POLITENESS STRATEGIES USED BY THE MAIN CHARACTER (MARCUS) IN "GET RICH OR DIE TRYING" MOVIE

THESIS

Presented to:
The State Islamic University of Malang
in Partial Fulfillment of the Requirement for the Degree of *Sarjana Sastra (S.S)*

ANITA NURI RAHMAWATI
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ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
THE STATE ISLAMIC UNIVERSITY OF MALANG
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STATEMENT OF AUTHORSHIP

Hereby, the thesis I wrote entitled Politeness Strategies Used by The Main Character(Marcus) in Get Rich or Die Trying Movie, is truly my original work. It doesn't incorporate any materials previously written or published by another person, except those indicated in quotations and bibliography.

Malang, 18th September 2008

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APPROVAL SHEET

This is to certify that Sarjana's thesis of *Politeness Strategies Used by the main character (Marcus)In Get Rich or Die Trying Movie* by Anita Nuri Rahmawati has been approved by the thesis advisor for further approval by the board of examiners.

Malang, 18th September 2008

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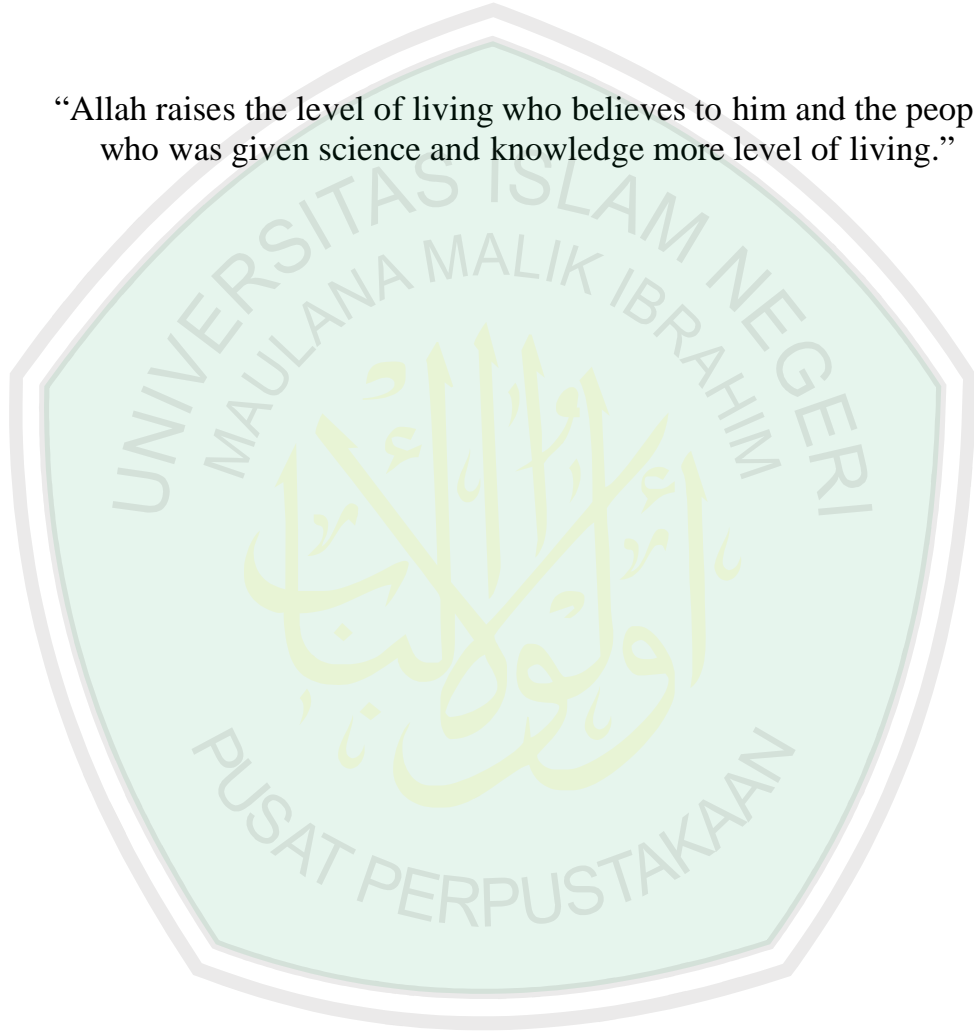   Nip. 150 299 503

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MOTTO

يَرۡفَعِ ٱللَّهُ ٱلَّذِينَ ءَامَنُوا مِنكُمۡ وَٱلَّذِينَ أُوتُوا ٱلۡعِلۡمَ دَرَجَٰتٖ ۞

"Allah raises the level of living who believes to him and the people
who was given science and knowledge more level of living."

DEDICATION

This thesis is dedicated to:

My dearest parents, my Soul mate, my beloved brothers

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Bismillahirrahmanirahim…

All praises and thanks to Allah, the king of the king, the most merciful and the most gracious, who has given me the guidance and blessing until finishing this thesis entitled "Politeness Strategies used by the Main Character (Marcus) in Get Rich or Die Trying Movie." Shalawat and Salam are also delivered to Prophet Muhammad SAW who has brought Islam as the Rahmatan Lil Alamin.

The writing of this thesis is intended to fulfill the requirement for achieving the degree of Sarjana /S1 at the State Islamic University of Malang. The writing of this thesis would not have been completed without some contributions and supports from many people. Thus, in this chance I want to express my deepest gratitude to my advisor H. Djoko Susanto, M.Ed, Ph.D who has given valuable guidance, patience, suggestion, and correction until I can finishes my thesis.

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Finally, I truly realize that this thesis still needs the constructive criticism and suggestions from the readers in order to make it perfect and hopefully it can be useful for the readers, especially for the language and letters department, at least there is no rose without thorn.

Alhamdulillahirabbil 'Alamin

Malang, 18th September 2008

The researcher

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ABSTRACT

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The Advisor: H. Djoko Susanto, M.Ed,Ph.D

Keywords: Politeness strategies, the main character, Get rich or die trying movie.

This study focuses on politeness strategies used by main character in Get Rich or Die Trying movie using Brown and Levinson's theory. Get Rich or Die Trying movie is the acting debut of rapper 50 Cent. Under his given name, the decidedly non-gangster Curtis Jackson, 50 Cent plays an abridged version of himself: a Queens-born, drug-dealing thug turned hip-hop icon named Marcus. The movie itself is a solid repackaging of the criminal back story that made 50 Cent famous. Not even the star himself can be bothered to do much more than crack his amazing Kool-Aid smile. He is frequently caught giving his costars looks completely absent of emotional expression. He could be thinking. He could be on life support. Get Rich or Die Trying movie is one of the popular American Hollywood films, written by Curtis "50 Cent" Jackson and distributed by Paramount in 2005. This movie teaches us about the value of life, moral, principle, friendship, sadness, bravery, etc.

Politeness strategy is the way of utterances used in communication in the purpose of keeping the interaction between the speaker and the hearer go smoothly. Therefore, the politeness strategy of this movie needs to be studied. This research is conducted to answer the problems concerning politeness strategies used by Marcus in Get Rich or Die Trying movie, and which politeness strategies mostly used by Marcus in Get Rich or Die Trying movie? This research was conducted by using descriptive qualitative, the data were in the form of transcribed utterances from VCD of Get Rich or Die Trying movie. After obtaining the data, the researches classified the data into four parts of politeness strategies: Bald-on record, Positive politeness, Negative politeness, off record, and then analyzed them into four parts of politeness strategies and made the general conclusion based on the theory and research finding about the politeness strategies.

The researcher found the politeness strategies used by the main character of Get Rich or Die Trying movie are Bald on record such as in an emergency. The strategies found are mostly positive politeness such as attend to the hearer, avoid disagreement, assume agreement, and hedge opinion. Negative politeness such as minimizing imposition, and be indirect. The last is off record such as in give hints, be vague, and be sarcastic.

Based on the findings of this research, the researcher hopes this research gives contributions to the researcher herself and the readers, for someone who is interested in analyzing movie, especially get rich or die trying movie. The spectators of this movie are not only suggested to focus more on the usage of language and understand the moral value of this movie. But they are also hoped to be able to apply good sides of this movie in their daily life.

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Politeness is the expression of the speakers' intention to mitigate face threats carried by certain face threatening acts toward another (Mills, 2003, p. 6). Being polite therefore consists of attempting to save face for another. Politeness theory states that some speech acts threaten others' face needs. First formulated in 1987 by Penelope Brown and Stephen Levinson, politeness theory has since expanded academia's perception of politeness (Mills, 2003). This text has influenced almost all of the theoretical and analytical work in this field. Politeness principles have been considered to have wide descriptive power in respect of language use (Lakoff, 1972, 1973), to be major determinants of linguistic behaviors (leech, 1983) and to have universal status Brown & Levinson (1978, 1987). A politeness phenomenon is one of manifestations of the wider concept or etiquette, or appropriate behaviors (Grundy, 2000:145-146).

Language has a social function as a tool to make connection between human beings. Without language, it seems impossible for people to interact with other in daily life because language can express people's feeling, willing, option etc (Chaer and Agustina,1995:19) In short, language is the oral symbols that represent meaning as they are related to real life situation.

In case of communication, the speaker will choose the strategies to have polite conversation. People use politeness strategies in order to get their conversation run well and go smoothly. Brown and Levinson (1978) state that

recognizes what people are doing in verbal exchange (e.g. requesting, offering,criticizing,complaining,etc) not so much by what they overtly claim to be doing as in the fine linguistics details of utterances. It means that not only speaking in fine linguistics but also considering other's feeling are important. In other word, speaking politeness involves taking account of the other's feeling and being polite person means that he should make others feel comfortable

According to Brown and Levinson, politeness strategies are developed in order to save the hearers' "face." Face refers to the respect that an individual has for him or herself, and maintaining that "self-esteem" in public or in private situations. Usually you try to avoid embarrassing the other person, or making them feel uncomfortable. Face Threatening Acts (FTA's) are acts that infringe on the hearers' need to maintain his/her self esteem, and be respected. Politeness strategies are developed for the main purpose of dealing with these FTA's. Politeness consists of attempting to save face for another. Brown and Levinson begin with the idea of 'model persons', rational agents who think strategically and are conscious of their language choices. This influenced Brown and Levinson when examining Goffman's version of face, where they agreed that rational agents have both positive and negative face. Simply put, they believe that model persons want to maintain others' face, but nevertheless are often forced to commit face threatening acts. Thus, politeness strategies are developed in order to formulate messages in order to save the hearer's face when face threatening acts are inevitable or desired. This means that the speaker avoids embarrassing the listener or making him feels uncomfortable. (http:// www. Free wikipedia. Politeness. Com)

Face needs are thought of as the desire to be appreciated and protected. Face is further broken down into two different categories: positive face and negative face. Positive face is the desire to be liked and appreciated. Positive politeness is designed to meet the face needs by performing an action like complimenting or showing concern for another person. Negative face is the desire to be autonomous and not to infringe on the other person. Negative politeness is designed to protect the other person when negative face needs are threatened. Thus there are different strategies to handle face threatening acts and these strategies are put into a hierarchy of effectiveness. According to Grundy (2000: 156), Brown and Levinson said that face comes in two varieties, positive face and negative face. Positive face is a person's wish to be well thought of. Its manifestation may include the desire admired by others. Negative face is our wish not to be imposed on by others and to be allowed to go about our business unimpeded.

The study of Politeness has been done by several researchers. Mukarromah (2002) studies politeness used by the female and male broadcasters of Andika Lugas Swara (Andalus) FM Malang. The focus of this study is to find out the terms of politeness used by female and male broadcasters of Ajang Gaya Kata dan Kreasi (Agasi) program in Andika Lugas Swara (Andalus) FM radio station Malang. It is intended to know the terms or strategies they use in their two hours presentation. Brown and Levinson stated that there are two kinds of politeness: positive and negative politeness.

