

**DIVERSITY OF POLITENESS STRATEGIES WITHIN
MULTIPLE ETHNICITIES IN THE LONE RANGER MOVIE**

THESIS

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MAULANA MALIK IBRAHIM
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THESIS

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LEGITIMATION SHEET

This is to certify that Ahmad Fathoni's thesis entitled "Diversity of Politeness Strategies within Multiple Ethnicities in The Lone Ranger Movie" has been approved by the Board of Examiners as one of the requirements for the Degree of Sarjana Sastra (S.S.) in English Language and Letters Department, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University of Malang.

Malang, 20 November 2015

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MOTTO

There's no shame in falling down, true shame is not to stand up again. I won't say you'll definitely be able to succeed if you don't give up, but if you do give up, then there'll definitely be nothing.

Tadatoshi Fujimaki

The creator of Kuroko no Basuke comic



Proudly I dedicated this thesis to my beloved parents

H. Sulaiman Kurdi and Hj. Sudartik

My little sister

Lilis Nur Fawziyah

To my extended family

And to all people who encourage me in doing this research

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In the name of Allah, the merciful and the powerful

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The Researcher



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ABSTRACT

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Keywords: Politeness strategies, bald on record, positive politeness, negative politeness, off record, The Lone Ranger movie

This study investigates politeness strategies used among Whites and Indian in The Lone Ranger movie by using Brown and Levinson's theory. The Lone Ranger is a movie released in 2013, told about the Texas Rangers who wanted to defend freedom and prevented the slaughter of dark-skin indigenous or Indian people by white skin in 1869.

The analysis of this study was focused on the statements produced by the characters on that movie. Descriptive qualitative was adopted as research design in analyzing the data. By using Brown and Levinson's theory on politeness strategies (1987), the analysis of this study used discourse analysis approach to conduct this research.

The result of the study indicated that the characters differently performed four strategies of politeness in thirty six excerpts of conversation. The strategies were also influenced differently by circumstance factors such as power relationship, distance and the rate of imposition. From the analysis, it was also found that Indian people tended to use positive politeness and negative politeness more than bald on record, although in some occasions they used off record strategies too. Positive politeness strategies were used by White when they have such close relationship with the interlocutor, while the rest was negative politeness that was used.

The researcher suggests the next researchers with the same topic to find the more interesting and challenging topic or issue and approaching related to other politeness strategies theories to enrich the readers' knowledge and get better explanation related to politeness strategies. The writer hopes that the readers can learn more about it and explore it in the diverse cultures of Indonesian ethnic group.

CHAPTER I

INTRODUCTION

This chapter presents the introduction of the study consisting of the background of the study, research problem, objectives of the study, significance of the study, scope, and limitation of the study and the definition of the key term.

1.1 Background of the Study

To have a smooth communication, people need strategies in order to get their communication going smoothly. Considering that, language as a tool of our communication is not uttered consciously anyway, but it is based on speakers and interlocutors' intention. When people begin to speak, they constantly make choices of diction or different kinds of sentences; at least consider what they will utter, how they want to say it, and to whom they will talk. Simply say, language use must be appropriate with social context, based on situation and condition. In case of communication, the speakers at least, will tend to choose whether they want to get polite or impolite conversation. Therefore, to make a communication runs well, people need a strategy that is called politeness strategies (Renkema, 1993:8).

According to Brown and Levinson (1987:61), politeness is described as any actions of avoiding Face Threatening Acts (FTAs), or any kinds of acts or utterances that can threat interlocutor's face. They explained that face, in this case, refers to the sense of linguistic and social identity. It can be described as public

self-image that every member of society has and wants to be admitted. Alternatively, politeness can be defined as showing awareness of and consideration for another person's face. Therefore, it is applied by people to make a smooth communication and to build "balance" of relationship and solidarity in a society.

The concept of face in linguistics perspective means self-esteem or public self-image, the emotional and social sense of self that everyone has (Yule, 1985). In social life, when the speaker and interlocutor are involved in a communication, any act that loses, maintains, and threatens the face occurs. For example, when the speaker says, "close the window!" to the interlocutor, it means that the speaker threatens the interlocutor's face and he or she must have a "power" so that he or she can make someone do what he or she commands by using an imperative sentence. In addition, some aspects like intimacy, solidarity, and close relationship that belong to the speaker and the interlocutor can also influence the politeness system that will take place.

Politeness is one of phenomena in linguistics, which does not only occur in real social interaction but it can also occur in media just like movie. Since movie is rich of communication that involves almost all groups within society viewed from age, gender, occupation, class, religion and so on. From this point, movie can also be media of language learning since movie can be watched many times. As (Kuzma and Haney, 2001: 34) argued:

"We teach and live in a culture dominated by film, television, and other visual media. Our students...spend a major proportion of their

time in front of the television, at the computer, or in a movie theatre. Consequently, they are geared to audiovisual rather than written forms of expression and communication”

Recently, movie is not only an entertainment that can be watched, but also used as a media of learning, especially language learning. Since within movie, language is used by the characters to communicate, so there must be politeness strategies within it. As Ohoiwutun (2002) stated, system of politeness lives in any language. From those statements, it is quite possible to learn politeness through any media in order to create balance relationship and solidarity within society, through a good communication.

As Rose (1996) stated that, the movie contains social and cultural contexts. When a movie is made by the director, he or she might use a community as the setting. Though it has been modified, however, it is influenced by the social values where the movie is being created. It is also quite possible that the characters of the film will use the utterances as they are conversing in real community and real life.

The study of politeness has been of interest to some researchers in variety of context on the same area, such as within the small segment of casual conversation (Kitamura, 2000), within movie (Fatkhurozi, 2007; Riqayati 2009; Anam. 2012; Musthofa, 2012), within school (Senowarsito, 2013; Lailiawati, 2012), workplace (Aini, 2003) and speech (Rohmah, 2011; Septiawan, 2012). Then this topic has been also carried out within written text and article published (Mustain, 2005; Yuka, 2009; Fitriayana, 2007; Utami 2012; Ahlian 2011). In

addition, researchers have also investigated Politeness strategies by focusing on diverse perspective, such as within a cross-cultural interaction (Yuliana, 2003) and on gender (Mukarromah, 2002).

There were some primary reasons why the researcher chose this movie as an object of this research. The characters on this movie were dominated by white skins and Injun or Indian people and the setting took place in Texas, 1869 where Indian people were slaughtered by White skin people. The communication was also complex, considering the phenomenon of politeness strategies occurred among White Skins, which had power and Indian people as minority. Moreover, it involved the participants in different social status, such as ethnicity, profession includes Texas rangers, prostitutes, government committee and others. Diverse participants in that movie made many different modes of interaction. The researcher believed that there were many data related to politeness that could be found, where positions and identity that the characters had, could be factor influencing the choice of utterances that the characters speak.

This movie was based on a famous radio program that was being tuned on Detroit's WXYZ radio station. It became one of the most popular and enduring western heroes of the 20th century. Then it was been showed as American television series in 1949. Although The Lone Ranger disappeared from American television and movie screens by the 1960s, he lived on in a popular series of comic books well into the 1970s. Through that point, the researcher believes that American language and culture lives in that movie.

Based on explanation and the previous studies above, this novelty of this study has one similar topic that analyzed about politeness in general aspect. The analysis on the previous study explained each kind of politeness generally. Related to this, the researcher has one similar aspect with Yuliana (2003), namely politeness strategies through cross-cultural perspective, but focuses on different object, that is movie as the main topic of this study. Then, the data is taken from The Lone Ranger movie and the present study analyzes politeness strategies used among the characters in that movie.

1.2 Problem of the Study

This research analyzes language used in “The Lone Ranger” Movie, especially the politeness strategies used by people in Texas 1869, in which Indian people and “white skin” people fought a war to acclaim territory. This research intends to answer the following question.

1. What types of politeness strategies are used by Indian people and “white skin” people in the Lone Ranger Movie?
2. How are politeness strategies applied in conversations of the Lone Ranger Movie?

1.3 Objectives of the Study

Concerning with the problems above, the objectives of this research are:

1. To categorize politeness strategies that were used by the characters in “The Lone Ranger” Movie.

2. To find out the circumstance factors influencing the choice of politeness strategies that were performed used by the characters such as social distance, power, the rate of imposition.

1.4 Significance

Theoretically, this study is conducted to give contribution on the area of Discourse Analysis particularly on politeness theory, the result of this study are hoped to give contributions to students on linguistics, especially for the students of English Language and Letter Department.

Practically, this study helps the students to deepen their understanding on politeness strategies that is applied by the characters in the movie, which has background in Texas 1869. For future researches, this gives useful reference to carry out their studies. This research is also important for those who are interested in some other subjects, which related to socio-culture. Since the setting is in United States, people might get some information dealing with American people's life especially in 18th century.

1.5 Scope And Limitation

This study is focused on analyzing politeness strategies in the Lone Ranger movie. This study analyzes the utterances, which contain politeness strategies used by the characters based on Brown and Levinson theory of politeness. In this movie, sometimes there is same situation that reflect same strategies. Therefore, the repetition may occur in the findings of the study.

1.6 Research Methods

This chapter presents the method, which was used in the study. It discusses about the research design, research data and research sources, research instrument, data collection and data analysis.

1.6.1. Research Design

This research was conducted to get information concerning the politeness strategies. The researcher utilized the qualitative research because of some factors. Firstly, the data was obtained from utterances of the characters within The Lone Ranger movie, which was in the form of words and sentences rather than numbers. Secondly, the hypothesis was not formulated in the beginning of the research since the research merely described the politeness used in The Lone Ranger movie. Since this study was designed to get information concerning with the politeness phenomena, which was used by the characters in their conversation, the researcher used discourse analysis approach. Then, the proses of analyzing the utterances of the characters used Brown and Levinson Theory.

1.6.2 Data Sources

The movie was downloaded from internet. The source of the data in this research was from utterances of the characters gained within The Lone Ranger movie. The researcher obtained the data by watching and analyzing the movie. The data were taken from utterances made by the characters in the movie containing politeness strategies based on Brown and Levinson theory.

1.6.3 Research Instrument

Since this study was a qualitative research, the main instrument used was the researcher himself or that was also known as human instrument. In this case, the researcher did not use instruments such as interview, questionnaires, even observation to collect the data accordance with the problem of the study.

1.6.4 Data Collection

The researcher had several stages to collect the data. The first, the researcher watched the movies several times in order to focus on the politeness that was used by the main character first; they were John Reid and Tonto as a white and an Indian. Then, the second stage was to focus on other characters and to get better understanding the politeness used. At least, the researcher analyzed power relationship, social distance, and the rate of imposition in each conversation that the characters performed.

The second, the researcher grouped the data taken from the script into some excerpts from excerpt one to excerpt thirty-six. The excerpts were based on the sequence of the story; in which excerpt one was taken from the beginning of the story and so on.

The third, the appropriate data including the utterances used by Tonto, John Reid and some characters on the movie from the script was selected to analyze. Then, there would be texts in bold form that referred to the data mentioned, and italicized word that meant as the data discussed or analysis of the data related. Finally, the researcher concluded the result of the analysis.

1.6.5 Data Analysis

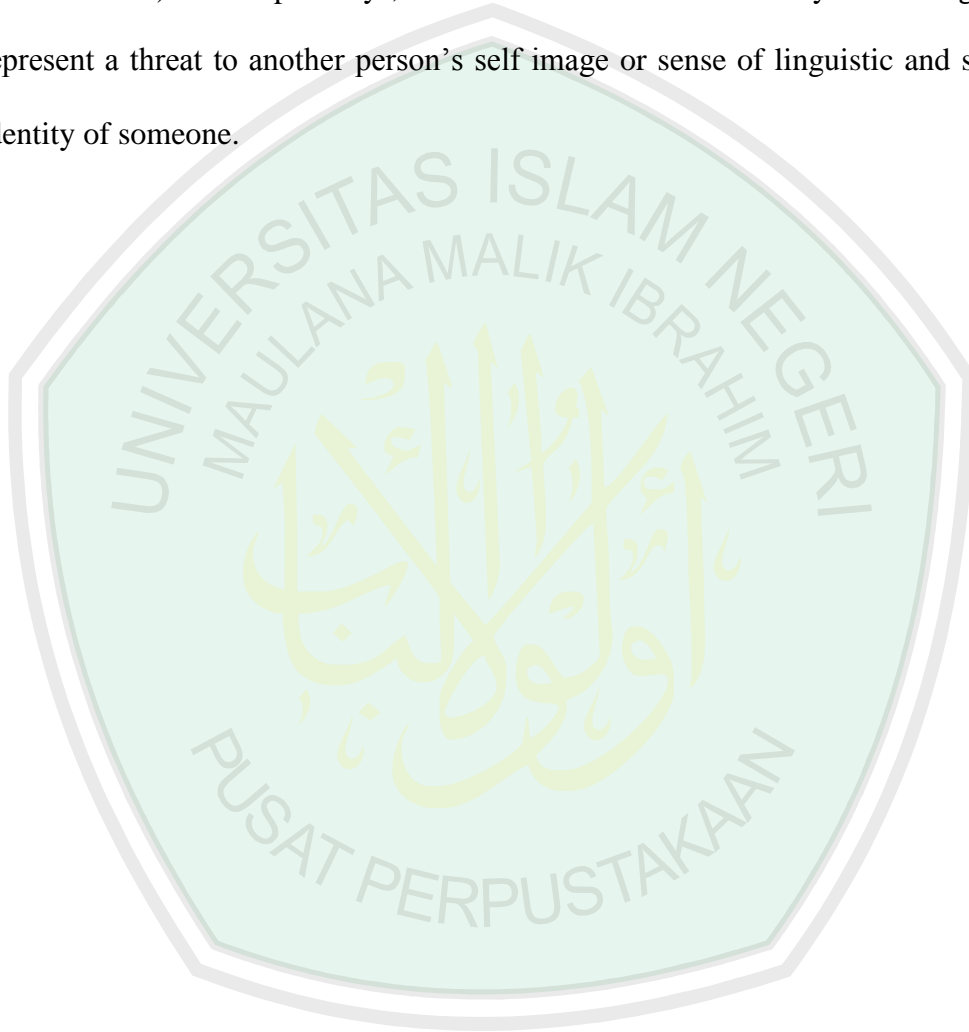
In analyzing the data, the researcher selected and put the conversations texts starting from beginning until the end of the story. This was applied in order to make the data more systematically analyzed. The researcher used the theory proposed by Brown and Levinson on politeness strategies, which was classified into four categorizes; bald on record, positive politeness, negative politeness and off record strategies. Before explaining, the context of the story would be provided in order to make the data understandable. The data were reduced since not all the conversations on this movie were covered. Then the next step was re-observing the findings to avoid repetition of the analysis. The last step was concluding the whole data analyzed to obtain the answer of research questions.

1.6 Definition of the Key Terms

1. Politeness strategy is the way of utterances used in communication in purpose of keeping the interaction between the speaker and the interlocutor go smoothly. It is also known as an expression of the speakers' wills to reduce face threats carried by certain face threatening acts toward another (Mills, 2003, p. 6).
2. Positive politeness is applied to move and achieve solidarity through offers of friendship, the use of compliments, and informal language use; the speaker treats others as allies, he or she does not impose on them, and never threaten their face. This strategy usually can be seen in groups of friends, or in which people know each other fairly well.

3. Negative politeness is a strategy in which the speaker attempts to minimize the imposition on the interlocutor's face. This strategy leads to deference, apologizing, indirectness, and formality in language use.
4. Bald on record is a strategy that gives no chance by the speaker to minimize the result of Face Threatening Acts. The speaker usually does not care and does not care for the interlocutor so that the impact is a shock, embarrassment and even uncomfortable feeling for the interlocutor.
5. Off record utterances are essential in indirect use of language. The involvement of the interlocutor means he or she must make some inference to recover what was intended by the speaker. In this case, the interlocutor is trying not to impose on the interlocutor, the speaker prefers to choose words, which contains 'implicature' or in this case, words or sentences that contain implicit meaning.
6. Face refers to the sense of linguistic and social identity. It also can be described as public self-image, respect or such "self-esteem" that every member of society has and wants to be admitted. Face can be harmed or threatened by someone else. Face can be harmed or threatened by someone else. One even can maintain and even lose it.
7. Positive face is the desire to gain the approval of others, whereas negative face is the desire to be unimpeded by others in one's action.
8. Negative face is a need to be free, has freedom to act, and not be pressured by others.
9. Circumstance factors that influence the use of politeness strategies mean social aspect such as power, distance, and solidarity that speakers or interlocutors have.

10. FTAs (Face Threatening Acts) are 'acts and strategies which could harm or threaten the positive or negative face of the interlocutors (Brown and Levinson, 1978 & 1987). In simple ways, it can be defined when we say something that represent a threat to another person's self image or sense of linguistic and social identity of someone.



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents theories related to the object of this study. It involves Politeness, Concept of Face and Face Threatening Acts, Politeness Strategies in linguistics, Influencing Factors in Choosing Politeness Strategies, and The Lone Ranger movie.

2.1 Discourse Analysis

Humans need language as a tool of their communication to socialize with the others. Apart from language functions such as to communicate, to exchange, to give, to get information, to convey the speaker intention and so on, the language itself cannot be separated from text and conversation. Then, the language itself is shaped to fit the context or situation and at the same time, how the language is applied also can create that context or situation. The study that investigates correlation between the context and language is called discourse analysis.

