

**An analysis of tact and approbation maxims based on
leech's politeness principles in the movie
"maid in manhattan"
(a pragmatics study)**



THESIS

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CHAPTER I

INTRODUCTION

A. Research Background

Language is one form of communication. It is the most frequently used and most highly developed form of human communication. As social creatures, people need to interact with their fellow human beings. People use language as a means of communication in their interaction. Language is important for human being for the communication of ideas, knowledge and intentions. Crystal (1990) asserts that an act of communication is basically the transmission of information of some kind of message from a source and a receiver. In the case of language, both of source and receiver are human, and the message is transmitted vocally, through the air, or graphically, by marks on a surface, usually paper.

A conversation involves many things which are important in understanding what the speaker means. For example, when one conveys his message to someone else, he certainly has a certain purpose. He has an assumption, and he hopes the hearer understands what he implies in his utterance. Certainly, the hearer has to try to understand what the speaker means. To be able to understand the speaker's meaning, the hearer has to see the voice inflection, emphasis, intonation, and the context in order to know the purpose.

Within an interaction, we need the concept of politeness. Politeness becomes a major concern in pragmatics since it is very important in an interaction. Leech (1983) defines politeness as forms of behaviour that establish and maintain comity, it is the ability of the participants in a social interaction to engage in

interaction in an atmosphere of relative harmony. Politeness is a system of interpersonal relations designed to facilitate interaction by minimizing the potential for conflict and confrontation inherent in all human interchange. There are several ways to think of politeness. These might involve ideas like being tactful, modest and nice to other people. In the study of linguistic politeness, the most relevant concept is 'face'. Yule (1996: 134) states, "Your face, in pragmatics, is your public self-image. It is the emotional and social sense of self that every person has and expects everyone else to recognize".

Indirectness can function as form of politeness. In relation to the politeness principles, indirect utterance tends to be more polite because it increases the degree of optionality, and because the more indirect utterance is the more diminished and tentative its force. The use of indirect utterance is generally associated with greater politeness than direct utterance. For example:

- (1). Could you pass me that paper, please?
- (2). Pass the paper!

The example (1) uses indirect utterance. It is a commanding utterance since the speaker wants the hearer to do something, that is to pass the paper. The utterance in example (1) is more polite compared with the example (2) because it increases the degree of optionality to the hearer to say 'yes' or 'no'. While, the example (2) uses direct utterance that makes the impolite beliefs since the speaker does not give optionality to the hearer to refuse it.

On the other hand, direct utterance does not always show the impolite beliefs. Sometimes a speaker says something directly, but it doesn't minimize the politeness degree. It can be seen in the examples below:

(3). Have another sandwich !

(4). Help yourself !

The two examples above use directly imperative utterances in informal context. Those are polite utterances said by the speaker since he offers something which is beneficial for the hearer. By saying, “have another sandwich” it shows that the speaker wants the hearer or the addressee to eat another sandwich. The speaker instructs the hearer to a positive purpose by limiting his opportunity to say "no". And the utterance “help yourself” shows that the speaker wants the hearer or the addressee to take another sandwich by himself.

The movie is a kind of entertainment media which is presented to entertain the audience. Sometimes, it is merely a representation of reality. The dialogue spoken by the characters represent an actual language in every day life. The movie is also an exploration of the moral order of life and a revelation of the nature of man, moral man, social man, individual man, ludicrous man, evil man, man in all of his multiform aspects. “Maid in Manhattan” was one of the best movies created by John Hughes, a comedy romance made in New York (USA) in December 2002. It was about the relationship between the individual and the social environment. Marissa Ventura, the protagonist in “Maid in Manhattan” was a single mother born and bred in the boroughs of New York City, who worked as a maid in a first-class Manhattan hotel. She had a dream to be a manager. Since she became a maid in the hotel, she met many people of different statuses, so she had to keep her politeness. For example, when she served the hotel’s guests, she used approbation maxim to praise the guests in order to make them felt comfortable.

When the researcher studied the movie “Maid in Manhattan”, she was interested in the employing of Leech politeness maxims especially tact and approbation maxims occurred in the dialogue of “Maid in Manhattan”. The reason was that there were various purposes that could be expressed by using tact and approbation maxims. Besides, the researcher also wanted to know more deeply whether the employment of politeness in every conversation could make the conversation run smoothly and make a harmonious relationship between the participants. It could be seen in the example below:

Caroline Lane : “Excuse me. Sorry. Could you just hold up those two outfits that Dolce sent over earlier?”

Marissa : “These two?”

The utterance used by the speaker in the conversation above can be identified as tact maxim. The form of Caroline’s question shows a command to the hearer in more polite utterance, since the question clearly gives an option to the hearer to choose the response, whether he or she will answer ‘yes’ or ‘no’. From the context, we can see that Caroline Lane who is of a higher status than Marissa, has been very tactful by using indirect utterance in giving a command to Marissa. It proves that Caroline Lane minimizes cost to Marissa, and it shows that she employs tact maxim in her utterance. Since the movie employed many of politeness principles especially tact and approbation maxims, the researcher intended to conduct a research entitled **An Analysis of Tact and Approbation Maxims Based on Leech’s Politeness Principles in the Movie “Maid in Manhattan”**.

B. Problem Statements

1. How are the tact and approbation maxims employed in the conversations of the movie of Maid in Manhattan?
2. What aspects make the utterances of the participants less or more polite in relation to Leech's politeness principles?

C. Research Limitation

In this research, the researcher used socio-pragmatics as the approach in analyzing the politeness principles or Leech's maxims. There are six of Leech's Politeness Maxims, such as, tact, generosity, approbation, modesty, agreement, and sympathy maxim. For limiting the research of analyzing the politeness principles or Leech's maxims, the researcher only focused on applying Leech's tact and approbation maxims.

D. Research Objectives

The objectives of this research are:

1. To describe the tact and approbation maxims employed in the conversations of the movie "Maid in Manhattan".
2. To clarify the aspects that make the utterances of the participants less or more polite in relation to Leech's politeness principles.

E. Research Benefits

1. To give further information about the employment of tact and approbation maxims in the movie “Maid in Manhattan” based on the theory of Leech’s Politeness principles.
2. To make readers understand whether the employment of politeness principles in the conversation is important in order to make the conversation run smoothly.

F. Research Methodology

This is a descriptive qualitative research. It is called qualitative since the collected data were in the form of sentences. It is a kind of research using the techniques of searching, collecting, classifying, analyzing the data, and then drawing the conclusion. Further details on research methodology are clarified in Chapter III.

G. Thesis Organization

The thesis organization will be arranged systematically as follows:

CHAPTER I : INTRODUCTION, covering Research Background, Problem Statement, Research Limitation, Research Objectives, Research Benefits, Research Methodology and Thesis Organization.

- CHAPTER II : LITERATURE REVIEW, covering Pragmatics, Speech Act, Implicature, Indirectness, The Politeness Principles, The Irony Principles, Theory of Movie, Synopsis of the Movie and Review of Related Study.
- CHAPTER III : RESEARCH METHODOLOGY, covering Type of Research, Data and Source of Data, Sample and Sampling Technique, Instrument of the Research, Research Procedure, Data Coding and Technique of Analyzing Data.
- CHAPTER IV : DATA ANALYSIS, covering Interpretation of the Data and Discussion.
- CHAPTER V : CONCLUSION AND SUGGESTION

CHAPTER II LITERATURE REVIEW

This chapter discusses a selected set of topics in pragmatics. They are the concepts and methods offered by pragmatics theory and related fields for the analysis in its sociocultural context. The researcher will also discuss many theories of politeness principles for it is the main subject to discuss in this research. Pragmatics is linguistic study learnt and developed by many linguists, sociologists, psychologists and other scientists. All works in pragmatics as a discipline shares a set of theoretical assumptions with regard to the nature of human communication. In this research, the researcher focuses on the major

insights that pragmatics perspectives bring to the understanding of human verbal communication.

A. Pragmatics

1. Definition of Pragmatics

There are some definitions of pragmatics by some linguists. Yule (1996) said, “Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (reader)”. This type of study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. It requires a consideration of how speakers organize what they want to say in accordance with who they are talking to, where, when, and under what circumstances. When we read or hear pieces of language, we normally try to understand not only what the words mean, but also what the writer or the speaker of those words intend to convey.

Crystal (1990) gives his definition, “Pragmatics studies the factors which govern someone’s choice of language, when they speak or write. If we choose to say something, there are all kinds of factors which constrain what we will say, and how we will say”. It means that when someone wants to talk to someone else, he will consider the situational context and all factors combined with it such as with who he is talking to, when, where and in what situation the conversation takes place. Hence, he will produce the proper utterances.

Leech (1983) gives his definition, “Pragmatics can be usefully defined as the study of how utterances have meanings in situations”. From his definition, it can be seen that pragmatics is a study which understands the meanings of utterances by looking at the situation when the utterances happen. In addition, Levinson (1985) defines that “Pragmatics is the study to an account of language

understanding”. Here, it is clear that pragmatics is a linguistic study emphasizing on the relation between language and context.

From the definitions above, it can be concluded that pragmatics is the science of language seen in relation to its users. It is not the science of language in its own right, or the science of language as seen and studied by the linguists, or the science of language as the expression of our desire to play in schools, but the science of language as it is used by real, live people, for their own purposes and within their limitations.