Another study was done by Yuliana (2003) who looks at politeness strategies of Madurese and Javanese in Cross Cultural Interaction in Probolinggo.

She analyzed the politeness strategies that appeared in Probolinggo community; especially focusing on the Javanese and Madurese community. Yuliana analyzed politeness of Javanese and Madurese mostly used by them. She also described how well their culture influences the use of politeness strategies.

Aini (2003) studies politeness strategies used by nurses in therapeutic communication in RSUD Pare Kediri. Another research is done by Azza (2004) who studies politeness strategies used in Rahmania Arunita's Eiffel, I'm in love. She found some strategies that are applied by portrayed character in their dialogues. Mustain (2005) analyzes politeness strategies used in caricatures published by Jakarta post. Fitriyana (2007) looks at politeness strategies in John Grisham's Novel "the Client". The researcher concludes that there are many politeness strategies applied in this novel.

There are four politeness strategies, namely bald on record, positive politeness, negative politeness, and off record. This research is different from the previous study, which looks at the politeness strategies used by Marcus in Get Rich or Die Trying movie. My research about this movie is important, because politeness is a communication strategy that people use to maintain and develop relationship. This study investigates politeness expression used by Negro community which Negro people (some of them) like using some dirty or rude words The Get Rich or Die Trying movie is a true story of 50 cent life representing Negro community.

1.2. Problem of Study

This research analyzes language used in "Get Rich or Die Trying" Movie,

Especially the politeness strategies used by Marcus. This research intends to answer the following question.

    1.2.1   Which politeness strategies are mostly used by Marcus in Get Rich or Die Trying movie?

1.3. Objective of the Study

In line with the problems mentioned above, this study intends:

1.3.1 To find out what politeness strategies used in the conversation of the main character in Get Rich or Die Trying movie.

1.3.2 To investigate politeness strategies which are mostly used by Marcus in Get Rich or Die Trying movie.

1.4. Significance of Study

This study is to give contribution on the area of sociolinguistic particularly on politeness theory, the result of this study are hoped to give contributions to students on linguistics, especially for the students of Language and letter department. This study helps the students to deepen their understanding on politeness especially on Brown and Levinson's theory by giving examples. Moreover, this study gives linguistic lectures data on politeness. For future researches, this gives useful reference to carry out their studies.

1.5. Scope and Limitation

This study is focused on analyzing politeness strategies in the Get Rich or Die Trying movie. This study analyzes the utterances which contain politeness

strategies used by Marcus as the main character, based on Brown and Levinson theory of politeness. This study limits the use of politeness strategies used by Marcus as the main character in Get Rich or Die Trying movie.

1.6. Definition of Key Terms

To make the study clearer to the readers and to avoid ambiguity and misinterpretation concerning the terms used in this study, the writer needs to provide definitions of the key terms referring to the title Politeness Strategies used by Main Character (Marcus) in "Get Rich or Die Trying" Movie That is follows:

1.6.1 Politeness is the expression of the speakers' intention to mitigate face threats carried by certain face threatening acts toward another (Mills, 2003:6).

1.6.2 Bald on Record Strategy is the strategy that provides no effort by you to reduce the impact of the FTA's. You will most likely shock the person to whom your are speaking to, embarrass them, or make them feel a bit uncomfortable.

1.6.3 Positive Politeness Strategy is the strategy usually seen in groups of friends, or where people in the given social situation know each other fairly well. It usually tries to minimize the distance between them by expressing friendliness and solid interest in the hearer's need to be respected (minimize the FTA).

1.6.4 Negative Politeness Strategy has the main focus for using this strategy is to assume that you may be imposing on the hearer, and

intruding on their space. Therefore, these automatically assume that there might be some social distance or awkwardness in the situation.

1.6.5 Off Record Strategy has the main purpose of taking some pressure off of the hearer. In this case, the speaker performs an act in vague manner that could be interpreted by hearer as some other acts. You are removing yourself from any imposition whatsoever.

1.6.6 Get Rich or Die tryingMovie is the acting debut of rapper 50 Cent. Under his given name, the decidedly non-gangster Curtis Jackson, 50 play an abridged version of himself: a Queens-born, drug-dealing thug turned hip-hop icon named Marcus. The movie itself is a solid repackaging of the criminal back story that made 50 famous.

1.6.7 Main Character (Marcus) is Curtis James Jackson (50 Cent Hip-hop American rapper).

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter presents theories related to the object of this study. It involves Face and Politeness in Concept, Politeness Strategies in linguistic, Appropriateness of the language use, Influencing factors in Choosing Politeness Strategies, and Get Rich or Die Trying movie.

2.1 Face and Politeness in Concept

As social person, human being always needs to have a communication with others. It is impossible for them to get a comfortable life without communicating with others. People need to communicate with others in order to cooperate and get along with them, and to interrelate and to communicate with others. They use a language as a means of communication.

Sapir in Alwasilah (1985: 94) states that human beings do not live in the objective world of social activity as ordinary understood, but they are very much using particular language which has become the medium of expression for their society. Virtually, verbal communication is used by human being as medium to exchange a few words with others. They apply it to keep a good relationship with their friends, families, and the society around them. The existence of human beings cannot be separated from the society. It means that they are not able to live alone. In this case, the interrelationship is needed. Lyon in Brown and Yule (1983) states that communication is primarily a matter of speaker's intention either to inform a hearer of something or to enjoy in some actions upon other. But,

language is not simply as a medium of informational transformation. More than that, it has a great role in establishing and maintaining the relationship to other people. People have to see to whom we are speaking, because there may have some expressions which are considered rude.

Lyon (in Brown and Yule, 1983) states that communication is primarily matter of speaker's seeking either to inform a hearer of something or to enjoy in some action upon him.But, language is not simply as a medium of informal transformation. More, it has a great role in establishing and maintaining the relationship to the other people. People have to see to whom we are speaking, because it may be some expressions are considered rude. Chaika(1982: 2) says:

> Human beings use language to reveal or conceal our personal identity, our character, and our background, often wholly unconscious that we are doing so. Almost all of our contact with family and friends, much of our contact with the strangers, involves speaking. And much of that speaking is strongly governed by rules, rules that dictate not only we should say, but also how we say.

We need to identify the social values of a society in order to speak politely. Making decisions about what is not regarded as polite expressions in any community will involve assessing social relationship along the dimensions of social distance or solidarity, and relative power or status. Being polite may also involve the dimension of formality. In a formal situation, the appropriate way of talking to your brother for example "John" at home but not in formal situation, such as in a law court whenever he is acting as the judge. you may not say and call him" John" because it is considered as rude and disrespectful.

The different address form can be produced by different degrees of status or intimacy. The connotations of address forms such as Title (T), First Name

(FN), Last name (LN), Nick Name (NN), Title and Last Name (TLN) or some combinations of them and so on are all different. Each has different stylistic implications and the rules for the usage, as well as the frequency of their usage are quite complex. Names used as terms of address can be personal names, family names or combination of both. Names are used to address people as individuals, because whenever someone calls with the names it can be assumed that he is known the address.

According to Chaika (1996:34), nevertheless, since the politeness indicates formality, therefore the social distance, their reaction was perhaps to be expected. One's family interprets intimacy as a sign of affection and belonging.

Politeness is a word which requires people to face problematical operation in using any language. It is difficult to learn because it involves understanding all the implied aspect of language. Not just the language itself but also the social and cultural values of the community where the language grows, because language cannot be separated with the community who use it.

Moreover, using language must be appropriate with the social context of the speaker. The important characteristic of the social context is the context of the person spoken to, and it also involves particular role relationship and relative status of the participants in a discourse. The speech between strangers or individuals of unequal rank (due to status in an organization, age, social class, education, or some other factors) for example is likely to be less relaxed and more formal than those colleagues. Moreover, the speech will reconcile whenever it happens between individuals with the same or alike level.

In daily conversation, people can identify the real condition where the interaction between alike or different level of social stratification happens. Knowing realizing the social distance better can help people create the interaction goes well. When we are with a group of friends for instance, we can say to them, "Go, get me that plate!" or Shut – up!" However, when we are surrounded by a group of adults at a formal function, in which our parents are attending, we must say," Could you please pass me that plate, if you don't mind?" and "I'm sorry, I don't mean to interrupt, but I'm not able to hear the speaker in the front of the room." In different situations, we are obligated to adjust our use of words to fit the occasion. It would seem socially unacceptable if the phrases above were reversed. (http://hum-webboard.ntu.ac.uk/~politeness).

Wardhaugh (1986: 251) stated that many languages have many distinctions corresponding to the *to – 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 language with a similar T/V distinction are Latin (tv/ vos), Russian (ty/ vy), Italian (tullet), German (du/ni) and Greek (esileis).

The study of politeness strategy is basically the study of knowing the way the people use the language while they are having interaction or communication. It preaches how to use the language and conduct the conversation run well and go smoothly.

Corresponding with politeness, some languages have been seen to build the very complex system of politeness. Javanese, one of the principle languages of

Indonesia, is language in which, as Geertz in Wardhaugh (1986: 267) says as nearly impossible to say anything without indicating the social relationship between the speaker and the hearer in terms of status and familiarity. Before one Javanese speaks to another, he or she must choose the appropriate speech style: high, middle and low.

According to Grundy (2000: 145-146), politeness phenomena also extends the notion of indexical, because every utterance is uniquely designed for its audience. Seen as the exercise of language choice to create a context intended to match the addressee's notion of how he or she should be addressed, politeness phenomena is a paradigm example of pragmatic usage. Among the aspects of context that particularly determinate the language choice in the domain of politeness are the power distance relationship of the interactants and the extend to which a speaker imposes on or requires something of their addressee. In being 'polite', a speaker is attempting to create an implicated context (the speaker stands in relation X to the addressee in respect of act Y) that the matches the one assumed by the addressee. A politeness phenomenon is one of manifestations of the wider concept of etiquette, or appropriate behavior.

Besides, linguistic politeness relates to the honorifics. Someone will use honorific style whenever he wants to speak with others. In the case of languages, such as Javanese language, linguistics politeness is mostly demanded to show a relationship of the different speech community into three groups of speakers defined by him in the following terms: (1). the non – *prijaji*, urbanized somewhat educated persons, (2). the peasants and uneducated towns people, and (3). *prijaji*, elsewhere defined by him as "the white collar elite" of Javanese society.

According to Greetz, each of these three groups has its disposal a different set of possibilities as to the use of the vocabularies of respect.

In case of communication, however, everyone wants to be understood and not to be disturbed by others; moreover, he or she does not want to loose his face while communicating. Loosing face means the notions of being embarrassed, humiliated or disappointed. That is why face is something that is emotionally invested, maintained, enhanced and constantly attended in an interaction.

According to Brown and Levinson (1987), politeness strategies are developed in order to save the hearers "face". Face refers to the respect that an individual has for him or her self, and maintaining that "self-esteem" in public or in private situations. Usually, you try to avoid embarrassing the other person, or making them feel uncomfortable. Face Threating Acts (FTA's) are acts that break on the hearers' need to maintain his/her self admiration, and be respected. Politeness strategies are developed for the main purpose of dealing with these FTA's.

Furthermore, Erving Goffman in Renkema (1993:13), the social psychologist who introduced the concept of "face", defines that face is the positive social value a person effectively claims for himself by the line others assume he has taken. In other word, face is the image that a person project in his social contract with others. Furthermore, every participant in the social process has the need to be appreciated and the need to be free and not be interfered by others. He calls the need to be appreciated as positive face and the need not to be disturbed as negative face. Moreover, Brown and Levinson as quoted by Goody

(Goody, 1996:66) states that face is the public self – image that every members wants to claim for him self.