According to Yule (1985), discourse analysis is the investigating whether the texts make sense or not, whether the texts are the well constructed or not, whether the texts are coherent or not, and how the speakers successfully take part in a complex activity called conversation. Those issues are discussed in discourse analysis.

Another linguist, Renkema (1993: 1) explained that discourse is the matter of correlation between form and function in verbal communication. In some

references, the analysis of discourse is typically concerned with the study of language in text and conversation. Discourse analysis also investigates how accurate the representation of the forms and structures that are used in a language. The rate of accurate is not only interpreted whether the sentences are grammatical or ungrammatical, but also whether the sentences are understandable or interpretable or not.

Everyone is able to communicate, but not everyone is able to communicate properly. How people deliver their utterances depends on who speaks, to whom he or she, what topic that he intends to convey and in what situation the conversation occurs. Any phenomena related to human language and a context, discourse analysis comes and covers it.

Discourse analysis does not only deal with the description and analysis of conversation but it also deals with written and printed words such as articles, stories, instructions, notices, comics and so on (McCarthy, 1991: 21). Not all written text is restricted by grammar, cohesion, and coherence. The variation in context-dependability is also found in written texts. For example, a sign saying, “No shoes, no services” is understandable, but on the other hand it is ungrammatical. Some readers may interpret, “If you are not wearing shoes, you will not receive services”. Rather than simply reject the text as ungrammatical, the reader try to make sense of it.

2.2 Politeness Theory

Social life places people differently based on their job, profession, achievement and so on. Each of us has an identity, which we achieved from our interaction, or it is as result of our socialization (Wardaugh, 1986). Consequently, those create social strata, which differentiate people to another from bottom to the top. Such condition make everybody realize their position and know how to take attitude and speak to the others. From those, then appears in society, paradigm of being polite and impolite.

Being polite is complex matter in every language and it cannot be separated from any kind of aspect surrounds. It would be difficult to be learned because it involves understanding not only the language but also the social aspects, context, cultural norms and values of the community. Just say, a language cannot be separated from the community who use it in which a community has norms, values and custom because if it is viewed from anthropology field, culture and language influences each other.

Generally, politeness is an attitude that indicates meter of value. It is the manner of how we speak, how we used the language to the others. It is showing our feeling toward other solidarity, power, respect, terms, and related with our social awareness and consideration in using language in our communication (Wardaugh, 1986). Therefore, in this case, communication is not only the matter we speak but also we have to consider what words and how our sentences we are going to utter so that the language that we apply is appropriate, depending on situation, place and to whom we speak.

Through formal and informal language use as message oriented, sometimes we can identify whether people are being polite or rude. Using formal language is considered more polite than informal language. Formal language is mostly used by people in formal situation and sometimes it is used by people who have prestige. For examples, when a police officer gives direction to a traveler, a doctor tells a nurse how to administer medicine to a patient, when scientist gives description speech related to her or his experiment. Sometimes it is used by the member of society who is in the low level to the high level of social strata just like when the workers talk to their boss, when students ask permission to their permission to their teacher for leaving the class. While using informal language is often used among close friends, to people which is in a below of social strata or in this case people who has “low” position in social life. For example, in a family, older brother say to his younger, “Go get me that drink”

In case of communication within society, using language must be appropriate with the social context of the speaker because the meaning of politeness itself is socially prescribed (Wardough, 1986). The existence of standard, manner, and norm in a certain social life indicates the meter of politeness. Then the context of the person speaks to, the role relationships, and relative status of the participants in a discourse become the important characteristics in social context (Grundy, 2000: 146).

Through politeness conversation, people expect so that their conversation goes smoothly and runs well (Renkema ,1993:8). Although people are free to speak, the limitation is on politeness. When people try to speak, the word that will

be come out must be appropriate to the situation and condition. In other word, speaking politeness also involves people's awareness; it means that the speaker has to recognize the other feeling. This is how the speaker makes the hearer feels comfortable.

Wardough (1986) stated that the appropriate language use or the concept of politeness in language is different in every region; even it is in every country. The concept of politeness in western is different from Indonesia in which in a small aspect, for example addressing. Through addressing, the speakers expect that they are able to create social distance, solidarity. Moreover, they can achieve their social status. Children and students in western may call their parents and teacher as "you" when having conversation, not father or mather, while in Indonesia students and children refer to their parents and teacher as" bapak, ibu," or "pak and bu". Sometimes the word "you" in Javanese language has honorific politeness as "sampeyan and panjenengan" because they are all polite terms, while addressing "you" is considered impolite, rude and even worst.

The study of language in social life becomes something important and always becomes exciting issue to discuss. It informs us quite a bit about how we organize our social relationships within a particular community. A society oftentimes should consist of different social status. Various people in a community sometimes speak differently with others. For example, addressing a person as 'Mrs.', Mr.', or by a first name is not really about simple vocabulary choice but about the relationship and social position of the speaker and interlocutors. What position which they have indirectly influence how they speak

to the others. It is totally different when students communicate with classmate rather than lecturers, so is it when we question strangers about somewhere we do not know than we got caught by police for speeding and arguing each other. Timing, place, and to whom we speak to influence how we use our language. Through language which one use in a society, it can be identified how close their relationship, their identities, and status that they have. Their conversation can also be analyzed by using a theory of politeness strategies by Brown and Levinson.

If we talk about the term 'polite' in French is also different. In this case, it is considered 'polite' if we use plural form of the word you "vous" and it refers as the 'familiar' if we use the singular form of you "tu". As Wardaugh (2006) stated:

Many languages have a distinction corresponding to the *tu-vous* (T/V) distinction in French, where grammatically there is a 'singular you' *tu* (T) and a 'plural you' *vous* (V) but usage requires that you use *vous* with individuals on certain occasions. The T form is sometimes described as the 'familiar' form and the V form as the 'polite' one. Other languages with a similar T/V distinction are Latin (*tu/vos*), Russian (*ty/vy*), Italian (*tu/Lei*), German (*du/Sie*), Swedish (*du/ni*), and Greek (*esi/esis*). English, itself, once had such a distinction, the *thou/you* distinction.

Discussing politeness in a particular region, politeness in Javanese people is more complex, in which as Clifford Geertz (1960) stated, "...It is nearly impossible to say anything without indicating the social relationship between the speaker and the listener in terms of status familiarity." Social distinctions are expressed in respect usage differently depending their status and position.

Javanese politeness has limitation in three levels of respect vocabulary: low style (*ngoko*) high style (*krama*), and augmented respect vocabulary that can be divided into two sub-groups of terms, a corpus of respectful terms (*krama inggil*) and self-abasing term (*krama andhap*).

Then the meaning of Politeness strategies itself, viewed from linguistics field according Brown and Levinson (1978), that is the matter of acts that threat, lose, maintain and save the speaker and the interlocutor 'face'. They explained that face in this case refers to the sense of linguistic and social identity. Face can be described as public self-image that every member of has and wants to be admitted. According to them, it is possible to define generic types of politeness strategies to explain and predict the adoption of politeness in oral or written discourse. They also classified politeness strategies into four categories: positive politeness, negative politeness, bald on record, and off record.

2.2.1 Bald on Record

This strategy gives no chance by the speaker to minimize the result of Face Threatening Acts. The speaker usually does not aware and cares to the interlocutor so that the impact is a shock, embarrassment and even uncomfortable feeling for the interlocutor. This strategy is most often applied in such informal conditions where the speaker has a close relationship with the interlocutor, such as family or close friends or any relationship where they know each other very well. Within this context, the concern for the other's face is less complex. For instances:

- His brother said to him, "Give me your money"

- Her friend said to me, “You piss me off”
- “Listen to me, you little punk- you do that and I’m gonna break your neck, understand mother fucker?”

Brown and Levinson (in Goody, 1996), also added that one might use this strategy in various cases, and they classified bald on record into two classes:

a. Cases of non minimization of the face threat

- The Great urgency or desperation
“Look out!”
- Speaking as if great efficiency is necessary
“Hear me out...”
- Task oriented
“Give me your pen”.
- Little or no desire to maintain someone’s face
“Don’t forget to clean the blinds!”
- Doing the face-threatening act is in the interest of the hearer
“Your face is blackened with dirt!”
- The speaker is powerful and not fear retaliation or non-cooperation from the interlocutor
“You are too weak to defeat me”

b. Cases of FTA-oriented usage

- Welcomes
“Come in, don’t hesitate I’m not busy.”
- Offers

“Leave it, I’ll clean up later.”

“Eat!”

- Greeting and farewell

“I am staying, you go”

2.2.2 Positive Politeness

Positive politeness means that the speaker wants to gain solidarity through offers of friendship. The use of Compliments and informal language in this strategy are applied. The speaker treats the interlocutor as friends and allies. In addition, positive politeness is designed for desire of approval. It includes respecting a person who needs to be liked and appreciated. In addition, positive politeness strategies seek to minimize the threat to the hearer’s positive face and the speaker attempts to avoid conflict. They are used to comfort hearer feeling, and are most usually used in situations where the audience knows each other fairly well.

Brown and Levinson (1992) stated that the positive politeness is approached-based where the speaker shows his or her awareness to the interlocutor, For example,

- Presuppose and attend to the hearer’s interest, needs and wants
 - Hey mate, you look terrible, do you need some helps?
- Use solidarity in-group identity markers
 - Hey bro, I need you right now, can you lend me your money?

- Assume or assert reciprocity
 - I'll do your homework but you gotta help me get her number, okay?
- Be optimistic
 - You go now and I'll come along later.
- Include both speaker and the interlocutor in an activity
 - If we stick together, I am sure, we can escape from this problem
- Offer and promise
 - You stay here and everything will be fine
- Exaggerate interest in the interlocutor
 - That was a great show. Since when and where did you learn to play guitar?
- Avoid disagreement
 - Yes you're right, I just wanna make sure whether it'd be so.
- Joke
 - You got the little stardust in your eyes, huh, little birds floating around a little bit. No, I'm just playing.

2.2.3 Negative politeness

Negative politeness is used to avoid discord from speaker to the hearer and keep the formality/distance toward the interlocutor. The speaker attempts to minimize the imposition on the hearer's negative face. This strategy may be occurring in awkwardness situation and there is a higher potential for

awkwardness or embarrassment than in bald on record strategies and positive politeness strategies. As Wardaugh (2006) argued:

Negative politeness leads to deference, apologizing, indirectness, and formality in language use: we adopt a variety of strategies so as to avoid any threats to the face others are presenting to us. Symmetric pronominal use is a good example of positive politeness and asymmetric T/V use of negative politeness. This approach to politeness has been quite revealing when applied to many Western societies.

Through distancing style, the speaker uses negative politeness to be autonomous so that the speaker tries to emphasize avoidance of imposition on the hearer, such as apologizing, indirectness, differences, and formality.

Brown and Levinson (in Goody, 1996: 137) argued that negative politeness includes:

1. Be indirect

In formal situation, sometimes the directness is needed to minimize the imposition by saying the point and avoiding prolixity and ambiguity. For example, *“I hope it’s not too forward, but would it be possible for me to have a drink? Please I’m thirsty.”*

2. Use hedges or questions

Using hedges is also meant to be indirect when the speaker intends to say something. Using question is sometimes intended to keep the formality

and deference, for example, *“Perhaps, he might have taken it, maybe”*, or *“Could you, please pass the salt?”*

3. Be pessimistic

By being pessimistic to the interlocutor, it may be occurring in awkwardness situation and there is a higher potential for awkwardness or embarrassment. It is likely to be used whenever a speaker wants to put a social brake on his interaction, for example, *“Could you do that? This final assignment is too difficult and you do not have enough time to do that”*, or *“You will not help her, won’t you”?*

4. Apologize

By apologizing, it also means that the speaker intends to minimize the imposition, for example, *“I’m sorry; it’s a lot to ask, but can you lend me a thousand dollars?”*

2.2.4 Off-record

When someone uses off-record strategy, he or she tries not to impose directly to the interlocutor by removing himself or herself from any imposition. This strategy has the main purpose of taking some pressures of the hearer. The utterances, which the speaker uses is conveyed implicitly. Brown and Levinsons (1987:216) defines this strategy as a communicative act, in which the speaker leaves the interlocutor with some interpretations of utterances that were done by the speaker, and it is up to the interlocutor to decide how to interpret such acts.

Off record utterances are essential in indirect use of language. The involvement of the interlocutor means he or she must make some inference to recover what was intended by the speaker. In this case, trying not to impose the interlocutor, the speaker prefers to choose words, which contains 'implicature'. In this strategy, conversational implicatures becomes one of the main strategies, including its subcategories are giving hints, giving association clues, presupposing, understating, overstating, using tautologies, using contradictions, being ironic, using metaphors, and using rhetorical question. Here are the examples of conversational implicature:

a. Give hints

Giving hints is also meant to raise the issue of a certain act by stating the reason for doing such acts. If the speaker says something that is not explicitly relevant, so he invites the interlocutor to search for interpretations of the possible relevance, for example, "*It's hot here.*" (The hidden meaning of the utterance can be a request to open the window or to switch on the air conditioner)."

b. Give association clues

The speaker mentions something associated with mutual knowledge of the speaker and the interlocutor' interactional experiences, for example, "*Are you going to market tomorrow? There is a market tomorrow, I suppose*" (means to give him a ride to the market).

c. Presuppose

This strategy provides that the utterance might be almost relevant in context, for example, *“I checked it again; make sure that everything will be fine.”* In the matter the speaker presupposes that he has done it before, so he implicates a criticism by using the word ‘again’ to make it relevant with the prior event, in which it means that the speaker do “check” not just once.

d. Use contradiction

This speaker intends to tell the truth based on his or her perspective, he believes in his thought is right, but on the other hand, his opinion is the opposite and says something else.

Well, Jim is smart but he is stupid too.

e. Be ironic

This strategy is to convey someone, audience or even in the public about the intended meaning, whether or not it is appropriate, because irony is a mode expression in which mostly expressed the unsatisfying, insulting, anger and so on. Those are closely to the rude expression, for example, *“He’s a real genius”* (after he has messed up the party and done seven stupid things).

The other main strategy of going off record is being vague or ambiguous. For examples

a. Be ambiguous

Amelia is a nice guitar

- b. Be vague

Perhaps someone set a trap here

- c. Over generalize

Mature people sometimes help do the dishes

- d. Be incomplete, use ellipsis

Oh mom, a headache.. (it means asking for aspirin)

2.3 Concept of Face

Politeness is the matter of avoiding, threatening, minimizing, losing maintaining ‘face’ among speakers and interlocutors. The concept of face in linguistics perspective means self-esteem or public self-image, the emotional and social sense of self that everyone has (Brown and Levinson, 1987). In social life, when the speaker and interlocutor are involved in a communication, any act that loses, maintains, and threatens the face occurs. For example, when we said, “close the window!” to another. We must have a “power” so that we can make someone do what we command by using an imperative sentence.

Politeness theory is divided into two kinds of face those are positive and negative face. Wardhaugh (2002, p. 275) claimed that positive face is the desire to gain the approval of others, whereas negative face is the desire to be unimpeded by others in one’s action. According to Yule (2006, p. 120), negative face is the need to be independent and free from imposition, whereas positive face is the need to be connected, to belong, to be member of the group. Consequently, a face-saving act of person’s negative face which concerns about imposition such as “I

know you are busy but,.. “. A face-saving act which concern on person’s positive face will show a solidarity and draw attention such as “you and I have same problem, so, let’s help each other”.

The condition of using an appropriate language to mark politeness is different one culture to another. If you have grown up in a culture that use directness to show solidarity and you use direct speech act (give me your bread!) to the people who live in a culture which is more oriented in indirectness and avoiding direct imposition, you will be categorized as impolite person. Thus, face saving-act can be decribed as the act to lessen the possible threat to another person’s face.

2.4 Face Threatening Acts

FTAs (Face Threatening Acts) are ‘acts and strategies which could harm or threaten the positive or negative face of one’s interlocutors’ (Brown and Levinson, 1978 & 1987). In simple ways, it can be defined when we say something that represent a threat to another person’s self image or sense of linguistic and social identity of someone. It can be maintained in social interaction and make the hearer or interlocutor losing his/her face. For example, if we use direct speech act to get someone to do something (e.g. give me that paper!) and we have less social power than the hearer (e.g. a student to the teacher), then we are performing a face-threatening act.

2.5 Circumstance Factors Influencing the Choice of Politeness Strategies

Holmes (1992: 297) argued that decisions were made by people in a community in order to create which way of act and speak considered polite, in which it involves social aspects, social distance and status. Therefore, intimacy, solidarity, and close relationship in a community also influence the politeness system that will take place. Hence, using politeness strategy should pay attention to the social factors of the society. Brown and Levinson stated that here are three main factors, which are involved in politeness system or in this case, these factors can influence the choice of politeness strategies (in Goody, 1996: 79). Furthermore, Brown and Levinson described and explained the factors as follows:

2.5.1 Power Relationship

Power that we are discussing here means the authority that belongs to the speaker. (Renkema) It is sometimes determined by many such as age, wealth, education, and occupation. However, it tends to be considered as the vertical inequality between the participants in a hierarchical structure. For example, vertical inequality between student and teacher, a teacher whose name Mr. Parker always address his student whose name Peter with his first name. In contrast to his teacher, Peter is likely to say "Mr." to Mr. Parker. It means that Mr. Parker is above Peter in the hierarchical structure in school context. Thus, it can be described in their relationship that Mr. Parker has +P (plus power) because Mr. Parker has special privileges (and of course, responsibilities) over Peter and Peter owes certain respect to Mr. Parker. In contrast to such situation, there will be

someone considered as $-P$ where there is little or no hierarchical difference between the speaker and the interlocutor. Friends generally share a $-P$ relationship since neither one is considered above the other.