2. Context

Language cannot be separated from its context, because by looking at the context, it is easy to understand and interpret the meaning of the language. Language varies not only according to the social characteristics of its speakers such as social class, ethnic group, age and sex, but also according to the social context in which they find themselves.

Context is an important aspect in interpreting or understanding the meaning of an utterance. Every utterance is living in its context, so its interpretation should be based on the context. Any utterance has to be situated within the context of the speaker and hearer’s status in the society in order to be properly understood. Someone who wants to understand the meaning of language has to know the context in which the language is used. Here, it is clear that the function of context is to help a speaker and a hearer in delivering and receiving the meaning of utterances.

There are various opinions about the extent of which the term ‘context’ should cover, but experts seem to have an agreement that context is the background of knowledge shared by the speaker (when he produces a message) and the hearer (when he interprets a message).

Asher (1994: 731) stated that context refers to the relevant elements of the surrounding linguistic or non linguistic structures in relation to an uttered expression under consideration. This expression is normally a unit corresponding to a sentence, but can also be a word or a global discourse unit.

Bronislaw Malinowski (in Halliday & Hassan, 1985: 6) stated “There are two notions of contexts, context of situation and context of culture. Context of situation is an environment of the text or a situation with which the text is uttered. Context of culture is the cultural background or history behind the participants”. Both contexts play an important role in interpreting the meaning of the message.

From the statement above, in order to understand the meaning of any utterance, one should know and understand the cultural background of the language that includes participants or people who are involved in speech, time, place, social environment, political condition, etc.

B. Speech Act

1. Definition of Speech Act

The idea of speech act is firstly stated by an English philosopher John L Austin (in Levinson, 1985: 236). Austin stated, “In uttering sentence, one is also doing something.” A speech act is created when a speaker or a writer makes an utterance to a hearer or a reader in a context. In other words, speech act is an action performed by the use of an utterance to communicate. The actions can be requesting, commanding, questioning and informing. Speech act is a part of social interactive behavior and must be interpreted as an aspect of social interaction.

Austin proposed three basic acts in saying an utterance, namely, locutionary act, illocutionary act and perlocutionary act. Below are the explanations of each act including its sample taken from the data in the movie “Maid in Manhattan”.

(a). Locutionary act

Locutionary act is the utterance of a sentence which determines its sense and reference. It is performing the act in saying something.

Example:

Marissa : "She is the goddess."

The utterance above has the locution, which has sense, "the goddess in the hotel is a woman in a high position."

(b). Illocutionary act

Illocutionary act is the making of a statement, offer, promise, etc. in uttering a sentence by virtue of the conventional force associated with it.

Example:

Marissa : I'm on if you need me, okay?

Ty : Okay.

Marissa : So I will see you at lunchtime.

The utterance forms illocutionary act of promising. Marissa promised Ty that she would see her son at lunchtime, and she would come if Ty needs her.

(c). Perlocutionary act

Perlocutionary act brings about effects on the audience by means of uttering a sentence, such effects being special to the circumstance of utterance.

Example:

Marissa : "Hey, look at me, you got something on your face."

Ty : "What?, Where?"

The utterance uttered by the speaker above brings the effect of the addressee.

In that case, Marissa's utterance made Ty to panic and screaming.

2. Classification of Speech Act

J.R. Searle in Levinson (1985: 38) proposed five basic kinds of actions one can perform in speaking, by means of five types of utterances, namely; Representatives, Directives, Commisives, Expressives and Declarations. Below are the explanations of each type of utterance including its sample taken from the data in the movie "Maid in Manhattan".

(a). Assertives

Assertives are utterances used by the speaker to express the belief that the propositional content is true. The propositional content refers to a sentence contains asserting, complaining, suggesting etc.

Example:

Keef : "How's the weather?"

Marissa : "Sunshine. That's nice."

In the conversation above, Keef asked for the weather, and Marissa described or informed about the condition that the weather was sunshine. It is an assertive utterance to express that the propositional content is true.

(b). Directives

Directives are utterances proposed to influence the hearer to act something or not. Those utterances are commanding, ordering, requesting, inviting, etc.

Example:

Marissa: "Come on, help me clean the Park Suite. You're not doing nothing." (*to Stephanie*)

This is a request uttered by Marissa to ask Stephanie's help for cleaning the Park Suite. In this case, Marissa's utterance will construct Stephanie to help her for cleaning the Park Suite.

(c). Commisives

Commisives are utterances used to express the speaker's intention concerning some future actions. Those acts are promising, threatening, refusing, etc. They can be performed by the speaker alone, or by the speaker as a member of a group.

Example:

Chris: "I'll come back." (*to Jerry*)

The utterance above is the expression of promising something because the speaker's intention concerns to the future action that he would come back.

(d). Expressives

Expressives are utterances used to express the speaker's psychological attitudes positively or negatively. Thanking and apologizing are kinds of positive attitudes, while accusing and dislike are kinds of negative attitudes.

Example:

Marissa: "You know, I am really sorry about all this." (*to Ty*)

This is an apologizing utterance used by the speaker to express her regretful of something happened in one situation. It shows the positive psychological attitude of the speaker.

(e). Declarations

Declarations are kinds of speech acts in which the speaker alters the external status or condition of an object or situation. Searle said that they are

very special categories of speech acts. The speaker of those acts is someone who is especially authorized by an extra-linguistic institution which provides rules for their use, such as a court, committee, church, and so on.

Example:

Priest: "Now I pronounce you husband and wife."

The utterance above is a kind of declaration uttered by a Priest to marry a couple to be husband and wife.

C. Implicature

The word implicature was derived from the verb 'to imply' as is its cognate 'implication'. The concept of implicature was developed by Grice (in Gazdar, 1979: 38), it was a theory about how people use language. He stated "Implicature is a proposition referring to the meaning suggested or implied from an utterance rather than meaning of what is said." Grice also proposed a set of rules as guidelines for using language. He suggested that there are four basic maxims of conversation or general principles which include maxim of quantity (to be informative, but not more or less informative), maxim of quality (be truthful), maxim of relevance (be relevant) and maxim of manner (be brief and orderly, avoid obscurity and ambiguity). These maxims will lead the participants to speak informatively, sincerely, relevantly and clearly in their communications.

In addition, Grice divided implicature into two kinds. They are:

(a). Conventional implicature

Conventional implicature is not based on the cooperative principles or the maxims. It does not have to occur in conversation and it does not depend on

special context for its interpretation. Conventional implicature is associated with specific words and result in additional conveyed meanings when those words are used. For example is the word “but”.

“Marry suggested black, but I chose white.”

(From Yule, 1996: 45)

The utterance implicates that the fact, the expectation between Marry and I was different.

(b). Conversational implicature

It is an implicature derived from a general principle of conversation plus a number of maxims in which the speaker will normally obey. Conversational implicature is classified into:

❖ Generalized conversational implicature

It is an implicature that arises without any particular context or special scenario being necessary.

Example:

Dobbie : “Did you invite Bella and Cathy?”

Marry : “I invited Bella.”

(From Yule, 1996: 40)

Here we can interpret the utterance without particular context or knowledge. The utterance which uttered by Marry implicates the meaning that she didn’t like Cathy.

❖ Particularized conversational implicature

It is an implicature that arises because some special factors inherent in the context of utterance and it is not normally carried by the sentence used. In short, it is an implicature that needs a specific context.

Example:

Ricky : “Hey, coming to the wild party tonight?”

Tom : “My parents are visiting.”

(From Yule, 1996: 43)

From the conversation above, we know that Tom’s response does not appear in relevant answer. A simply relevant answer would be “yes or no”. In order to make Tom’s response relevant, Ricky has to draw on some assumed knowledge that one college student in this setting expects another to have Tom will be spending that evening with his parents. Consequently, Tom’s utterance implicates that Tom is not at the party.

D. Indirectness

Indirectness is a form of politeness. It is the accepted polite behavior in a given situation in one culture. It tends to minimize social distance and lay emphasis on the collectivism. Indirect illocution tends to be more polite because it increases the degree of optionality, and because the more indirect illocution will be the more diminished and tentative its force. For example, when one gives a command to someone else, he uses an indirect utterance that can be shown in the example below:

“ *Would you mind if I borrow your motorcycle tomorrow morning?*”

The speaker's question actually asks for the permission to the hearer, that he wants to borrow the motorcycle for tomorrow morning. This indirect question clearly gives optionality to the hearer to choose the answer whether he will lend his motorcycle or not. The hearer might use the same way to answer the question with an indirect utterance. If he doesn't want to lend his motorcycle because he will use it tomorrow morning, or because of the other reasons, he may answer, *"Actually I want lend you my motorcycle tomorrow morning, but I am sorry because I will use it to....."*. It seems to be more polite rather than if he answers *"Yes I mind"* directly.

E. The Politeness Principles

Leech's Definition

The politeness principle is a series of maxims. Geoffrey Leech (1983) has proposed as a way of explaining how politeness operates in conversational exchanges. Leech defines politeness as forms of behavior that establish and maintain feelings of comity within the social group, that is the ability of the participants in a social interaction to engage the interaction in an atmosphere of relative harmony. It can be expressed by certain polite formulaic utterances like please, thank you, excuse me, sorry, etc.