One access to the study of face and politeness phenomena can definitely be built around the examination that language users often depart from the conditions of most advantageous information exchange because, not to do so, would amount to a loss of face of speaker or hearer. Such as (dad to son) "are you using the car tonight?" Counts as face regarding strategy, among other reasons, because it leaves room for the interlocutor to reject by saying sorry, it is already taken (rather than more face threatening you may not use it). In that common sense, the speaker and the hearer's faces are being intended to.

Whenever people do the interaction with others, they have a special intention to the existence of the conversation and its condition. Whatever they said should be appreciated and not to be bothered by others, it means that they do not want to loose their face. As Brown and Levinson in Goody (1996:66) states that our notion of face is derived from that Goffman and from the English folk term, which ties up face concept of being embarrassed or dishonored, or loosing face. Thus, face is something that is emotionally invested, that can be lost, maintained or enhanced and must be constantly attended in interaction. In general, people cooperate (and presuppose each other's cooperation) in maintaining face in interaction, such cooperation is based on the mutual weakness of face.

Generally, every participant of the interaction will try to maintain each other's face, because everyone's face depends on every one else being maintained instead. The aspect of face can be told as basic requirements, which every participant knows the desires of every other member's interest to partially satisfy

in Goffman's opinion, every participant in the social process has the need to be appreciated by others and the need to be free and not be interfered with. He calls the need to be appreciated as positive face and need not to be disturbed as negative face (Renkema, 1993:13).

Face can be divided into two components. Brown and Levinson in Goody (1996:67) say that one could subsequently distinguish between two types of face requirements; positive face and negative face. Positive face refers to the desire to be appreciated as a social person. Negative face refers to the desire to see one's action unimpeded by others.

Negative face is familiar as the formal politeness. But positive face and its derivatives forms positive politeness are less obvious. The reduction of a person's public self image or personality to a want that one's wants be desirable to at least some others can be justified in this way. The most noticeable and important aspect of a person's personality interaction requires the needs of other interactants that include the desire to be understood, liked or admired. The next steps to represent this desire have the want to have one's goal thought of as desirable not just by anyone, but by some particular others especially relevant to the particular goals. Consider an example, the gardener who spends much of the time and effort to expend on his or her roses is proud of his or her roses, and he or she likes others to admire them and say *'what a lovely roses', how do you do it*?

Corresponding to those previous two face types, language communities develop strategies to attend to positive and negative face wants. The strategies are referred to as positive and negative politeness strategies. With particular reference to negative face wants, Brown and Levinson develop the concept of face

threatening acts to refer to verbal acts which intrinsically threaten face and may therefore require regressive action.

2.2. Appropriateness on the Language Use

Whenever human being exists, there is a language. Human being and language cannot be separated. Language grows because of human, while human develops with language. Meanwhile, languages are firmly integrated into human's activities.

Otto Jesperson wrote in the introduction to his Philosophy of Grammar in Renkema, 1993:8):

> The essence of language is human activity – activity on the part of one individual to make him understood by another and activity on the part of the other to understand what was in the mind of the first.

It means that language exist in order to be an instrument of interaction between human being, in order that they can communicate and develop them selves.

Moreover, language, action, and knowledge are inseparable. As J.L Austin discusses in his 1955 lectures at Harvard University, utterances are actions (Austin, 1962 in Stubbs, 1983:1). Some actions can only be performed through language (for example, apologizing), while others can be performed either verbally or non- verbally (for example, threatening). In addition, as soon as we start to study how language is used in social interaction, it becomes clear that communication will not take place without sharing knowledge and assumptions between speakers and hearers.

Language and situation are also inseparable. Of course, it has no deterministic relationship except in highly ritualized situation. It involves given social situation, such as Stubbs' example' a small village shop,(Stubbs,1983:1) says that it is possible to predict a great deal about the content, function, and style of language used there.

It is obvious in a common sense way, of course, that much of languages are not to be taken literary. Language is used to perform action and those different social situations produce different language.

Furthermore, language that is used in such situation is primarily 'message oriented'. It is important that the recipient gets the informative detail correction. For example, if a policeman gives direction to a traveler, a doctor tells a nurse how to administer medicine to a patient, a householder puts in an insurance claim, a shop assistant explains the relative merits of two types of knitting wool, or a scientist describes an experiment, in each case the speaker should make clear what he/she says. It will be unfortunate or disastrous consequences if the message is not understood by the recipient (Brown and Yule, 1983:2).

As Goody (1996: 60) says, we believe the pattern of 'message construction' or 'ways of putting things' or simply language usage, are part of the very stuff thing that social relationship are made of (or, as some would prefer, crucial parts of the expressions of social relationships). Discovering the principles of language usage may be largely coincident with discovering the principle out of which social relationship, in their interaction aspect are constructed.

Language may be used to perform many communicative functions, and people nonetheless make the general assumption that the most important function

is the communication of information. Lycons as stated in Brown and Yule (1983: 2) observes that the notion of communication is readily used 'of feelings, moods and attitudes', but he suggests that he will be primarily interested in 'the intentional transmission of factual or prepositional information'. Similarly, Bennet in Brown and Yule (1983: 2) remarks that it seems likely that the communication is primarily a matter of speaker's activity to either inform the hearer of something or to enjoying in some action upon him.

In addition, while the use of language is for the transmission of factual or proportional information, it has been concerned that the use of language is to establish and maintain social relationship. The language has also been frequently commented on particularly the conventional use of language to open talk exchanges and to close sociologists and sociolinguists. Even, conversational analysts have been particularly concerned with the use of language to negotiate role-relationship, per solidarity, the exchange of turns in conversation, the saving of face of both speaker and hearer (Lakoff in Brown and Yule 1983: 3). It is clearly stated that the use of language in everyday life is characterized by interpersonal relationship.

2.3. Politeness Strategies in Linguistic

Politeness strategy is one of the communication strategies that emphasizes on the polite words and action. This research, however, will focus on politeness which is recommended by Brown and Levinson.

According to Brown and Levinson, politeness strategies are developed in order to save the hearer's face (Goody, 1996). Face to refers to the respect that an

individual has for him or herself, and maintaining the 'self-esteem' in public or in private situation. Goffman in Renkema (1993) introduces the concept of face as an image which is projected by a person in his social contacts with others. Face has the meaning as in the saying to loose fact. In Goffman's opinion , every participant in the social process has the need to be appreciated by others and the need to be free and not to be disturbed. He calls the need to be appreciated as a 'positive face' and the need to be free or not to be disturbed is called as 'negative face'.

Positive face represents the want of every participant of conversation that his/her wants be desirable to at least some others. Meanwhile, the negative face represents the want of every participant of conversation that his/her actions are not disturbed by others (Goody, 1996). Further, Goffman classifies the face work that is aimed positive face is called 'solidarity politeness' and face work that deals with negative face is known as 'negative politenesses.

In contrast, politeness supports the people to keep other's face in interaction because all of people have face and also 'face wants', that they have desire and expectation, thus others who surround them in interaction will help them to verify and maintain their public fascination. If another person does not cooperate with them, they would be embarrassed and humiliated or 'losing face'.

Therefore, politeness strategies are developed for the main purposes of dealing with the FTA's in order to save the hearer's face and usually it is used to avoid embarrassing the other or making them feel uncomfortable. And FTA's are the acts that break the hearer's need to maintain his or her self esteem and to be respected.

Because speakers use different strategies to avoid or to minimize threats to face, in the following sub topic, the writer explains some politeness strategies based on Brown and Levinson's description of theory that sum up human "politeness" behavior. Brown and Levinson (1978: 65) present four strategies to face "threatening face" (FTA's = Face Threatening Acts); Bald on Record, Negative Politeness, Positive Politeness, and Off-Record-Indirect strategy, that are schematized as follow:

2.3.1. Bald On Record Strategy

Bald on record strategy provides no effort by speakers to minimize the impact of FTA's. The speakers usually shock the hearers, embarrass them, or make them fell a bit uncomfortable. The prime reason for bald-on record is whenever S wants to do the FTA with maximum efficiency more than he wants to satisfy H's face.However, this type of strategy is commonly found with people who know each other very well and very comfortable in their environment such as close and family.

This strategy as speaking in conformity with Grice's maxims (Grice 1975). These maxims are an intuited characterization of conversational principles that world constitute guidelilines for achieving maximally efficiency of communication. These maxims are:

a. Maxim of quality. It means speaking the truth informatively and be sincere.

b. Maxim of quantity. It means speak informatively

c. Maxim of relevance. It means speak relevant

d. Maxim of manner. It means avoid ambiguity

In Goody (1996), Brown and Levinson have categorized bald on record in two classes, they are:

a. Cases of non minimization of the face threat

The condition in which maximum efficiency is very important, and both S and H mutually know this no face redress is needed. For example:

"Help!" (Emergency condition)

"Give me just more week!" (To pay rent)

The condition in which S conveys that he cares about H. It can happen in sympathetic or warning. For example: *"Careful! He is a dangerous man."*

The situation in which S grants permission for something that H has requested. For example: *"Yes, you may go!"*

The situation in which S's want to satisfy H's face is small, because S is powerful and not fear retaliation or non cooperation from H, or S wants to be rude or does not about maintaining face, usually in teasing and joking. For example: *"Cry, get angry"* (teasing).

The situation describes S speaks as if imposing H to care for S, thereby stressing his high valuation of H's friendship. There is a task – oriented interaction in which face redresses may be felt to be relevant, as in: *"Lend me a hand here!"*

b. Cases of FTA – oriented usage

In this circumstance, it is polite for S to reduce H's anxieties by preemptively inviting H to impinge on S's preserve that includes:

Welcoming, in this situation S insists that H may transgress. For example: *"Come in, don't hesitate, I'm not busy"*.

Greeting and farewell, in this condition S insists that H may transgress on his positive face by talking his leave. For example:" *I am staying , you go!"*

Offers, in this situation S insists that H may impose on S's negative face. For example: *"Don't bother, I'll clean it up/ leave it to me*" (http:// www. Free wikipedia. Politeness. Com)

2.3.2. Positive Politeness

Brown and Levinson in Green (1994:2) states that positive politeness is approached- based, try to show that S wants H's wants (shares H's positive face wants) i.e. that they are 'the same" in some ways, or that S like H in order to have H's positive face. Positive politeness is redress directed to the addressee's positive face, his perennial desire that his wants (or the action/acquisitions/values resulting from them) should be thought of as desirable (Brown and Levinson in Goody, 1996:106).

Moreover, Holmes suggests that positive politeness emphasizes shared attitudes and values. For instance, when the boss asks to his employee, who is subordinate people, to use first name (FN) to him, this is a positive politeness, expressing solidarity, emphasize that both speakers and hearer want the same thing, and they have a common goal (Yule, 1996: 62). However, positive politeness is face work aimed at positive face.

There are some strategies according to Brown and Levinson (Goody, 1996: 108-134) that may be conveyed by the speaker in their conversation in order to have positive politeness.

a. Claim common ground

The first type of positive politeness strategies involves S claiming ground with H, by indicating that S and H both belong to some set of persons who share specific wants, including goals and values. There are three ways of making this claim, they are:

1. S may convey that some wants (goals or desired objects) of H's is admirable or interesting to S too.

2. S may stress command membership in a group or category.

3. S can claim common perspective with H without necessarily referring to in group membership.

b. Convey that S and H are cooperators

This is the second major class of positive politeness strategies derived from the want to convey that the speaker and the addressee are cooperatively involved in the relevant activity, and they achieve goals in domain.