2.5.2 Social Distance

Social distance refers to the two participants in equal relationship which is not to be confused with the different power between them. Power may refer to the social position in a community, such as educational background, profession, and social status but it is different with distance in politeness system. Distance can be observed in an equal relationship where each participant shares equal power $-P$. For example, classmates would be classified as $-D$ because the closeness of their relationship. On the other hand, two professors of different universities are likely to be of equal power within their systems but distant $+D$.

2.5.3 Rate of Imposition

Rate of imposition means the absolute objection of the action in the particular situation. It refers to the speaker and the hearer in which the speaker tries to force the hearer to do something. However, we have to know the person that we are talking to. For example, May I borrow your car? If the speaker is the car owner's brother, it means that statement is not a heavy demand. It is true that each participants influence the choice of politeness. However, the face strategies that they will use also depend on how important the topic of their discussion.

Those mentioned factors are crucial in determining the level of politeness, which can affect on the speaker to the hearer. In some situations, it is quite possible that the power arises between speaker and the hearer while the distance does not. Sometimes the distance becomes minus when the speaker gets along with the hearer. It can be the rate of imposition, which takes a role more among participants. Such conditions influence the choice of politeness among participants where each of them sometimes prefer using bald on record or positive politeness for example.

2.6 Movie

We may find the definition of movie in a dictionary as a story or event recorded by a camera as a set of moving images and shown in a theater or on television; a motion picture. As Amateur Cinema League Inc. (1975:1) stated that:

“Film is the most faithful record of the living world that man’s genius has yet devised. It lets us look at and listen to the past with fewer obstacles, than we should have met. If we had tried to observe that past when it was the present, because a film can recreate an event, in actual motion and sound, just as it really happened, and can then present a similar record of what occurred five thousand miles away, without losing time. This is a feat beyond the present capacity of any other human mechanism”.

From the definition above, it is clear that movie is a document of event either which takes place at present or the past time, which is recorded by using camera that take the picture and the result of it will be projected to projector screen. Then,

it can be seen by the audience although they live in far places. Afterward, the film recorded can be saved in cassette ribbon, celluloid ribbon, compact dis, or DVD. The result of the record can be watched again whenever and wherever we want.

Jahn (2003) argued that movie is a multimedia narrative form based on a physical record of sounds and moving pictures. It often contains stories, which tell the situation of something, someone, and even sometimes community. It may also become the documentation for human life because with camera and other electronic equipment, ones can record any activity that people do. When it tells story that related to human life, that provides valuable and worth messages, since photographic image is as a direct causal relation to the subject it represents.

Sumarno (1996:10) said that there are two kinds of movie; fiction and non-fiction. Fiction means that the film is produced based on the composed story. In general, fiction film is commercial because it is shown in cinema or theatre with certain cost. Meanwhile, nonfiction film is factual because it takes the real life as the object and records the reality of social situation in a community. This kind of film includes the subjectivity of the director. The ideas of director will include in a film when they make it. Fiction film has several genres, such as drama, horror, action, comedy, musical, and historical film.

As Rose (1996) argued that, the movie contains social and cultural context. When a film is mad by the director, he or she might use a community as the setting. Though it has been modified, however it is still influenced by the social values where the film is being created. More and less, the ideology of the screen play writers and the director is shaped by society around them. From this

point, the researcher assumes that politeness strategies can also occur through utterances by the characters within movie. When movie tells story that represent a society, it must contain social strata including different class and status, gender and occupation. Since it is occurred within society, there must be factors that influence politeness.

Movie can be medium of learning since audiovisual is quickly absorbed by mind rather than text. Students in class sometimes feel bored when the teacher only explains them by using text and oral. Sometimes they are enthusiasm when the teacher plays a video to explain the lesson related to the topic given. As (Browning, and Cocking, 1999, p 194) argued:

"Why do students remember everything that's on television and forget what we lecture?" – because visual media helps students retain concepts and ideas"

2.7 The Lone Ranger

The Lone Ranger movie is a movie released in 2013, which told about the Texas Rangers who wanted to defend freedom and prevented the slaughter of dark-skin indigenous or Indian people by white skin in 1869. In 1896, the idealistic prosecutor John Reid returns by train to his hometown Colby. In the same train, it is traveling the criminal Butch Cavendish who will be judged for his crimes and hanged in the town due to a request of Latham Cole, who represents the railroad company. However, Butch escapes and John Ride with his brother Dan Reid and six other Texas Rangers attempt to capture him. However, the rangers are ambushed and killed by the notorious outlaw and his gang and only

John survived. He teams up with Tonto to bring Butch Cavendish to justice in a dangerous journey of discoveries.

2.8 Previous Studies

The study of politeness has been of interest to some researchers in variety of context on the same area. The first, the politeness strategies has been conducted by Noriko Kitamura (2000) from the school of European, Asian and Middle Eastern Languages and studies, University of Sidney. He analyzed a small segment of casual conversation in Japanese to show how Brown and Levinson's theory of politeness that could be adapted and applied in non-goal oriented interaction. This adaptation of the theory to a different type of the interaction has revealed some types of politeness phenomena that were not described by Brown and Levinson. Then, he concluded that politeness phenomena could be identified by utilizing Brown and Levinson's theory not only in goal-oriented interaction, but also in non-goal oriented interaction.

The third, previous research was conducted by Kenji Kitao (1988) which entitled "*Politeness Strategies Used in Requests – A cybernetic Model –*". In this research, Kenji Kitao discussed a cybernetic model of politeness strategies in the process of making a request rather an explanatory descriptive. He reviewed politeness strategies, systems, and cybernetic models and explained how they worked together in the cybernetic model, which he presented.

Then within the classroom context for example, Senowarsito (2013) focused on the politeness strategies in teacher-student interaction in English as a

Foreign Language (EFL) classroom context. In addition, he thought that learning a foreign language not only to know how to speak and write, but how to behave linguistically. Therefore, the teacher-student interaction in class was influenced by their pragmatic knowledge, how to behave and respond in different situations and contexts.

Another research that focused on politeness used by male and female broadcasters of Andika Lugas Swara (Andalus) FM Malang was conducted by Nayyarotin Mukarromah (2002), a student of State Islamic University of Malang. In her study, she found that there were certain words, which were commonly used by male and female broadcasters of Andalus FM Malang. She finally concluded that both the male and female broadcasters used positive and negative politeness, which consisted of repetition, including both the speaker and the hearer in the activity, offers and promises, exaggeration and intensify interest to hearer. While negative politeness strategies that were used was apologizing and passive forms.

Politeness phenomenon can occur in any situation and everywhere, such as workplace, as Aini (2003) who has conducted research in hospital. The study has been emphasized on the use of politeness by the nurses in therapeutic communication. The result showed that there were two kinds of politeness strategies used by the nurses, those were positive and negative politeness. Two kinds of these politeness strategies usually were used to interact and communicate with the patients in hospital.

In addition, the next investigator was Mustain (2005), in which his analysis described the politeness strategies used in caricatures published by

Jakarta post. Some studies might have similar discussion with the previous research although it was not the same at all. However, the study about the politeness strategies was also focused on novel that entitled "*The Client*" by John Grisham was conducted by Fitriyana (2007).

Another research concerning on politeness had been conducted by Yuliana (2003), from the viewpoint of cross-cultural discourse; in which, the researcher focused their attention on examining how the people in this area performed politeness strategies in Madurese and Javanese. She found out that Madurese culture had a strong impact on Javanese culture, which influenced the use of politeness strategies. It was shown by the use of direct approach in making conversation and the use of brief utterances. There were three kinds of politeness, which had been found: (1) bald on record; (2) positive politeness; and (3) negative politeness. By using the concept politeness of Brown and Levinson, the researcher investigated the use of politeness strategies in Madurese, and then compared the use of politeness strategies in Javanese, exactly in Probolinggo community.

Based on explanation and the previous studies above, this novelty of the study has one similar topic that analyzed about politeness in general aspect. The analysis on the previous study explained each kinds of politeness generally. Related to this, the researcher has one similar aspect with Yuliana (2003), about politeness strategies through cross-cultural perspective, but focuses on different object, that is movie as the main topic of this study. Then, the data was taken from *The Lone Ranger* movie and the present study analyzed politeness strategies used among the characters in that movie. There were few primary reasons why the

researcher chose this movie as an object of this research. The characters on this movie were dominated by white skins and Injun or Indian people and the setting took place in Texas, 1869 where Indian people were slaughtered by White skin people. The communication on this movie was also complex considering the phenomenon of politeness strategies occurred among White Skins, which had power and Indian people as minority. Moreover, it involved the participants in different social status, such as ethnicity, profession included Texas rangers, prostitutes, government committee and others. Diverse participants in that movie made the researcher believe that there were many data related to politeness that could be found, where positions and identity that the characters had could be factor influencing the choice of utterances that the characters speak.

CHAPTER III

FINDINGS AND DISCUSSION

This chapter presents the research findings where the researcher simplifies the data into categories, analyzes them, and presents the result of analysis which are all based on the research questions. Moreover, the discussion of this research contains the explanation of the findings.

3.1 Findings

After analyzing the data that were taken from the movie script, the writer collected thirty-six conversations in *The Lone Ranger* that is containing Face Threatening Acts. The data were categorized based on the theory of strategies in performing FTAs by Brown and Levinson (1987). The data analysis proposes that the FTA's performed by the character on the movie can be categorized into two strategies; they are on record and off record strategy. On record strategy is represented as baldly, positive politeness, and negative politeness. On the other hand, off record strategy can be observed through some hints that are delivered implicitly by the characters.

Excerpt 1

Context:

The setting occurred at the fair in San Fransisco fair, San Francisco, 1933. A crier offered an exhibition of the roadshow to people who were passing, until he met a kid named Will.

Crier : Step right up. Step right up, ladies and gentlemen.....and come with us to yesteryear. Witness the Wild West as it really was, the greatest show on Earth, fun and educational for you, young sir. Step right up to another time of mighty beasts and hard-hearted outlaws.

Will : [giving the money to the crier]

Analysis:

In order to attract people, negative politeness was performed by the crier since he used honorifics words “**ladies and gentlemen**” and humbled himself, his capacities, and possessions. The crier wanted to satisfy the hearers’ wants to be treated as superior. Moreover, he used formality in language use as in “**the greatest show on Earth, fun and educational for you, young sir**” The crier had an effort to minimize the threats and emphasized avoidance of imposition on the hearer. In addition, he humbled himself by calling a kid named Will as “**young sir**”. It was obvious that a crier was a man who offered the show and he did not recognize each person who was passing, including Will. Hence, the circumstance

influencing the choice of politeness was because the distance among them was far. Furthermore, there was no social gap between them and they just met each other.

Excerpt 2

Context:

The following conversation occurred in a museum, between a kid, named Will, and Tonto as an old Indian. Tonto considered Will as a person that he had known in his past because Will wore mask, just like Tonto's friend had done. However, Tonto was mistaken.

Tonto : Kemosabe?

Will : Who? Me?

Tonto : You bring horses? (2.1)

Will : I think you made a mistake, sir (2.2)

Tonto : Mistake?

Make trade.

Will : Trade? Who did you think I was, anyway? (2.3)

Tonto : Never take off mask. (2.4)

Analysis:

Tonto called Will as Kemosabe without doubt and he questioned Will, “**You bring horses?**”(2.1). The utterance (2.1) could be categorized as negative politeness since Tonto asked question to Will. Moreover, Tonto thought that Will was his friend, John. That was why he called Will as kemosabe. Tonto used

negative politeness and threatened Will's negative face, as Will replied, "**I think you made a mistake, sir**" (2.2). As a kid, Will used negative politeness because his interlocutor was an old man and he used honorific "**sir**". It was continued with the use of hedges and questioning Tonto, while Tonto traded Will a pack of peanut for a rat, as he said "**trade? Who did you think I was anyway?**" (2.3) Tonto who saw Will took off his mask asked him using bald on record since he performed task-oriented at Will, "**Never take off mask**"(2.4). In this case, Tonto was an old man and he thought that Will was his friend because Will wore a mask, so that he considered Will and him were so close. However, On the one hand the distance here took apart and it was plus (+D) through the view point of Will, since it was the first time they met each other but on the other hand the closeness appear through Tonto because he thought that Will was his friend.

Excerpt 3

Context:

Starting from this, Tonto told Will of his story in the past in which he and the lone ranger named John cooperated to bring justice in Western. Therefore, the following conversation was between John and Tonto. In order to hide John's identity and become an outlaw to bring justice, Tonto got John to wear a mask. They were about to rob a bank and steal enemies' explosives.

John : You sure about this? (3.1)

Tonto : Mmm. Dead man strikes fear into heart of his enemy. (3.2)

John : All right. Let's do this. (3.3)

John : Ladies and Gentleman. my colleague and I will be making a withdrawal. I understand this bank is insured, so...nobody move.
(3.4)

Customer : What's with the mask? (3.5)

John : See? I told you. I feel ridiculous. (3.6)

Analysis:

John used to be a lawyer and ranger before he robbed the bank and that was why he used negative politeness by questioning and showing pessimist **“You sure about this?”** (3.1) Tonto was optimistic and replied him with positive politeness and John’s negative face was threatened as Tonto offered and promised, **“Mmmmm, dead man strike fear into heart of his enemy”** (3.2). However, John still performed negative politeness by minimizing the imposition and assuming agreement, by saying **“All right, let’s do this”** (3.3). Because of he used to be a lawyer and well educated, when he was robbing the bank he used negative politeness considering that the interlocutors were people in the city. He used formality in language honorific titles like **“Ladies and Gentlemen”**. He was also indirect and used hedge when he was robbing the bank by saying **“Ladies and Gentleman, my colleague and I will be making a withdrawal. I understand this bank is insured, so...nobody move”** (3.4). However, John was threatened by a customer, who applied negative politeness by questioning him, **“What's with the mask?”** (3.5). In the end of dialogue, John had no desire to maintain Tonto’s face. Tonto’s face was threatened badly by utterance of John

“**See? I told you. I feel ridiculous.**” (3.6). It reckoned so because John did not give chance to minimize the result of face threatening acts. He did not aware and care to the interlocutor so that the impact was embarrassment and even feeling uncomfortable. Strategies that were applied by John and Tonto were influenced by social distance between them (-D), because at that moment Tonto brought back his memories when he and John were cooperating in order to bring justice, in other words they made friends and shared equal social position .

Excerpt 4

Context:

Then the conversation was back to the museum where it occurred between Will and Old Tonto.

Will : You’re saying you’re Tonto... The Tonto? (4.1)

Tonto : There is another? (4.2)

Will : But the Lone Ranger and Tonto were good guys. I mean, they didn’t rob banks, did they? (4.3)

Tonto : Come a time, Kamosabe... when good man must wear mask.

(4.4)

Analysis:

Will who did not believe that the interlocutor was Tonto, threatened Tonto’s positive face by saying, “**You’re saying you’re Tonto.... The Tonto?**” (4.1).

What Will said was negative politeness since he did not believe that the hearer

was Tonto; he was pessimistic about what Tonto said. This strategy gave redress to hearer's negative face by explicitly expressing doubt that the conditions for the appropriateness of speech act. Tonto who was threatened, replied him by attending to Will's interest and using positive politeness, "**There is another?**"(4.2). Then Will performed negative politeness because he used hedges "**I mean**" and question. "**But the Lone Ranger and Tonto were good guys. I mean, they didn't rob banks, did they?**"(4.3). However, Tonto still considered that Will was his friend in the past. He also advised and promised to Will by saying, "**Come a time, Kamosabe... when good man must wear mask**" (4.4). What Tonto said was categorized as positive politeness since he claimed common ground by coming and attending to Will's interest. Strategies applied by Will and Tonto were influenced by the closeness between them because at that moment Tonto still considered Will as his friend named John, when he and John had been cooperating in order to bring justice. There was no power relationship between them and they share equal position.

Excerpt 5

Context:

Excerpt 5 occurred in the city. Latham Cole, who was ex-soldier and then became an employer of railroader and a shareholder of the Transcontinental Railway Company, delivered a speech to citizens of Colby. He was working on a project to build a railway connecting the United States- except the Comanche territory.

Latham Cole : My friends and citizens of Colby, I've asked you here today, so you can see at firsthand what I believe to be the single most important enterprise under God, the unification of this great country of ours by iron rail. (5.1)

MAN : [APPLAUSE] Hear, hear!