According to Leech, the politeness principle concerns with two participants of conversation those are *self* and *other*. The *self* conventionally is the speaker, while the *other* is the hearer or the addressee. The concept of *other* also refers to the third side. The speaker must show his politeness to a third side, either presented or not.

2. Degree of Politeness

Leech's politeness principles is considered to be more comprehensive than other principles. The politeness principles divided into six maxims, in which each maxim has five scales to determine the degree of politeness. Below are the descriptions of each scale:

(a) The Cost-benefit scale

It gives detail about the cost and benefit which are oriented to the hearer or the addressee. Here, the cost and benefit refer to the utterance uttered by the participants either financial or a prestige. In this case, if the cost is higher than the benefit of the addressee, it seems to be less polite. On the other hand, if the benefit is higher than the cost of the addressee, it seems to be more polite. From the details, we can point out that the higher cost to the addressee indicates the less of politeness, in contrast, the higher benefit to the addressee indicates the greater of politeness.

(b) The Optionality scale

It assesses the degree to which the illocutions performed by the speaker allows the addressee a degree of choice. Frequently, an option is offered when the speaker uses an indirect utterance in giving a command, a request, etc to the addressee. In this case, the speaker gives an option to the addressee to answer or to give response toward the speaker's utterance. Since the speaker gives an option to the addressee to choose the response, it will increase the degree of politeness.

(c). Indirectness scale

It indicates the degree of politeness on the basis of evaluating the same propositional content under increasingly indirect kinds of illocution. In this case, the higher of indirectness indicates the greater of politeness.

Example:	indirectness	less polite
(1). Close the door!		
(2). I want you to close the door.		
(3). Will you close the door?		

- (4). Can you close the door?
- (5). Would you mind closing the door?
- (6). Could you possibly close the door?

Etc.

more polite

It clearly shows that the indirect utterance will increase the degree of politeness. The more indirect utterance will be the more polite because it is more beneficial for the hearer or the addressee.

(d). Authority scale

Representing the social status relationship between the participants. The various ways we choose words can show whether we see the person addressed is a superior, a subordinate or an equal. In other words, we can say that the way somebody talks to others reflects his or her relationship to others. For instance, the hotel Manager calls a maid in the hotel 'Marissa', and Marissa calls the Manager 'Sir'. It clearly shows the different social status between the participants, that is the Manager as a superior and the maid as a subordinate. In any particular case, when the participants have very different social status, then the person with higher status has an authority to order a command to a person with lower status.

(e). Social Distance scale

Indicating the degree of familiarity between the participants. This scale is useful in emphasizing that how well the participants know each other. Generally, it used to show difference, existence, or solidarity between the group members. For example, the relationship between two persons who have been good friends for long time and have known each other shows that they have a high solidarity to each other. On the other hand, people in distant relationships will have a low solidarity to each other.

3. The Six Maxims

The politeness principles divided into six maxims, namely tact maxim, generosity maxim, approbation maxim, modesty maxim, agreement maxim and sympathy maxim. Below are the descriptions and the samples analysis of the six maxims occupied from the movie as Leech formulates them based on his assumption of politeness principles.

a. Tact Maxim

Tact is the first maxim of the politeness principles. It requires the participants to minimize cost to *other* and maximize benefit to *other*. This maxim implemented by directive / impossible and commissive utterances. The directive / impossible utterance is a form of utterance commonly used to show a command either direct or indirect. This utterance can usually be found in some utterances such as; inviting, commanding, ordering, advising, etc. Meanwhile, the commissive utterance is the utterance functioning to declare a promise or offer something.

Example:

Marissa : “Can I finish getting dressed, please? Thank you.”

Stephanie : “You’re the one who keeps talking about being a manager.

All I am saying is, it could be you.”

Marissa employs tact maxim in her utterance since she minimizes the cost to Stephanie. It can be proved by seeing the indirect utterance used by Marissa to Stephanie. This indirect utterance shows that Marissa wants Stephanie to help her, but she makes an utterance as if she doesn’t ask Stephanie to help her wearing the uniform. It seems that she just wants Stephanie to give more time to her to finish

her dressing by herself. Marissa's utterance is not force Stephanie to help her friend. It shows that Marissa is being tactful in delivering a request to Stephanie.

b. Generosity Maxim

Generosity maxim requires the participants to minimize benefit to *self* and maximize cost to *self*. This maxim, like the tact maxim, is also expressed by the directive / impossible and commissive utterances. However, this maxim is self-centered maxim, while the tact maxim is other-centered maxim.

Example:

Caroline : “.....At least let me buy you lunch. After all, we've only got each other to get through this humiliation.”

Chris : “Caroline, the first lunch was a mistake. A second would be complete torture.”

Caroline : “Drinks, then?”

The situation in the conversation above is that Caroline offered Chris for having lunch and drink with her, but Chris rejected all. In offering, actually, Caroline is putting pressure on Chris to comply with her offering. This indicates Caroline's sincerity in having Chris accepts her offering. Since the speaker maximizes the cost and minimizes the benefit to herself, indicates that she implies generosity maxim in her utterance.

c. Approbation Maxim

Leech defines that approbation maxim requires the speaker to minimize dispraise to *other*. On the contrary, he must maximize praise to *other*. This maxim requires the speaker to avoid everything which hurts to other, especially the addressee. This maxim is expressed by the expressive and assertive utterances.

The expressive utterance is the utterance which its function is to express the speaker's psychological attitude toward a situation. This utterance can usually be found in some utterances expressed to say thankfulness, congratulation, welcoming, apologizing, praising, etc. The assertive utterance is the utterance commonly used to declare the truth proposition that is expressed. This utterance can usually be found if someone carries his opinion, comment, suggestion, complain, etc.

Example:

Mrs. Burns : "Lavender! You're very creative, Marissa."

Marissa : "Thank you, ma'am."

In this conversation, Mrs. Burns gives a good comment about Marissa's appearance in presenting a bundle of purple orchids with the lavender scent. The utterance uttered by Mrs. Burns shows the expression of admiration. She maximizes the praise to Marissa. Therefore, it can be categorized as approbation maxim.

d. Modesty Maxim

This Modesty maxim requires the speaker to minimize praise of *self*, but he must maximize dispraise of *self*. Like the generosity maxim, this maxim is also expressed by the expressive and assertive utterances.

Example:

Marissa : ".....here's the difference between the goddess and me. She's playing games to trick him into wanting her."

Stephanie : "And you're what?"

Marissa : "I'm working hard for the money."

The utterance uttered by the speaker in the conversation above is categorized as the modesty maxim since the speaker maximizes dispraise of herself. In this case, Marissa notifies about her lower position as a maid compared with Caroline, someone in higher position.

e. Agreement Maxim

There is a tendency to increase an agreement and to minimize a disagreement by declaring a regret or partial agreement when someone speaks with other. The partial agreement is an agreement followed by a partial disagreement implicating the speaker's disagreement toward the addressee.

Example:

Ty : "Hey, Ma, can we go see the penguins? Let's go see penguins."

Marissa : "Five minutes."

From the example above, Marissa did not allow her son to go to see the penguins with Chris. However, then she made a commitment for just five minutes seeing. It shows that Marissa minimizes a disagreement of something. It is more polite rather than if she strongly disagrees.

f. Sympathy Maxim

Sympathy maxim requires a speaker and a hearer to maximize sympathy and minimize antipathy between them. The obedience of this maxim is required for everyone who needs sympathizing to the achievement being reached or calamity happened to *other*. The achievement being reached by *other* must be given congratulation. Meanwhile, the calamity happened to *other* must be given sympathy or condolences if one of his families or relatives died.

Example:

Keef : “Sorry, Marisa, but I have to.”

Marissa : “I understand.”

Keef felt sorry to hear that Marissa was retired. He expressed his condolences in order to achieve solidarity and to show his sympathy to Marissa. In this case, Keef maximizes sympathy to Marissa, and it is therefore, the utterance uttered by Keef in the conversation above employs sympathy maxim.

F. The Irony Principles

The Irony principle is a second-order principle which enables a speaker to be impolite while seeming to be polite. In contrast with the politeness principle which promotes a bias towards comity rather than conflict in social relations, the irony principle enables the speaker to bypass politeness, promotes the antisocial use of language (Leech; 1983: 142).

We act ironically in using dishonest politeness as a suitable of impolite attitude. Sometimes, the dishonesty seems clear, but sometimes it is not. The irony principles often violate the cooperative principles, especially violate the maxim of quality and the maxim of quantity.

Example:

(1). That’s all I wanted!

Ironically, sentence (1) means “That is not what I wanted”. This dishonesty can be made clearly to the hearer if it is followed by the contradiction of the utterance’s intonation that is impatient intonation. It is the ironic utterance which violate the maxim of quality because the speaker doesn’t tell the truth.

Example:

- (2). If it's in my house, I will provide food and drink to my guests, but I don't know here.

The sentence (2) clearly shows the ironic utterance in which the speaker compares about the host's service toward the guests. The situation is that the speaker is a guest in someone's house. However, the host doesn't offer him neither food nor drink. It might be the opposite with the situation if he accepts a guest in his house, he will provide food and drink to his guest. Since it seems unusual for him, then he makes an ironic utterance, "*If it's in my house, I will provide food and drink to my guests, but I don't know here*". The purpose of this ironic utterance is that he wants the host to provide food and drink for him. Actually, his ironic utterance might violate the maxim of quantity if in the fact, the host will provide it, and the speaker is too soon to say this ironic utterance before he really knows whether the host will provide it or not.