The strategies that may be derived from this major class of positive politeness are:

➢ Assert or presuppose S knowledge of and concern from H's wants. For example: "Look, I know you want the car back by 5.00, so should (n't) go to the town now?"

➢ Offer and promise. For example, "Do you need some helps?"

➢ Be optimistic. For example, "I borrow a cup of flour".

> ➢ Include both S and H in the activity. For example, "Let's have a cookie, then".

> ➢ Give (or ask for) reasons. For example, "Why don't we go to mall?".

> ➢ Assume or assert reciprocity. For example, "I'll do X for you, do Y for me".

> ➢ Giving gifts to H (goods, sympathy, understanding, cooperation). For example, "I know that you love West Life so much, may be this poster will make you happy". (http:// www. Sociolinguistics - Wikipedia, the free encyclopedia.com).

2.3.3 Negative Politeness

Another kind of politeness is negative politeness. It is derived from negative face. Negative politeness strategy (formal politeness/respect politeness) has the main focus on assuming that you may be imposing and intruding on H's space. In other words, speaker attempts to minimize the imposition on H or acknowledge H's negative face. This strategy assumes that there might be some social distance or awkwardness between speaker and hearer and it is likely to be used whenever a speaker wants to put a social brake on his interaction (Brown and Levinson, 1987). It is also impersonal and it can include expressions that refer to the speaker not the hearer. Its language emphasizes the speaker's and the hearer's independence. For instance, "There is going to be a party, if you can make it. It will be fun". And not 'Come on, let's go to the party. We'll have fun" (Yule, 1996).

Negative politeness is also known as respect politeness where every participant in the social process has the need not to be disturbed and to be face. In Holmes' opinion (1992:297), negative politeness pays people respect and avoids intruding on them. However, Brown and Levinson (Goody, 1996: 134) said that negative politeness is regressive action addressed to the addressee's negative face; his want to have his freedom of action unhindered and his attention unimpeded.

According to Brown and Levinson (Goody, 1996: 137) there are some strategies that may be included in negative politeness, they are:

➤ Be direct. In formal situation sometimes the directness is needed to minimize the imposition by saying the point and avoiding the further imposition of prolixity and ambiguity as mentioned by Lakoff (in Goody,1996) For example, *"Help me to pick up these boxes!"*

➤ Don't assume about H's wants. For example, *"A swing is sort of a toy", or "You are quite right"*.

➤ Don't coerce H. For instance, *"John is true friend", "I wonder if you could help me out!"*

➤ Communicate S want not impinge on H. such as, *"I don't want to bother you, but please tell her to call me tonight"*.

➤ Redress others' wants of H example, *"Excuse me, Sir, could you show me the way to the bank?"*

2.3.4 Off Record Strategy

Off record strategy has the main purpose of taking some pressures off of the hearer. In this case, the speaker performs an act in a vague manner that could

be interpreted by the hearer as some other acts. Such an off record utterance usually uses indirect language that constructs more general utterance or actually different from what one mean. Therefore, the interpretation of the utterance greatly depends on the existence of contexts that frames up the utterance.

Brown and Levinson (1987) have also explained some classes that lie on off record strategy they are as follows:

1. Invite Conversational Implicatures

If speaker does the FTA indirectly, he must give H some hopes that H picks up and interprets what S really means to say. In conversational implicature, context is mostly needed to interpret the real meaning of off record utterances. This class covers some strategies, such as:

1.1 Violate relevance maxim (breaking the maxim of relevance/be relevant), it is stressed by some strategies below:

    a. Give hints

If S says something that is not explicitly relevant, so he invites H to search for interpretation of the possible relevance, this considers as a violation of relevance maxim. Giving a hint means raising the issue of act A by stating reason for doing act A. For instance*," This soup is a bit bland"* (means to pass the salt)

    b. Give association clues

This strategy is provided by mentioning something associated with the act required of H, precedent in S-H's experience and mutual knowledge irrespective of their interactional experience. For example, *"Are you going to 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 instance," *I washed the car again today*", in the matter S presuppose that he has done it before, so he implicates a criticism by using again to make it relevant with the prior event.

2.4. Factors Influencing the Choice of Politeness Strategies

Every person will have any special intention in doing anything whenever will give him some advantages. However in doing FTA's, there are some factors that can affect him to use the strategies that have been mentioned before. According to Brown and Levinson (Goody, 1996:76), there are three factors that can influence the choice of strategies. First, the intrinsic payoffs and then the relevant circumstances and then relate the two. Furthermore, Brown and Levinson describe and explain the factors as follows:

a. The Intrinsic Payoffs: a priori consideration

Brown and Levinson give the complete list of payoff for each the strategies, they are as follow:

1. **By doing on record**, a speaker can potentially get any of the following advantages: he can enlist public pressure against the addressee or in support himself, he can get credit for outspokenness, avoiding the danger of being seen to be a manipulator, he can avoid the danger of being misunderstood; and he can have the opportunity to pay back in face whatever he potentially takes away by the FTA. Example: (Task oriented) "Give me that".

2. **By doing off record**, on the other hand, speaker can profit in the following ways: he can get credit for being tactful, non-coercive, and he can responsibility for the potentially face-damaging interpretation. Furthermore, he can give (no-overtly) the addressee an opportunity to be seen to care for S (and thus he can test H's feelings toward him). Example:(Joking) "Yeah, he's a real rocket scientist".

3. **By doing positive politeness,** a speaker can minimize the face threatening aspect of an act by assuring the addressee that S considers himself to be 'of the same kind'. That he likes him and wants his wants.Example; (Attend to the hearer)" You must be hungry,it's a long time since breakfast. How about some lunch.

4. **By doing negative politeness,** a speaker can benefit in the following ways: he can pay respect and deference to the addressee in return for the FTA, and can avoid incurring a future debt; he can maintain social distance, and avoid the threat (or potential face loss) of advancing familiarity towards the addressee, etc. Example: (Be indirect) " I'm looking for acomb" in this situation you are hoping that you will not have to ask directly

b. **The circumstances: sociological variables**

According to Brown and Levinson (Goody, 1996: 79) there are three factors that can influence the choice of strategies. They are:

1. **The "social distance" (D) of S and H (a symmetric relation).** D is a symmetric social dimension of similarity/difference within which S and

H stand for the purposes of this act. In many cases (but not all), it is based on an assessment of the frequency of interaction and the kinds of material on non-material goods (including face) exchanged between S and H parties representing S or H, or for whom S and H are representative.

2. **The "relative power" (P) of S and H (a symmetric relation).** P is an asymmetric social dimension of relative power. That is, P (H,S) is the degree to which H can impose his own plans and his own self-evaluation (face) as the expense of S plans and self-evaluation.

3. **The "absolute ranking" (R) of impositions in the particular culture.** R is culturally and conditionally defined ranking of imposition by the degree to which they are considered to interfere with agent's wants of self-determination or of approval; (his negative-and positive-face wants). Moreover, Brown and Levinson (1996) developed a theory on the relationship between the intensity of threat to face and linguistically realized politeness. The intensity of threat to face is expressed by a weight (W) that is linked to the FTA (Renkema, 1993: 14). They also give formula for weightiness of FTA. Intensity of threat to face:

$$W \ (FTA) = R + D + P$$

Which R is as rate of imposition, D is as distance and P is as power.

Take a look on these examples:

a. Excuse me sir, would it be all right if I smoke?

b. Mind if I smoke?

The utterance (a) is usually said bay an employee to his boss, while in the same situation, the utterance (b) is might be said by the boss to the employee. Both utterance show the intensity of the threat to face based on the social circumstances.

The comprehensive explanation is given by Brown and Levinson (Goody, 1996: 82).

c. **The integration of assessment of payoffs and weighting of risk in choice of strategies**

Indeed, there are very general social motivations for using various technique of positive and negative politeness, they operate, respectively, as a kind of social accelerator and social brake for decreasing or increasing social distance in relationship, regardless of FTA (Brown and Levinson in Goody, 1996: 98).

2.5. Get Rich or Die Trying movie

"Get Rich or Die Trying" is the acting debut of rapper 50 Cent. Under his given name, the decidedly non-gangsta Curtis Jackson, 50 play an abridged version of himself: a Queens-born, drug-dealing thug turned hip-hop icon named Marcus. On most levels his performance is as flat as his abs: very early Wahlberg.

The movie itself is a solid repackaging of the criminal back story that made 50 famous. Not even the star himself can be bothered to do much more than crack his amazing Kool-Aid smile. He is frequently caught giving his costars

looks completely absent of emotional expression. He could be thinking. He could be on life support.

Sometimes, though, it's tempting to see this performance style as sneakily strategic. When he cries, as he does in one late scene, it's like an Old Testament miracle: Water seeps from the stone!

Narrating his own tale, 50 Cent speaks in a babyish mumble only Mike Tyson could understand. In his music, that indistinct mutter is a clever instrument: Even when he's rapping about getting out of jail or plugging a hater, he sounds like he's doing it from the VIP lounge. Lazy articulation suits him there, especially because the rhymes are always helped along by irresistible beats.

The story opens with the now-legendary assassination attempt on 50 make that Marcus then flashes back to the 1980s when he was a 12-year-old (Marc John Jefferies) on the mean streets of Queens. Marcus's mom (Serena Reeder) is a workaholic drug-slinger. His daddy, as he says in the narration, could have been anybody. When she's brutally slain, Marcus follows in his mother's occupational footsteps but never abandons his dreams of rap success.

As a young man, Marcus is determined to find out who killed his mother (he thinks the murderer is a Rick James look-alike) and desperate to know his father. In the meantime, he joins a big drug family, run from afar by a Don Corleone-like kingpin (Bill Duke) with a smooth criminal named Majestic (Adewale Akinnuoye-Agbaje) as the nasty front man. Following his first taste of success, Marcus buys a coveted white Mercedes-Benz that gleams like a freshly bleached tooth. He also moves into a warehouse and throws parties where each girl looks like a Jet magazine Beauty of the Week.

The usual shoot-outs and double-crosses ensue. There's also a trip to the pokey, where one grisly, naked shower shivving awaits. So does Terrence Howard, who already played a version of 50 Cent's part in "Hustle & Flow." As Marcus's keyed-up manager, he steals the movie.

To soften the fabric, the film throws Marcus a love interest named Charlene. She's his underwritten childhood sweetheart, and the lovely Joy Bryant makes the most of the role. But there's not much an actress can do with a character who scraps her upward mobility and dance career to be the wind beneath a bad boy's wings.

Bad as he is, the movie suggests that Marcus is surrounded by a lot worse. And so "Get Rich" details all that personal history to build back up to the incident that has made 50 Cent an urban legend: Marcus is shot nine times. To win our sympathy, we see his long convalescence. (Apparently, he's not bionic.)

This all seems a bid to clarify 50 Cent's thuggish reputation. But it's not that new. "Get Rich" is an all-American cautionary tale. In one early moment worthy of Edward G. Robinson, Marcus boasts, "I'm a gangsta, Grandpa, and I'm proud of it!"

Still, the movie takes care to show Marcus's betrayers and his boys doing most of the killing. The script is by Terence Winter, who's written several top episodes of "The Sopranos," and he appears to have had a good time turning 50 Cent's life into a collection of movie clichés meant to produce a myth.

Sheridan seems particularly smitten. The director likes his star immensely and has seen to it that this is unpretty man is often exquisitely photographed. (Declan Quinn's jailhouse cinematography is especially, well, arresting.)

Sheridan's embrace of urban life here picks up where his previous picture, "In America," left off. He doesn't seem to know he's working with ancient entertainment formulas. The rags turn to riches as if by Hollywood magic. Compared to "8 Mile," Curtis Hanson's fearsome inner-city portrait of the Detroit that produced Eminem, "Get Rich" feels almost fantastic.