Latham Cole : To the Comanche, I say you have nothing to fear. As long as there is peace between us, all land treaties shall be honored, but to the outlaw, those who prey upon the weak make no mistake, law and order has come to the Wild West, which is why I am bringing notorious outlaw and Indian-killer, Butch Cavendish here to Colby to hang for his crimes. The future is bright, ladies and gentlemen, and it's just around the bend. (5.2)

Analysis:

When Latham Cole gave the speech that related to the opening of railroad, he performed positive politeness in which he used solidarity in-group and identity markers "*My friend and citizens of Colby*". He also used positive politeness to the Comanche (Indian) which was showed in his utterance, "**To the Comanche, I say you have nothing to fear. As long as there is peace between us, all land treaties shall be honored**". As a representative of White people, Latham Cole conveyed that he and the Comanche were cooperators. The rate of imposition took apart in his statement because not only did he convey that, he also offered and promised to the Comanche that all land treaties between White people and Indian

will be honored as long as peace was kept by them. In addition, he offered and promised again that he would bring notorious outlaw and Indian-killer, Butch Cavendish to hang. In this situation, social distance was also influencing than power relationship but not so much.

Excerpt 6

Context:

Station was the place where excerpt 6 happened. Six rangers and station officer were involved in a conversation. At that time, they were waiting for the train that did not only bring passengers but also carried an outlaw, Butch Cavendish.

Station officer : Run a man all the way to state line, put him on a train, and ship him right back. Don't make no sense (6.1).

Ranger 1 : Guess they run out of hanging rope in Oklahoma. (6.2)

Navarro : Mr. Cole wants to make an example. (6.3)

Martini : Word is, Cavendish is looking for payback with you, Dan. (6.4)

Dan Reid : Reckon so. (6.5)

Ranger 1 : They say Butch Cavendish ate a Red-Legger's heart in the Missouri wars, swallowed it whole (6.6)

Martini : I heard it was the eyes. (6.7)

Ranger 2 : Man told me he ate part of his own foot, just to win a bet. (6.8)

Navarro : Hell, he did. (6.9)

Martini : Which is it, Dan? (6.10)

Dan Reid : Don't see how it makes a difference. (6.11)

Analysis:

A station officer used off-record strategy to open the conversation, “**Run a man all the way to state line, put him on a train, and ship him right back. Don't make no sense**” (6.1). The officer gave association clues in which it contained a question in his utterance as if he say, “*Why would it be so?*” and it was proven with some utterances of other rangers. Ranger 1 and Navarro used positive politeness, in which in his utterance they used informal language to the officer, considering that social distance between them was not quite far, “**Guess they run out of hanging rope in Oklahoma**” (6.2). Then it went on with “**Mr. Cole wants to make an example**” (6.3). They both did claim common ground, and they attended to the speaker’s topic. They tried to show that they wanted what the officer wanted (shares H’s positive face wants) i.e. that they were “the same” in some ways, or that they liked him in order to have H’s positive face. However, what the officer and two rangers said before was different with Martini, in which he threatened Dan Reid’s negative face. Martini imposed Dan with baldly, “**Word is, Cavendish is looking for payback with you, Dan.**” (6.4) Dan Reid tried to avoid discord and kept distance toward Martini by saying, “**reckon so**” (6.5) In this case, what happened there was Dan Reid tried to minimize the imposition on the martini’s face. What came after that was positive politeness in which the utterances (6.6), (6.7), (6.8), (6.9), were continuance of the attending to the officer’s goal. In the end of dialogue, the utterances “**Which is it, Dan?**” (6.10) damaged and threatened Dan’s negative face. In order to protect his face, Dan

replied him baldly, “**Don't see how it makes a difference**” (6.11). Those strategies above appeared due to social distance, in which they were in the same position as rangers. All utterances above were carried on by rangers and station officer, in which there was no power and social gap among them.

Excerpt 7

Context:

The speaker was a ranger and the interlocutors were Butch Cavendish and Tonto. The reason why Cavendish was in that train because he was being picked up to Colby to be punished for his crime, meanwhile Tonto was in there for avenging his clans' death. Both Tonto and Butch Cavendish were handcuffed and guarded by two rangers.

Mustached Ranger : It's almost hanging time, Butch. Do you hear what I said, boy? I'm gonna enjoy watching them wipe that look off your face. (7.1)

It's broke, Injun, can't you see that? (7.2)

Analysis:

The ranger who kept those criminals threatened their face, “**It's almost hanging time, Butch. Do you hear what I said, boy? I'm gonna enjoy watching them wipe that look off your face. It's broke, Injun, can't you see that?** ”. The ranger did not aware and care to the interlocutor so that the impact was a shock, embarrassment and even uncomfortable feeling for the interlocutor. The situation

was involved in cases of non-minimization of the face threat of Bald on Record in which the ranger was more powerful than those criminals were. He did not fear retaliation or non-cooperation from them. The ranger wanted to be rude considering that, the hearers were criminals, so that he did not care about maintaining face and uttered the words like “boy” and **“I’m gonna enjoy watching them wipe that look off your face”** which could shock the hearer. Tonto who was playing his watch also became victim of the ranger’s threat. The words, **“It’s broke, Injun, can’t you see that?”** contained FTA by criticizing the fact that the watch was broken. The ranger did not desire to maintain Tonto’s face and he did the face-threatening act to the interest of the hearer. However, the word “can’t you see that” was rude and emphasis on insulting Tonto. In addition, Injun is a pejorative term for Native Americans. In this case, the circumstances of making decisions about the use of the strategies would involve assessing social relationship along the dimensions in which the speaker and the interlocutor had different social status. The ranger saw himself as being in unequal social position. Considering that the interlocutors were outlaws, he did not gave them chance to minimize the impact of face threatening act and he saw himself as having power as a ranger where he talked to his prisoners.

Excerpt 8

Context:

Excerpt 8 occurred in the market after Latham Cole delivered speech. It was told that Latham Cole secretly cared about Rebecca and Danny, because he did not

have a family, so that he envied with Reid family. Latham Cole who saw them, approach them and suddenly bought a toy for Danny and a shawl for Rebecca. In excerpt (8.2), Latham Cole showed Danny how to play a toy.

Latham Cole : Danny, one day soon, you'll be able to get on a train right here in Colby, travel all the way to San Francisco, eating New York oysters packed in ice. Then you can sail to China, Come back around the other way if you want. (8.1)

Danny : That true, Mama?

Rebecca : Well, I'll believe it when I see it. (8.2)

Latham Cole : Here, let me show you. You see that?

: Oh, I expect on a lawman's salary, quite a lot falls on you. (8.3)

Rebecca: We do just fine. Thank you. (8.4)

Latham Cole: Oh, I mean no disrespect. They don't make men like your husband any more. In fact, I envy him, a fine family, a son to carry on his name. I just hate to see a bird in a cage.

Analysis:

In the dialogue above, Latham Cole intended to persuade them in order to be close with them. He used positive politeness in excerpt (8.1) by giving an offer and promise to Danny for what would happen in the future. Danny who was curious, asked his mother. However, Rebecca who doubted it threatened Cole's positive face and responded them baldly with his words, "Well, I'll believe it when I see it"

(8.2). Latham Cole gave Danny a toy and showed him how to play it. Rebecca, who knew that, took the toy and gave it back to Latham Cole and left. Realizing her rejection, as a public figure in Colby Latham Cole threatened Rebecca's negative face baldly. He said, **"Oh, I expect on a lawman's salary, quite a lot falls on you"** (8.3). As a wife of ranger which her position was below Cole, Rebecca tried to minimize the imposition with negative politeness and said informally **"We do just fine. Thank you"** (8.4). However, that time Cole tried not to impose her directly Off-record strategy, **"I just hate to see a bird in a cage"** considering that, Rebecca lived near Indian border and as a wife of a ranger, while Latham Cole as employer of railroader and he could go everywhere. Each participants saw themselves being in unequal social position, in which Rebecca was a ranger's wife while Latham Cole was an employer of railroader and a shareholder of the Transcontinental Railway Company. Then it could be clarified that power here influenced the politeness system.

Excerpt 9

Context:

Tonto and Butch Cavendish were still in a railway wagon and the rangers who kept them had been murdered by Butch. He got a gun that had been prepared below the deck from a ranger who had become a betrayer.

Butch Cavendish : Fifteen hours, I watched you feed that bird, gets on a man's nerves. (9.1)

Tonto : I do not fear what comes next. (9.2)

Butch Cavendish :[COCKING GUN] Nothing comes next.

Analysis:

After murdering the rangers, Butch Cavendish pointed a gun at Tonto and threatened Tonto's face baldy, "**Fifteen hours, I watched you feed that bird, gets on a man's nerves**" (9.1). Butch performed bald on record considering that the hearer was the same as him, an outlaw, and Tonto was an Indian in which in Indian also means as a savage in Western. In addition, what Tonto did, in which he fed a dead bird in his head was very odd for Butch Cavendish. In that situation in which, Tonto who was threatened by Butch replied him by using off record "**I do not fear what comes next**" (9.2). Tonto had the purpose of taking some pressures of being threatened. He left Butch Cavendish with some interpretations of utterances that were done by Tonto and it was up to Butch Cavendish to decide how to interpret such words. In this case, Tonto knew his position, tried not to impose the interlocutor and preferred to choose the words, which did not related to Butch's utterances. In that situation, both interlocutors used those strategies because there was no power relationship between them but rank of imposition. They also just met at that time so that there was no social relationship between them.

Excerpt 10

Context:

Excerpt 10 was the continuance of the excerpt nine in which John who felt that there was something wrong with the train. Realizing there was a man walk on the roof of the train through the shadow; he raised and walked to the next wagon. By the time John arrived at that wagon and opened the door, Butch directly changed the aim of his pistol at him. Butch was careless and not realizing that the ranger's pistol was on the floor near Tonto. Sooner after Butch pointed his pistol at John, Tonto took that pistol and aimed it at Butch.

Tonto : Time has finally come, Wendigo. (10.1)

Butch Cavendish : Do I know you, Injun? (10.2)

Tonto : You know me by the screams of my ancestors in the desert wind, as you will know their cries of joy when I remove your evil seed from the face of Earth. (10.3)

John : That won't be necessary. As District Attorney, I'll see to it that this man is prosecuted to the full extent of the law. (10.4)

Butch : What kind of a lawman don't carry his own gun? (10.5)

John : Believe me, where this train's headed, there's no place for men who do. (10.6)

Butch Cavendish : Oh yeah? Where's that?

John : The future.

Butch Cavendish : Know something, Counsellor? Maybe you're right. A lawyer and a crazy Injun, Bet you two got a lot to talk about. (10.7)

Analysis:

Then Tonto took control of the situation and threatened Butch Cavendish's face with bald on record, "**Time has finally come, Wendigo**" (10.1). Wendigo was a term for evil spirit born in the empty spaces of the desert with a hunger that could not be satisfied and it became a ghost story for Indian children. The term could be categorized as offensive term. Butch who was threatened replied him also performed bald on record by saying, "**Do I know you, Injun?**" (10.2), as it was explained before Injun is a pejorative term for Native Americans. Tonto's face was threatened and he performed bald on record again by uttering, "**You know me by the screams of my ancestors in the desert wind, as you will know their cries of joy when I remove your evil seed from the face of Earth**" (10.3). The emphasis of words "I remove your evil seed from the face of Earth" was very offensive, in which Tonto had sworn to take vengeance on Butch Cavendish who had slaughtered his clans.

Tonto was also careless and did not realize that John took the axe from the floor and suddenly he hit the Tonto's pistol all of a sudden. John who took control of the situation applied negative politeness by stating indirectly and tried to minimize the imposition, "**That won't be necessary. As District Attorney, I'll see to it that this man is prosecuted to the full extent of the law**" (10.4). John

handcuffed Tonto and Butch Cavendish again, to where they were before. Although Butch Cavendish was handcuffed, he threatened John's face baldly by humiliating him, "**What kind of a lawman don't carry his own gun?**" (10.5). As John's negative face was threatened, he replied with positive politeness by stating, "**Believe me, where this train's headed, there's no place for men who do**" (10.6). Not only been optimistic, he also attended to Butch's interest. It was shown in his response from Butch's question and emphasized on the words "*believe me*".

By the time John said "*the future*", Butch's subordinates were behind him opening the door and pointing guns at him. Since he took control the situation, it was him who threatened John and Tonto's face, "**Know something, Counselor? Maybe you're right. A lawyer and a crazy Injun, Bet you two got a lot to talk about**" (10.7). The words "*Know something, Counsellor? Maybe you're right*", meant teasing for John, and "crazy Injun" damaged Tonto's negative face by insulting. In that case, the speakers used those strategies because there was no power relationship between them but rank of imposition. However, it was an exception for John, because he saw himself as a district attorney, a person who could take responsibility to arrest Butch and Tonto. They also just met at that time so that there was no closeness relationship between them.

Excerpt 11

Context:

Since Tonto's trick for breaking plank of wood that was locked at their handcuff, they could escape from the wagon but they were still chained up one to another with heavy steel chain. The conversation above occurred on the roof of the train. The train was sabotaged and it could not be stopped. Tonto wanted to jump in order to save himself, while John wanted to save the passengers.

- John : That's the end of the line. (11.1)
- Tonto : We jump. (11.2)
- John : What about the passengers? (11.2)
- Tonto : they jump. (11.3)
- John : There are children on board. (11.4)
- Tonto : All jump. (11.5)
- John : Have you no decency? (11.6)
- Tonto : Wendigo getting away! (11.7)
- John : No, you're not going anywhere. (11.8)

Analysis:

John applied off record, "**That's the end of the line**" (11.1), as if he meant for Tonto what to do, because at that time, without being informed, Tonto could see the end of the railroad too. Tonto performed positive politeness by including him and John in an activity, "**We jump**" (11.2). John doubted and performed negative politeness by questioning, "**What about the passengers?**" (11.2). Tonto still

performed negative politeness as in (11.5), (11.7). John disagreed and did not intend to minimize the imposition, so that the result was Tonto's negative face damaged baldly, as in, "**There are children on board**" (11.4), "**Have you no decency?**" (11.6), and, "**No, you're not going anywhere**" (11.8). In their conversation, repeatedly, as a lawyer John used bald on record to Tonto, in which he was an outlaw and Indian. They were in different social status, so that what influenced their politeness strategies was based on the topic carried in their conversation or in this case, the rate of imposition.

Excerpt 12

Context:

The dialogue in excerpt 12 was the same as in excerpt 11 that was on the roof of the train. While Tonto and John were quarrelling, Butch's men climbed on the roof of the train to escape. By the time they climbed, they met Tonto and John and one of Butch's men was knocked down by Tonto. However, after defeating the enemy, another Butch's men named Frank appeared. He carried a shotgun in his hand pointed it at Tonto and John. Knowing there was an enemy with the gun John put his hand up.

Frank : Going somewhere? (12.1)

Tonto : Yes. (12.2)

John : No, no (12.3)

Tonto : Yes.

John : No.

- Tonto : Yes.
- John : No, we're not
- Tonto : Yes. Yes
- John : No.
- Tonto : Yes.
- Frank : SHUT UUP! (12.4)
- Frank : Do-si-doe.
- John : Why don't you put that thing down, and we'll settle this like men? Although, I warn you, I boxed in law school. (12.5)

Analysis:

Frank who took control the situation tried to tease them with off record by saying, “**Going somewhere?**” (12.1), considering that, there was no safe place to be headed in that sabotaged train. Realizing their positions were threatened and Frank tried to impose them baldly, John and Tonto performed positive politeness by attending to Frank’s question. Tonto said “**yes**” as in (12.2), but John said “**no**” (12.3) repeatedly. However, since Tonto and John were not in the same thought, and said yes and no repeatedly, it confused Frank. Felt like being fooled, Frank performed bald on record again by snapping at them, “**SHUT UUP!**” (12.4). A few minutes later John kicked Frank and fell, Tonto knocked down Jesus. After helping John from falling down, Tonto was intercepted by Frank again. John, who was annoyed with that, threatened Frank’s face baldly, “**Why don't you put that**

thing down, and we'll settle this like men? Although, I warn you, I boxed in law school.” (12.5). In this case, the circumstances of making decisions about the use of the strategies would involve assessing social relationship along the dimensions in which the speaker and the interlocutor had different social status. The distance among the participants was far and each participant did not see himself as being above others, so that the rate of imposition took apart in this conversation. Both speakers considered that the interlocutor was an enemy.

Excerpt 13

Context:

Excerpt 13 still occurred on the roof of the train. Dan Reid as John's brother and a captain of the rangers with other rangers came to help. It had been a long time John and Dan had not met each other since John decided to study at law school.

Dan Reid :Nice suit. (13.1)

John : We have to stop the train. (13.2)

Dan :No time! (13.3)

Tonto : Must to jump!

John : I'm not leaving these passengers! (13.4)

Dan : Then help me unhook the cars! Come On! (13.5)

Analysis:

Their conversation began with Dan Reid, he climbed to the roof of the train and he performed positive politeness by attending and taking notice of his brother's

condition, **“Nice suit”** (13.1). Since critical situation and the interlocutor was his brother, John also positive politeness by including both John and Dan in the activity, **“We have to stop the train”** (13.2). In that situation, John could refer *“You”* and ask Dan to stop the train because John’s hand was handcuffed but he still used *“We”*. Then, Dan applied bald on record and spoke as if maximum efficiency was necessary and important, **“No time”**. Knowing his request was responded simply, he stated baldly to his brother with high intonation, **“I’m not leaving these passengers!”** (13.4). Listening to John’s intention, Dan told him what he intended to do by applying bald on record, **“Then help me unhook the cars! Come On!”** (13.5). They knew that the condition was terrible, both John and Dan were mutually aware that no face redress was needed. Furthermore, they were brothers so that social distance between was so close.