From the two examples above, we can deduce that the ironic utterance may hurt someone's feeling. It is because the irony principle promotes the antisocial use of language. The language which is used by the speaker is avoiding the concept of politeness principles. It can be identified that the irony principle is the opposite of the politeness principle.

G. Theory of Movie

A movie is a kind of entertainment media which is presented to entertain the audience. As Meyer (1990) said, "A movie is an art form to have been developed entirely within contemporary times, and it is usually intended to reach a wide and

varied audience”. Frequently, many movies are based on a narrative or story and develop characterization and mood. Sometimes a movie is created not merely as a means of entertainment but more than it is a communication of ideas and attitudes. A movie has been created by specific cultures, reflects those cultures, and effects cultures. Its ability is to express the philosophy and worldview of individuals, cultures and nations. A movie is the representation of real life in the society. The dialogue spoken by the characters and the actions they perform represent an actual language in every day life.

H. Synopsis of the Movie

Connected with the movie, here will be written down the synopsis of “Maid in Manhattan”, which its conversations are analyzed in this research. “Maid in Manhattan” was one of the best comedy romances created by John Hughes, and it was written in 2002. The story of the movie told about the relationship between the individual and the social environment representing the real life in the society.

The synopsis described that Marissa Ventura was a hard-working, intelligent and determined single mother who always tried to reach a better life for herself and her son, Ty Ventura, a young boy of ten-year-old. Marissa had divorced from her husband for several years and she lived only with her mother and her son. Marissa worked as a housekeeper in Manhattan’s first-class Baresford hotel. She worked hard to fulfill her family needs and to find a better life for her family. In her life, she had a great dream that she wanted to be a manager. For this, she had to work hard and used all of her ability to reach her dream.

One Saturday morning, Marissa brought her son, Ty, to Manhattan hotel. She asked a co-worker to keep her son because she and her friend, Stephanie (the other maid in Manhattan hotel) had to do their job. One of the hotel's guests, Caroline Lane, a spoiled socialite, asked Marissa to return some designer clothes to the store. However, after Caroline Lane left them, Stephanie persuaded Marissa to wear those clothes before taking them back to the store. In an uncharacteristically frivolous moment, Marissa slipped into the chic and expensive outfits.

At the same time, her son, Ty Ventura appeared at the door with a handsome man of U.S. senator. He was a guest of Manhattan's most eligible bachelors, Chris Marshall. Ty came to ask Marissa's permission to walk through the Central Park. Chris was immediately attracted to Marissa. Assuming that she was a hotel guest, then he asked her to join them. At first, she refused it, but then she agreed since Stephanie persuaded her to follow them.

Despite the obvious sparks between them, Marissa was reluctant to encourage herself to Chris because she didn't want to lose all that she worked so hard to reach her dream. Moreover, Chris pursued Marissa to remain together with him, even though it could compromise his political career. As romance, mistaken identity and front-page gossip collide, Marissa and Chris learned that the bigger of the dreams might come true.

I. Review of Related Study

A study about politeness has been conducted in different setting by previous researcher. The research is entitled **The Use of Compliments as a Positive Politeness Strategy in Speeches of Men and Women's Characters in the Film Notting Hill**. It was conducted by Galih Endah Nurhajanti (2000). In her research, she used a socio-pragmatic approach in discussing the compliments as a positive politeness strategy uttered by the participants in the movie. This research was intended to (a) describe the compliments of women and men, (b) show the topics of compliments expression, and (c) describe the function of compliments as the positive politeness strategy.

The result of the study covered by the findings that women receive more compliments than men as their positive politeness strategy in language use. Therefore women are linguistically more polite than man. There are three topics; appearances / possession, performance / skills / abilities, and personality traits / friendliness topics, and the function are to increase and consolidate solidarity between the interlocutor, to ease communication, to express positive evaluation / admiration and to replace other speech act formulas.

Comparing to the above analysis, this research is conducted using pragmatics approach to discuss the same view about politeness. However, the aspect that the researcher intends to find is a little bit different to what has done before. The researcher here intends to analyze a conversation in term of Leech's politeness principles including two maxims, they are tact and approbation maxims.

CHAPTER III

RESEARCH METHODOLOGY

In this chapter, the researcher would like to present the research methodology, considering the type of research, data and source of data, sample and sampling technique, instrument of the research, research procedure, technique of collecting data, data coding and technique of analyzing data.

G. Type of Research

In this research, the researcher used a descriptive qualitative method. According to Surakhmad (1994), a descriptive research is a kind of research using the techniques of searching, collecting, classifying then analyzing the data. The objective of this method is to describe phenomena. From the data analysis, the researcher will draw a research conclusion.

Moleong (1990) stated “A qualitative research is a type of research which does not include any calculation / enumeration, because the data produced are in the form of words”, as stated by Miles and Huberman (1992), “...the data concerned appear in words rather than in numbers”.

Meanwhile, Bungin (2003) stated “The character of a qualitative research is more flexible rather than in a quantitative research because it doesn't have to define the concept”. It means that the data is not always consistent with the concept, it can be changed every time when the researcher finds more complete, unique and interesting fact in the field.

From some views above, it can be pointed out that in a qualitative research, the researcher just collects the data, organize them, classify, then making the interpretation on data, and in the last, the researcher will draw conclusion based on the data analyzed. It can also be stated that this type of research is more concerned with the reality in the field rather than in what has been thought or imagined subjectively before doing the research. The objective of this research is to understand the social phenomena, therefore, this qualitative research often called “the understanding research”.

H. Data and Source of Data

Arikunto (1998) defined “Data are all facts and numbers which can be made into materials to find information, and source of data is the subject in which data can be obtained”. Data could be in the forms of discourse, sentence, clause, phrase or word which can be obtained from printed media or electronic media, such as magazine, newspaper, book, television, radio or film. The data of this study are the dialogues spoken by the participants containing tact and approbation maxims, which are obtained from the source of data, “Maid in Manhattan” movie and the script of the movie.

I. Sample and Sampling Technique

Hadi (1983) defined “Sample is part of population which is investigated, while sampling is the activity of collecting the samples”. Concerning with the nature of qualitative study, the sampling technique adopted in this research is purposive sampling or criterion based on the purpose of the research.

Moleong (1990) stated that sampling technique for a qualitative research was different from that quantitative one. Samples in a qualitative research are related to the context. That is why each datum is treated based on the context. He also clarified that qualitative research did not explore random sampling but purposive sampling. Consequently, the choice of the technique is appropriate to this research.

In this purposive sampling technique, the selection of sample is from the source of data that has connection with the problem that are analyzed. The samples are chosen based on certain criteria set up by the researcher. The criteria of choosing this samples are based on Leech's classification of politeness principles. The samples of this research are the character's dialogues employ the politeness principles, especially the employment of tact and approbation maxims in the movie "Maid in Manhattan".

J. Instrument of the Research

Instrument in a research is equipment or facility used by the researcher to collect the data so the research can be easier, and the results can be more accurate, complete and systematic (Arikunto; 1998: 151). In a qualitative research, instrument of the research is the researcher herself with or without the help of other people (Moleong; 1990). However, in conduction this research, the researcher herself needed some supporting instruments. They were a VCD, a movie, script, a VCD player and a television.

a. Research Procedure

In order to make this study runs in chronological way, the procedures taken up in this research were arranged as follows:

1. Choosing a movie containing the aspects of politeness principles in its dialogues.
2. Watching the movie “Maid in Manhattan” for several times in order to understand the whole story.
3. Collecting the data
 - Transcribing the data from the dialogues in the movie into the form of dialogues list.
 - Identifying the listed dialogues that contain the politeness principles carried out by each participant.
 - Finding out the tact and approbation maxims carried out by each participant.
4. Giving codes on the collected data.
5. Analyzing and interpreting the data to answer the problem statements.
6. Drawing conclusions from the results of the analysis and giving suggestions.

F. Data Coding

In order to make easier the classification and analysis of the data in the research, each datum is marked by a code. The coding of data in this research can be seen through the following ways:

Data 1 / Tact / S: Marissa Ventura

A: Chris Marshall

Data 2 / App./ S:

A:

It can be identified as follows:

1 & 2 : refer to the number of datum

Tact & App. : refer to the maxims / the types of Leech's politeness principles

It could be;

Tact : the tact maxim

App. : the approbation maxim

S : refers to the speaker

A : refers to the addressee

G. Technique of Analyzing Data

The collected data were analyzed by using socio-pragmatics approach. This technique was intended to find out the characteristics of the data adopted to the research objectives. After the data were collected, they were analyzed by using the following steps:

2. Classifying the data from the dialogues in the movie "Maid in Manhattan" consisting two maxims, namely tact and approbation maxims.
3. Describing the context of situation in the conversations employing tact and approbation maxims in the movie "Maid in Manhattan".
4. Analyzing and interpreting the data based on Leech's politeness principles.
5. Clarifying the aspects make the utterances of the participants less or more polite in relation to Leech's politeness principles.
6. Drawing conclusions from the results of the analysis and giving suggestions.

CHAPTER IV

K. DATA ANALYSIS

L. Interpretation of the Data

M. In this chapter, the researcher will analyze the conversations in the movie consisting tact and approbation maxims. The data consists of 10 conversations employing tact maxim, 7 conversations employing approbation maxim and 3 conversations employing both of tact and approbation maxims. The analysis of each data is preceded by describing the context of situation when the conversation occurred, then followed by interpreting each data based on its form of maxim.

