of imposition because what she does not benefit her. This conversation takes place in the exposition stage.

Data 4 (1.32.01 – 1.32.08)

Context: On the day of Meg's wedding, Jo assures Meg that she will regret her decision to marry, and she also feels lonely if they are both separate.

Excerpt

"You'll be bored of him in two years, but we'll be exciting forever," Jo said.

"Just because my dreams aren't the same as yours doesn't mean they're not valuable," Meg said.

In the excerpt above, Meg shows her wise nature in how she responds to Jo's statement. He refuted Jo's statement by giving her another option, but in a respectful way. It shows Meg's maturity and this condition meets the generosity maxim. As the eldest sister, Meg has equal power and close relationships with her. On the other hand, she has a particular goal by saying it to assure Jo that what she thinks is not true. This conversation happened in the rising action stage because it happened precisely on Meg's wedding day.

3.3. Josephine March

Jo, the main character, is a tomboy. Jo's greatest ambition is to become a well-known writer to achieve free will. She is pretty ambitious, selfish, and dislikes the thought of romance at the beginning of the movie. As the movie progressed, her character became more reliant and sympathetic. She began to act more like a woman, married someone, and settled down. She became reliant by marrying Friedrich, although it is not her life's desire. Her dream of becoming a writer come fulfilled. Her stories were published, and she made a lot of money, allowing her to support her family.

From the table.1 above, Josephine's character can be processed as follows:

Data 5 (performed 00.35.21 – 00.35.30)

Context:

At Aunt March's house, when she wakes up from her nap, she sees Jo not reading the book she gave her, then she scolds her.

Excerpt

"I'm sorry, but I will continue," Jo said.

"You mind yourself, deary, someday you'll need me and you'll wish you had behaved better," Aunt March said.

"Thank you for your employment and many kindnesses, Aunt March," "but I aim to make my own way in the world." Jo said.

"Oh, well," Aunt March said. No one goes their own way."

It is proven that Jo is the kind of person who dares to speak up about her principles, not only with those closest to her, even with her aunt too. These characters are opposite to her sisters. Jo refutes Aunt March's assertion that one day she will regret not obeying Aunt March's advice to behave like a fine lady. She wanted to prove that she could stand alone unaccompanied. What she said concluded as approbation maxim because she minimizes critical comments of others while emphasizing their appreciation by thanking Aunt March first for what she has done before disproving her opinion. As Aunt March's niece and different social status, she has no power towards her, but she has closeness that can be identified in how she frequently interacts with her. She has a particular goal by saying that to defend herself from aunt March's bitter advice. This excerpt happened in the exposition stage.

Data 6 (performed 1.32.37 – 1.32.52)

Context: Jo urges Meg to reconsider her marriage on the day of her wedding since she is not fully ready for Meg's absence.

Excerpt

"... One day, it will be your turn," Meg said.

"I'd rather be a free spinster and paddle my own boat," Jo said.

The utterance in the excerpt above proves that Jo does not believe in love. She also does not believe that her sister Meg will be happy when Meg decides to get married. She judged that spending time with men will gradually be boring but spending time with family will always be fun. She is not willing meg to get married, all she thinks is that she wants to live happily with her family just like her childhood used to be. But it will not be biased to achieve because each Marches have their dreams. She said it in tact maxim because it meets tact maxim condition that offering optionality to mitigate the effect of a request that makes her selfish.

Jo as a sister has equal power and also has no particular goal on how she reacted to Meg because Jo does not have a specific purpose or request that can give her an advantage by telling Meg. Overall, she has a very closeness to her. This excerpt happened in the rising action stage.

Data 7 (performed 1.37.22 – 1.37.39)

Context: Jo openly rejects Laurie's proposal because she is still confused by her feelings and also frightens something that hasn't happened yet.

Excerpt

Jo: "... I don't understand why I can't love you the way you want me to. "I'm not sure why."

"You can't?" Laurie said.

"I can't change the feeling, and it would be a lie to say I do." I'm so sorry, Teddy, indeed very sorry, but I can't help myself..." Jo said.

What Jo said meets the tact maxim because despite denying Laurie, she still minimizes the disadvantage on Laurie and maximizes the benefit of Laurie by refusing him but still respecting him by saying sorry repeatedly. Even though Jo and Laurie are close friends, Jo has lower power than Laurie because of their economic status. She has a particular goal by saying that to defend herself. She is too scared of something that hasn't happened yet. This scene happened in the climax stage.

Data 8 (performed 1.50.06 – 1.50.27)

Context: Jo was surprised to find Mr. Lawrence standing alone, peering towards the marches' house on the day Beth died.

Excerpt

"... The home doesn't feel right without her, and I couldn't walk in knowing she wouldn't be there," Mr. Lawrence said.

"I know I'm not half as good as my sister, but if you'll allow me, I'll be a buddy to depend on." Jo said.

Jo is also saddened by the loss felt by Mr. Lawrence, and she offers him to be a friend and always be there any time. What has been done by Jo can be considered as generosity maxim and caring trait because He was sincerely willing to always be there for Mr. Lawrence whenever he needed her. As a close neighbor, Jo has a closeness to him but has lower power

because of social status. She has no rank of imposition by saying it because she has no certain purpose. This scene takes place on the falling action stage because it happened right after Beth dies.