Nonetheless, what's really problematic about "Get Rich or Die Trying" is 50's amazing grin. It makes the whole thing seem anticlimactic. Before we enter the theater, we know he's a millionaire winner starring in a movie about how he won. So it's hard to believe him when he isn't smiling. When he is, it's even harder. He looks like he's gotten rich long before he almost dies trying. (Http//www. Get Rich or Die Tryin'_BOSTON.com)
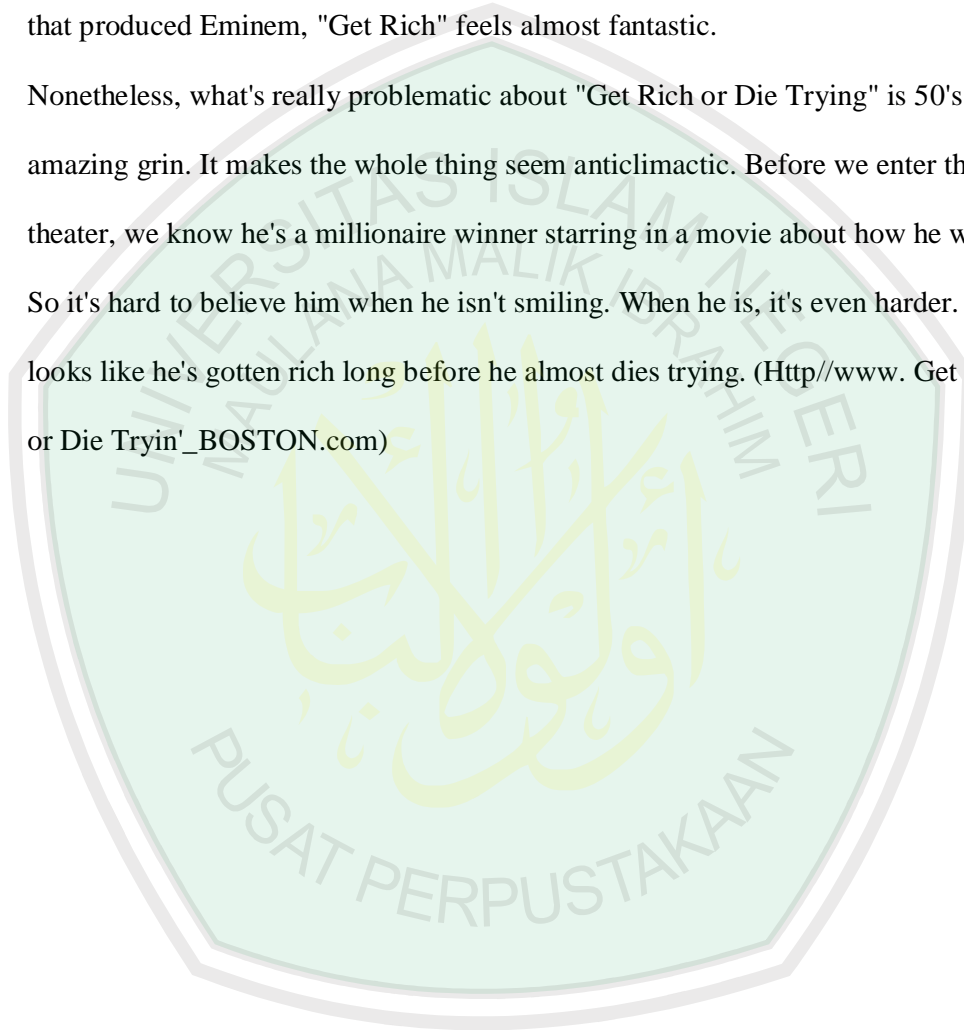
CHAPTER III

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.

3.1. Research Design

This study was designed to get information concerning the politeness strategies. This research uses the qualitative research because of some factors. Firstly the data gained utterances of the main character of get rich or die trying movie that take the form of words and sentences rather than numbers. Secondly the hypothesis is not formulated in the beginning of the research since the research merely describes the politeness used in the get rich or die trying movie. And this study was designed to get information concerning with the politeness phenomena. In this case, the study used the sociolinguistic approach since the researcher tried to study language phenomena that is politeness which is used by people in conversation. This study had examined the utterances of the Marcus dialogue by using Brown and Levinson theory

3.2. Data Sources and Research

The source of this research is movie entitled "Get Rich or Die Trying" because all conversation was obtained from this movie. This Research obtained the data by watching and analyzing a movie, the data was the conversation or

utterances which contained politeness strategies by Marcus in the Get Rich or Die Trying movie.

3.3. Research Instrument

Research instrument is important to obtain the data of this study for it is a set of method which is used to collect the data. The researcher is the main instrument, because it is impossible to interview and investigate the data directly without interpreting the researcher herself.

3.5. Data Collection

In data collection, the researcher initially making script. Next step is selecting the utterance which part of the main character's conversation that represents the politeness strategies of the whole movie. The next is reading the context and classifying the utterance into bald on record strategy, positive politeness strategy, negative politeness strategy and off record strategy.

3.6. Data Analysis

In data analysis, the researcher explains and categorizing the main character's conversation into the part of politeness strategies based on Brown and Levinson theory. The next step is concluding the whole data analyzed to obtain the answer of research question.

CHAPTER IV

FINDING AND DISCUSSION

4.1. Findings

This chapter presents the data analysis which was discussed based on the theory of politeness. The data were taken from the conversation in the movie. The number of the data analyzed is 30 data. These data were selected as the wholeness of the conversation of which its selection was intended to gain a clear description of the conversational context. It was selected because it represents the main character of this movie.

Data 1

Late, quite. Run- down neighborhood. A stolen Suburban idles near a check cashing store, lights on but gates down, closed for business. PAN the Suburban's bumper- stiker: "my child was student of the Month at garden City Middle School!"

The occupants: five African- American males and a Guest. In the driver's seat is KERYL,23. Next to him sits ROMEO,18,who tokes on a huge spliff, Romeo pasess the join to BAMA,23, Southern accent, who holds another.In the back, Marcus, their 25year old leader, holds and Uzi. In between him and TYRELL,22,sits RODIRGO, a trembeling Colombian about 30

Marcus: One more time I'm running this down. We getting out this car, we
            go to walk to this side door. You gonna knock the code, you aren't
            going to say a motherfucking word, comprende? (1, 1)

Rodrigo: Yes, Sir. Please don't shoot me.

Marcus: That's up to you motherfucker. (I, 2)

➤ Data (1,1) shows us that speaker uses **negative politeness (be indirect)** in his

   speech, because in this situation Marcus is hoping that he will not have to ask

   directly, so as not to impose and take up the hearer's time. Therefore, by using

   this indirect strategy, he hopes they will offer to do the job for him, he want to

   minimize the detriment and imposition from the hearer. This speaker's speech

   automatically assumes that there might be some social distance or

   awkwardness in the situation.

➤ Data (I, 2) shows that speaker uses **positive politeness (hedge opinion)** in his

   speech, because the speaker gives and shows the avoiding option and choice

   to the hearer from detriment and damage.

Data 2

Marcus presses the Uzi against Rodirgo's temple,leans in:

Marcus: Try any shit I'll paint that store with your fucking brains! (2, 1)

➤ Data (2, 1) shows us that the speaker uses **bald on record politeness (task

   oriented)** in his speech. These provide no effort by speaker to reduce the

   impact of the FTA's. Marcus will most likely shock the person to whom he is

   speaking to, embarrass him, or make him feel a bit uncomfortable.

Data 3

BAMMMM!!! The door kicks in violently, knocking the Guard backward nearly

off his feet. The Korean women SCREAM, throwing up their hands as Marcus &

Co. pile in.

Marcus: Fucking move I'll blow your fucking heads off! (3, 1)

➤ Data (3, 1) shows us that the speaker uses **bald on record politeness (task oriented)** in his speech. These provide no effort by speaker to reduce the impact of the FTA's. The speaker shocks the two Korean Women to whom he is speaking to, gives task oriented to them, embarrass them, and make them feel a bit uncomfortable.

Data 4

At table, Marcus cleans out the counting machine, shoving the bills into the duffel bag. Bama nudges the Korean man.

Bama: Where the rest at?

Korean man: that all, no more!

Romeo: sixty second.

Marcus: all right, we have done. (4, 1)

Bama: fuck's the rest of the money?!

Marcus: We got what we need, let's go! (4, 2)

➤ Data (4, 1) shows that Marcus uses **positive politeness (assume agreement)** in his speech. Marcus talks to his friend, He needs agreement from his friend. The speaker tries to minimize the distance between them by expressing friendliness and solid interest in the friend's need to be respected.

➤ Data (4, 2) shows us that the speaker uses **bald on record politeness (request)** in his speech. These provide no effort by speaker to reduce the impact of the FTA's. The speaker shocks friend to whom he is speaking to, request him to go, embarrass him in front of speaker and Korean man

➤ Data 5

Marcus shows his new car to Tyrell and says

Marcus: Finally there was my boy, Tyrell. (5, 1)

Tyrell: What up you, how you doing?

Marcus: Straight up, dependable, my second in command. (5, 2)

➢ Data (5, 1) shows us that Marcus uses **off-record politeness (give hints)** in his speech. Marcus says that new car is his boy, Marcus's speech indicated that he give hints to Tyrell.

➢ Data (5, 2) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus answer question from Tyrell politely.

Data 6

With June bug working down the brewer boulevard street, Marcus is in mid-sale to a friend as he talks to Tyrell, Antwan and Keryl. Marcus says to their friend:

Marcus: I'm telling you man, there was mad fuckin' money on that yacht. Diamonds and gold like a fuckin pirate ship. (6, 1)

Tyrell: Word?

Marcus: Forget about the pussy, bro, there was off the fuckin hook. (6, 2)

Romeo: Sign me up for that shit.

Tyrell: I heard that.

Keryl: I read about some pirate ship crashed right off the harbor there in Brooklyn.

Antwan: Fuck you talking about?

Keryl: Back in the day, fucking slave ship filled with jewels and shit.

Marcus: Probably the one brought your monkey-ass relatives. (6, 3)

Keryl: Fuck you nigger, one day I'm scuba dive, fucking find that shit.

Marcus: Well meantime there's a friend over there wants to give you ten

dollar, so Why don't you go fucking get it? (6, 4)

➢ Data (6, 1) shows us that Marcus uses **positive politeness (assume agreement)** in his speech. Marcus tries to convince his friend that on that yacht there is money, diamonds and gold, Marcus tries to minimize the distance between them by expressing friendliness and solid interest in the friend's need to be respected, because he assumes agreement from his friend about that yacht.

➢ Data (6, 2) shows us that Marcus uses **positive politeness (hedge opinion)** in his speech. Marcus gives hedge opinion to his friend, because Marcus want to protect his friend from imposition and damage

➢ Data (6, 3) shows us that Marcus uses **off-record politeness (be vague)** in his speech, Marcus says to Keryl is not definitely clear, but his speech is vague.

➢ Data (6, 4) show us that Marcus uses **positive politeness (hedge opinion)** in his speech. Marcus speaks to Keryl, and he gives hedge opinion about getting ten dollar from his friend.

Data7

As Marcus takes his gun and rifles his pocket for money, a BMW pulls to his curb, breeze driving, and Majestic next to him. Marcus gets conversation between him and Majestic.

Majestic: Fuck you doing'?

Marcus: Nigger took my sale. (7, 1)

Majestic: So you're robbing him?

Marcus: I'm taking what's mine! (7, 2)

➢ Data (7, 1) shows us that Marcus uses **off-record politeness (be sarcastic)** in his speech. Marcus talks to Majestic sarcastically about the nigger who took his sale.