N.

O. **Data 1 / Tact / S: Marissa Ventura** **A: Stephanie**

Marissa : “Can I finish getting dressed, please? Thank you.”

P. **Stephanie** : “You’re the one who keeps talking about being a manager. All I am saying is, it could be you.”

Relevance of context situation

Marissa was wearing the maid uniform when Stephanie came and told her about the retirement of the assistant manager of Manhattan hotel. Since the old assistant manager of the hotel had retired, consequently, the manager needed a new assistant. Stephanie, without telling Marissa, sent an application to the hotel manager to promote Marissa to be assistant manager of Manhattan hotel. It’s because she knew that Marissa was really interested in management. Marissa was one of the most maids who always told Stephanie about her dream to be a

manager, and Stephanie always gave support to her. As the result, the hotel manager made a decision to consider her, thus, he ordered Paula to call Marissa. Marissa had not finished wearing the maid uniform when Paula came and announced her to meet the manager in his room immediately. She wondered about what would happen to her. Still being confusion and in a hurry, she asked Stephanie to help her wearing the uniform by delivering a request, "*Can I finish getting dressed, please? Thank you.*"

Data Interpretation

From the conversation above, it can be seen that in delivering a request, Marissa employs tact maxim since she minimizes cost of Stephanie. A request is a form of impossible utterance which demands the addressee to do something. However, the request here sounds less imposing since the speaker is being tactful in delivering the utterance by minimizing the cost of the addressee. Marissa, actually needs Stephanie to help her to finish getting dressed, but she delivers an utterance as if she doesn't ask Stephanie to help her wearing the uniform. It seems that she just wants Stephanie to give her more time to finish wearing the uniform by herself. Stephanie, however, can understand what her friend's desire for then she helps her finish wearing her uniform. It clearly shows that Stephanie is good in feeling and she has high solidarity.

Marissa's utterance in the conversation above seems to be more polite for there are some aspects support it. First, concerning on the social status / authority scale, Marissa and Stephanie have an equal status or position as maids in the hotel, and concerning on the social distance scale, both of them have intimacy

relationship as close friends. In any particular case, if the participants in the conversation have intimacy relationships, they tend to use direct utterance in delivering something. Moreover, sometimes they force each other in delivering such a command, request, etc. In this case, however, Marissa remain uses indirect utterance in delivering a request to her best friend although she is in a hurry with a vague feeling.

Second, relating to the degree of language used and the way of speaking, she also shows her tactfull. To ask Stephanie's help, she may ask, "*Can you help me finish getting dressed, please?*" or "*Will you help me finish getting dressed, please?*" In this case, however, Marissa prefers to ask Stephanie by stating, "*I.....*" rather than the two form of questions above. It seems that Marissa doesn't really ask Stephanie to help her. In the way of speaking, Marissa doesn't look at Stephanie or go near her. As mentioned above, it seems that Marissa just wants Stephanie to give her more time to finish wearing the maid uniform although in her mind, she really needs Stephanie's help.

Third, the word "*please*" can also be a marker of politeness, and the utterance "*thank you*" reflects the thankfulness expression of the speaker to the addressee although she has not known yet whether Stephanie will help her or not. From the explanation above, it clearly shows that the speaker increases the degree of politeness in delivering the utterance to the addressee.

Data 2 / App / S: Mrs. Burns

A: Marissa Ventura

Mrs. Burns : "Lavender! You're very creative, Marissa."

Marissa : "Thank you, ma'am."

Relevance of context situation

Some guests consisting of familiar people would check in to the Manhattan hotel. Mrs. Burns gave an announcement to all the maids about it. She instructed them to prepare everything before those guests coming. Every maid was located in different part of the hotel with different guest. Marissa was located in the Madison Suite, in which, there would be a Sotheby's director named Caroline Lane, who had requested a room in front of the park. Mrs. Burns told Marissa that Caroline Lane loved purple orchids and lavender scents. Marissa, then, made a bundle of beautiful purple orchids and gave it the lavender scents, afterward she put the purple orchids on the table of Caroline Lane's room. When Mrs. Burns walked around the hotel to control whether all works run smooth, she was interested in Caroline's room where Marissa was sited. She looked at the table and found a bundle of beautiful purple orchids with the lavender scents. She fell into amazement because of Marissa's creativity, for then she delivered praise to her.

Data Interpretation

In the conversation above, Mrs. Burns gives a good comment about Marissa's creativity in presenting a bundle of beautiful purple orchids with the lavender scents by saying, "*Lavender! You're very creative, Marissa.*" This utterance may have two meanings, that Marissa is creative in providing a bundle of beautiful purple orchids, and that Marissa is creative in giving the lavender scents. It also proves that Marissa has worked well. Consequently, Mrs. Burns's

comment can be identified as approbation maxim since she maximizes praise to Marissa. In this case, praise is directed to reflect a total admiration. Marissa gives a good response by saying thanks.

Absolutely, it is the polite utterance uttered by the speaker to make the addressee feels glad. Furthermore, in the way she is praising, her face expresses her total admiration. She says it sincerely, hence, it becomes one aspect that make the utterance is more polite rather than merely praising. Moreover, the utterance uttered by the speaker has a positive effect to the addressee, it can support the addressee to do something better in the following times. It also will make a good relationship and a harmonious atmosphere between the participants.

Data 3 / Tact / S: Chris Marshall

A: Jerry Siegel

Chris : “Let me see that. Let me see it, Jerry.”

Jerry : “You don't need to see it. No.”

Chris : “Give it here.”

Jerry : “Fine. But I hadn't finished it yet.”

Chris : “Sentimental favorite and playboy politico.....Assemblyman Chris Marshall....Guess you missed a few words, Jer. What, playboy? That's a compliment.”

Relevance of context situation

Jerry and Chris were in their room in the hotel. Jerry was reading a Newspaper, meanwhile Chris was doing something near him. The front page of the Newspaper was covered by Chris Marshall's picture. The main news in the Newspaper was about Chris Marshall. The news did not only mention about his

good reputation, but also about the bad one. For instance, it mentioned that he was a sentimental favorite figure and a playboy. Jerry read it loudly so Chris could hear him, but he just read about the good news of Chris and passed the bad one. Chris intended to read it so then he asked Jerry to give him the Newspaper. However, Jerry rejected to give it by saying the utterance, “*You don't need to see it. No*” directly. Chris then delivered the second demand louder. Yet again, Jerry made Chris more and more impatient when he said that he had not finished read it yet until Chris grabbed it from Jerry’s hand.

Data Interpretation

From the conversation above, it shows that Jerry is actually a tactful person. Relating to the context of situation, when Jerry reads the Newspaper, he tries to hide the bad sentences about his friend by not reading it. It is because Chris is a public figure and the candidate of senate, so it’s better if he avoids the horrible news about him. Jerry is afraid if Chris reads the Newspaper, he will not focus in his career. It is therefore, Jerry rejects him by saying, “*You don't need to see it. No.*” loudly. In this case, he certainly maximizes benefit of Chris considering if Chris reads it, he may lose his confidence as a public figure.

Concerning on the social distance scale, Chris and Jerry have intimacy relationship as friends for long time. However, they have different social status, Chris as a superior and Jerry is just his right hand. It shows that Chris’s position is higher than Jerry. Chris has an authority to make an imposing utterance to Jerry. Looking at Jerry’s status, his utterance actually seems to be less polite since the utterance is such kind of suggestion to Chris. According to Leech’s politeness

principles theory, a person who is in lower position is impolite to give a suggestion to a person in higher position although it is beneficial for the latter.

Q. Data 4 / Tact / App / S: Caroline Lane

A: Marissa

Ventura

Caroline: “Could I ask you an enormous favor? I mean, I know this isn’t your job, and I’d never normally ask, but I’m so....”

Marissa : “It’s okay.”

Caroline: “You’re such a doll. Would you run down to Madison and get me three pairs of pantyhose?”

Relevance of context situation

Caroline delivered a command to Marissa since she needed something. She wanted Marissa to run down to Madison and get her three pairs of pantyhose. She realized it was not Marissa’s job, so in the way of delivering a command, she was being more tactful by saying “*Could I ask you an enormous favor? I mean, I know this isn’t your job, and I’d never normally ask, but I’m so....*” She didn’t continue her utterance because Marissa cut it by complying with the agreement utterance, “*It’s okay.*”

Data Interpretation

In the conversation above, both of the participants’ utterances are polite. They obey tact maxim, but Caroline, who has more powerful, is more polite in delivering a command to Marissa. The speaker, Caroline Lane, minimizes cost to the addressee. She uses the indirect utterance in asking the addressee to do

something. In delivering a command, Caroline increases the degree of politeness, and there are many aspects make Caroline's utterance is more polite.

Before delivering a command, Caroline makes a question, "*Could I ask you an enormous favor?*" Its purpose is to convince about Marissa's willingness to do something. Caroline also makes a statement, "*I mean, I know this isn't your job, and I'd never normally ask, but I'm so....*" because she realizes it is not part of Marissa's responsibility. It proves that Caroline is a polite person. Actually, this utterance can provoke Marissa's solidarity, but she may say "*no*" if she doesn't want to do it, or she has another work, or any other reasons. However, she prefers to comply with her although she has not known about what is Caroline's favor. It also proves that Marissa is a polite person who has high solidarity.

