JUDE DUARTE'S FACE AND IDENTITY CONSTRUCTION:

A PRAGMATIC STUDY OF HOLLY BLACK'S *THE CRUEL PRINCE*

A THESIS

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PRONOUNCEMENT

I verify that this thesis titled "Jude Duarte's Face and Identity Construction: a Pragmatic Study of *The Cruel Prince* by Holly Black" is my own work and not a result of plagiarism. I also determine that I do not cite any material from publications or sources that are not mentioned in the references.

Semarang, August 2021

Vania Puteri

MOTTO AND DEDICATION

Motto:

"_Everyday feels like this and yet everyday is different._"

- **nn**

I dedicate this thesis to my parents.

APPROVAL

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This thesis would definitely have its own imperfections, so any suggestions will be very valued and welcomed. I hope this thesis can bring a new perspective to anyone who is willing to read it.

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ABSTRACT

This research focuses on Jude Duarte's face in interaction and her self-identity. Jude Duarte is the protagonist of a young adult fiction novel entitled *The Cruel Prince* written by Holly Black. The main goal of this study is to show how face sensitivity in interaction is linked to identity. To help uncover it, Spencer-Oatey's framework would help to classify each type of face in interaction with the support of Simon's definition of identity. The data were collected using library research and were analyzed in an interpretative qualitative way. This research discovered situations where Jude's face is sensitive and interpret the reasons why. Through this research, I hope to add more examples of Spencer-Oatey's framework usage and see how face sensitivity is seen in fictional works. Further research shall discuss more about Jude Duarte's identity in the other book of this series and determine whether there are any other factor besides identity that would affect face sensitivity in interaction.

Keywords: *face sensitivities, self-identity, face claims, attributes, social interactions*

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Holly Black's novel *The Cruel Prince* (2018) is the New York Times Bestelling Young Adult novel. It is the first book from Holly Black's *The Folk of Air* series. Black has written notable contemporary fantasy novels before, such as the *Spiderwick Chronicles*. *The Cruel Prince* has collected over 340,000 reviews on Goodreads, proving its popularity.

The protagonist of *The Cruel Prince* is a seventeen year old girl named Jude Duarte. Her biological parents are murdered by Madoc, the former husband of her biological mother. Jude has actually lived in the human world for seven years before she has to live in Elfhame. It turns out that Madoc is a Faerie, who possesses magical abilities and longevity. Madoc took Jude and her two other sisters to the full magical Faerie world, called Elfhame. Madoc is the General of High King in Elfhame and he is quite respected because he holds an important title in Elfhame. At first, Jude struggles to fit in because she and her twin sister Taryn are bullied by other Faeries.

Jude struggles to find her identity and position in the Faerie society because she is living in a new world with other kinds of magical beings. I find a connection between Spencer-Oatey's framework of face identity and Jude Duarte's identity because Jude Duarte is surrounded by other characters that would threaten her face claims. Utterances that are said by other characters towards her might affect her identity.

I find *The Cruel Prince* interesting because it is action packed and full of interesting social interactions. Jude Duarte's choices in this book might confuse the readers when actually she strategizes her plans to survive in Elfhame. I believe that this research would add more information on Spencer-Oatey's face identity perspective for analyzing fictional works. There are attributes that Jude no longer claims or no longer identifies with, and it brings more clarity to analyze her face in interactions. By identifying her no longer claimed aspects or newly claimed attributes it helps to understand why her face is not sensitive or sensitive.

By proving that identity aligns with face sensitivities, it would uncover more knowledge about human interactions portrayed in fictional works and how pragmatics, in this case: face and identity, can be used to enrich it.

1.2 Research Problems

Based on the background of the study, the problems can be summarized by these questions:

1. How would Jude Duarte in *The Cruel Prince* respond to utterances that are face sensitive to her?

2. How does identity link with face sensitivity on Jude Duarte's life in *The Cruel Prince?*

1.3 Objectives of the Study

This study plans:

1. To collect Jude Duarte's responses towards utterances that are face sensitive to her.

2. To explain why certain utterances are face sensitive to Jude Duarte.

1.4. Scope of the Study

In this study, the data are taken from Holly Black's novel titled *The Cruel Prince.* The study is focused on the protagonist Jude Duarte's face and identity construction. The theoretical framework used are face and identity based on Spencer-Oatey's (2007) framework and the definition of self identity based on Simon's (2004) framework.

1.5. Previous Studies

There has been no linguistic study on Holly Black's *The Cruel Prince.* Even though there has been no linguistic study on *The Cruel Prince*, I found a study by Delehauty (2021) with *The Cruel Prince* as one of the subject of her study. Delehauty used Sara Ahmed's theory of the willful subject. Delehauty's study indicates that Jude Duarte is a determined person. In summary, Jude Duarte actively manages herself to survive the Faerieland even though her identity is being threatened multiple times by faeries.

Moving on to various research that are using Spencer-Oatey's face identity framework, I will start with Locher (2008). Locher adopts Spencer-Oatey's face identity approach. Locher agrees to the idea and definition of face identity by Spencer-Oatey. In summary, Locher acknowledges the idea of a person desiring to be perceived for having certain attributes. People would claim these attributes as their identity, and their construction of identity is "an ongoing emergent network" (Locher,

2008). Underwood (2011) sees face and identity in similar terms as 'self'-image', agreeing to Spencer-Oatey's perspective. Underwood studies three elderly women where they associate oneself with what is affirmed as heroic.