➢ Data (7, 2) shows us that Marcus uses **negative politeness (minimize imposition)** in his speech. Marcus's speech to Majestic is indicated that Marcus wants to minimize imposition. This Marcus's speech automatically assumes that there might be some social distance or awkwardness in the situation.

Data 8

Marcus stands at the Land Rover in the Showroom, rapping to himself as the first Salesman finishes with the customer, who exits.

Marcus: Excuse me, can I get some help? (8, 1)

Salesman: I have some calls to return.

Marcus: I want to buy this car here! (8, 2)

➢ Data (8, 1) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus asks to salesman politely, because Marcus tries to minimize the distance between him and salesman by expressing friendliness and solid interest in the salesman's need to be respected.

➢ Data (8, 2) shows us that Marcus uses **positive politeness (assume agreement)** in his speech. Marcus says to salesman that he wants to buy car in that place, and he assumes agreement that the salesman will agree and allow him to buy the car in that place.

Data 9

Cameron nods, crosses off with Leilani to get his coat. Marcus approaches

Charlene, pulls her arm.

Marcus: Where are you going, it's early! (9, 1)

Charlene: It's two o'clock in the mourning.

Marcus: I could make that happen real quick if that's where you want to go.

              (9, 2)

Charlene: I'm going home to sleep

Marcus;   so I'll come by, help you relax (9, 3)

Charlene: Thanks, but I don't play that

Marcus: Where you from, round the way? (9, 4)

Charlene: Baisley Houses

Marcus: That's cool, so let me get your number, I'll hit you up. (9, 5)

Charlene: Look, you are very cute, okay, but I have a boyfriend. I really have

              to go, Can I go, please?

Marcus: Hold up, come on, how I get to see you again? (9, 6)

Charlene;   Close your eyes and dream!

➢ Data (9, 1) shows us that Marcus uses **positive politeness (attend to hearer)**
  in his speech. Marcus says and asks politely. Marcus tries to minimize the
  distance between him and Charlene by expressing friendliness and solid
  interest in the Charlene's need to be respected.

➢ Data (9, 2) shows us that Marcus uses **negative politeness (minimize
  imposition)** in his speech. Marcus's speech to Charlene is indicated that
  Marcus wants to minimize imposition.

- Data (9, 3) shows us that Marcus uses **positive politeness (assume agreement)** in his speech. Marcus tries to help Charlene relax, and he assumes that Charlene will agree with Marcus's offer.

- Data (9, 4) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus asks Charlene politely, because Marcus wants to minimize the distance between them, Marcus attends to Charlene.

- Data (9, 5) shows us that Marcus uses **positive politeness (assume agreement)** in his speech. Marcus wants to get number of Charlene's phone. He assumes that Charlene will agree to give her number.

- Data (9, 6) shows us that Marcus uses **positive politeness (assume agreement)** in his speech. Marcus wants to tries minimize the distance between him and Charlene, and Marcus assume that Charlene will agree to see him again.

Data 10

WHAMM!! Breeze punches odell square in the face, jamming the pliers into his mouth. As he grips a tooth, we hear a sickening CRUNCH through Odell's screams. Breeze yanks hard on the pliers, pulls a bloody gold incisor out of Odell's head by the roots. Odell SCREAMS in agony.

Breeze: Relax Nigger, you only got but ten more fore I put that bullet in your brain

Breeze jams the pliersin again. And as Odell SHRIEKS in agony, the CAMERA PANS the group, settling on Marcus.

Marcus: if you play with fire long enough, you will get burned. (10, 1)

➢ Data (10, 1) shows us that Marcus uses **positive politeness (hedge opinion)** in his speech. Marcus wants to tries to minimize the distance between them by expressing friendliness and solid interest in the Breeze's need to be respected. Marcus give the hedge opinion to Breeze, to minimize Breeze from a loss.

Data 11

Marcus works his way near Bama. They work in silence, then:

Marcus: Why did you help me, man? (11, 1)

BAMA: I don't know, I like fighting

Marcus: Where you from? (11, 2)

BAMA: Down South, How about you?

Marcus: Queens, New York. I'm Marcus. (11, 3)

BAMA: I'm BAMA

Marcus: You from Alabama? (11, 4)

BAMA: North Carolina

Marcus: Why they call you BAMA, then? (11, 5)

BAMA: Cause "LINA" sound stupid.

➢ Data (11, 1) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between them by expressing friendliness and solid interest in the BAMA's need to be respected, so Marcus asks BAMA politely, because Marcus respects him and attends to him.

➢ Data (11, 2) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between them by expressing friendliness and solid interest in the BAMA's need to be respected,

so Marcus asks BAMA politely, because Marcus respects him and attends to

him.

➢ Data (11, 3) shows us that Marcus uses **off-record politeness (give hints)** in

his speech. Marcus is removing himself from any imposition whatsoever.

Marcus just says his address" Queens, New York".

➢ Data (11, 4) shows us that Marcus uses positive **politeness (assume**

agreement) in his speech**.** Marcus assumes that BAMA will agree that BAMA

is from Alabama.

➢ Data (11, 5) shows us that Marcus uses **positive politeness (attend to hearer)**

in his speech. Marcus asks Bama politely, and after asking Marcus attends to

hearer because Marcus needs the answer from Bama.

Data12

A row of phones separated by Plexiglass. While other Inmates talk with

VISITORS, Marcus enters, spots Cameroon. He sits,picks up the phone,smiles.

Cameron does the same.

Cameron: I brought you a cake with a file in it, but I got hungry on the way

                and I ate It

Marcus: Thanks for coming, down here man. I appreciate it. (12, 1)

Cameron: Of course, are you kidding? So how are you doing?

Marcus: hanging in there, How about you? (12, 2)

Cameron: Good, you know. Graduate next month. Got accepted to St. john's.

Marcus: Yeah I got your letter. Law school now, all right? (12, 3)

Cameron: so, what do you do with yourself all day?

Marcus: Work in the mourning, group therapy, shit like that. (12, 4)

➢ Data (12, 1) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus appreciates the visit from Cameron, Marcus says politely, and Marcus respects him, so Marcus attends to Cameron.

➢ Data (12, 2) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus tries to minimize the distance between Marcus and Cameron by expressing friendliness and solid interest in the Cameron's need to be respected.

➢ Data (12, 3) shows us that Marcus uses **positive politeness (assume agreement)** in his speech. Marcus assumes that Cameron will agree that Cameron has sent law school letter to Marcus.

➢ Data (12, 4) shows us that Marcus uses **off-record politeness (joking)** Marcus answer Cameron question not seriously.

Data13

At the Receptionist exist, she is replaced at the desk by Charlene, the girl we met earlier at club Starlight.. As she busies herself with paperwork, Marcus smiles and approaches.

Marcus: Excuse me. (13, 1)

Charlene: (not even looking up) can I help you?

Marcus: Yeah, I'm here, cause of a broken heart. I met this girl at a club a
                few years Back but she wouldn't give me her number. (13, 2)

Charlene: Oh my God

Marcus: How you been? (13, 3)

Charlene: good, good, you know…

Marcus: You seem like a smart girl, I bet you could handle it. Still got a

boyfriend? (13, 4)

Charlene: Not at the moment.

Marcus: So can I call you, make an appointment for this thing? (13, 5)

Charlene: Office hours are Saturday nights only. And I don't take Medicare.

Marcus: I'm feeling better already. (13, 6)

➢ Data (13, 1) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between Marcus and Charlene by expressing friendliness and solid interest in the Charlene's need to be respected, so Marcus says Charlene politely, because Marcus respects her and attends to her

➢ Data (13, 2) shows us that Marcus uses **positive politeness (avoid disagreement)** in his speech. Marcus wants to avoid disagreement from Charlene's answer.

➢ Data (13, 3) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between Marcus and Charlene by expressing friendliness and solid interest in the Charlene's need to be respected, so Marcus asks Charlene politely, because Marcus respects her and attends to her.

➢ Data (13, 4) shows us that Marcus uses **positive politeness (hedge opinion)** in his speech. Marcus gives hedge opinion to Charlene, that Charlene can handle the problem, because Charlene is smart girl.

➢ Data (13, 5) shows us that Marcus uses **positive politeness (assume agreement)** in his speech. Marcus assumes that Charlene will agree to make an appointment for meeting with Marcus.

> ➤ Data (13, 6) shows us that Marcus uses **negative politeness (be indirect)** in his speech. In this situation Marcus is hoping that Marcus will not have to ask directly, so as not to impose and take up the Charlene's time. Therefore, by using this indirect strategy, Marcus hope Charlene will offer to fulfill the promise an appointment of meeting with Marcus.

Data14

Marcus and Charlene have Dinner in Water's Edge Restaurant, They sit at a romantic table for two, they toast with champagne, then begun eating and conversation

Charlene: So why would a guy like you be interested in someone like me?

Marcus: Someone like you? You're beautiful. (14, 1)

Charlene: Working girl, straight-laced.

Marcus: I like someone challenging, I don't know. Someone I can talk to. (14, 2)

> ➤ Data (14, 1) shows us that Marcus uses **positive politeness (assume agreement)** in his speech. Marcus assumes that Charlene will agree that she is beautiful.

> ➤ Data (14, 2) shows us that Marcus uses **positive politeness (avoid disagreement)** in his speech. Marcus wants to avoid disagreement from Charlene's answer.

Data 15

Marcus and Charlene sit on the couch with soft music in the living room at Marcus's Apartment

Charlene: So when you said before you had no choice but to get into the

game, What do you mean by that?

Marcus: it's where I'm from, you know. You play the cards you're dealt.

                 (15, 1)

Charlene: but sometimes you can trade the ones you were dealt for new ones.

Marcus: that's what I'm planning on doing. (15, 2)

Charlene: what do you mean?

Marcus: music. I have been developing my skills, working with Darius

                 Clay. (15, 3)

Charlene: Seriously?

Marcus: sent my demo out this week, trying to get a record deal. (15, 4)

➢ Data (15, 1) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between Marcus and Charlene by expressing friendliness and solid interest in the Charlene's need to be respected, so Marcus says to Charlene politely, because Marcus respects her and attends to her.

➢ Data (15, 2) shows us that Marcus uses **positive politeness (hedge opinion)** in his speech**.** Marcus gives hedge opinion to Charlene that Marcus is planning to trade the ones He was dealt for new ones.

➢ Data (15, 3) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between Marcus and Charlene by expressing friendliness and solid interest in the Charlene's need to be respected, so Marcus answer Charlene's question, because Marcus respects her and attends to her

➢ Data (15, 4) shows us that Marcus uses positive **politeness (assume agreement)** in his speech**.** Marcus assumes that Charlene will agree that Marcus has sent his demo out this week, trying to get a record deal.

Data 16

In Marcus's apartment, Marcus emerges boxers. On the couch, wearing his shirt is Charlene, who wears headphones, eyes closed as she listens to music. Marcus comes up behind her, touches her. She jumps and says

Charlene: Jesus, you scared me!

Marcus: What are you doing, where did you go? (16, 1)

Charlene: I wasn't tired, so I came out here.

Marcus: What are you listening to? (16, 2)

Charlene: I'm listening to your music demo.

Marcus: Nah, give me that! (16, 3)

Charlene: No, I love it, it's great.

Marcus: you like it, really? (16, 4)

Charlene;   Are you crazy? You're really talented, you have a gift.

➢ Data (16, 1) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between Marcus and Charlene by expressing friendliness and solid interest in the Charlene's need to be respected, so Marcus asks Charlene politely, because Marcus respects her and attends to her.