After Caroline delivered a question to Marissa, she then gives a command to her by using the word "*would*" to begin her request. In any particular case, when the participants have very different social status, then the person with the higher status has the right to order a command, and she usually uses an imperative form. In this case, however, Caroline exploits the precious word "*would*" to deliver a command to a maid. The question with the beginning of "*would you.....or could you.....*" are polite to ask about the hearer's willingness or ability to perform an action. The question about the hearer's ability to do something avoids the impoliteness because it gives her/him an out that she/he is able to refuse to do it with any particular reason. In this conversation, although Caroline's utterance little forces Marissa, but it still implicates tact maxim since Caroline still gives option to Marissa to choose the response.

Caroline Lane also delivers an expressive utterance which employs approbation maxim by saying, “*You’re such a doll*” to Marissa. Actually, it does not really mean that Marissa like a doll, but it means that Marissa is a kind woman.

R. Data 5 / App / S: Marissa Ventura

A: Ty

Ventura

Marissa : “You know, I am really sorry about all this.”

Ty : “It’s not your fault.”

Marissa : “See you later. Thank you.”

Ty : “Sure.”

Relevance of context situation

The context of situation was that Ty felt sad since his father could not come when he got a speech at his school. He hoped his parent would come in the speech contest at Ty’s school like the other children. In fact, there was only his mother, so he was not happy with that situation. It made him not focus in his speech. He lost his words and then he ran from the stage before finishing the speech. Marissa actually had contacted Ty’s father to come, but she was unsuccessful in persuading him. It made her son so sad and didn’t want speak anything. It was therefore, she brought him to Baresford hotel, but in the hotel, he still kept silent until Marissa said sorry to him.

Data Interpretation

Marissa delivers her regret to Ty by saying the utterance, “*You know, I am really sorry about all this.*” She realizes that all happened because of her fault.

Her efforts to persuade Ty's father get unsuccessful and makes her son is being sad. She really regrets about it. Ty gives his response by saying, "*It's not your fault.*" In this case, Ty employs approbation maxim in his utterance since he minimizes dispraise to Marissa. In his deep heart, indeed, he is disappointed with her mother because of her unsuccessfulness in persuading his father to come in his speech. However, he says her mother that is not her fault. He does not blame his mother because he avoids hurting her mother's feeling. Consequently, his utterance still implicates the politeness principle. It shows the respectful children in keeping the atmosphere in relative harmony with the mother.

S. Data 6 / Tact / App / S: Caroline Lane

A: Marissa

Ventura

Caroline : " Oh, sorry. Aren't you the maid I had yesterday?"

Marissa : "Yes, ma'am."

Caroline : "Oh, fantastic. I need another favor. I'm late for lunch, otherwise I'd do it. Would you run down to the boutique and return the outfits in the closet?"

Marissa : "Sure, I'll take care of it."

Caroline : "Thank you. You're the best."

Relevance of context situation

Caroline was in a hurry situation since she had late for lunch. Otherwise, she had to return the outfits to the boutique before having lunch. Just by a chance, she met Marissa with her friend, Stephanie. She felt very lucky to meet Marissa in an exact time. Actually, Caroline still recognized Marissa, but she convinced herself

by asking whether she was really the maid whom she had met the day before. She expressed her gladness by saying “*fantastic*”. Afterward, she delivered a command to Marissa to return the outfits to the boutique.

Data Interpretation

In delivering a command to Marissa, Caroline is being tactful by asking, “*Would you run down to the boutique and return the outfits in the closet?*” It certainly shows that in using the language, she employs tact maxim since she minimizes cost of Marissa by giving her the option to choose the response. Consequently, her requesting is more polite considering with the aspects below.

The first aspect correlates with the social status scale of the participants. In any particular case, when the participants have very different social status, then the person with the higher status has the right to order a command, and she usually uses an imperative form. In this case, however, Caroline exploits the precious word “*would*” to deliver a command to a maid. It shows that Caroline is a polite person since her utterance seems to be less of condescension.

The second aspect correlates with the degree of indirectness the speaker used in delivering a command. Caroline increases the degree of politeness. She uses the word “*would*” to begin her question. The question with the beginning of “*would you*” is polite to ask about hearer’s willingness or ability to perform an action. The question about the hearer’s ability to do something avoids the impoliteness because it clearly gives option to the addressee to choose the response whether she will do it or not.

T.

U. **Data 7 / App. / S: Marissa Ventura** **A: Stephanie**

V. **Stephanie**: “Who’s she?”

Marissa : “She is the goddess. She’s staying in the Park Suite.”

Relevance of context situation

Marissa and Stephanie were walking in the corridor of the hotel when they met Caroline Lane. Stephanie had never met her before. She was anxious to know about her, so when Caroline had left them, Stephanie asked Marissa, “*Who’s she?*”, and Marissa answered Stephanie’s question simply, “*She is the goddess. She’s staying in the Park Suite.*”

Data Interpretation

Marissa’s utterance employs approbation maxim. She maximizes praise of the addressee. According to Leech’s theory about the participants, in this conversation, Caroline Lane is the third side participant whose name is mentioned by the speaker in the conversation. Marissa describes Caroline as the goddess as she is a great woman who can get everything she wants. Actually, the utterance, “*She is the goddess*” seems to be exaggerated. In literature, *goddess* means a female God or the maker and the ruler of the universe, or a person that is greatly admired or loved. However, the word “*goddess*” said by Marissa here means that Caroline Lane is a great woman who has high position or authority and good reputation in her life. Obviously, that is a polite utterance uttered by Marissa as an expression of admiration of someone in high position.

W. Data 8 / Tact / S: Ty Ventura

A: Chris

Marshall

Ty : “Are you Republican?”

Chris : “Yes. Why?”

Ty : “Richard Nixon was Republican.”

Chris : “So what?”

Ty : “He lied.”

Chris : “So, what does that mean?”

Ty : “Nothing.”

Relevance of context situation

In the hotel, Ty met Chris with his large dog and Ty greeted them. Chris asked for his name and introduced himself. Ty mentioned his name and then he said that he knew much about Chris. Ty then asked Chris whether he was a republican, and of course Chris answered “yes”. Ty told him whether Richard Nixon was also a Republican and he had made a lie. Chris fell into amazement with this young boy who knew about the political side. Chris, actually could catch what was the meaning of Ty’s utterance, but he still delivered a question to him, “*So, what does that mean?*”. Ty answered his question by saying, “*Nothing*”.

Data Interpretation

In giving the response for Chris’s question by saying, “*Nothing*” shows that Ty employs tact maxim since he doesn’t reveal his suspicion of Chris as a Republican may going to make a lie like Richard Nixon. In this conversation,

actually, Ty's statement about Richard Nixon as a Republican who has made a lie, and his question to Chris as a Republican seems to be impolite since he thinks that all Republicans have the same manner, they are liar. His utterance employs the irony principles. It is such a hint to Chris as a Republican. Ty's utterance may have two meanings, the first is that a Republican is a liar, and the second is that Ty wants Chris as a Republican to be a person who is not like Richard Nixon. In addition, another aspect makes Ty's utterance seems to be impolite is because he is still too young and has no more experience in politic for giving a critic to a politician. The conversation above, however, can run smoothly since Chris doesn't care a lot about Ty's statement about Republican. Moreover, they looked closer though they have just met.

X. Data 9 / Tact / S: Chris Marshall

A: Marissa

Ventura

Chris : "Do you want to sit down?"

Marissa : "Sure."

Chris : "Over here."

Relevance of context situation

Chris invited Ty and Marissa went out for a walk to the central park of Manhattan hotel. For several minutes walking, Chris found a seat place like a bench in the right way of the central park. Chris offered Marissa to take a seat in that bench by uttering, "*Do you want to sit down?*". Marissa gave positive response that she complied with his offering. Chris then drove Marissa to the bench, and there was a good atmosphere appeared in the conversation between them. They had just met but they could get closer and more intimate.

Data Interpretation

In the conversation above, Chris uses a commissive utterance that is offering. As we know that offering something to other is the act for giving something beneficial to other. In this case, Chris offers Marissa to take a seat in the bench. It shows that he offers something beneficial to her. From this circumstance, it clearly shows that Chris employs tact maxim in his utterance since he maximizes benefit to Marissa by offering her to sit down.

In addition, Chris's utterance seems to be more polite because in the way he offers, his intonation is slow and looked very careful. It seems to be less imposing since he is not putting pressure on Marissa to sit down. He still considers that Marissa perhaps still wants to walk around and she has not want to take a rest yet. Marissa's response appreciates her agreement by saying, "Sure". It proves that she is also a polite and tactful person. Her concurrence shows her solidarity to Chris by considering perhaps Chris is tired in walking so he wants to take a rest, or because he wants talking with her in relax situation. It is therefore, the conversation between Marissa and Chris run smoothly in a harmonious atmosphere.

Y. Data 10 / App / S: Marissa Ventura

A:

Stephanie

Marissa : "He thinks I'm a guest here."

Stephanie : "All right. All right. But just tell me what he was like."

Marissa : "Sexy eyes. And nice lips."

Stephanie : "What about the hands? Were they big?"

Marissa : “They were perfect. Perfect works.”