Excerpt 14

Context:

After saving the passengers on the train, the train was out of control. The train crashed the end of the line of the track, it tumbled down, and Tonto and John fell off the roof of the train. The handcuff that chained them was broken because of being hit by a long big steel of the train. Since they were not chained each other, without said anything Tonto left John. As a county prosecutor, John felt that he could not let Tonto free because he knew that Tonto was with Butch Cavendish chained in the train before.

John : Hey, hold it right there. I'm afraid I have to take you in. Do you hear me? You speak English, don't you? By the authority granted to me by the state of Texas, I'm hereby arresting you. (14.1)

Dan Reid : You all right there, little brother? (14.2)

John : Fine, just taking this man into custody. (14.3)

Dan Reid : Uh-huh.

John : He was on that train for a reason, Dan.

Dan : Probably. What's your crime, boy? (14.4)

Tonto : Indian. (14.5)

John : And a man, in the eyes of the law. Now, throw me your cuffs. (14.6)

Analysis:

John performed negative politeness by being indirect when he wanted to arrest Tonto, “**Hey, hold it right there. I'm afraid I have to take you in. Do you hear me? You speak English, don't you? By the authority granted to me by the state of Texas, I'm hereby arresting you.**” (14.1). He did not only convey his intention indirectly, he also use hedge and questions as *Do you hear me? You speak English, don't you?, I'm afraid* and *hereby*. Tonto ignored him though his foot was being held by John. When turning around, Tonto was surprised because Dan Reid and the other rangers were in front of him. Looking at that awkward situation, Dan Reid applied positive politeness by attending to John's positive face, “**You all right there, little brother?**” (14.2). When Dan was attending to

John's interest, he used words *little brother* rather than directly calling him as John. That was all for minimizing the threat to John's positive face and comforting John's feeling. By calling *little brother*, Dan could intend to convey implicitly everyone and Tonto, that when John could not take Tonto into the custody Dan as his older brother and a ranger could. John damaged Dan's face and asked him baldly by giving an order, "**Fine, just taking this man into custody**" (14.3). Dan, who was being forced by his brother, threatened Tonto's face baldly by asking him "**What's your crime, boy?**" (14.4). He directly asked a stranger whom he had just met related to that man's crime. Dan did not give Tonto chance to minimize the result of FTA, moreover he used word *boy* to refer Tonto. Tonto's negative face was threatened so that he just answered with simple word, "**Indian**". John emphasized on his request to Dan and damaged Dan's face baldly, "**And a man, in the eyes of the law. Now, throw me your cuffs**" (14.6). In this excerpt, bald on record occurred a few times, considering that the conversation that was made by brothers in which social distant between them was minus or in this case, they were so close. However, this case also occurred to Tonto in which he was accused as an outlaw by John as a prosecutor and Dan as a ranger. As a ranger, Dan had power to speak what he wanted to any outlaws.

Excerpt 15

Context:

After railroad incident, the rangers came back to the town and brought Tonto in custody. When they had already put Tonto in a jail, they intended to chase Butch

Cavendish to be murdered. As a lawyer and educated person, John wanted to prevent his brother but he did not make it. When they had a little quarrel, and then appeared, Latham Cole as a chief of Railroad Company.

Dan Reid : Mr Cole, my brother John, new county prosecutor. (15.1)

John : Latham Cole? It is an honour, sir. I read about you during the war. (15.2)

Dan Reid : John, here, is an educated man like yourself.

Latham Cole : Well, let's try not to hold that against him. You going after Cavendish?

Dan Reid : Collins, here, picked up a trail. Used to track for our father.

Latham Cole : Can he ride?

Dan Reid : Well enough.

Latham Cole : Yeah, well, you see to it. Railroad promised these people a hanging. (15.3)

Dan Reid : I didn't know the railroad was in the business of keeping promises. (15.4)

Latham Cole : A simple task, collect the prisoner, deliver him to his execution. If you're not up to that, Mr Reid, I'll find someone who is. (15.5)

Analysis:

Dan Reid introduced John to Latham Cole informally and briefly by using positive politeness, “**Mr. Cole, my brother John, new county prosecutor**” (15.1). As John saw Latham Cole, he threatened Mr. Cole by using negative politeness, “**Latham Cole? It is an honor, sir. I read about you during the war**”(15.2). He attempted to minimize the imposition on the Cole’s negative face by saying “*It's an honor, sir*”, he also tried to speak politely, and formally, with his words, “*I read about you during the war*”. Through railroad incident and issue that Butch Cavendish had escape, Latham Cole questioned Dan related to it. The continued conversation was then held between Dan Reid and Latham Cole. When Latham Cole knew that the rangers attempted to go after Butch, Latham Cole said, “**Yeah, well, you see to it. Railroad promised these people a hanging**”, (15.3). it was off-record strategy in which, Latham Cole did not need to give information in more detail because he considered that Dan Reid understood what he meant. Latham Cole gave hints that when the rangers captured Butch, they had to bring him alive to be executed in front of public. However, Dan Reid damaged Cole’s face with off-record strategy too. What he wanted to say was he rejected Latham Cole’s order, but he did not state directly, “**I didn't know the railroad was in the business of keeping promises**” (15.4). Latham Cole who knew what it meant, replied him badly, “**A simple task, collect the prisoner, deliver him to his execution. If you're not up to that, Mr Reid, I'll find someone who is**” (15.5). In that statement, there was a task-oriented “A simple task, collect the prisoner, deliver him to his execution.” Then it was emphasized with the next sentence. The

strategy applied in the dialog above was influenced with power in which Latham Cole was an employer of railroader and an influential person in the city. In short, bald on record could be performed by him to Dan Reid as a ranger, and he only took damage negative politeness from John.

Excerpt 16

Context:

Conversation in excerpt 16 was carried on when the rangers were in pursuit Butch Cavendish. Before they left, John had been appointed as a new ranger by his brother. They ride their horses slowly through canyon until they saw a white horse.

Dan Reid : Indians call that your spirit horse, come to take you to the other side. (16.1)

John : You can't scare me with your ghost stories any more, Dan. Since when did you start wearing Indian jewellery, anyway? (16.2)

Dan Reid : Since my Will brother became a lawyer.

John : Yeah? World needs lawyers same as it does Rangers.

Dan Reid : I reckon so. It's a nice hat, by the way. They didn't have a bigger one? (16.3)

Colin : He missed you. (16.4)

John : Could have fooled me. You smell like a distillery already, steadies the hand. You even sleep last night? (16.5)

Colin : You know me, Johnny. Never been one to resist a little Western hospitality. (16.6)

Analysis:

By the time John saw the horse, Dan damaged John's face positively by attending to his interest, "**Indians call that your spirit horse, come to take you to the other side**" (16.1). Then John replied, "**You can't scare me with your ghost stories any more, Dan. Since when did you start wearing Indian jewellery, anyway?**" (16.2). It was also positive politeness, in which John did not only respond to his brother's statement but also attended to his brother's interest and took notice of his brother's condition. After that, Dan had a go at performing positive politeness too in which, he used compliment and took notice to John's condition, "**I reckon so. It's a nice hat, by the way. They didn't have a bigger one?**" (16.3). In this case, positive politeness was applied because they were brothers, so that the distance between them was close enough. Colin, who was behind him, came close to John and performed positive politeness, as he said, "**He missed you**" (16.6). John took damage, then did the face-threatening act and had no desire to maintain Colin's face "**Could have fooled me. You smell like a distillery already, steadies the hand. You even sleep last night?**" (16.7). John did not care and was aware of Colin so the impact was embarrassment as in his words "*You smell like a distillery already, steadies the hand*". It was applied in which they also were in such informal condition. John could perform it because John and Colin were so close in the past, not only they were in the same position as rangers,

Colin had been a friend of John's father. Therefore, Colin replied him by using off-record strategy, in which Colin was sure that John could understand what it meant, "**You know me, Johnny. Never been one to resist a little Western hospitality**" (16.8). Furthermore, he emphasized his off record with his words "*you know me, Johnny*". The conversations above were carried on by rangers in which there was no power among them, thus it was because social distance among them was close. In addition, Colin and Dan used nickname in a conversation with John to reduce the awkwardness among them.

Excerpt 17

Context:

John passed out, he got shoot in his shoulder in shoot-out incident when tracking Butch Cavendish, and he was helped by Tonto until he was conscious. He did not even suppose that he would meet Tonto again.

Tonto : If you are going to sneak up on an Indian, best to do it downwind. (17.1)

John : Why are you talking to that horse? (17.2)

Tonto : My grandfather spoke of a time when animals could speak. When you get them alone, some still do. But I cannot decide whether this horse is stupid, or pretending to be stupid, tricky. (17.3)

John : Why am I covered in dirt?

Tonto : Because I buried you.

John : Then why am I alive?

Tonto : Horse says you are Spirit Walker, a man who has been to the other side, and returned, a man who cannot be killed in battle.....Horse definitely stupid.

John :Are those my boots?

Analysis:

John took the gun and took aim at Tonto before he spoke, but Tonto knew it and spoke first, **“If you are going to sneak up on an Indian, best to do it downwind”** (17.1). That was a positive politeness in which, Tonto presupposed and offered an advice to John. However, as John’s negative face had been damaged, John ignored him, and he applied negative politeness, **“Why are you talking to that horse?”** (17.2). John’s utterance included negative because it was a question to Tonto and he avoided to attend to Tonto’s interest. Tonto still performed positive politeness in which he still came to John’s interest or in this case, his question, **“My grandfather spoke of a time when animals could speak. When you get them alone, some still do. But I cannot decide whether this horse is stupid, or pretending to be stupid, tricky”** (17.3). Then those kept occurring, in which Positive politeness by Tonto was followed by John’s negative politeness as in their following conversation. Those occurred because their distance between them was close, considering that, they had met before.

Excerpt 18

Context:

Excerpt 18 occurred in a desert in which, the conversation above was still carried on by Tonto and John. They began knowing each other through some incident occurred in the past. Tonto found some wood and made a fire. They began to know each other.

Tonto : I am Tonto of the Comanche, last of the windigo hunters.

(18.1)

John : So, what do you want with me? (18.2)

Tonto : A vision told me a great warrior and Spirit Walker would help me on my quest. I would have preferred someone else, your brother, perhaps. He would have been good, but who am I to question the great father, hmm? (18.3)

John : All I know is a man killed my brother, and I'll see him hang for it.

Tonto : Then you will need this.

John : A bullet?

Tonto : Mmm.

John : A silver bullet?

Tonto : Silver made him what he is. And so it will return him to the earth.

John : Right. You know what? I would like to thank you for everything that you've done for me. But I should get back.
(18.4)

Analysis:

Tonto realized John also wanted what he wanted, that was to go after Cavendish. Hence, Tonto offered solidarity and friendship to John by using politeness strategies, **“I am Tonto of the Comanche, last of the windigo hunters”** (18.1). By using positive politeness, Tonto attempted to minimize the imposition on John’s face. Furthermore, after knowing John’s goal, Tonto wanted to treat John as his allies or cooperators they have the same goal. Since John’s negative face was damaged, he applied, **“So, what do you want with me?”** (18.2). John’s utterance was categorized as negative politeness in which he used question to reply what Tonto had said. John replied him by performing off record, **“A vision told me a great warrior and Spirit Walker would help me on my quest. I would have preferred someone else, your brother, perhaps. He would have been good, but who am I to question the great father, hmm?”** (18.3). The utterance was intended to convey information implicitly but informatively. It meant that Tonto gave incomplete information. The speaker was not necessary to give information in more detail because Tonto considered that John would understand what he meant. The words *“A vision told me a great warrior and Spirit Walker would help me on my quest”* implicitly means that Tonto ask John to be his allies and cooperators to achieve Tonto’s goal. However, after listening to Tonto’s

explanation above, John sought disagreement and threatened Tonto's positive face, "**Right. You know what? I would like to thank you for everything that you've done for me. But I should get back**" (18.4). It was categorized as bald on record because John rejected Tonto's offer rudely. It would be nice if he just expressing thanks, but he emphasized his disagreement by words "*you know what*", furthermore, the words, "*but I should get back*" was contradiction with his words before, "*I'll see him for it*". John gave no effort to Tonto to minimize the threat. The distance influenced their choice of politeness strategies. It seemed that the closeness between them appeared since they had already met before in railroad incident.

Excerpt 19

Context:

Tonto wanted to cooperate with John Reid in capturing Butch Cavendish. He attempted to ask John's help because he believed that a spirit walker, great warrior would help him on his quest. Therefore he still convinced John though it was not easy.

Tonto : There was a gun waiting for Cavendish on the train. Eight men rode into canyon. I dig seven graves. (19.1)

John : Collins. He's known us since we were kids.

Tonto : You find traitor, you find the man who killed your brother. (19.2)

John : That's my brother's vest.

- Tonto : Eyes, cut by the bullets that killed him. From the great beyond, he will protect you and the ones you love. (19.3)
- John : You want me to wear a mask? (19.4)
- Tonto : The men you seek think you are dead, kemosabe. Better to stay that way. (19.5)
- John : All right, but if we ride together, it's to bring these men to justice in a court of law Is that understood? (19.6)
- Tonto : Justice is what I seek, kemosabe. (19.7)

Analysis:

When John wanted to leave, Tonto performed off record strategy, “**There was a gun waiting for Cavendish on the train. Eight men rode into canyon, I dig seven graves**” (19.1). The utterance was intended to give information implicitly but informatively. It means that Tonto gave information incomplete but it was understandable. Tonto left John with some interpretations of utterances that were done and it was up to John to decide how to interpret such words. Tonto did not need to give information in more detail because only John who understood the situation more at the moment when his brother was murdered. In order to persuade John, did not only used off record but also positive politeness, in which he claimed common ground to John, as he offer and promised John in, “**You find traitor, you find the man who killed your brother**” (19.2) and “**Eyes, cut by the bullets that killed him, from the great beyond, he will protect you and the ones you love**” (19.3). After listening to what Tonto said, John applied negative

politeness in which, he used question. In addition, he was pessimist, as in his words, “ **You want me to wear a mask?**” (19.4). Since his positive face was threatened; Tonto replied him optimistically, “**The men you seek think you are dead, kemosabe, better to stay that way**” (19.5). It was positive politeness because Tonto was sure that it would work. Furthermore, it was applied because Tonto attempted to avoid disagreement. Finally, John agreed with Tonto, therefore, he applied positive politeness in his utterance by including both him and tonto in the activity, “**All right, but if we ride together, it's to bring these men to justice in a court of law is that understood?**” (19.6). Tonto replied him with positive politeness as he avoid disagreement to John’s statement, “**Justice is what I seek, kemosabe**” (19.7). Starting from that moment, social relationship between them came up. It was because they had met before in railroad incident and they met again. Not only did they meet, they had ever also helped each other too. Then the relationship between them appeared clearly, since they began to cooperate.

Excerpt 20

Context:

In excerpt 20, Tonto and John went to Colby to seek information related to Butch Cavendish. Brothel was the first place where they visited. Since when the rangers had been pursuing Butch Cavendish, Collins had given John a parchment which was written RED and a picture of a dancing woman. When they arrived there, a guard named Homer accompanied them to enter.

- Homer : Couple of freaks here to see you. (20.1)
- RED : Mmm-hmm. Thank you, Homer. (20.2)
- John : Ma'am.
- Red : What's with the mask? Second thought, don't answer that, no. One thing you learn in my business, killers, preachers, war heroes, railroaders, every man has his thing. (20.3)

Analysis:

When they met Red, the brothel owner, Homer performed positive politeness by saying what necessary to say directly to Red, **“Couple of freaks here to see you”** (20.1). As her negative face had been damaged, she used negative politeness to reply his subordinate, **“Mmm-hmm. Thank you, Homer”** (20.2). The conversation occurred between the owner of the brothel and her subordinate. In this case, there was a power relationship between them so that it influenced their choice in performing politeness.

When John called her name, as the owner of the brothel, Red attempted to treat John and Tonto nicely, **“What's with the mask? Second thought, don't answer that, no. One thing you learn in my business. Killers, preachers, war heroes, railroaders, every man has his thing”** (20.1). Red had a main purpose of taking some pressures off the hearer. In this case, her words indicated off record since she performed such words in a vague that could be interpreted by the hearer as some other acts. She made generalization of what she had said with his words *“killer, preachers, war heroes, railroaders, every man has his thing.”* It became

more ambiguous with the words before her over generalization, “*one thing you learn in my business*”. Red was not necessary to give information in more detail because she considered that John and Tonto would understand what she meant. Her words must refer to renting her women, considering that they were in brothel. The choice of their politeness was influenced by rate of imposition since power relationship among them was quite equal; John as a ranger, Tonto as Indian and Red as the brothel owner. It could be social distance, but if it was so, it must be small since it was the first time in which they met each other.

Excerpt 21

Context:

The conversation in this excerpt still occurred among Tonto, John, and Red in brothel. When John was offered by Red about her girls, John was not interested in it because he just wanted the information related to Collins and Butch Cavendish.