In Ming and Shao-jie (2011) study, Ming and Shao-jie re-conceptualize the Chinese concept of face using Spencer-Oatey's framework of face-analysis. They use a modern Chinese TV drama, *Love Stories in the Countryside*, as the case study. They discover Chinese people are face sensitive in many occasions. Their face sensitivities vary from claiming attributes where they identify themselves as individual persons, claiming attributes possessed by their relatives or friends, and to claiming attributes that are shared by the social group. The difference between Ming and Shao-jie's (2011) study to the study that I wrote is the missing of Chinese influence in *The Cruel Prince*. The people who live in Faerie land are not based by any cultural groups.

Spencer-Oatey's view of face identity has also been used in another study such as in Tao (2014), where he summarized that face is a universal construct in Japanese interaction and face could never be judged in true vs. false terms. Another study is by Li and Ran (2016). Li and Rand concluded that people enact their attributes or elements they are assigned to in professional identity. They study Chinese televised debating discourse and argue that identity construction is dynamic. They discover that people also construct and negotiate their identity in interactions. Additionally Mao and Hwuang (2020) study female identity construction in Chinese and American advertisements. They agree that identities often dictate how people use language.

Spencer-Oatey and Wang (2019) explores the interconnections between context, language, and culture, with a specified focus on face with Chinese delegates as the case study. Lai (2019) study discusses impoliteness that is realized in English and Chinese negative travel reviews and how it is related to face needs. Last but not least, Donaghue (2021) studies the institutional interaction of experienced teachers and supervisor. The analysis gives examples on how subtle face work management is to avoid potential face threat. From 10 studies that I have mentioned, only 2 studies use fictional works as a case study.

I would like to add more examples of Spencer-Oatey's face identity perspective for analyzing fictional works and to add more research about *The Cruel Prince*. Fictional works provide more clarity as it is written from a character's point of view or omniscient point of view which describes a character's thought and reaction in a detailed manner. Spencer-Oatey's face identity perspective is constructed to show how it is usually used to analyze the utterances of factual works. However, *The Cruel Prince* is written based on how interaction is seen in factual works, therefore making *The Cruel Prince* relevant to Spencer-Oatey's face analysis.

1.6. Organization of the Writing

CHAPTER 1: INTRODUCTION

This chapter explains the background of the study, research problems, objectives, and previous studies that have supported the theory that I have chosen.

CHAPTER 2: THEORETICAL FRAMEWORK AND RESEARCH METHOD

This chapter consists of several frameworks that I use to analyze the novel. This chapter would also explain the methods used to conduct this research.

CHAPTER 3: ANALYSIS

This chapter is a presentation of the discussion of the novel based on the previous theoretical framework that I have picked. This analysis is the answer to the research problems.

CHAPTER 4: CONCLUSION

This chapter concludes the discussion of the previous chapters.

REFERENCES

References are a list of books or works that I have cited to enrich my analysis.

CHAPTER 2

THEORETICAL FRAMEWORK AND RESEARCH METHOD

2.1. Theoretical Framework

2.1.1 Concept of Face

Spencer-Oatey's (2007) framework mainly focuses on what she calls identity face. It is the process of constructing identity in interaction and it considers face sensitivities of the speaker. This identity face carries the idea of someone's self attributes. Spencer-Oatey uses Simon's (2004) variety of self-attributes, ranging from personality traits, abilities, social roles, group memberships, physical features, to behavioural characteristics. Spencer-Oatey argues that a person would claim an identity face if it is aligned with something that they identify with or to something that they claim to possess. Face claim is the term that she uses if someone claims to possess a characteristic in interactions. Other than face claim, Spencer-Oatey also uses the term face sensitivity. Someone is face sensitive when there is a mismatch between what they are claiming to have and what is assigned to them by others.

Spencer-Oatey also suggests that face sensitivity shift progressively in interaction. Those assigned characteristics or attributes would not generally adjust to the socially accepted ones (or non-accepted ones, in this case that are negatively assessed traits. For example, laziness is seen as a negative attribute in an institutional social setting. Spencer-Oatey has concluded the interconnection between face and identity as the following: the claimant wants others to recognize (explicitly or

implicitly) their positively-assessed attributes and does not want certain negatively assessed attributes to be ascribed to them. The attributes that are aligned with what the claimant has claimed to have are the only thing that matters.

With face sensitivity in mind, I conclude that face in Spencer-Oatey's face analysis is associated with attributes that are adequately sensitive to the claimant. It other words, face in interaction is something that works in "background mode". When someone assigns us attributes that aligns with our claims, we do not make a fuss about it, so we not face sensitive. However when it does not aligns, we are face sensitive about it. In order to evaluate those claims about face in interactions, Spencer-Oatey divides face-analysis into two perspectives:

2.1.1.1 Face and Attributes

Spencer-Oatey argues that the threat (in interactions) lies in the possible mismatch between the positive attributes that the speaker claimed and the negatively valued attributes that they feared might be ascribed by others (Spencer-Oatey, 2007).

A person could claim two attributes at the same time, whether it is negative or positive. For example, a teen girl gets a compliment on her new glasses by her friend. She is being told that her new glasses make her look more pretty and mature, like a teacher around in her thirties from her school. The girl thanked her friend. After her friend left, the girl muttered "If only she said I looked like Hermione…". I can conclude that the girl's face is threatened and enhanced at the same time. She claim the attribute of being pretty by saying "*thank you"* and she did not deny her friend's praise. However she denies the attribute of *looking mature* because she wanted to

look like Hermione. It is indicated when she muttered to herself "*if only she said I looked like Hermione…*". Hermione is a young woman character from Harry Potter, definitely not looking like someone in her thirties. There is a mismatch between the girl's perspective on herself and the characteristics that were assigned to her.