Relevance of context situation

Marissa and Stephanie were talking about Chris Marshall. After Marissa met Chris, she always remembered about him, but she was also afraid because she had made a lie to him by replacing her identity with Caroline's identity. She was angry with her friend, Stephanie, as a person who had persuaded Marissa to lie. Stephanie admitted her fault but she was anxious to know about the physical of Chris. Marissa told her that Chris had sexy eyes, nice lips and his hands were perfect.

Data Interpretation

According to Leech, the politeness principle concerns with two participants of conversation that is *self* and *other*. In this case, Chris is the *other* participant of the third side who his name is mentioned in the conversation. In this conversation, Marissa employs approbation maxim in describing Chris's performance. In this case, the speaker maximizes praise to other (the third participant). It shows her total admiration to Chris, and her face expresses that she is really happy to get relationship with a person like him.

In delivering praise to the addressee, the speaker is really praising because the fact is true. Her statement about Chris is not invented. From this explanation, it shows that the speaker's utterance in describing someone's performance is more polite because she really gives good descriptions about him. Furthermore, it is not a hint to describe unreal condition. Marissa tries to express how lucky she is to have a friend like Chris. Approbation maxim employed by the speaker in this

conversation shows high degree of politeness in appreciating the addressee's performance.

Z. Data 11 / Tact / App / S: Caroline Lane

A: Marissa

Ventura

Caroline : “Marissa, thank goodness. I need a favor. It’s urgent. Could you get those outfits you returned for me yesterday?”

Marissa : “Actually, they’re still in the closet. I thought you might want a second look.”

Caroline : “You are so good. Thank God! You should be a personal assistant.”

Relevance of context situation

Caroline needed her outfits, but she remembered that she had ordered Marissa to return them to the boutique. Coincidentally, for the second time she met Marissa when she needed a favor and she was very happy. It could be shown from her expression and her utterance, “*thank goodness*”. Caroline told Marissa that she needed a favor and then she gave a command to Marissa by asking, “*Could you get those outfits you returned for me yesterday?*” In addition, she told her it was an urgent, it means that she would give Marissa repayment for this job. Marissa notified that actually she had not returned Caroline’s outfits to the boutique yet. She still put them in the closet. She told Caroline that she gave Caroline a chance for the second look, even though it was not really the reason because in fact, she had no time to return those outfits to the boutique after she

was forced by Stephanie to wear it. Caroline, who didn't realize about the lying, rightfully proud to Marissa and delivered praise to her.

Data Interpretation

Caroline delivers a command to Marissa by asking, "*Could you get those outfits you returned for me yesterday?*" The indirect utterance used by Caroline in giving a command is for softening the effect of an impositive. She also adds the utterance, "*it's urgent*" since she knows it's not part of Marissa's job in the hotel. It means that she promises to give Marissa a repayment for this urgent. It shows that Caroline minimizes cost and maximizes benefit to Marissa. First, it is because she doesn't impose Marissa to comply with her request, and the second is because she will give Marissa a repayment.

Caroline's utterance in delivering a command to Marissa in this conversation seems to be more polite. The indirect command used by Caroline correlates with the politeness principles because it increases the degree of optionality of the addressee in which the addressee is given a freedom to choose response. Indeed, indirectness here is to bias the impositive more and more towards the negative choice, so that becomes progressively easier for the addressee to say "no". In this way, the avoidance of the cost to the addressee is increased.

The question with the beginning of "*Could.....*" is more indirect and more polite than the utterance "*Would.....*". It concerns on the addressee/hearer's ability. It means that the speaker, Caroline, asks for Marissa's ability whether she

can do it or not. It shows that Caroline clearly gives option to Marissa to answer “yes” or “no”. It is therefore, the degree of politeness is increased.

Caroline employs approbation maxim when she delivers praise to Marissa which is expressed in her utterance, “*You are so good. Thank God! You should be a personal assistant.*” This utterance not really means that Marissa should be Caroline’s personal assistant, but it just such a praise or a good opinion that Marissa is more ideal to be a personal assistant rather than a maid.

AA. Data 12 / Tact / S: Caroline Lane

A: Marissa

Ventura

Caroline : “Marissa, what do you think? What about the beaded skirt with that beige....crocheted halter you have in the closet?”

Marissa : “You know, casual sexy, no stockings. Besides, that whole see through blouse, colored bra thing....reads a little desperate, older gal, trying too hard. Don’t you think? You want to make him work for it.” (Look at Caroline’s friend who seen very annoyed with her)

Caroline : “Thank you, Marissa.”

Relevance of context situation

Caroline Lane received an invitation card. Chris Marshall invited her for lunch. Caroline Lane was really surprised for the invitation since she knew who was Chris Marshall. She asked her friend to choose the clothes to be worn for

lunch. However, Caroline was not satisfied with her friend opinion, so then she called Marissa to help her in choosing the clothes. Marissa gave her opinion to Caroline that she would look sexy without stockings. She also gave her comment for the unsuitable clothes worn by Caroline's friend.

Data Interpretation

Marissa's opinion is such kind of suggestion employs tact maxim. Of course, it is because her opinion is to reach the positive result. She delivers something beneficial for Caroline. She gives a clue when Caroline confuses in choosing the clothes for lunch. In this case, Marissa maximizes benefit to Caroline. Her suggestion helps Caroline in choosing the suitable clothes, therefore, it proves that Marissa's suggestion gives benefit to Caroline, and Caroline feels satisfy for it.

Actually, Marissa's utterance seems to be less polite because she delivers an ironic utterance. She said that the clothes worn by Caroline's friend are not suitable to wear in a relax situation such for a lunch because these clothes are more accurate in working rather than in relax situation. Consequently, Marissa's utterance is impolite because it makes Caroline's friend annoyed. She swears that Marissa is too brave to say like that because she just a maid in the hotel. Their social statuses are very different. In addition, in giving a comment, Marissa offends both of modesty and approbation maxims because it takes for granted that she is superior in knowledge, or experience, or judgment. In fact, her position is lower than Caroline and her friend's position.

BB.Data 13 / App. / S: Lionel

A: Marissa

Ventura

Lionel : “This salmon is perfect. Your whole presentation today has been excellent. Well done.”

Marissa : “Thank you.”

Relevance of context situation

Lionel instructed Marissa for serving a lunch in York Suite. Marissa was very worried about it because she knew who were having lunch. They were Caroline Lane and Chris Marshal. Nevertheless, she had to comply with it because she had no reason to refuse. With a strained face, she entered the room to prepare things for the lunch between the two greats people. She had to swing round her face every time Chris stood in front of her. She was afraid if Chris would see and recognize her. She worked very careful with a vague feeling. Nevertheless, she made an excellent presentation. Lionel was very proud and then he delivered praise to her.

Data Interpretation

A harmonious atmosphere occurred in the conversation above. Lionel delivers a good evaluation and good words to praise Marissa that makes her so pleasant, and her worried gradually disappeared. In this case, praise is directed to reflect a total admiration and good relationship between the participants. In the way of delivering the utterance, *“This salmon is perfect, Your whole presentation today has been excellent, Well done”*, Lionel clearly maximizes praise to Marissa since her service in presenting the food for the guests is so perfect. Hence, it

shows that Lionel as a butler of Manhattan hotel employs approbation maxim in his utterance to Marissa as a maid. It is identified as a polite utterance delivered by the speaker to make a happiness of addressee's feeling so that the conversation runs smoothly.

CC. Data 14 / Tact / S: Chris Marshall

A: Marissa

Ventura

Chris : "Are you still staying at the Baresford?"

Marissa : "No, we actually moved uptown. You know, uptown."

Chris : "Hop in. We're going to the Tremont Housing Projects. We can drop you at the Upper East."

Ty : "Yeah, Mom!"

Marissa : "No. Remember, we're going to a party just a few blocks away, so we'll walk."

Relevance of context situation

Chris and Jerry were going to the Tremont Housing Project by car. Jerry was driving and Chris sat beside him. On the middle way, Chris saw Marissa and Ty walking in a hurry. Surprised, Chris asked Jerry to stop driving and then he went down from the car and walked to Marissa, while Jerry accompanied him. Chris then greeted them and asked where they were staying. Marissa made a lie by telling him that they had left Baresford hotel and moved to another place. Chris then offered them to go with him by his car and he promised would drop them to the Upper East. Ty agreed, but Marissa made a reason to refuse it. Consequently,

Chris was little disappointed but he could not press on Marissa. Jerry dragged Chris to return to the car and continued driving.

Data Interpretation

From the datum above, Chris's utterance clearly employs tact maxim. He maximizes benefit to Marissa. It can be seen from his willingness to drive Marissa to her town by his car. On the other hand, he maximizes cost of himself. The utterance, "*Hop in. We're going to the Tremont Housing Projects. We can drop you at the Upper East*" is an offer to achieve solidarity and to show his politeness. It is polite utterance since the effect is to reach the positive result. In the way of offering, Chris is putting pressure on Marissa to comply with his offering. This indicates Chris's sincerity in having Marissa accepts the invitation. Unfortunately, Marissa refuses his invitation to go with him by car with the reason that she is going to a party which is just a few blocks away from the place where the conversation takes place.

DD. **Data 15 / Tact / S: Lionel**

A: Marissa

Ventura

Lionel : "Are you truly interested in management?"