John : We're looking for a man named Collins. He's a tracker, speaks Indian. (21.1)

Red : Never heard of him. (21.2)

John : I see. Well... Coming in here, we did happen to notice a number of fairly serious health code violations. (21.3)

Red : Hmm. It is a house of sin.

John : Yes, well, one with evidence of livestock on the premises, inadequately marked fire escapes, and a fairly sinister-looking jar of pickles on the bar. (21.4)

Red : Hmm. Pickles?

Tonto : Unrefrigerated.

John : I'd hate to have to shut you down. (21.5)

Red : You want to shut down the rail road?

Tonto : Yes.

John : No.

Tonto : Yes.

Red : Well, then you have a problem, because there ain't no rail road without girls like mine doing the heavy lifting. Homer, help these morons find the door. (21.6)

Analysis:

Knowing his interest correlated nothing with Red's offer, John performed off-record strategy, "We're looking for a man named Collins. He's a tracker, speaks Indian" (21.1). What John said was understatement utterance, in which it means that there was a possibility that Red would answer and reply John's statement because it could be a signal to continue proposing the reason. What John said could be interpreted as "*do you know him?, do you know where he is? Have you ever met him?*". As Red's face was threatened by John, she replied, "Never heard of him" (21.2). The data (21.2) was negative politeness in which she

wanted to protect her face for being impended. It also indicated that Red did not assume about John's wants.

John still performed off-record since his want was not responded as in utterance (21.3) and (21.4). At last, John conveyed what he meant of his off record (21.3) and (21.4) in utterance (21.5), **"I'd hate to have to shut you down"**. It was bald on record since John did not attempt to minimize the impact of face threatening act. John had no desire to maintain Red's face so that he did the face-threatening act in the interest of the hearer, therefore he did not fear retaliation from the interlocutor because John did not gain what he wanted. However, Red replied, **"Well, then you have a problem, because there ain't no rail road without girls like mine doing the heavy lifting. Homer, help these morons find the door"** (21.6). Her utterance represented bald on record since she realized that her face was threatened and her business would be shut down, as the owner of the brothel. Hence, Red performed bald on record strategy to threaten John's face. This bald on record could be identified through the words *"you have a problem, because there ain't rail road without girls like mine doing the heavy lifting"* and *"these morons"*. Red was powerful and she had guard in her side, she did not fear her cooperation was broken with the interlocutor because her interest and offer was rejected in the beginning of the conversation. There was rate of imposition in each utterance of the speaker since they just meet and had a little social distance. It could not be a power relationship, considering that they differed in status.

Excerpt 22

Context:

Tonto and John continued their journey to find Rebecca and Danny, until they found Rebecca's house was destroyed. They tried to check and find Rebecca and Danny, until they found a dead man. John assumed that it was Indians' deed, but Tonto did not think so.

John : Indian savages.

Tonto : Was not Indian.

John : The hell it wasn't.

Tonto : Indians make trade.

John : Leave him alone. I said leave him alone! (22.1)

Tonto : Indian is like coyote. He kill and leave nothing to waste.

Tell me, kemosabe, what does the white man kill for?

(22.2)

Analysis:

Tonto took something from a dead man's pocket and replaced it with a feather. John who could not bear watching it and threatened Tonto's face with bald on record, "**Leave him alone. I said leave him alone!**" (22.1). John did not give chance Tonto to minimize the result of Face Threatening Acts. He did not aware and care to Tonto since what John watched was Tonto did a terrible act, making trade with a dead man , as he said earlier, "**Indian savages**". John's want to satisfy Tonto's face was small, therefore he did task oriented to Tonto and used

imperative sentence “*Leave him alone*”, even he did repetition on his imperative sentence with high intonation.

Tonto’s face was threatened by John by using bald on record. To respond John’s threat, Tonto did not need bald on record, he applied negative politeness instead “**Indian is like coyote. He kill and leave nothing to waste. Tell me, kemosabe, what does the white man kill for?**” (22.2). Tonto did not only attempt to minimize the imposition, but also he gave overwhelming reasons, “*Indian is like coyote. He kill and leave nothing to waste.*” He also added question to his statement to respond John’s imposition, “*Tell me, kemosabe, what does the white man kill for?*”. Politeness strategies carried on by Tonto and John Reid were influenced by social distance between them, they were close, in fact they were cooperating and helping each other although they differed in tribes. Furthermore, Tonto began to call John by nickname “*kemosabe*” in order to reduce social gap between them.

Excerpt 23

Context:

In this excerpt, the conversation occurred in the desert when Tonto and John were trying to tracking Butch Cavendish, Rebecca, and Danny. They were tracking Butch Cavendish by following the Cavendish subordinate’s horse. However, in the middle of their journey, suddenly the horse that they followed died; it might because of thirsty or feeling heat exhaustion.

Tonto : Horse dead. (23.1)

John : I can see that. Now what? We're lost, aren't we? I knew it. Just follow the horse. That was your idea? But you can't talk to a dead horse, now, can you? You know what? Let me try. Hello. If you could just point us in the right direction, we'll take it from here. What's that? NOTHING! That's just fantastic, isn't it? Cavendish is out there somewhere, doing God-knows-what to Rebecca and Danny, and I'm gonna die here in the desert with you and that ridiculous bird! (23.2)

Analysis:

Tonto said to John, "**Horse dead**" (23.1). What Tonto said was off record strategy, in which he gave hints to John, which seems like to mean, "*So what we were going to do*". What Tonto said was informatively but not relevant and necessary, so he invited John search for interpretation of the possible relevance maxim, because at that time John did see with his own eyes and know that the horse dead. However, John replied him rudely, "**I can see that. Now what? We're lost, aren't we? I knew it. Just follow the horse. That was your idea? But you can't talk to a dead horse, now, can you? You know what? Let me try. Hello. If you could just point us in the right direction, we'll take it from here. What's that? NOTHING! That's just fantastic, isn't it? Cavendish is out there somewhere, doing God-knows-what to Rebecca and Danny, and I'm**

gonna die here in the desert with you and that ridiculous bird!“(23.2). What John said could be categorized as bald on record, since he attempted to threatened Tonto badly, considering that tracking Rebecca and Danny by following the horse was Tonto’s idea, John blame Tonto badly. John did not minimize the face threat, even he brought what Tonto did up at that moment when Tonto talked to the spirit horse, as in excerpt 17, “*But you can't talk to a dead horse, now, can you? You know what? Let me try. Hello. If you could just point us in the right direction, we'll take it from here. What's that? NOTHING!*”. The situation in which John’s wants as the speaker to satisfy Tonto’s face was small. He did not fear retaliation or non-cooperation from Tonto. He wanted to be rude and did not care about maintaining face. John gave no chance to minimize the result of face threatening acts so that the impact was an uncomfortable feeling for Tonto, as he used ironic statement, “*That's just fantastic, isn't it? Cavendish is out there somewhere, doing God-knows-what to Rebecca and Danny, and I'm gonna die here in the desert with you and that ridiculous bird!*” The word *fantastic* was inversely proportional to the next words that he said. In addition, he used the bird that Tonto wore as an object of humiliation. Circumstance factor that influences the choice of their politeness strategies was social distance, since they were cooperating to chase Butch Cavendish and find Rebecca and Danny. There was no power relationship lying in their conversation, since both John and Tonto had no vertical inequality between them.

Excerpt 24

Context:

The conversation between Wendell and Latham Cole was occurring in railroad project, Indian border. The conversation was about bombs and dynamites that had already been bought by Latham Cole.

Wendell : Sir? It arrived last night. I had to dip into petty cash.

(24.1)

Latham Cole : Put it somewhere safe. (24.2)

Wendell : Where would that be?

Latham Cole : Use your imagination.

Analysis:

Wendell, as Latham Cole's man, informed Latham Cole that the order had been arrived. The utterance (24.1) was categorized as negative politeness because Wendell threatened Latham Cole with such deference, or in this case, he was being polite and formal when speaking. As his boss, Latham Cole gave him an order, "**Put it somewhere safe**" (24.2). The utterance (24.2) was obviously an imperative sentence, in which the sentence was started with a verb. Considering that, it was an imperative sentence or task oriented, so it was classified as bald on record. There was power relationship between Wendell and Latham Cole that influenced the choice of politeness in their conversation, since Wendell was

Latham Cole's subordinate. Hence, What Wendell said led to deference, while Latham Cole used bald on record to speak to Wendell.

Excerpt 25

Context:

John was captured by Indian when he was lost in desert with Tonto. He was in Indian Territory and being investigated by a chief of Indian tribes, while Tonto was sent in Indian's prison. As a white man, John was brought to the chief of Indians.

John : My name's John Reid, and I know that you didn't raid those settlements. If you let me go, I can prove it. There doesn't have to be a war, understand? No. Of course you don't.

Chief of Indian :.....

Analysis:

When John was brought to the chief, he directly and suddenly stated what he wanted to say without given permission, "**My name's John Reid, and I know that you didn't raid those settlements. If you let me go, I can prove it. There doesn't have to be a war, understand? No, of course you don't**"(25.1). Even as a prisoner, John treat the chief with bald on record, in which he did not show respect and deference to the chief of Indian. He did not minimize the impact of the face threatening acts. There was a case of face threatening act-oriented usage, in which John made an offers and task oriented in the same time, as in "*If you let me*

go, I can prove it. There doesn't have to be a war”, and it was emphasized on with the word “*understand? No, of course you don't*”. The rate of imposition influences more in excerpt 25, in which there was no social distance between the chief of Indian and John Reid. John asked the chief to do something, and he knew who he was talking to. If there was power relationship influencing the choice of politeness lied in the conversation, it must be small since John becomes a prisoner and he was talking to the chief of Indian, but it does not affect John’s utterance.

Excerpt 26

Context:

John did not have much success in communicating and influencing with the Chief of Indian. The war between white men and Indian could not be avoided. John and Tonto were still becoming a prisoners, their bodies except their heads were buried in the ground, among US cavalries and Indian army. For once more time, John persuaded the chief of Indian not to battle,

John : Please, this is a mistake. There doesn't need to be a war.

(26.1)

Chief of Indian : It makes no difference. We are already ghosts. (26.2)

Analysis:

The utterance, “**Please, this is a mistake. There doesn't need to be a war**”(26.1). Negative politeness had been performed by John since he attempted to minimize the imposition by begging to the chief by uttering “*please*” in his

request. It could also be categorized as indirect order to stop the war because John knew that the attack of settlement was set up by Butch Cavendish. To respond what John said, the chief performed off-record by saying, “**It makes no difference. We are already ghosts**” (26.2). The chief attempted not to impose directly, that was by leaving John some interpretations of utterances that were done by the chief. It means John must make some inferences to recover what was intended by the chief. In this case, he preferred to choose words that contained implicit meaning. John still became Indian’s prisoner. The way he spoke to Indian chief represented that the rate of imposition took apart in this conversation since John had no authority to stop that war, so that he begged to Indian chief by using the word “*please*”.

Excerpt 27

Context:

While John and Tonto became prisoners of Indian, Butch Cavendish and subordinates were employing Chinese to dig up silvers in the mountain near Indian Territory. However, something weird occurred in the cave where they dig up the silver, so they did not want to do it again. Butch saw it and asked his subordinate not to be afraid, but they still wanted to go in there. Then he ordered his subordinate Frank to enter.

Frank : I've been thinking. Why don't we just take what we can carry and get out of here? I mean, hell, we already rich.
Right? (27.1)

Butch Cavendish : Scraps?

Frank : Yeah.

Butch Cavendish : You think I waited 20 years for scraps? I'm taking all of it!
Every damn piece!

Frank : I'm sorry!

Butch Cavendish : Now, get in there before I put a hole in you! (27.2)

Frank : Sorry. I'm sorry.

Butch Cavendish : Get in there.

Analysis:

Frank's utterance, "**I've been thinking. Why don't we just take what we can carry and get out of here? I mean, hell, we already rich, right?**" (27.1) was off record strategy, in which Frank intended to reject Butch's order by saying something else. Frank said that they had already had many silvers, and they were already rich. In fact, Frank was also scared to go in the cave. As Frank's boss, Butch Cavendish felt that he was being rejected. Then, he threatened Frank's face with using bald on record, "**Now, get in there before I put a hole in you!**" (27.2). He even repeated his threat although Frank apologized. What Butch said was categorized as task oriented. He had no desire to maintain Frank's face. He was powerful, not fear retaliation and non-cooperation of Frank. That situation was led by power relationship in which Frank was Butch's subordinate. That's why Butch did not care about maintaining the interlocutor's face, since his interlocutor was his subordinate, Frank.

Excerpt 28

Context:

The weird sound in the cave was made by John and Tonto. When one by one Butch's subordinates came in it, they were knocked down, so were Butch.

Butch Cavendish : It can't be. The Rangers are dead.

John : Where are they?

Butch Cavendish : You're dead.

John : Rebecca and Danny, if you hurt them, I swear to God, I'll make you pay. (28.1)

Butch Cavendish : To the full extent of the law, I'll be damned. Lawyer and a crazy Injun.

John: :Tell me.

Butch Cavendish : Had a nice smell on her, didn't she? See? You're no spirit. You're just a man in a mask. You're no different than me. (28.2)

Tonto : Finish him.

Analysis:

The utterance (28.1) was categorized as bald on record strategy, in which John did the face-threatening act at Butch Cavendish and gave no chance to minimize the impact of the threat. On the top of that, he promised that he would take revenge on Butch if something occurred to Rebecca and Danny, as in his utterance” *Rebecca and Danny, if you hurt them, I swear to God, I'll make you pay*”. Butch Cavendish

was a savage, and an outlaw, that was why John's threat did not affect at him. He even threatened John, "**Had a nice smell on her, didn't she? See? You're no spirit. You're just a man in a mask. You're no different than me**" (28.2). Butch Cavendish performed bald on record since he did not seem very interested in reducing the impact of face-threatening acts. What he said made John felt uncomfortable. Moreover, he used a shawl of Rebecca to put John back up, "*Had a nice smell on her, didn't she?*" Even after being hit by a gun, he threatened John again with his words, "*See? You're no spirit. You're just a man in a mask.*" Butch said so because John did not kill him though John got a gun in his hand. He attempted to embarrass John badly. In this case, their conversation was influenced by social distance, in which John as new county prosecutor, and Butch as a cruel outlaw. They had ever met each other a few times, so that there was a distance between them though they were not friend. It could be power relationship since John saw himself as being in unequal social position, he was a ranger and a district attorney and he had right to get justice and arrest Butch Cavendish.

Excerpt 29

Context:

John was asked to kill Butch Cavendish by Tonto, but he doubted to do that because he had never killed somebody before. Tonto tried to persuade John to avenge his brother's death.

Tonto : Finish him. (29.1)

John :No. This isn't justice.

Tonto : Justice is what a man must take for himself.

John : No, I can't believe that. I Won't.

Tonto : Windigo cut out brother's heart. Where is brother's justice?

John : I'm not a savage. (29.2)

Tonto : You are not a man. (29.3)

Analysis:

Tonto asked John as in excerpt (29.1). What Tonto performed was bald on record in which it was kind of task oriented. Tonto ordered John directly without using hedges, to shoot Butch Cavendish with a gun in his hand. John was still on his conviction not to kill Butch. He applied off record to refuse Tonto's order as in utterance (29.2). He said something else; he said that he was not a savage. In fact, the word savage had ever been uttered by John earlier when he had found his brother's home was destructed by Butch's subordinate and he had uttered that it was Indian savage. Tonto had ever said that he was a savage too in the day when they were lost in desert. By saying, "*I'm not a savage*" John intended to convey that he would not do that. It seemed like he said it was savage people, who like to murder somebody because savage also means cruel and wild. The off record was also meant, as *I am not like you*. However, Tonto was still on his will also. He performed bald on record again and threat John's face as in his utterance (29.3). He did not give John chance to minimize the imposition by saying, "*you are not a man*", so that the impact was a shock. The circumstance factor that influenced

their choice of politeness was social distance; it was starting when they intended to cooperate. There was no power relationship between them.

Excerpt 30

Context:

John and Tonto were still quarreling about killing Butch Cavendish. John refused what Tonto ordered because John thought that killing Butch Cavendish was not a justice. In the end, John was hit by Tonto and Tonto took John's pistol.

John : There's no such thing as a Wendingo. You made it up, like you make up everything. You sold out your whole village for a watch and now you're an outcast. You're a band apart. A messed up little kid who couldn't live with what you did. There's no such thing as cursed silver, or a Spirit Walker for that matter. I'm not like you. I have a tribe. (30.1)

Tonto : You have nothing. Like me.

John : You're wrong.

Tonto : Go back to your tribe, white coward. I do not need you.

(30.2)

Analysis:

John defended himself by threatening Tonto's negative face as in (30.1). He performed bald on record in which he claimed territories; he did not try to minimize the imposition. Even more, he attempted to be rude, by bringing Tonto's

past up, as in his utterance “*You sold out your whole village for a watch and now you're an outcast. You're a band apart*”. John used Tonto’s past to threaten, “*A messed up little kid who couldn't live with what you did.*” It was not over; John still distracted Tonto with his last words, “*I'm not like you. I have a tribe*”.