2.1.1.2 Face and Analytic Frames

There are collective situations regarding a person's qualities. As Spencer-Oatey has explained, "it was the face of the group rather than the face of each of the individuals that was primarily at stake". She gave an example when a British chairman of a company gives a welcoming speech but failed to deliver an invite to the Chinese delegations to reciprocate his speech. The Chinese delegate, Sun, expressed as follows:

> Example 1: Interview extract
> *Sun: According to our home customs and protocol, speech is delivered on the basis ofreciprocity. He has made his speech and I am expected to say something. … In fact, I was reluctant to speak, and I had nothing to say. But I had to, to say a few words. Right for the occasion, right? But he had finished his speech, and he didn't give me the opportunity, and they each introduced themselves, wasn't this clearly implied that they do look down upon us Chinese"*
> (Spencer-Oatey, 2007)

The collective face is threatened by the British Chairman's failure, indicated by Sun explained the situation using the phrase "*us Chinese*". The threat was interpreted to apply to the delegation as a whole, rather than to individual members of the delegation.

Other than those two perspectives, Spencer-Oatey added two cognitive underpinnings that could affect people's face claims and face sensitivities, that are (1)

Face and values and (2) Face and obligations. These two qualities are used because both values and expectations have an impact on how someone presents themselves to other people.

2.1.1.3 Face and Values

People have their own perspective of themselves and they would view themselves in certain attributes. This self perspective could be influenced by other people in an interaction because the other person held a different personal value or principles in life. Understanding someone's face and values would help people unpack a range of attributes that people may be face sensitive to and explain reasons why people hold certain face sensitivities.

For example, Linus is a caseworker who works to observe orphanages. He views his position and work value very highly and he holds true to his duty. He maintains a degree of separation from the children he worked with because of his job as a caseworker (Klune, 2020, p. 29). Later on, he is conflicted and became face sensitive because he was seen as someone who could bring change to Marsyas Island Orphanage. He insists that he is just doing his job, only to observe them, and not to bring any change. Change is seen as a negative attribute by the place Linus works for because they only need to maintain stability for each orphanage. However, change for the Marsyas Island Orphanage is seen as a positive attribute. The Marsyas Island Orphanage wants to change the way they are seen by the villagers. The villagers are avoiding the children because the children have superpowers. By the end of the book,

Linus is no longer face sensitive when someone brings up about duties as a caseworker because he already quits being one.

2.1.1.4 Face and Obligations

The way people act and norms may overlap at times. This overlap influences people's expectations about behavioral responsibilities. Some roles might be associated with a person's identity. If certain things or treatment does not match up with the expectation of that role, it would affect a person's face claims and face sensitivities. Learning about people's roles and expectations of certain positions can explain and give an understanding why certain situations could be face threatening.

For example, Linus scared the Marsyas Island Orphanage's children because he represents himself as a caseworker. The children expect behavioral characteristics from a caseworker, which are *intimidating*, *cold and spiteful*. It is because previous caseworkers were harshly judging and intimidating them. Linus never realized that he is scary, proven by the following quote said by Linus: "Me? I don't know that I've scared anyone in my life" (Klune, 2020, p. 96). He is questioning why the children have been avoiding him. Linus is face sensitive because he denies the claim of him being *intimidating, cold,* and *spiteful* just because he is a caseworker. After he hears the caretaker's explanation, he finally understands why he is being seen that way. In addition, Linus is no longer face sensitive about those claims because he knows the reason behind it. Linus also carefully tries to change the children's perspective of him by joining their meals and other activities.

2.1.2 Theory of Identity

Spencer-Oatey uses Simon (2004) thorough discussion about identity, therefore this study also uses Simon's framework on identity. Simon suggests that a person's self identity contains beliefs about his/her own self atributes. These can be enormous in number, and usually include components such as personality traits, abilities, social roles, group memberships, physical features, and behavioural characteristics.

Simon provides four ways on how self-identity can be seen and evaluated by each person. The first way to evaluate is valence. Valence is the negative, neutral, and positive judgements of attributes. A person can positively/negatively evaluate their definite attributes or has a neutral view on it. For example, being German has a somewhat less positive valence because German is in close terms with negative connotations of Nazi Germany (Elias, 1992). The second way is actuality. Actuality refers to how actual or ideal someone's attributes are. As an example, gender identity is more meaningful when discussing issues of rape and sexual violence. It is because in reality, women are more prone to harassment (Simon, 2004:39). Currency is the third way to evaluate and it refers to time. Someone can assess an attribute while applying to what they used to like, reflecting on what they presently like, or expect it to appeal in the future. As an example, a person is not very willing to define oneself in terms of the corresponding social identity because they were mistreated when they claim to be in a group membership back then. The last way to evaluate is centrality. Centrality refers to how crucial certain attributes are to people. The centrality of minority group membership, for example homosexual people are more united within

each other rather than the majority group membership because that certain characteristic, homosexuality, is a central part of their life and they share the same collective identity (Simon, 2004).

Simon also points out that all self identities are both cognitive and socially constructed. Cognitive construction of identity derives from someone's mental system and the identity is stored somewhere in memory. It is explained by Simon as a 'mental entity'. On the other hand, socially constructed identity can be attained when someone involve themselves in situations that can be socially meaningful or seen as desirable. Someone can form cognitive portrayals of who they are that seem somewhat steady all the time. In addition, they might develop and arrange their identity through social interactions. People not only establish their identity in the process of social interaction, but also negotiate them.

2.2. Research Method

2.2.1 Types of Research

This research is qualitative based. According to Arikunto (2013), it seeks to unveil a situation, fact or phenomenon as true as it is. This research only use the theoretical framework to support the analysis.