➢ Data (16, 2) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between Marcus and Charlene by expressing friendliness and solid interest in the Charlene's

need to be respected, so Marcus asks Charlene politely, because Marcus respects her and attends to her.

➢ Data (16, 3) shows us that Marcus uses **bald on-record politeness (task oriented)** in his speech. Marcus most likely shock Charlene, and Marcus order Charlene to give the music demo back to Marcus.

➢ Data (16, 4) shows us that Marcus uses **positive politeness (avoid disagreement)** in his speech**.** Marcus wants to avoid disagreement from Charlene's answer about Marcus's music demo.

Data 17

TOPCAT make a call to Marcus's phone, and they have conversation in the phone.

TOPCAT: It's me, fuck are you doing?

Marcus: I'm chilling. What's up? (17, 1)

TOPCAT: I need you over here.

Marcus: What's wrong, you all right? (17, 2)

TOPCAT: Just fucking get here?

Marcus: I got to take you home. (17, 3)

➢ Data (17, 1) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between Marcus and TOPCAT by expressing friendliness and solid interest in the TOPCAT's need to be respected, so Marcus asks TOPCAT politely, because Marcus respects him and attends to him.

➢ Data (17, 2) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between Marcus

and TOPCAT by expressing friendliness and solid interest in the TOPCAT's need to be respected, so Marcus asks TOPCAT politely, because Marcus respects him and attends to him.

➢ Data (17, 3) shows us that Marcus uses **positive politeness (hedge opinion)** in his speech**.** Marcus gives hedge opinion to TOPCAT that Marcus should take TOPCAT home.

Data 18

Marcus is still wearing the same clothes from the night before, Marcus sits before Majestic and Breeze in the restaurant.

Marcus: I know, I just look, and it isn't like he did it on purpose, a-right? (18, 1)

Majestic: he shot a nigger's girl!

Marcus: I didn't know where he was. (18, 2)

Majestic: you didn't know? You got to know where your nigger at and what they're doing at all times. Everything.

Marcus: We were out, okay? He was supposed to be with us, he didn't show up. (18, 3)

BREEZE: So what you're saying then is you can't control this nigger.

Marcus: No, it's just… it was an accident. (18, 4)

➢ Data (18, 1) shows us that Marcus uses **positive politeness (assume agreement)** in his speech**.** Marcus assumes that Marcus's friend will agree about Marcus's statement.

- Data (18, 2) shows us that Marcus uses **positive politeness (avoid disagreement)** in his speech**.** Marcus wants to avoid disagreement from his friend's answer about TOPCAT condition.

- Data (18, 3) shows us that Marcus uses **positive politeness (assume agreement)** in his speech**.** Marcus assumes that Marcus's friend will agree about Marcus's statement.

- Data (18, 4) shows us that Marcus uses **off-record politeness (be vague)** in his speech**.** Marcus answers the question from his friend indistinct, because Marcus wants to remove himself from any imposition whatsoever.

Data 19

In the Marcus's Apartment (Living room), the whole crew is there, in middle war council.

Romeo: Are you out your fucking mind?!

Marcus: same as always, keep on hustling. (19, 1)

Keryl: Majestic and that other motherfucker run this game.

Marcus: They run it, but they don't own it. (19, 2)

BAMA: We can get our product down south.

Marcus: meantime, I'm getting an advance on the record deal. (19, 3)

Romeo: enough for everybody?

Marcus: it isn't a lot, but it should tide us over. (19, 4)

- Data (19, 1) shows us that Marcus uses **off-record politeness (give hints)** in his speech**.** Marcus answers the question from his friend without including him, because Marcus wants to remove himself from any imposition whatsoever.

- ➤ Data (19, 2) shows us that Marcus uses **positive politeness (avoid disagreement)** in his speech**.** Marcus wants to avoid disagreement from his friend's answer about Marcus's saying.

- ➤ Data (19, 3) shows us that Marcus uses **positive politeness (hedge opinion)** in his speech**.** Marcus gives hedge opinion to his friend that Marcus should get an advance on the record deal.

- ➤ Data (19, 4) shows us that Marcus uses **positive politeness (avoid disagreement)** in his speech**.** Marcus wants to avoid disagreement from his friend's answer about Marcus's statement.

Data 20

Marcus sits on the couch in his Apartment writing in his notebook, working on his raps. After a beat, Charlene comes out of the bathroom, she sits next to him, says nothing. After a while:

Marcus: Why you so quiet, honey? (20, 1)

Charlene: What are we going to do, we have no money!

Marcus: my record's coming out; it's going to blow up. (20, 2)

Charlene: you don't know that, Marcus.

Marcus: I thought you believed in me. (20, 3)

Charlene: I do, it's just…

Marcus: A-might, forget that shit for now. In a perfect world, what would you do? (20, 4)

Charlene: Marcus, we have nothing! This is far from a perfect world.

Marcus: I'll make it one, answer the question. (20, 5)

Charlene: in perfect world? I'd have your baby.

Marcus: then that's what we're going to do. (20, 6)

➢ Data (20, 1) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between Marcus and Charlene by expressing friendliness and solid interest in the Charlene's need to be respected, so Marcus asks Charlene politely, because Marcus respects her and attends to her.

➢ Data (20, 2) shows us that Marcus uses **positive politeness (assume agreement)** in his speech**.** Marcus assumes that Charlene will agree that Marcus's record is coming out and going to blow up.

➢ Data (20, 3) shows us that Marcus uses **positive politeness (hedge opinion)** in his speech. Marcus gives hedge opinion that Charlene has to believe him.

➢ Data (20, 4) shows us that Marcus uses **negative politeness (minimize imposition)** in his speech. In this situation Marcus is trying to minimize imposition his speech.

➢ Data (20, 5) shows us that Marcus uses **bald on-record politeness (request)** in his speech. Marcus requests Charlene to answer the question, so Marcus uses bald on- record politeness (request) for talking to Charlene

➢ Data (20, 6) shows us that Marcus uses **positive politeness (hedge opinion)** in his speech. Marcus gives hedge opinion that Charlene has to think about their baby nothing else.

Data 21

Marcus sits with Tony eating lunch in the restaurant.

Tony Cash: So what is the plan, man? What are you going to do with yourself?

Marcus: haven't really thought about it. (21, 1)

Tony Cash: you like it up here?

Marcus: yeah, it's a-might. It's fucking sucks, okay? (21, 2)

Tony laughs, pushes his plate away

Tony Cash: obviously I didn't drive all the way up here to talk about real

estate. So you got my message I left Darius, right?

Marcus: What happened? (21, 3)

Tony Cash: good guy, different vision.

➢ Data (21, 1) shows us that Marcus uses **positive politeness (avoid disagreement)** in his speech. Marcus wants to avoid disagreement from his friend's answer about Marcus's wish for doing something.

➢ Data (21, 2) shows us that Marcus uses **off-record politeness (give hints)** in his speech. Marcus wants to remove himself from any imposition whatsoever. Marcus shows his friend that the place is fucking sucks.

➢ Data (21, 3) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between Marcus and Tony Cash by expressing friendliness and solid interest in the Tony Cash's need to be respected, so Marcus asks Tony Cash politely, because Marcus respects him and attends to him.

Data 22

With BET on the television, Charlene serves pizza as Marcus, KERYL, Tony and Romeo sit around bullshitting. BAMA sits on the floor playing with Michael, now a toddler.

Marcus: What we need is a record to grab people, get their attention. (22, 1)

Romeo: Dawg, you all they talking about out there.

Marcus: create some controversy (22, 2)

Charlene: Thanks, but I think I've had more controversy than I can stand

Marcus: you know what I mean (22, 3)

➢ Data (22, 1) shows us that Marcus uses **positive politeness (hedge opinion)** in his speech. Marcus gives hedge opinion to his friend that Marcus's and His friend need is a record to grab people, and get people's attention nothing else.

➢ Data (22, 2) shows us that Marcus uses **bald on-record politeness (request)** in his speech. Marcus requests the hearer to create some controversy.

➢ Data (22, 3) shows us that Marcus uses **positive politeness (assume agreement)** in his speech. Marcus assumes that his friend will agree about Marcus's mean.

Data 23

The crew and Marcus watch TV in silence a while, eat their pizza, and then Marcus say:

Marcus: That's it (23, 1)

KERYL: What is?

Marcus: that's I'm sing about all the shit happened to me. (23, 2)

Tony Cash: What

Marcus: pumping crack, getting shot. I'll name names and everything. (23, 3)

Romeo: you fucking bugging?

Tony Cash: Sure you want to do that?

Marcus: Fuck them, what they go to do? (23, 4)

➢ Data (23, 1) shows us that Marcus uses **off-record politeness (be vague)** in his speech**.** Marcus answers the question from his friend indistinct, because Marcus wants to remove himself from any imposition whatsoever.

➢ Data (23, 2) shows us that Marcus uses **positive politeness (assume agreement)** in his speech**.** Marcus assumes that his friend will agree Marcus's song about all the shit happened to Marcus.

➢ Data (23, 3) shows us that Marcus uses **off-record politeness (give hints)** in his speech**.** Marcus wants to remove himself from any imposition whatsoever. Marcus shows his friend that the song is about pumping crack, getting shot, and everything.

➢ Data (23, 4) shows us that Marcus uses **negative politeness (minimize imposition)** in his speech. In this situation Marcus is trying to minimize imposition his speech in front of Marcus's friend.

Data 24

Cameron sits at the kitchen table, in middle conversation with Marcus, who's sits across from him going over some papers.

Cameron: so aside from that, it's a standard contract. Tony will make the rounds, call us from LA.

Marcus: What else on your mind? (24, 1)

Cameron: I got a call from the District Attorney's office. They're still investigating the shooting.

Marcus: why they waste their time? They know I am not going to testify against Fucking Majestic. (24, 2)

Cameron: that's the thing though. They don't think it was him.

Marcus: Obviously it wasn't him literally; it was some nigger work for him.

              (24, 3)

Cameron: Look, this is some really confidential shit, okay?

Marcus: stop talking to me like a lawyer, okay! (24, 4)

➢ Data (24, 1) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between Marcus and Cameron by expressing friendliness and solid interest in the Cameron's need to be respected, so Marcus asks Cameron politely, because Marcus respects him and attends to him.

➢ Data (24, 2) shows us that Marcus uses **positive politeness (avoid disagreement)** in his speech**.** Marcus wants to avoid disagreement from his friend's answer that Marcus is not going to testify against Majestic.

➢ Data (24, 3) shows us that Marcus uses **positive politeness (avoid disagreement)** in his speech**.** Marcus wants to avoid disagreement from his friend's answer that Majestic did not do that shit by himself.

➢ Data (24, 4) shows us that Marcus uses **bald on-record politeness (task oriented)** in his speech. Marcus orders his friend to stop talking like lawyer. .

Data 25

Marcus visits LEVAR CAHILL in LEWISBURG Prison. He sits in a booth in visitor's area, telephone on the wall next to him. After few beats, LEVAR CAHILL enters the glassed-in visitor's area in an orange prison jumpsuit. He takes a seat behind the Plexiglas opposite Marcus. LEVAR Picks up the phone. Marcus does the same.

Marcus: Thanks for seeing me. (25, 1)

LEVAR: Thanks for coming.

Marcus: So how you doing? (25, 2)

LEVAR: Surviving, see you are too.

Marcus: Yeah, well…Listen I know you can't really talk freely, you know,

                but, I just wanted to thank you. (25, 3)

LEVAR: For what?

Marcus: I did some shit, maybe made some bad mistakes. (25, 4)

LEVAR: Stepped on the wrong fucking toes.

Marcus: Yeah.

LEVAR: well just so you know, my boys weren't the nigger bent you up.