Being threaten, Tonto performed bald on record too, as in his utterance (30.2). “*Go back to your tribe*” was a kind of task-oriented. He also used rude word to humiliate John, “*white coward, I do not need you*”. He did not gave John chance to minimize the impact of face threatening act. The circumstance factor that influenced their choice of politeness was still social distance. There was no power relationship between them since they were in equal relationship.

Excerpt 31

Context:

The conversation occurred in a train among Rebecca, Latham Cole, and Captain Fuller, in which Rebecca was just conscious after passing out. Latham Cole had saved Rebecca when she passed out in the desert and was almost murdered by Butch Cavendish.

Fuller: You should consider yourself a lucky woman, Mrs. Reid.
 Had Mr. Cole not come along when he did with those
 outlaws, who knows what manner of violations might have
 transpired... (31.1)

Latham Cole: Captain, Captain, please...The boy. (31.2)

Rebecca: We're indebted to you. (31.3)

Analysis:

The utterance, **“You should consider yourself a lucky woman, Mrs. Reid. Had Mr. Cole not come along when he did with those outlaws, who knows what manner of violations might have transpired...”** (31.1) was categorized as positive politeness, and it is a kind of presuppose and attending to the hearer’s interest. Captain Fuller sought to minimize the threat to Rebecca’s positive face. What he spoke led him to avoid conflict and attempt to comfort Rebecca’s feeling. He knew Rebecca was Dan Reid’s wife and Dan Reid was dead. Captain Fuller attempted to satisfy Rebecca’s face. Latham Cole realized that Danny was there and listening too, then he performed off record strategy to Captain Fuller, **“Captain, Captain, please...The boy”** (31.2). What Latham Cole uttered was categorized as being incomplete and using ellipsis. Elliptical utterance is legitimated by various conversational contexts that use half-undone of face-threatening act. Latham Cole took pressures off the hearers, or in this case, He performed an act in a vague manner that could be interpreted by Captain Fuller and Rebecca with some other acts. It seemed like Latham Cole attempted not to discuss any further because the conversation was for adult. Latham Cole thought it would be better interrupting because he was afraid of Captain Fuller would tell Rebecca that her husband was dead.

Rebecca expressed negative politeness as she said, **“We're indebted to you”** (31.3). Her utterance was a kind of redressing other’s wants, in which she went on record as incurring a debt. By explicitly claiming her indebtedness, she could

redress the face-threatening act. In this conversation, the participants see themselves as being in unequal social position, in which Latham Cole was an employer of railroader and a shareholder of the Transcontinental Railway Company, and Fuller was a captain of US army, While Rebecca was just a ranger's wife. Therefore, the closeness did not appear between them. Hence, in this case the rate of imposition took the role.

Excerpt 32

Context:

The conversation in excerpt 32 occurred between Latham Cole, John, and Captain Fuller. When John was having dinner with Latham Cole, he finally realized that Latham Cole was involved in attacking the settlement and Indian Territory, in which he created alibi by building railway near silver mine. Latham Cole himself also admitted that he was Butch's brother. Latham Cole attempted to kill John, but John had been behind him aiming the gun. At the same time, Butch Cavendish was bringing a gun and Rebecca. It was also followed by Captain Fuller.

Latham Cole: Captain, arrest these men (32.1)

Latham Cole: This man is a common criminal trespassing on railway property.

John: Comanche never raided any settlements. They staged the attacks so they could violate the treaty.

Latham Cole : We've heard enough. Captain.

John: You represent the United States government. You do not work for this man! (32.2)

Latham Cole : Captain!

John : They started this war!

Fuller: Well, if what you say is true, that would mean I attacked the Comanche for no reason. (32.3)

Latham Cole: That's right, Captain. Slaughter of the innocents, their blood on your hands, tenfold. Are you capable of that? (32.4)

Analysis:

Looking to the difficult situation, John asked Captain Fuller's help, as in utterance (32.1). What John uttered was categorized as task-oriented of bald on record, since he asked Captain Fuller to arrest both Butch Cavendish and Latham Cole. The condition in which maximum efficiency was very important and John knew this, so no face-redress was needed. It forced John to provide metaphorical urgency for emphasis, as in (32.2) too.

Captain Fuller replied John by using negative politeness as in (32.3). He was being indirect by using hedge "*Well, if what you say is true*". Captain Fuller emphasized on his face independence. Then, Latham Cole interrupted, "**That's right, Captain. Slaughter of the innocents, their blood on your hands, tenfold. Are you capable of that?**". The utterance (32.4) was categorized as positive politeness, in which Latham Cole attempted to seek agreement, as in his utterance

“*that’s right, Captain*”. It meant that he had desire to agree with Captain Fuller for gaining trust and helps to defend himself against John. In the end, Latham Cole succeeded in influencing Captain Fuller. In this conversation, the participants see themselves as being in unequal social position, in which Latham Cole was an employer of railroader and a shareholder of the Transcontinental Railway Company, and Fuller was a captain of US army, While John was just a ranger. Although the closeness s did not appear between them, hence, in this case the rate of imposition took the role.

Excerpt 33

Context:

The setting of Excerpt 33 was in a room where Latham Cole, Mr. Habberman, and other shareholders were convening a meeting. In that occasion, Latham Cole wanted to propose himself as the president of the Transcontinental Railway Corporation.

Latham Cole: The men around this table represent the finest families in our country as well as controlling interest in the Transcontinental Railway Corporation. (33.1)

Shareholders: Hear, hear!

Latham Cole: What you cannot know is that over the past six months, I have leveraged a position, which will make me the majority shareholder when this company is listed Monday morning

on the New York City Stock Exchange. In essence,

Gentlemen, you work for me. (33.2)

Mr. Habberman: Have you lost your mind? (33.3)

Shareholder 1: Do you have any idea the cost? (33.4)

Latham Cole: Each one of those freight cars contains 4.5 tons of purest raw silver. When it reaches the bank in San Francisco, that's 65 million dollars. It's what you might call a hostile takeover. You can keep the watch.

Analysis:

The meeting was opened by Latham Cole, **“The men around this table represent the finest families in our country as well as controlling interest in the Transcontinental Railway Corporation”**. His utterance (33.1) was categorized as negative politeness in which he used formal language, because his interlocutors were honorable people including the president of the Transcontinental Railway Company, Mr. Habberman. It was continued in his next utterance (33.2). Latham Cole was still being indirect, in which he used hedges in his utterance, as in *“What you cannot know is that”*. He also did not convey fully what he intended to say, in which he was still explaining his interest in the end of conversation. Listening to Latham Cole's explanation, Mr. Habberman used bald on record, as in his utterance (33.3). Mr. Habberman did not minimize the imposition, since the interlocutor was his employee; he threatened Cole's position in reality and threatened his face with negative politeness linguistically.

Another shareholder also threatened Cole's face, as in (33.4), in which it was categorized as off record. He gave association clues, in which by mentioning something associated with the act required of the hearer, including precedent both the speaker and the hearer's experience and mutual knowledge irrespective. In this conversation, the system of politeness used was hierarchical. Power was high and distance among the participants was not too close, considering Latham Cole was under Mr. Habberman in the hierarchical structure of their company. However, since Latham Cole attempted to raise his position, the weigh of imposition took role more.

Excerpt 34

Context:

The conversation in this excerpt was still among the shareholders. The shareholder could not accept to what had been stated by Latham Cole, especially Mr. Habberman.

Shareholder 1: This is an outrage! (34.1)

Mr. Habberman: I, for one, am not gonna sit here and negotiate with one of my employees. (34.2)

Latham Cole: Then, let's get down to it, shall we?

[ALL GASP IN SHOCK]

Mr. Habberman: My gluteus!

Latham Cole: Gentlemen, our chairman has had to take a sudden leave of absence. Any nominations? (34.3)

Shareholder 1: I nominate Mr Latham Cole.

Latham Cole: I accept

Analysis:

Some refusal was conveyed in utterances, as in (35.1), and (35.2) as representation of the others. The utterance (35.1) was categorized as off record, in which by mentioning something associated with the act required of the hearer, and both the speaker and the hearer's experience and mutual knowledge irrespective. What the shareholder 1 meant rejection, as in his utterance, "*This is an outrage!*" for what Latham Cole stated. Then the utterance of Mr. Habberman (35.2) was categorized as negative politeness. He was being indirect by using hedge "*for one*", and using formal language in his statement.

In this conversation, power relationship and rate of imposition influenced the choice of politeness more than social distance. Power was high and distance among the participants was not too close, considering Latham Cole was under Mr. Habberman in the hierarchical structure of their company, so did the other shareholder. However, since Latham Cole attempted to raise his position, the weigh of imposition took role more in influencing the choice of politeness.

Excerpt 35

Context:

The excerpt 35 was in train and the conversation was between Tonto and engineer of the train.

Engineer: What the hell do you think you're doing? (35.1)

Tonto: Robbery. (35.2)

Engineer: We don't have no money here, boy. (35.3)

Tonto: Train robbery. (35.4)

Analysis:

The utterance (35.1) was categorized as bald on record since he was threatening Tonto's face. The engineer realized that he was being threatened by Tonto with a knife. However, he defend himself and imposed first and did not attempt to minimize the threat by adding informal words in his utterance "*What the hell!*" to a person whom he just met. Tonto replied him by using off record strategy, as in his utterance (35.2). Tonto was speaking incomplete and using ellipsis. What he said was vague in replying the engineer's question. Tonto made his communication not well defined and it was proven that the engineer misunderstood. The Engineer thought that Tonto would rob their money, but it would not, as in the utterance (35.3) and (35.4). Tonto's ellipsis "*robbery*" and "*train robbery*" had meaning as such "*leave the train to me*" or "*give me the train*". The choice of their politeness was purely influenced by rate of imposition, in which there was no power relationship and their social distance was not close because they just met at that time.

Excerpt 36

Context:

The conversation in Excerpt 36 occurred when Latham Cole was aiming pistol at Tonto who was not ready after falling. However, in the middle of conversation, John was also aiming pistol at Latham Cole, until he shot and the bullet hit Latham Cole's pistol.

Latham Cole: Time's up, Indian. Pretty soon, no one will even know you people were here. (36.1)

Tonto: All these years, I think you are windigo, but no. You are just another white man. (36.2)

Latham Cole: Who are you? (3.63)

Tonto: Bad trade. (36.4)

Context:

Latham Cole threatened Tonto's face badly as in his utterance (36.1). It was categorized as bald on record, in which Latham Cole was being rude and did not care about maintaining Tonto's face by saying "*no one will even know you people were here*". That situation led Latham Cole's want to satisfy Tonto's face was small, because he was powerful with a gun in his hand and he did not fear retaliation. However, the situation changed when John dropped Latham Cole's gun by shooting at it. Tonto replied him with off record, as in (36.2). Tonto gave him association clues by saying something else. He spoke completely but informatively, in which he mentioned with the act required of the hearer

experience. Tonto attempted to leave him some interpretations and curiosity, as Latham Cole questioned (36.3). In this case, Tonto wanted him to remember his past, in which he was the person who gave Tonto a watch instead of telling where the silver mine was. To keep the silver safe, it was Latham Cole and his brother Butch Cavendish who had destroyed Tonto's settlement.

3.2 Discussion

In this section, the researcher presented the answer of research problems. Firstly, the researcher attempted to find out the category of politeness strategies in conversation used by Tonto, John Reid and other characters of the movie, which were dominated by White Skin and Indian. Secondly, he explained how the circumstance factors influencing the choice of politeness strategies used by the characters. The whole analyses were based on Brown and Levinson's theory (1987) on politeness strategy. The discussion presented the politeness strategies used by the characters of *The Lone Ranger*

Although not all the conversations in the movie were covered, each character differed in performing the strategies to another. Considering that the conversation involved the participants in different social status, such as ethnicity, profession includes Texas rangers, prostitutes, government committee and others. Positions and identity that the characters had became factor influencing the choice of utterances that the characters spoke.

From the data that had been analyzed, the researcher found that bald on record was mostly used by white skin while they performed conversation,

including their conversation with Indian people. It was like in datum (30.1) and it was John Reid and Tonto who performed the conversation. Strategies that were applied by John and Tonto were influenced by social distance between them, because at that moment Tonto brought back his memories when he and John were cooperating in order to bring justice, in other words they made friends and shared equal social position. However, on this movie, sometimes this strategy was also used by one to strangers in which social distance among them was small and each of participants had no power relationship, as in excerpt (7.1) and (7.2), in which the conversation was carried by a ranger with Butch Cavendish and Tonto. Then it also occurred in the conversation between Tonto and Butch Cavendish, as in excerpt (9.1), (10.1), (10.2), (10.3), and (10.5), the conversation that carried by Frank with John and Tonto, as in excerpt (12.4).

The researcher also found that there were twenty-one bald on record strategies were used on conversations among white skins and Indian people on that movie including task-oriented as in (15.5), (22.1), (25.1) and (35.1). Some of bald on records were white skin's threat at Indian's face such as in excerpt (7.2), (9.1) and (25.1). The used of bald on record was mostly influenced by rate of imposition and social distance.

The goal of positive politeness is to minimize the threat to the interlocutor's face and the speaker attempts to avoid conflict; such as in excerpt (3.2) while the conversation was performed by Tonto and John Reid. In that conversation, John was being pessimist before robbing a bank since he had never done it before, that was why he applied negative politeness to Tonto and asked,"

You sure about this?”. However, Tonto used positive politeness by seeking agreement and minimizing the threat at John’s face, as he stated, “Mmm. Dead man strikes fear into heart of his enemy” (3.2). In addition, positive politeness was again performed by Tonto when he had conversation with Will, as in excerpt (4.4). At that time, Will performed negative politeness because he used hedges “*I mean*” and question. “But the Lone Ranger and Tonto were good guys. I mean, they didn’t rob banks, did they?”(4.3). Tonto replied Will’s question by advising and promising to Will by saying, “Come a time, Kamosabe... when good man must wear mask” (4.4). What Tonto said was categorized as positive politeness since he claimed common ground by coming and attending to Will’s interest.

Positive politeness was also performed by white skin to gain the interlocutor’s trust. It was even performed in delivering a political speech by Latham Cole, an employer of railroader and a shareholder of the Transcontinental Railway Company. He performed positive politeness in which he used solidarity in-group and identity markers “*My friend and citizens of Colby*”. He also performed positive politeness to the Comanche (Indian) which was showed in his utterance,” *To the Comanche, I say you have nothing to fear. As long as there is peace between us, all land treaties shall be honored*”. As a representative of White people, Latham Cole conveyed that he and the Comanche were cooperators. The rate of imposition took apart in his statement because not only did he convey that, he also offered and promised to the Comanche that all land treaties between White people and Indian will be honored as long as peace was

kept by them. It was categorized as positive politeness because it was also meant as asserting reciprocity.

Other functions of positive politeness are to comfort hearer feeling, and are most usually used in situations where the audience knows each other fairly well. The researcher found positive politeness by giving offer and promise in (8.1), and (19.4), attending to the hearer's interest in (4.2), (10.6), (6.3), (6.6), (6.7), (6.8), (6.9), and (13.1) being optimistic in (3.2), (10.6) and (19.5), claiming common ground (4.4), using identity markers (5.1), including both speaker and hearer (11.2), (13.2) and (19.7).

Negative politeness is used to avoid discord from speaker to the hearer and keep the formality/distance toward the interlocutor. The speaker attempted to minimize the imposition on the hearer's negative face, as in excerpt (1). In order to attract people, negative politeness was performed since the crier of an exhibition used honorifics words "*ladies and gentlemen*" and humbled himself, his capacities, and possessions. The crier wanted to satisfy the hearers' wants to be treated as superior. Moreover, he used formality in language use as in "*the greatest show on Earth, fun and educational for you, young sir*" The crier had an effort to minimize the threats and emphasized avoidance of imposition on the hearer. In addition, he humbled himself by calling a kid named Will as "*young sir*". It was obvious that a crier was a man who offered the sideshow and he did not recognize each person who was passing, including Will. Hence, the circumstance influencing the choice of politeness was because the distance among

them was far. Furthermore, there was no social gap between them and they just met each other.

Keeping the formality/distance toward the interlocutor occurred also when Latham Cole, Mr. Habberman, and other shareholders performed a conversation in a meeting. Latham Cole repeatedly performed negative politeness in which he used formal language, because his interlocutors were honorable people including the president of the Transcontinental Railway Company, Mr. Habberman. In this conversation, the system of politeness used was hierarchical. Power was high and distance among the participants was not too close, considering Latham Cole was under Mr. Habberman in the hierarchical structure of their company. However, since Latham Cole attempted to raise his position, the weigh of imposition took role more.

There were also some negative politeness strategies that were used by the characters including: using formal language and leading to deference in (24.1), (33.1) and (35.2), minimizing the imposition (1), (6.5), (8.4), (10.4), (11.4) and (31.1), questioning and using hedge (2.1), (2.3), (3.1) and (35.2), redressing other's want in (31.3) being indirect (14.1), (32.3) and (35.2). The researcher found there were 18 conversations in which positive politeness lied within.