2.2.2 Data

The data used are utterances by the characters from a written source, a novel titled *The Cruel Prince* by Holly Black. *The Cruel Prince* was published in 2018 by Little, Brown Books for Young Readers.

2.2.3 Population and Sample

The population of this research were utterances certain types of utterances that have a potential expressing self identity and face sensitivity of Jude Duarte. I would only analyze Jude Duarte's responses to those utterances. The samples that I collected were utterances that involve Jude Duarte's face and identity in interactions.

2.2.4 Sampling Techniques

The method of sampling that I used was random purposive sampling. Random purposive sampling according to Elmusharaf (2016) is a common way of recognizing a population of interest and developing a way of choosing samples. Those samples are not based on advanced information on how the results of the study would appear. The purpose of this technique is to increase credibility and not to only encourage representativeness. I marked all the utterances that are face sensitive to Jude or when Jude is making a face claim as a way to choose the population of this research. After that I randomly chose the samples using a random number generator.

2.2.5 Method of Collecting Data

All of the data were collected through library research. It only took relevant data to answer the research question of this study. The steps of analyzing data are:

1. Analyzed the novel *The Cruel Prince*

I read *The Cruel Prince* thoroughly to obtain information regarding Jude Duarte's face claims and to collect utterances with attributes that were assigned by other characters for Jude Duarte.

2. Classified the Data

To narrow the limitation of this research, I collected utterances that showed when Jude Duarte is making a face claim or is face sensitive. After collecting the data, I classified all the data into 4 categories based on Spencer-Oatey's framework of Face and Identity.

3. Assess the Results of the Analysis

I wrote the analysis in a chronological order and then I validated the analysis with the help of the theoretical framework to verify the truth of my analysis.

4. Concluding the Result of the Analysis

The last step of the data analysis method of this research was to conclude the result of the analysis. I determined the final results of this research.

CHAPTER III

FINDINGS AND DISCUSSION

In this chapter, I thoroughly explain examples of situations where Jude Duarte makes face claims. I find in total of 129 utterances that are face sensitive to Jude Duarte. Those 129 utterances showed various situations when Jude Duarte is face sensitive, or when Jude is making a face claim. There are 82 out of 129 utterances that make Jude Duarte face sensitive about her face claims. The other 47 utterances consist of other character's expectations and different values on Jude Duarte. I use 4.3% of the data to be described, resulting in 3 data (4.3% of 82, rounded up) for each "Face and Attributes" and "Face and Analytic Frames" section. I use 2 data (4.3% of 47, rounded up) for each "Face and Values" and "Face and Obligations" section.

From the data that I have compiled, Jude Duarte is face sensitive about various things that are related to her self-identity. The result of this research also found that Jude Duarte's view on herself changes, it means her face claims and identity are dynamic. It can be proven when Jude Duarte thought herself as a weak person but that view changed when she saw herself becoming more powerful in *The Cruel Prince.* However that change was not instant because Jude Duarte shifted in-between claiming as a weak or a strong person.

3.1. Face and Attributes
Face and attributes is about the possible mismatch between the positive attributes that the speaker claim to have and the negatively valued attributes that they feared

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might be ascribeed to by others. When that mismatch happen, the speaker is going to be face sensitive in an interaction (Spencer-Oatey, 2007). Jude Duarte faces plenty of situations where her face is sensitive. She lives in a land named Elfhame, where magic exists and faeries possess powers to charm a human being. The ruler of Elfhame is the High King or High Queen. The rest of the royal family member also rule the land with other notable faerie and they are united as the High Court.

Glamour is the term that Holly Black uses in *The Cruel Prince* to explain when human is being enchanted by a faerie's magical abilities. Jude is usually face sensitive when she is interacting with her faerie peers, her spy coworkers, and her family in Elfhame because Jude is being underestimated when it comes to her capabilities. Here are 3 examples where she is face sensitive about attributes that are assigned to her in interactions:

Datum 1

> "You may think salt is sufficient protection, **but you children are forgetful**. Better to go without. As for dancing, once begun, you mortals will dance yourselves to death if we don't prevent it." I look at my feet and say nothing. **We children are not forgetful**."
>
> (Black, 2018:11)

Jude Duarte (shortened as Jude for the rest of this chapter) is the narrator 'I' of *The Cruel Prince.* In Elfhame, she lives with her faerie stepparents named Madoc and Oriana. Jude has 3 siblings: Vivienne, Taryn (Jude's twin sister), and Oak. Vivienne and Oak are also a faerie. Faerie can charm human, their words can work like a spell.

Without a protecting charm like salt and rowan berries necklace, human could get charmed and do something they might not want to do.

In the quotation above, Jude is speaking to Oriana. Jude and Taryn are going to the Court in order to attend a pageantry. Before they leave, Oriana underestimated Jude and Taryn's ability to be responsible by saying "You may think salt is sufficient protection…., you mortals will dance yourselves to death if we don't prevent it". Oriana gives Jude and Taryn a negative attribute that is *forgetful*. Oriana also distances herself from Jude and Taryn by calling them "*you mortals"*.

Jude did not say anything as a response, but she denies Oriana's claim about her: "*I look at my feet and say nothing. We children are not forgetful*". Jude is fully aware about her limitations as a human who lives in Elfhame. In terms of actuality, her claim about herself not being forgetful is true. She rarely appears to forget about her daily routines or necessities. Forgetfulness is a trait that Jude views as a negative attribute. She does not want to be associated as someone who is forgetful and tries to live up to it. Wearing a rowan berries necklace and carrying salt are essential things that Jude and Taryn have remembered throughout their life in Elfhame. Jude always wears the rowan berries necklace as a way to protect herself. The only time she takes the necklace off is during shower (Black, 2018:38).