Marcus: I know that… I don't know who was gunning for me now. (25, 5)

LEVAR: Back in the day, came up together right there in your old hood.

Marcus: Well, I know he thought the world of you. (25, 6)

➢ Data (25, 1) shows us that Marcus uses **positive politeness (attend to hearer)**
   in his speech. Marcus wants to tries to minimize the distance between Marcus
   and LEVAR by expressing friendliness and solid interest in the LEVAR's
   need to be respected, so Marcus says to LEVAR politely, because Marcus
   respects him and attends to him.

➢ Data (25, 2) shows us that Marcus uses **positive politeness (attend to hearer)**
   in his speech. Marcus wants to tries to minimize the distance between Marcus
   and LEVAR by expressing friendliness and solid interest in the LEVAR's
   need to be respected, so Marcus asks LEVAR politely, because Marcus
   respects him and attends to him.

➢ Data (25, 3) shows us that Marcus uses **positive politeness (avoid disagreement)** in his speech**.** Marcus wants to avoid disagreement from his LEVAR's answer about Marcus's appreciate for the help from LEVAR.

➢ Data (25, 4) shows us that Marcus uses **negative politeness (minimize imposition)** in his speech. In this situation Marcus is trying to minimize imposition his speech in front of LEVAR.

➢ Data (25, 5) shows us that Marcus uses **off-record politeness (be vague)** in his speech**.** Marcus answers the question from his friend indistinct, because Marcus wants to remove himself from any imposition whatsoever, and Marcus didn't know who was gunning Marcus.

➢ Data (25, 6) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between Marcus and LEVAR by expressing friendliness and solid interest in the LEVAR's need to be respected, so Marcus answer LEVAR' question politely, because Marcus respects him and attends to him.

Data 26

Tyrell gets out of the parked Jag, looking like a million bucks. As he opens the passenger door for his girlfriend, Marcus comes to him

Tyrell: Fuck, you fucking scared me, man!

Marcus: Why did you be scared of me? (26, 1)

Tyrell: I didn't expect you, Fuck… How you doing?!

Marcus: I'm all right. So how you been, seem like you're doing real well?
             (26, 2)

Tyrell: Yeah, you know. So you want to come in for a drink?

Marcus: Nah, you go. Maybe next time, bro! (26, 3)

Tyrell: Absolutely, man.

➢ Data (26, 1) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between Marcus and Tyrell by expressing friendliness and solid interest in the Tyrell's need to be respected, so Marcus asks Tyrell politely, because Marcus respects him and attends to him.

➢ Data (26, 2) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between Marcus and Tyrell by expressing friendliness and solid interest in the Tyrell's need to be respected, so Marcus asks Tyrell politely, because Marcus respects him and attends to him.

➢ Data (26, 3) shows us that Marcus uses **positive politeness (assume agreement)** in his speech. Marcus assumes that Tyrell will agree to allow Marcus to come for drink next time.

Data 27

Marcus loads the last of several suitcases into the trunk of the Chevy, which is packed with moving boxes also. Charlene pokes her head out of the cottage's front door.

Charlene: Marcus, Tony called you again.

Marcus: Fuck it, don't worry about it. (27, 1)

Charlene: He left like six messages. He says it's important.

Marcus: I'll call him later. (27, 2)

➢ Data (27, 1) shows us that Marcus uses **positive politeness (avoid disagreement)** in his speech. Marcus wants to avoid disagreement from his Charlene's answer about Tony's call that Charlene has not to worry about it.

➢ Data (27, 2) shows us that Marcus uses **positive politeness (assume agreement)** in his speech. Marcus assumes that Charlene will agree to allow Marcus to call Tony later.

Data 28

Tony Cash sits on a couch talking to Marcus on his cell phone.

Tony Cash: Fuck you been? I've been calling for days

Marcus   I'm busy, I'm sorry. (28, 1)

Tony Cash   Fuck all that, I got good news. Kaleidoscope heard the mix tapes,
            They want to sign you.

Marcus: Fuck it, I'm not interested. It's over man, I'm done with that shit.
           (28, 2)

Tony Cash: You realize what you're saying here?

Marcus: I know exactly what I'm saying! (28, 3)

➢ Data (28, 1) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between Marcus and Tyrell by expressing friendliness and solid interest in the Tyrell's need to be respected, so Marcus says to Tony politely, because Marcus respects him and attends to him.

➢ Data (28, 2) shows us that Marcus uses **positive politeness (avoid disagreement)** in his speech. Marcus wants to avoid disagreement from his

Tony's answer about the job that Marcus was not interested, and Marcus

didn't want to do the job.

➢ Data (28, 3) shows us that Marcus uses **positive politeness (hedge opinion)** in

his speech. Marcus gives hedge opinion to his friend that Marcus knows

exactly what he is saying.

Data 29

In Grandma's house grandpa plays with Michael as Charlene and grandma look

on. Marcus enters.

Charlene: What did Tony want?

Marcus: Nothing, it's just business stuff. (29, 1)

Charlene: You're going out?

Marcus: I got some shit I got to take care of. (29, 2)

Charlene: but we just got here.

Marcus: I'll be back in a little while. (29, 3)

Charlene: you're wearing your vest?

Marcus: It's nothing (29, 4)

Charlene: you're scaring me.

Marcus: it's all right, relax. (29, 5)

➢ Data (29, 1) shows us that Marcus uses **off-record politeness (give hints)** in

his speech**.** Marcus wants to remove himself from any imposition whatsoever.

Marcus shows Charlene that Tony calls it's just for business.

➢ Data (29, 2) shows us that Marcus uses **positive politeness (assume**

agreement) in his speech**.** Marcus assumes that Charlene will agree to allow

Marcus to go out for doing some shit.

- ➢ Data (29, 3) shows us that Marcus uses **positive politeness (assume agreement)** in his speech**.** Marcus assumes that Charlene will agree that Marcus will back in a little while.

- ➢ Data (29, 4) shows us that Marcus uses **off-record politeness (give hints)** in his speech**.** Marcus wants to remove himself from any imposition whatsoever. Marcus shows Charlene that Marcus didn't wear vest, and there is not anything in his body.

- ➢ Data (29, 5) shows us that Marcus uses **off-record politeness (give hints)** in his speech**.** Marcus wants to remove himself from any imposition whatsoever. Marcus says Charlene that the condition is fine.

Data 30

With duffel slung over his shoulder, Marcus kisses Charlene and Michael goodbye in Grandma's house.

Marcus: I'll call you when I get there. (30, 1)

Charlene: be careful, okay?

Marcus: the next day, I packed up and headed to Los Angeles. (30, 2)

- ➢ Data (30, 1) shows us that Marcus uses **positive politeness (attend to hearer)** in his speech. Marcus wants to tries to minimize the distance between Marcus and Charlene by expressing friendliness and solid interest in the Charlene's need to be respected, so Marcus says to Charlene politely, because Marcus respects her and attends to her.

- ➢ Data (30, 2) shows us that Marcus uses **positive politeness (assume agreement)** in his speech**.** Marcus assumes that Charlene will agree that Marcus will pack up and head to Los Angeles in the next day.

4.2. Discussion

In the case of communication, maintaining other's face is needed in order to make the communication runs well and smoothly. One way to maintain other's face is by applying politeness. Politeness is a communication strategy that people use to maintain and develop relationships and a technical term in language study to signify the strategies we use to achieve our goals without threatening the self respect of others. There are four politeness strategies, namely bald on record, positive politeness, negative politeness, and off record.

In this study, the use of those four politeness strategies can be described as follows:

1. Bald on Record Strategy

This strategy provides no effort by you to reduce the impact of the FTA's. You will most likely shock the person to whom your are speaking to, embarrass them, or make them feel a bit uncomfortable. However, this type of strategy is commonly found with people who know each other very well, and are very comfortable in their environment, such as close friends and family.

By Task oriented it can be found in utterance (2, 1), (3, 1), (16, 3), (24,4) .By Request   (4, 2), (20, 5), (22, 2).

2. Positive Politeness Strategy

This strategy is usually seen in groups of friends, or where people in the given social situation know each other fairly well. It usually tries to minimize the distance between them by expressing friendliness and solid interest in the hearer's need to be respected (minimize the FTA)

By using Avoid disagreement can be found in utterance (13, 2), (14,2),(18,2), (24,2), (25,3) Assume agreement (4,1),(6,1),(8,2), (11,4), (29,2). By Hedge opinion (1, 2), (10, 1), (13, 4), (15,2),(20,3), by Attend to the hearer (6, 1), (7, 1), (10, 2).

3. Negative Politeness Strategy

This strategy has the main focus for using this strategy is to assume that you may be imposing on the hearer, and intruding on their space. Therefore, these automatically assume that there might be some social distance or awkwardness in the situation.

By using be indirect can be found in utterance (1,1),(13,6), Minimize imposition (7,2), (9,2), (20,4),(23,4), (25,4).

4. off Record Strategy

This strategy has the main purpose of taking some pressure off of the hearer. In this case, the speaker performs an act in vague manner that could be interpreted by hearer as some other acts. You are removing yourself from any imposition whatsoever.

By Give hints it can be found in utterance (5,1),(11,3),(19,1),(21,2), (29,1) (29,4), (39,5), Be vague (6,3),(18,4),(23,1), (25,5), Be sarcastic or joking (7,1),(12,4).

CHAPTER V

CONCLUSION AND SUGGESTION

There are two things covered in this chapter that is conclusion and suggestion. The conclusion will be based on the research findings and the suggestion that leads further research on the same field.

5.1. Conclusion

After analyzing and discussing the politeness strategies used in the get rich or Die trying movie, this research can conclude that there are many politeness strategies applied in this movie. As mentioned above, politeness is a communication strategy that people use to maintain and develop relationships (related goal). There are four politeness strategies namely bald on record, positive politeness, negative politeness, and off record. In this movie, those four strategies are applied by the main character of get rich or die trying movie.

Based on the finding of the study it can be concluded that politeness strategies are mostly used by Marcus in Get Rich or Die Trying movie are:

1. Positive Politeness Strategy.

Positive Politeness Strategy is usually seen in groups of friends, or where people in the given social situation know each other fairly well. It usually tries to minimize the distance between them by expressing friendliness and solid interest in the hearer's need to be respected (minimize the FTA)

By using Avoid disagreement can be found in utterance (13, 2), (14,2),(18,2), (24,2), (25,3) Assume agreement (4,1),(6,1),(8,2), (11,4), (29,2). By Hedge

opinion (1, 2), (10, 1), (13, 4), (15,2),(20,3), by Attend to the hearer (6, 1), (7, 1), (10, 2).

2. Off Record Strategy.

Off Record strategy has the main purpose of taking some pressure off of the hearer. In this case, the speaker performs an act in vague manner that could be interpreted by hearer as some other acts. You are removing yourself from any imposition whatsoever.

By Give hints it can be found in utterance (5,1),(11,3),(19,1),(21,2), (29,1) (29,4), (39,5), Be vague (6,3),(18,4),(23,1), (25,5), Be sarcastic or joking (7,1),(12,4).

5.2. Suggestion

Since this study focuses on the usage of politeness strategies used in the Get Rich or Die trying movie, this study contributes on the improvement of understanding language studies especially on politeness strategies connected to literary works, it will become a direct contribution to the existing knowledge in the field of linguistic. This study can also lead the next researcher who conducts the same field of research as the reference of comparison that might be relevant to this research subject.

To expand this area of investigation, I hope to next researcher to conduct the research on politeness strategies in the other form of literary works such as poetry, drama, or novel, especially movie in the purpose of enriching the politeness studies. I also hope that the study on politeness involving language other than English, so it can broaden the knowledge of linguistic aspect in various context.

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