When off record strategy was performed by the characters, it involved not only the speaker, but also the interlocutor. The involvement of the interlocutor means that he or she must make some inference to recover what was intended by the speaker. In this case, trying not to impose the interlocutor, the speaker prefers to choose words, which contains implicature, such as when Tonto was threatened

with bald on record was also pointed with a gun by Butch Cavendish. However, Tonto replied him with off record by stating, *“I do not fear what comes next”* (9.2). Tonto had the purpose of taking some pressures of being threatened. He left Butch Cavendish with some interpretations of utterances that were done by Tonto and it was up to Butch Cavendish to decide how to interpret such words. In this case, Tonto knew his position, tried not to impose the interlocutor and preferred to choose the words, which did not related to Butch’s utterances. In that situation, both interlocutors used those strategies because there was no power relationship between them but rank of imposition. They also just met at that time so that there was no social relationship between them.

Off record strategy was also performed by the chief of Indian tribes to John Reid before he led the war. John did not have much success in communicating and influencing with the Chief of Indian. John persuaded the chief of Indian not to battle by saying, *“Please, this is a mistake. There doesn't need to be a war”* (26.1). To respond what John said, the chief performed off-record by saying, *“It makes no difference, we are already ghosts”* (26.2). The chief attempted not to impose directly, that was by leaving John some interpretations of utterances that were done by the chief. It means John must make some inferences to recover what was intended by the chief. In this case, the chief of Indian tribe preferred to choose words that contained implicit meaning, as if he intended to state that the war would not be avoided, as a minority, Indian tribe had no chance to win or in this case they would lose the battle. John still became Indian’s prisoner. The way he spoke to Indian chief represented that the rate of imposition

took apart in this conversation since John had no authority to stop that war, so that he begged to Indian chief by using the word “*please*”. The off record strategies include giving hints and association clues, as in (6.1), (23.1), (15.3), (33.4) and (36.2), being ambiguous and vague in (20.1), (31.2) and using ellipsis in (35.2)



CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter presents conclusion and suggestion of the research. The conclusion of the research is based on the finding of the research. The suggestion is made to give a recommendation for further researchers doing relevant studies.

4.1 Conclusion

The goal of this study basically is to answer the research questions of the study. Firstly, the researcher attempted to categorize politeness strategies that were used by some characters. Then, the second was to find out what circumstance factors that influenced the choice of politeness strategies in *The Lone Ranger* movie.

Each character tended to differ in using each categories and it was not apart from the circumstances, which influenced their strategies, for example bald on record. It was mostly used by White skin when they were having conversation with White Skin and Indian. From the analysis, it was found also that Indian people tended to use positive politeness and negative politeness more than bald on record, although in some occasions they used off record strategies too. Positive politeness strategies were used when they have such close relationship with the interlocutor, while the rest was negative politeness that was performed.

Then the researcher also found that each factor that influenced the choice of politeness strategies took apart differently. However, each of people was not only influenced by one factor. Sometimes the characters' politeness tended to be influenced by social distance, sometimes power, and even rate of imposition. Latham Cole, an employer of railroader and a shareholder of the Transcontinental Railway Company for example, in an occasion, he performed bald on record strategies by using his power when he was talking to Tonto, in another occasion, he performed negative politeness due to the rate of imposition. The rate of imposition influenced politeness strategies more on Indian people and White Skin, as in the conversation that occurred between Butch and Tonto, then conversation between a chief of Indian and John. Social distance involved more in influencing the choice of politeness in western society, for example where the conversation was carried by rangers and station officer. Since they shared equal social position, they were free whether they intended to perform bald on record, positive politeness, negative politeness or off record.

In brief, understanding politeness strategies is important because the ways people speak are different to others including to whom they speak and whether they have to speak polite or impolite. Both the speaker and the hearer must understand the situation or circumstance that influence how they speak if they do not want to misunderstand each other. Furthermore, to have a nice communication, people need politeness strategies.

4.2 Suggestion

This presents study has investigated the categories of politeness strategies used by the characters and circumstance factors influencing the choice of politeness strategies in *The Lone Ranger* movie. For people who want to have well-conversation, it is important to study politeness strategies so that their conversations go smoothly. It is also suggested to concern who the interlocutor is, so that the appropriateness in language use can be obtained.

The researcher realizes that this research is not perfect. There might be some mistakes that should be fixed in further by next researcher who has the same field. The researcher also realizes that there are still many objects and issues such as politeness strategies used by tourist, student and lecturer in UIN Maulana Malik Ibrahim etc., and theories related to politeness strategies that have not been conducted such as politeness strategies by Scollon and Scollon (1995) and so on. The researcher suggests if there would be the next researchers with the same topic, he hopes that they would find the more interesting and challenging topics or issues and approaching related to other politeness strategies theories to get better explanation.

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Approved by

The Head of the English Language and Letters Department,

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MOVIE SCRIPT

1

CRIER: Step right up.

Step right up, ladies and gentlemen.....and come with us to yesteryear.

Witness the Wild West as it really was. The greatest show on Earth.

Fun and educational for you, young sir.

Step right up to another time of mighty beasts and hard-hearted outlaws.

2

Tonto : Kemosabe?

Will: Who? Me?

Tonto: You bring horses?

Will: I think you made a mistake, sir

Tonto: Mistake?

Will : Who did you think I was, anyway?

Tonto : Never take off mask

Will : why not?

3

John: You sure about this?

Tonto: Mmm.

Dead man strike fear into heart of his enemy.

John: All right

Let's do this.

4

John: Ladies and Gentleman. my colleague and I will be making a withdrawal. I understand this bank is insured, so...nobody move.

Customer: What's with the mask?

John: See? I told you. I feel ridiculous.

[PEOPLE EXCLAIMING]

[ALL SCREAMING]

John: I guess I didn't make myself clear! This is a damn bank robbery!

5

Will: you're saying you're Tonto... The Tonto?

Tonto: There is another?

Will: But the Lone Ranger and Tonto were good guys. I mean, they didn't rob banks, did they?

Tonto: Come a time, Kamosabe... when good man must wear mask.

6

Latham Cole: My friends and citizens of Colby, I've asked you here today, so you can see at firsthand what I believe to be the single most important enterprise under God, the unification of this great country of ours by iron rail.

MAN: [APPLAUSE] Hear, hear!

Latham Cole: To the Comanche, I say you have nothing to fear. As long as there is peace between us, all land treaties shall be honoured, But to the outlaw, those who prey upon the weak, make no mistake, law and order has come to the Wild West, Which is why I am bringing notorious outlaw and Indian-killer, Butch Cavendish here to Colby to hang for his crimes. The future is bright, ladies and gentlemen, and it's just around the bend.

7

Station officer :Run a man all the way to state line, put him on a train, and ship him right back. Don't make no sense.

Ranger 1 : Guess they run out of hanging rope in Oklahoma.

Navarro : Mr. Cole wants to make an example.

Martini : Word is, Cavendish is looking for payback with you, Dan.

Dan Reid : Reckon so.

Ranger 1 : They say Butch Cavendish ate a Red-Legger's heart in the Missouri wars, swallowed it whole

Ranger 2 : I heard it was the eyes.

Ranger 3 : Man told me he ate part of his own foot, just to win a bet.

Navarro : Hell, he did.

Martini : Which is it, Dan?

Dan Reid : Don't see how it makes a difference.

Martini : What's the matter with him?

Navarro : It's not Cavendish he's worried about.

8

MUSTACHED RANGER : It's almost hanging time, Butch. Do you hear what I said, boy? I'm gonna enjoy watching them wipe that look off your face.

:It's broke, Injun. Can't you see that?

9

Latham Cole : She's right. It matches your eyes. [CHUCKLES] I didn't think you'd make it out, Mrs Reid.

Rebecca : Well, I just wanted to see what all the fuss was about.

Latham Cole : And, um, what do you think of our endeavor?

Rebecca : Looks to me like just a lot of men digging in the desert.

Latham Cole : Danny, one day soon, you'll be able to get on a train right here in Colby, travel all the way to San Francisco, eating New York oysters packed in ice. Then you can sail to China, Come back around the other way if you want.

Danny : That true, Mama?

Rebecca :Well, I'll believe it when I see it.

Latham Cole : Here, let me show you. You see that?

: Oh, I expect on a lawman's salary, quite a lot falls on you.

Rebecca : We do just fine. Thank you.

Latham Cole : Oh, I mean no disrespect. They don't make men like your husband any more. In fact, I envy him, a fine family, a son to carry on his name. I just hate to see a bird in a cage.

10

Butch Cavendish : Fifteen hours, I watched you feed that bird, gets on a man's nerves.

Tonto : I do not fear what comes next.

Butch Cavendish :[COCKING GUN] Nothing comes next.

11

Tonto : Time has finally come, Wendigo.

Butch Cavendish : Do I know you, Injun?

Tonto : you know me by the screams of my ancestors in the desert wind, as you will know their cries of joy when I remove your evil seed from the face of Earth.

John : That won't be necessary. As District Attorney, I'll see to it that this man is prosecuted to the full extent of the law.

Butch : What kind of a lawman don't carry his own gun?

John : Believe me, where this train's headed, there's no place for men who do.

Butch Cavendish : Oh yeah? Where's that?

John : The future.

Butch Cavendish : Know something, Counsellor? Maybe you're right. A lawyer and a crazy Injun, Bet you two got a lot to talk about.

12

John :That's great! Good job.

And for coming to the aid of a federal prosecutor, I can be sure to put in a good word with the judge.

13

John : That's the end of the line.

Tonto : We jump.

John : What about the passengers?

Tonto : they jump.

John : there are children on board.

Tonto : All jump.

John : Have you no decency?

Tonto : Wendigo getting away!

John : No, you're not going anywhere.

14

Frank : Going somewhere?

Tonto : Yes.

John : No, no

Tonto : Yes.

John : No.

Tonto : Yes.

John : No, we're not

Tonto : Yes. Yes

John : No.

Tonto : Yes.

Frank : SHUT UUP!

Frank : Do-si-doe.

John : Why don't you put that thing down, and we'll settle this like men?
Although, I warn you, I boxed in law school.

15

Dan Reid :Nice suit.

John : We have to stop the train.

Dan :No time!

Tonto : Must to jump!

John : I'm not leaving these passengers!

Dan : Then help me unhook the cars! Come On!

16

John : Hey, hold it right there. I'm afraid I have to take you in. Do you hear me? You speak English, don't you? By the authority granted to me by the state of Texas, I'm hereby arresting you.

Dan Reid : You all right there, little brother?

John :Fine, just taking this man into custody.

Dan Reid :Uh-huh.

John : He was on that train for a reason, Dan.

Dan :Probably. What's your crime, boy?

Tonto :Indian.

John :And a man, in the eyes of the law. Now, throw me your cuffs.

Dan Reid : Whatever you say, little brother.

17

Rebecca :Dan? John. They said there was an accident and someone fell off the train.

John : Actually, it was me. Dan's fine.

Rebecca : Saved the day, same as usual. Oh, my God, your face. Um...Come here. God, it's good to see you. What's it been, nine years?

John :Eight, since you stopped writing.

Rebecca : We were just Wills back then.

John : Well, he takes good care of you, I see.

Rebecca : Yeah, in his way. He spends most his time in Indian territory these days.

John : Indian territory? Doesn't sound like Dan. Doing what?

Rebecca : Well, whatever it is, he doesn't talk to me about it. So...Have you got a place to stay?

John : L.- No. Not as yet.

Rebecca : Well, you should stay with us at Willow Creek.

John : I don't know.

Rebecca : [SOFTLY] Oh, God, look at you. City boy. Why would you ever want to come back here?

John : It's my home.

18

John : He deserves a trial, Dan.

Dan Reid : Two Rangers are dead. Didn't get no trial.

John : Well, I'm coming with you.

Dan Reid : The law looks a lot different on the ground, little brother.

John : Well, it doesn't include vengeance, no matter where you're standing. For "Wherever men unite into society, they must quit the laws of nature and assume...

Latham Cole : And assume the laws of men, may prosper." [CHUCKLES] That's John Locke's Treatises of Government. Never thought to hear the likes of it in Colby.

Dan Reid : Mr Cole. my brother John, new county prosecutor.

John : Latham Cole? It's an honour, sir. I read about you during the war.

Dan Reid : John, here, is an educated man like yourself.

Latham Cole : Well, let's try not to hold that against him. You going after Cavendish?

Dan Reid : Collins, here, picked up a trail. Used to track for our father.

Latham Cole : Can he ride?

Dan Reid : Well enough.

Latham Cole : Yeah, well, you see to it. Railroad promised these people a hanging.

Dan Reid : I didn't know the rail road was in the business of keeping promises.

Latham Cole : A simple task, collect the prisoner, deliver him to his execution. If you're not up to that, Mr Reid, I'll find someone who is.

19

Dan Reid : Indians call that your spirit horse, come to take you to the other side.

John : You can't scare me with your ghost stories any more, Dan. Since when did you start wearing Indian jewellery, anyway?

Dan Reid : Since my Will brother became a lawyer.

John : Yeah? World needs lawyers same as it does Rangers.

Dan Reid : I reckon so. It's a nice hat, by the way. They didn't have a bigger one? [CLICKING TONGUE]

Colin : He missed you.

John : Could have fooled me. You smell like a distillery already, steadies the hand. You even sleep last night?

Colin : You know me, Johnny. Never been one to resist a little Western hospitality.

John : "Red's." Hmm. What's this? Like, dancing?

Colin : [CHUCKLES] Yeah. Dancing. [LAUGHING]

20

Tonto : If you are going to sneak up on an Indian, best to do it downwind.

John : Why are you talking to that horse?

Tonto : My grandfather spoke of a time when animals could speak. When you get them alone, some still do. But I cannot decide whether this horse is stupid, or pretending to be stupid, tricky.

John : Why am I covered in dirt?

Tonto : Because I buried you.

John : Then why am I alive?

Tonto : Horse says you are Spirit Walker, a man who has been to the other side, and returned, a man who cannot be killed in battle.....Horse definitely stupid.

John :Are those my boots?

21

Tonto : I am Tonto of the Comanche, last of the windigo hunters.

John : So, what do you want with me?

Tonto : A vision told me a great warrior and Spirit Walker would help me on my quest. I would have preferred someone else, your brother, perhaps. He would have been good, but who am I to question the great father, hmm?

John : All I know is a man killed my brother, and I'll see him hang for it.

Tonto : Then you will need this.

John : A bullet? Mmm. A silver bullet?

Tonto : Silver made him what he is. And so it will return him to the earth.

John : Right. You know what? I would like to thank you for everything that you've done for me. But I should get back.

Tonto : I, too, seek the windigo Butch Cavendish.

John : Good.

Tonto : I was prisoner on the train, the way a coyote stalks buffalo. After hunting 26 years I had my prey until you interfere.

John : Actually, I think I saved your life. So, we're even.

Tonto : [slaps john across the face]

John : Ow! What the hell was that for?

Tonto : Bird angry-

John : Yeah. You know what? I can't help you. Or your bird.

22

John : I'm looking for a man.

Homer : I bet. Got money?

John : of course.

Tonto : [gives something to the homer]

John : where did you get that?

Tonto : Make trade.

John : with a dead man?

Tonto : Hard bargain.

23

John : Ma'am.

Red : What's with the mask? Second thought, don't answer that. No, one thing you learn in my business. Killers, preachers, war heroes, railroaders, every man has his thing.

24

John : We're looking for a man named Collins. He's a tracker, speaks Indian.

Red : Never heard of him.

John : I see. Well... Coming in here, we did happen to notice a number of fairly serious health code violations.

Red : Hmm. It is a house of sin.

John : Yes, well, one with evidence of livestock on the premises, inadequately marked fire escapes, and a fairly sinister-looking jar of pickles on the bar.

Red : Hmm. Pickles?

Tonto : Unrefrigerated.

John : I'd hate to have to shut you down.

Red : You want to shut down the rail road?

Tonto : Yes.

John : No.

Tonto : Yes.

Red : Well, then you have a problem, because there ain't no rail road without girls like mine doing the heavy lifting. Homer, help these morons find the door.

25

Tonto : Do not touch rock! Rock cursed.

Red : Injun's right. Worthless around here, but get it to San Francisco, they'd pay a thousand dollars cash. Maybe I'll be on the first train west...retire.

26

John : Indian savages.

Tonto : Was not Indian.

John : The hell it wasn't.

Tonto : Indians make trade.

John : Leave him alone. I said leave him alone!

Tonto : Indian is like coyote. He kill and leave nothing to waste. Tell me, kemosabe, what does the white man kill for?

27

Berret : What the hell is going on?

Frank : There's a Ranger.

Jesus : What are you talking about?

Frank : He got some lunatic Indian with him. He was gonna violate me with a duck foot.

Berret : You shoot anything that comes out.

28

Butch Cavendish : Now, who killed them?

Frank : It was a Ranger, Butch, a lone Ranger.

Butch Cavendish : Rangers are dead.

Frank : The ghost of Dan Reid.

Butch Cavendish : Frank!

Frank : He coming for you. You shouldn't have done what you did.

Butch Cavendish : Shut up!Let him come! I killed him once. I won't have to answer for it when I kill him again.

29

Tonto : Horse dead.

John : I can see that. Now what? We're lost, aren't we? I knew it. Just follow the horse. That was your idea? But you can't talk to a dead horse, now, can you? You know what? Let me try. Hello. If you could just point us in the right direction, we'll take it from here. What's that? NOTHING!

That's just fantastic, isn't it? Cavendish is out there somewhere, doing God-knows-what to Rebecca and Danny, and I'm gonna die here in the desert with you and that ridiculous bird!