I can conclude that being assigned as someone who is *forgetful* threatens Jude's face and Jude is face sensitive about it. However Jude decides not to say anything back to Oriana because she does not want to create any conflicts. If any conflicts

raise, Madoc would definitely hear of it and punish Jude because Madoc listens to Oriana more than he listens to Jude.

Datum 2

> "What's this?" She's holding up the golden pin, with a tiny cluster of filigree hawthorn berries at the top. "Did you steal it? Did you think **it would make you beautiful?** Did you think **it would make you as we are?**" I bite the inside of my cheek. Of course **I want to be like them**. **They're beautiful as blades forged in some divine fire. They will live forever.**"
>
> <div align="right">(Black, 2018:24)</div>

The conversation above takes place when Jude and Taryn are attending school with other faeries. There are Prince Cardan, Locke, Valerian, and Nicasia. These faeries are used to picking up on Jude and Taryn. They think that Jude and her sister Taryn do not belong to Elfhame and do not deserve the rights to be treated as equal because they are a human being. Nicasia is the daughter of Queen Orlagh, Queen of the Undersea. The Undersea is a huge territory in faerie realm and Queen Orlagh has a good term with the High Court. Nicasia is sent to the Elfhame to be fostered.

In that quotation, Nicasia bullies Jude by pulling out a gold clip out of Jude's hair. Nicasia threatens Jude's face by comparing faerie to mortals like Jude, indicated by choosing the word "*we*" which indicates plurality (the faeries) insetad of using a singular pronoun. She also called Jude not beautiful or ordinary, as it is implied from "*did you think it would make you beautiful?"*. Jude does not retaliate and only stares Nicasia back. Nicasia could pull more tricks on Jude if Jude fights her back at that moment, therefore Jude decides to stay silent. It is indicated when Jude bite the inside of her cheek instead of talking back.

Jude envies faerie's immortality and beauty by saying "*I want to be like them"*. This proves that Jude sees immortality and beauty to a positive degree because she wants to have those attributes. Jude is concerned about her mortal status in Elfhame. It can be proven when Jude momentarily wishes to be a faerie, proven by the line "*I want to be like them". * By the end of the chapter where the quotation takes place, Jude denies Nicasia's claim about her. Nicasia thinks that Jude wanted to fit in as a faerie. Jude has stated that she does not yearn to be their equal, referring to the faeries. She actually wants to be more than them in terms of everything.

Jude often compares herself to the other faeries. She highlights a series of events where she sees herself as weak and fragile (Black, 2018:38). She is sensitive about the fact that she is a mere mortal and she hates the fact that she is frail, shown in this quotation: *"Even if, by some miracle, I could be better than them, I will never be one."* (Black, 2018:39). In that quotation, she mentions again how she could be better than the faeries, but accepting the fact that she could never be like one of them.

Jude does not deny that she is frail. Fragility is a negatively evaluated characteristic because it shows that Jude is more prone to all kinds of danger or manipulation in Elfhame. This proves that she does not only associate herself with positive attributes, but also negative ones. What truly matters is her response to the claim. Jude accepts that she is indeed quite weak, but she is only face sensitive if someone underestimated her.

In terms of centrality, weakness is something crucial to Jude. She states that she hates her weaknesses and her missteps in life. Being overpowered by the others

amplifies her hate towards being weak. Her strength seems to be a core self-aspect that she highly values. This can be proven by Jude's lengthy period of combat training and self-defense method.

She also sees strength as being good in combat as a positive thing. This can be proven by Madoc's claim about her. He repeatedly says to Jude, *"You're no killer"*. Madoc is Jude's step father and he is the General High at Elfhame. Jude wants to prove herself useful by working hard to be a knight, but Madoc sees Jude as someone who would not be able to be one. Madoc's claim of Jude remains throughout Jude's life in the book. It can be proven when Jude is about to do something physically dangerous, she suddenly remembers what Madoc has said to her. It can be seen for the first time in this quotation below:

Datum 3

> **"You're no killer**," he tells me. I flinch, my gaze coming up to his. He looks back at me steadily with his golden cat eyes**. "I could be," I insist. "I've been training for a decade.**".

> (Black, 2018:32)

The previous dialogue is between Madoc and Jude. Madoc is highly skilled in combat and strategizing plans. Jude sees Madoc as a father figure even though he was the one who murdered her biological parents. Jude herself has said that it is a tough kind of love. The conversation takes place at Madoc's house in Elfhame. Before that dialogue happened, Jude insists on being a knight for the royal family. Madoc tells Jude that she does not have the courage or the ability to kill anyone because she is a human. Madoc teaches Jude to fight but it is for her self protection only, not to murder any other magical beings especially faeries. Madoc's utterance lingers in

Jude's mind for a while, for example when she had a small fight with Taryn (Black, 2018:41) or when she is on a mock tournament against Prince Cardan (Black, 2018:61). Jude is unsure about that claim. She has never killed anyone before and she is questioning herself whether she could have the courage to do such an act. It can be indicated by her choice of word, saying that *"I could",* not "*I can*". The courage to kill in Elfhame is considered to be a positive attribute; in Elfhame if an individual wants to be a knight, they should be bold enough to kill others. Being a knight is seen as someone who is fearless and reliable.

It has a relation to Jude's self-identity in the past. Killing in the mortal world is a huge act and someone would of course get punished. Jude was used to living by that rule, that killing is prohibited. At first, this claim does not align with Jude's self-identity because she perceived herself as someone who would not be able to kill someone.