Data 9 (performed 2.04.13 – 2.04.18)

Context: Jo gets off the carriage. In the rain, she chasing Friedrich who will off to New York.

Excerpt

"I... don't want you to leave," Jo said. "I'd like you to stay here."

"I would never go if you wanted me to stay," Friedrich said.

In the excerpt above, the conversation between Jo and Friedrich meets the agreement maxim because they minimize disagreement between them. This agreement maxim sentence can be concluded as a selfless trait because finally, she considers others' feelings. Jo, who finally realizes her feelings, meets him to reveal what she feels. Jo has equal power over Friedrich because of their equal social status and closeness as a lover. She has a particular goal by saying it since she started opening up about her feeling and don't want him to leave. This happened in the denouement stage where she finally realize her feelings for him.

3.4. Amy March

Amy, the third sister, is the most adored and spoiled member of the family. She likes upper-class things as well, such as clothing and accessories. Amy's greatest ambition is to become a gentlewoman. She is attracted to those at a higher level and makes an effort to pursue it. Despite these qualities, she has a very kind heart.

From the table.1 above, Amy's character can be processed as follows:

Data 10 (performed 00.26.38 – 00.26.42)

Context: Christmas has come, one by one from the Marches expressed their wishes, no exception Beth. She said that her wish was that the whole family would get together.

Excerpt

"I just do it for us; I don't need anyone else to hear it," Beth said.

"You must not restrict yourself," Amy said.

Amy's reaction to Beth's wishes shows that she's a woman who never limits herself and always pursues what she wants. It can be identified that she said it in generosity maxim because she refuted her opinion and gave other options that she expect to change Beth's mind. As Beth's older sister, Amy has equal power and closeness to her, but she does not have a particular

goal by saying it because what she said doesn't benefit her and just for Beth's sake. This scene happened in the exposition stage.

Data 11 (performed 1.05.33 – 1.05.37)

Context: at the artist's studio in Paris, Laurie approaches Amy and has a little serious conversation.

Excerpt

"I've always known I'd marry a wealthy man," Amy said. "Why should I be embarrassed about that?"

"There is nothing to be embarrassed of as long as you love him," Laurie said.

The excerpt above proves that Amy is an optimistic woman for her confidence that one day she will be a gentlewoman. Besides that, the conversation meets the agreement maxim because it maximizes agreement between themselves. She loved luxury goods, high social status people, and fancy parties, therefore she tried hard to achieve it in Paris. Amy has a closeness with Laurie as they grew up together. In this case, she has equal power towards Laurie because unlike her, he doesn't have a purpose in life and is frustrated. She has a particular goal by saying it because she defended herself. This scene happened in the climax stage where Amy still thinks that Laurie still loves Jo.

3.5. Elizabeth March

Beth, the youngest, is a pretty quiet and very virtuous little girl who enjoys music. She is an excellent pianist. Although she shortly dies as she reaches adulthood, Beth has a profound impact on everyone around her.

From the table.1 above, Elizabeth's character can be processed as follows:

Data 12 (performed 00.55.37 – 00.55.43)

Context: when everyone gathered to say goodbye to Meg who was going to Annie Moffat's house for a week. Mr. Lawrence interrupts and asks if anyone wants to play the piano in his house.

Excerpt

"Are you the musical girl?" asks Mr. Lawrence.

"I adore it, and I'll come unless you're absolutely certain no one will hear me and be disturbed." Beth said.

Beth's interest in music was unquestionable, she was willing to play Mr. Lawrence's piano but she was too shy to play it in front of many people. Her expression includes a bashful character with the modesty maxim, which minimizes self-praise and maximizes self-dispraise. Beth has no power because of their different social status, but she has a closeness to him because Mr. Lawrence and Laurie always stand for her family in her ups and downs. After all, she has no rank of imposition by saying it because she just

wants to cheer him up. This scene takes place on the exposition stage where they begin to close to each other and Mr. Laurence starts to like Beth because of her similarity to his late daughter.

CHAPTER IV

CONCLUSION

Overall, The Marches have stable good characters throughout the film: optimistic, caring, mature, wise, selfless, and shy, but only Jo undergoes a character change from selfish and ambitious to caring and selfless. This change occurs due to the use of different maxims of politeness. Generosity maxim, sympathy maxim, agreement maxim, and modesty maxim in this movie feature the good personality of the Marches, while the tact maxim used by Josephine March displays her bad personality. This conclusion was drawn because generosity maxim, sympathy maxim, agreement maxim, and modesty maxim have the same conditions that minimize disagreement, antipathy, benefit, and praise of self. On the contrary, tact maxim has different conditions that minimize the cost to others and maximize the benefit to others which means the speaker does not have to hurt herself to achieve harmony in conversational trade, so the bad traits that certainly hurt others have a huge probability to appear in the conversation that includes tact maxim. In addition, the social factor that influences Jo in the use of the politeness principle is social status. When talking to people who have a higher social class or are older than her, she uses generosity maxim and agreement maxim, but when she talks to people who are the same age, she uses tact maxim. On the other hand, social factors do not affect the use of politeness maxim by the other Marches.

After all, we can learn that although the Marches live in the same household, they develop very distinct identities. Every problem or conflict in life is very significant to lead to personality development. The film is more than just a narrative of a simple transition from teenager to adulthood. On the contrary, it provides their battle for personal progress on their path, but sisterhood and familial duty also follow on the other side.

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