Jude also highly thinks the title of being a knight itself. She wants to be perceived as someone who is reliable and not to be looked down upon to. It can be determined when she mentions that she "*want power so badly*" and being a knight is a way to gain power (Black, 2018:73). I can conclude that Jude is trying to identify with a role or purpose that will give her more power in Elfhame.

Jude finally denies the "*you're no killer*" by actually killing Valerian, a faerie who belongs to Prince Cardan's circle. Jude and Valerian get into a fight because Valerian sneaks into her room (Black, 2018:179). I explain more about the situation between Jude and Valerian in sub-chapter 3.1.2. After killing Valerian, Jude gains a

new way to evaluate herself. She sees herself more worthy because she does better in combat and is able to kill someone, not like her past self. She does not show any sign of remorse after killing Valerian and continues her training. She has made it clear that she no longer reflects her past self.

3.2 Face and Analytic Frames

Since Jude is a human, she is treated differently and looked down upon by the Faeries surrounding her. They mock her mortality and call her names. This occurrence will be portrayed in these data that I have gathered and I will give a brief explanation why human are mocked upon in Elfhame.

Datum 1

> "All I want to do is get away from the house, from the reminder that there is no place for me at the Court, no place for me in Faerie. ***What you lack is nothing to do with experience.***"
>
> (Black, 2018:59)

Jude insists on fighting in the Summer Tournament against other faeries like Prince Cardan, Valerian, and Nicasia. Summer Tournament is a mock war that will take place in front of the royal family. Madoc does not endorse Jude to join this tournament because he thinks that Jude is deficient by saying "*What you lack is nothing to do with experience,*" even though Jude has explained her reasons why she wants to join the Summer Tournament. What Jude lacks is not experience, but the overall advantage that faeries have over human (Black, 2018:32).

From Madoc's utterance to Jude, it can be implied that Madoc thinks human would always be inferior against faeries. He brought Jude and Taryn because he

thinks that Jude and Taryn are his responsibility. Even after extensive training under Madoc's household, Madoc himself still thinks that Jude is not qualified to even participate in a mock tournament. It is because she is a mere human. I can conclude that *weakness* is a negative attribute that Madoc has assigned to Jude, a human. Faerie's ability to glamour differs; it has a range from weak to powerful glamour. The only barrier from glamour that human have are salt and rowan berries necklace. It is certainly not enough to protect human because faeries also have better physical abilities and sharp senses.

The positively approved traits that are associated with human in Elfhame are how *obedient* and functional they are for chores. By joining the Summer Tournament, Jude actually denies the *obedient* attribute that are given to her because she is a human. Jude is also trying to face claim that human can be powerful and useful for other kind of works. For the record, there has been no human who have made it to be a knight for the royal family. Jude have had enough of being a "*good human*" and it is indicated that she sees *obedience* almost as a negative attribute (Black, 2018:35). She is trying to show how brave and powerful human can be. It is crucial to Jude to prove her beliefs on human. Madoc's words are taken as offense not personally to Jude, but to Jude as a human.

Datum 2

> **"I haven't seen you before,"** he tells me, making it an accusation. **"You're lovely," I say, trying to sound awed and a little confused. "Pretty eye mirrors."** He makes a disgusted sound, which I guess means I am doing a good enough job of pretending to be an ensorcelled human servant."
>
> (Black, 2018:91)

In the quotation above, Jude is employed by Prince Balekin to be a spy. Her first task is to spy around in Hollow Hall. Hollow Hall is a place where Prince Dain and Prince Cardan live. There are human as servants and faerie as guards working in Hollow Hall. Human are brought to Elfhame because they are useful to be servants in certain places, like in Hollow Hall. In order to employ human, faerie would "glamour" them so they would not remember much of Elfhame. They would think that they are working in common human places like a hospital or a wealthy person's house. When human are returned to the human world, they are paid well (Black, 2018:88).

Jude pretends to be a servant working in Hollow Hall in order to gather some information. A faerie guard is suspicious of her at first, indicated by saying "*I haven't seen you before*". It is implied that the guard sees Jude as an outsider at first. Jude denies the guard's claim about being an outsider by pretending to be glamoured. It can be shown when Jude mutters up a non-related answer: "*You're lovely*", ignoring the guard's question. The guard is convinced enough by Jude's acting as he is making a disgusted sound. After that conversation, the guard lets Jude go and says "*Well, I guess you best, then*".

Jude is not flattered that she is good at acting because the guard is already convinced that Jude is a human. The guard assigns an attribute to Jude: *a human being*. A human in Hollow Hall means they are working as a servant, nothing else. Jude does not deny that guard's claim about human because it is the reality of human who live in Elfhame. Jude is not face sensitive about this even though Jude has a

negative view on the fact that human are only seen as a servant in Elfhame. It is because she does not make face claims as a servant. She is there as a spy.

If Jude showed anger at that moment, the reputation of human could be at stake. The employer of those servants, Prince Balekin household, could do a massive cleanup to discard suspicious unbridled human. She argues that being not noticed has its advantages, but also not forgetting the fact that human should have lived better in Elfhame. She enhances face claims on how low-profile and subtle human can be. She could not do much at that time because she is only a spy and has no huge power in Elfhame.

Datum 3

> "**You're nothing**. **The human species pretends it is so resilient**. Mortal lives are one long game of make-believe."
>
> (Black, 2018:127).

Valerian is the person behind that quote. He confronts Jude by saying that human are just pretending and trying too hard. Jude in this current situation is actually face sensitive, because Valerian called human as a "*species*". It draws a very clear line about how Valerian thinks about human, like an entire else, probably close to animals. Jude certainly has a negative view on being called a "*species*". Jude does not like that thought and decides to confront Valerian back by saying that she does not feel miserable (for being a human).

Jude has also mentioned that living as a mortal in Elfhame means that they have to try harder (Black, 2018:174). If a human wants to be accepted in the faerie society, they have to marry someone respectable or gain a noticeable position in the Court. If

human are not pursuing to be recognized in society, they would usually just become servants, midwives, wet nurses, or craftspersons.

She states this fact while she was talking to The Ghost, another spy of Prince Balekin. This is a collective face of human that is being explained by Jude. Even though she is raised in Madoc's quite powerful household, that does not mean her life as a mortal gets easier. The Ghost has probably known that human work as servants in Ellfhame, but Jude tries to lift and acknowledge human's living power in Elfhame by saying that human are more hardworking.

In terms of actuality, Jude ought to think that human are more hardworking is true. Faerie in Elfhame have it so easy and they rule other magical species like imps and goblins. Faeries are seen as the superior one in Elfhame. Human have similar features to faerie, but are seen as unworthy in Elfhame. Jude perceived human differently than the faerie. Jude sees strength and resilience in human. Those traits can be seen in a few human, but not all. In conclusion about Jude's view on human, she believes and thinks that human are hard workers and deserve more recognition. However she does not deny the claim about how weak human are if they live in Elfhame.

3.3 Face and Values

Jude faces a lot of situations where her values clash with the other characters. I will briefly explain my analysis of why her values do not match up with other character's values, for example Vivienne's and Prince Cardan's. I will start this section by this quotation below:

Datum 1

> "Forget Madoc. **Knighthood would have been boring anyway**," Vivi says, effectively dismissing the thing I've been working toward for years. I sigh."

<div align="right">(Black, 2018:49)</div>

Jude is having a conversation with Vivienne, her older faerie sister after Madoc yelled at Jude. Vivienne has lived in the human world longer than Jude and Taryn did, therefore she is much more used to human's custom rather than the custom in Elfhame. Jude feels dismissed because her attempt to be a knight which was important to her identity construction is set aside by Vivienne.

Being a knight or attempting to be one is an important attribution to Jude because it indicates her success, power, and certainty in life. Vivienne does not think the same way because she thought Knighthood is just something tedious. It is because Vivienne values the attributes of being free and independent more. Because of their different ways of seeing life, it is no wonder why their values clash within each other's. Vivienne is trying to comfort Jude by saying the quotation above and assumes her way to comfort would be supportive of Jude's face. In reality, Vivienne's way to comfort Jude is face-threatening to Jude.

The situation between Vivienne and Jude also happened between Prince Cardan and Jude. Prince Cardan assumes that Jude is living a decent life, shown in this quotation below:

Datum 2:

> "**I hate you because your father loves you even though you're a human brat born to his unfaithful wife, while mine never cared for me,**…..

> Balekin never failed to throw you in my face as the mortal who could best me."

<div align="right">(Black, 2018: 245)</div>

Jude asks Prince Cardan why he is very hateful to Jude and the quotation above is his answer. He hates Jude because he never feels how it was to have a loving family, being taken care of, and having a caring sibling who would not lift a finger to Jude. Having a good relationship with family is associated with stability and it is an important value to Prince Cardan because he would love to experience having one.

Prince Cardan and Jude does not associate family with the same value. Madoc murdered Jude's biological parents and Jude associated Madoc's acts with injustice. Jude has a negative perception regarding injustice and she is face sensitive about it. Prince Cardan thought by bringing up Jude's family, it would give him a logical reason on why he should hate Jude. However that is not the case and it can be proven more by Jude's unsatisfied reaction after hearing Prince Cardan's answer.

3.4 Face and Obligations

In this section, I will attempt to capture some of the main obligations of Jude Duarte in her family. First is her role as a stepdaughter to Madoc and second is her part as a sister to Taryn, Vivienne, and Oak. There are quite distinct situations where Jude goes on her way and ignores the ideal attributes of a stepdaughter or sister that are assigned to her. Those ideal attributes are made according to what Madoc, Taryn, Vivienne, or Oak thought of Jude. To be in short, those ideal attributes are their expectations on Jude. Jude also has her expectations as a daughter and a sister, which would be explained further below.

In Elfhame, Jude is being taken care of by Madoc, her faerie stepfather. She ought to actually hate him because he has murdered her biological parents, but apparently that is not the case. She shows that she is quite affectionate towards Madoc, stated in this quote:

Datum 1

> "And despite myself, despite what he'd done and what he was, **I came to love him. I do love him. It's just not a comfortable kind of love**"
>
> (Black, 2018:9)

Madoc has his own perception of what a "good daughter" is: to be obedient and listen to everything that he says. Madoc has his own plans about Jude's future and he expects Jude to follow it. It can be shown when Madoc does not allow Jude to be a knight. Even when Jude did well at the Summer Tournament, Madoc still denies Jude's plan about Knighthood (Black, 2018:74). Madoc's expectations are a threat to Jude's face because Jude thought that she can be more than just a "good daughter". There are times where she defies Madoc's order, for example when Jude poisoned Madoc, in the event of Prince Balekin's coronation as king. Jude herself also drank the poison, but due to her diligence of drinking poison as a form of self defense, she is immune to the poison. Jude states that she is Madoc's daughter after all and takes all the similar traits of Madoc, for example: cunning and stubborn (Black, 2018:283).

As Madoc's mortal stepdaughter, at first Jude hopes to look good and reliable in Madoc's eyes. Jude clearly does not want to be evaluated as a weak daughter. She wants to be useful and to be seen in Madoc's eye. Proving herself to Madoc seems to

be a quite central core in Jude's life. However, making her way into the court seems to be more important rather than looking good in Madoc's eyes.

Moving on to Jude's relationship with her siblings, Jude shares a quite close relationship with Taryn, Vivienne, and Oak throughout the novel. Jude is face sensitive when she feels betrayed by her siblings, no matter how small that act is. Here is an example where both Taryn and Jude is face sensitive:

Datum 2:

> "She goes on. **"You think I'm weak."** "You are weak," I tell her. "You're weak and pathetic and I—" **"I'm a mirror," she shouts. "I'm the mirror you don't want to look at."**

(Black, 2018:221)

Both Taryn and Jude have their own way of living in Elfhame. Taryn wanted to fit in and belong in Elfhame like she is one of the faeries, but Jude does not like the thought of fitting in (Black, 2018:221). Taryn expects Jude to go along with her plans of fitting in by not making a scene or defying other faeries. Meanwhile Jude expects Taryn to fight back and be more brave. When Taryn plans something behind Jude's back, Jude feels betrayed by her action. Jude thought Taryn was teaming up with her, but in reality Taryn has her own plans. Jude hates the fact that she was tricked by Taryn and denies Taryn's claim about her being weak.

Another event that happened during Jude and Taryn's fight is when Vivienne, their faerie stepsister, glamoured them. Vivienne tried to stop their fight by using her magic power over Jude and Taryn. Jude's face is threatened because Vivienne tried to stop the fight and used the magic on them without Jude's permission (Black,

2018:231). Jude is furious at that time because she does not expect Vivienne to use glamour to their own sister, even when it is for their own good. Vivienne's act proves that Vivienne has more power over Jude and Taryn. Jude is clearly not happy about this because her good relationship with her siblings seems to be an influential self-aspect.

I have started this chapter by analyzing utterances that are or are not aligned to Jude Duarte's face claims. In each section, I have found correlations on Jude's face and identity. Jude does not only enhance her positive traits but she also denies certain claims that she views in a negative light, even though those claims have a generally good meaning. For example it was proven when Jude denies on being a "good daughter" (Black, 2018:45), but she also wants Madoc's approval. Jude's face claim of being a good daughter vary dynamically in interaction between Jude and Madoc. Jude claims to act like a good daughter in certain situation, for example when she is in a family dinner with Oriana or when she is invited to Prince Dain's coronation (Black, 2018:127).

Jude also claims to be stubborn and brave most of the time by defying Madoc's words. Jude wants to be acknowledged as someone who is brave, so she would deny any claims about her being too obedient to rules because she sees it as a weakness.

Being weak is also an attribute that Jude has a quite complex relationship with. At first, she was accepting the fact that she is indeed weak and there are times when she feels vulnerable. She was not too sensitive about getting called weak by other faeries (Black, 2018:112). For example, Jude feels weak because other faeries like

Prince Cardan hold more social power than her. Other faeries would listen to Prince Cardan's voice rather than listening to her because Prince Cardan is a member of the royal family. However Jude does not mind being seen as a weak person because it gives her more room to plan things underneath (Black, 2018:88).

Jude Duarte's perspective about being called weak changes and she becomes more face sensitive about it whenever someone links it with the fact that she is a human. Jude is face sensitive when she gets called a weak human and does not want to be evaluated as one. She knows that she can be weak at times, but it is not just because she is a human. It can be proven when Madoc disregards Jude's wish to be a knight. Madoc thought what she lacks has nothing to do with experience, she is just not suitable because she is a human.

In conclusion regarding Jude Duarte's face and identity, not everything that seems to be face-threatening actually threatens Jude's face and not every utterance that someone thought would enhance Jude's face actually enhanced Jude's face. It has more layers to it because Jude has different evaluative judgements regarding attributes that are very personal to her. Jude Duarte would only be face sensitive when there is a mismatch between her identity that she claims and aspects that are assigned   to   her.

CHAPTER IV

CONCLUSION

In this chapter, I will briefly point out the result of my analysis of Jude Duarte's face and identity. Derived from chapter III about findings and discussion, I have found 129 utterances that are face sensitive or shows that Jude is being face sensitive. All of those utterances can be analyzed in four ways based on Spencer Oatey's face and identity framework.

The first classification is face and attributes. It can be concluded that she hates being assigned as someone who is forgetful and cowardly. She enhances the claim of being seen as someone who is brave and strong. The second classification is face and analytic frames, where the face of the group that Jude associates with is being threatened. Jude is a human and it is a part of her identity, Jude is feeling threatened when someone brings up how weak and disposable human are. However Jude does not deny when someone points out a fact that human are living an unfair life in Elfhame.

Face and values is the third classification of this research. I believe Jude is face sensitive when she faces someone with a different value construct than her. Those people view the world and life in a different way.

The last classification is face and obligations. Jude as a daughter and a sister is face sensitive when other people do not match her behavioral expectation. This can be strongly shown when Jude is face threatened because Taryn tricked Jude.

There are attributes that Jude no longer claims or no longer identifies with, and it brings more clarity to analyze her face in interactions. By identifying her no longer claimed aspects or newly claimed attributes it helps to understand why her face is not sensitive or sensitive. It can be seen from the research even though the setting of *The Cruel Prince* is made up by the author, factual linguistic and non-linguistic factors in this novel can still be analyzed using factual frameworks. Fantasy or made-up characters can be face sensitive just like factual human does. Words said by the characters can be analyzed to see if there are any more hidden meanings behind them.

I thoroughly wish this study will administer more knowledge or even a new perspective of pragmatic study for other students or readers. I suggest further study to examine whether there are any more aspects besides identity that are linked to face and face sensitivity.

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