Marissa : "Yes, very much, sir."

Lionel : "Then I suggest that you go to the Met tonight, and end all association with Chris Marshall. At least until you're a manager. Then you can make your own rules. I'll make sure your shift is covered."

Relevance of context situation

Lionel was conscious about Marissa's confusion. He, actually always paid attention to Marissa. He knew that Marissa had special relationship with Chris Marshall, and he knew whether Marissa had been promoted to be assistant manager. He also knew that Marissa had made a lie to Chris by stealing Caroline's identity. Furthermore, she would be fired from the hotel if the manager knew about all. Regarding on this situation, Lionel gave a suggestion to Marissa whether if she still interested in management, she had to end all association with Chris Marshall.

Data Interpretation

Lionel's suggestion is really beneficial for Marissa. Concerning if she ends her association with Chris Marshall, her lie of stealing Caroline's identity will not be revealed. She will get free from this big problem, and she will get a chance to be assistant manager in Manhattan hotel. In contrast, her feeling may be insulted because she is in love with Chris. She doesn't say anything to response Lionel's suggestion. She just thinks in her mind and she feels the suggestion is too hard to be done.

Finally, Marissa prefers to comply with Lionel's suggestion. She considers if she is successful in management, she may be able to make association again with Chris Marshall. In addition, Lionel convinces her shift will be covered by another maid if she goes to meet Chris and ends her association with him. It

shows that Lionel really gives attention to Marissa. He like a father for her. Lionel has higher position than Marissa, but he can show that he is a tactful person.

According to politeness principles theory, Lionel's utterance seems to be less polite. He gives suggestion to Marissa as if he is her father or her family. He seemed too far in interfering her privacy. In addition, his utterance seems to be more imposing because in delivering the suggestion, he imposes Marissa to comply with him, and Marissa is very worried about it.

EE. Data 16 / App / S: Chris Marshall

A: Marissa

Ventura

Chris : "You're beautiful."

Marissa : "So are you."

Chris : "Thank you for being here."

Relevance of context situation

Chris was waiting for Marissa in Maddox's party. Not long ago, Marissa was coming in good dressing that made her looked so beautiful. Marissa also wore a beautiful necklace that made her more elegant. Chris did not blink his eyes for looking at Marissa's appearance. He felt glad since she had come to the party and he fell into amazement because of her wonderful performance. Chris then delivered a praise to her by saying, "*You're beautiful*" to express his admiration, and Marissa gave back his praise by saying, "*So are you.*"

Data Interpretation

In this conversation, Chris gives a good comment about Marissa's appearance clearly. He comments about how beautiful Marissa in good outfits. Chris also says thanks to Marissa for her intention to come in the party. It makes Marissa shy but she likes it actually. Chris comment can be identified as approbation maxim since he maximizes praise to Marissa. In this case, praise is directed to reflect a total admiration of the addressee. It also will construct a good relationship and a harmonious atmosphere between the participants.

The appearance of approbation maxim such as, "*You're beautiful*", and the response of the addressee, "*So are you*" are interpreted as polite utterance that makes them feels happy and comfortable. It can be seen that these utterances refer to something which are positively valued by the participants. It makes their relationship more intimate.

FF. Data 17 / Tact / S: Caroline Lane

A: Chris

Marshall

Caroline: "Oh, Chris. I can't help but feel that this is partly my fault. It isn't. Spare yourself. At least let me buy you lunch. After all, we've only got each other to get through this humiliation."

Chris : "Caroline, the first lunch was a mistake. A second would be complete torture."

Caroline: "Drinks, then?"

Relevance of context situation

In the hotel, Caroline found Marissa wore the same necklace with a woman whom she had met in Maddox's party. Caroline, then asked Keef to play the video

in front of the hotel manager and other guests. From the video, all about Marissa's lies exposed. Caroline asked Chris to come and see all had happened in the hotel. Certainly, Chris was very shocked and confused to look Marissa in a maid uniform. For intervening that situation, Caroline invited Chris for having lunch and drinks. Unfortunately, Chris rejected all because he thought it was not the time to have fun. Moreover, he had a bad experience with her.

Data Interpretation

From the conversation above, Caroline's invitation to Chris by saying, "*At least let me buy you lunch*" and "*Drinks, then?*" shows that Caroline is putting pressure on Chris to comply with the invitation. Caroline's invitation is beneficial for Chris. In this case, Caroline maximizes benefit of Chris and she also maximizes cost of herself. Thus in this conversation, Caroline as the speaker implies tact maxim in her utterance to the addressee since she makes an effort in order to make a pleasure of Chris after he shocked for the humiliation. However, Chris's response doesn't show his politeness since he refuses Caroline's invitation with unpleasant utterance. Nevertheless, Caroline still persuades him to have drinks with her. This indicates Caroline's sincerity in having Chris accept the invitation. Unfortunately, it is also rejected by Chris by saying that he doesn't want to replay the second mistake with her. From the situation above, it clearly shows that there is no a harmonious atmosphere between the participants. From the explanation above, it can be seen that Caroline's invitation shows her politeness to Chris, but he gives the impolite response to her. Hence, the conversation between them cannot run well.

GG. **Data 18 / Tact / S: Lionel**

A: Marissa

Ventura

Lionel : “To serve people takes dignity and intelligence. But remember, they’re only people with money. And although we serve them, we are not their servants. What we do, Miss Ventura, does not define who we are. What defines us is how well we rise after falling. I think you’ll make a wonderful manager someday. And it’s been my great honor to work with you.”

Marissa :????!

Relevance of context situation

Marissa had been fired from Baresford hotel since her lie of stealing Caroline’s identity had been known by the hotel manager. The manager was also disappointed with Lionel since he knew all but he didn’t report her. Lionel, actually was not fired from the hotel, but he decided to retire from work. Lionel knew that Marissa was unintentionally in stealing the identity. Lionel, thus gave her a good advice.

Data Interpretation

Lionel is the floor butler of Manhattan hotel. Concerning on the social status scale, he has one level higher status compared with Marissa. He has more experience than Marissa. In this case, Lionel shares his experience to Marissa by giving her an advice. He tells Marissa that to serve people, she must be more confidence, optimist and needs more intelligence. He also tells Marissa that in serving people, she doesn’t need to see their status, and she must keep struggle to

reach her dream. It shows that Lionel is a tactful person and has a high solidarity to other person in lower position. His advice is very beneficial for Marissa to support her measures in the future. He maximizes benefit of Marissa by comforting and supporting her to rise after falling and continue for struggling. Marissa doesn't say anything to response Lionel's advice. She just hearing but she feels very lucky can meet a kind person like Lionel.

According to Leech's politeness theory, an advice seems to be less polite. The reason for regarding advice as impolite, of course is that although the recommended action may be considered beneficial to the addressee, the actual speech act of advising may offend both of modesty and approbation maxims, because it takes for granted that the speaker is superior in knowledge, or experience, or judgment, etc. to the addressee. Furthermore, it seems that Lionel's utterance implicates the condescension of Marissa.

HH. Data 19 / App / S: Chris Marshal

A: Ty

Ventura

Chris : "Ladies and gentlemen of the press, take a look at a future candidate". "Great speech."

Ty : "Really?"

Relevance of context situation

Chris was giving a press conference in the same hotel where Marissa worked. Ty had to go to the school but he turned around to come in Chris's conference. When Chris offered the folks for one more question, Ty raised his

hand and spoke up. After finishing speaks, Chris gave him a good comment and praise.

Data Interpretation

Chris employs approbation maxim in his utterance, “*Great speech*” since he maximizes praise to the addressee. In this case, praise is the expression of his admiration for the great speech of a young boy like Ty. In addition, Chris’s status doesn’t limit him to deliver a praise to a child. It is obviously the polite utterance uttered by the speaker to make a pleasant of the addressee. It can be seen that the utterance refers to something which is positively valued by the participant and attributed to the addressee.

II. Data 20 / Tact / S: Chris Marshal

A: Marissa

Ventura

Chris : “Can we start over? Second chance, second date? You as you, me as me. No secrets. What do you think?”

Marissa : “Marissa Ventura. Housekeeping.”

Chris : “Chris Marshall. Candidate for Senate.”

Relevance of context situation

Chris inquired Ty to bring him to his mother. After Chris and Marissa met, Chris then asked Marissa to start over their association for the second chance with no secrets between them. Marissa then introduced herself as housekeeping in the hotel and Chris also introduced himself as a Candidate for Senate.

Data Interpretation

A harmonious atmosphere occurred between the participants in the conversation above. The speaker offers something beneficial for the addressee. In this case, Chris maximizes benefit to Marissa in offering a new association. It shows that he is a tactful person for giving a second chance to make the more intimacy relationship with someone in lower status. Actually, that is beneficial for both of Chris and Marissa because they have fallen in love each other. However, the benefit is more affected by Marissa because she is just a maid and it is very difficult to get intimacy relationship with a person in high position like Chris. She is very proud about it. An offer made by the speaker above is polite utterance because it makes a happiness of the addressee. He obeys the politeness principles, and it is favorable to the addressee.

A. Discussion

The discussion deals with the employment of tact and approbation maxims and some findings obtained from all the data analyzed. The following are findings from the data analyzed.

1. The employment of tact and approbation maxims in the conversation.

The data have been analyzed consists of 20 conversations employing tact and approbation maxims.

- **Tact maxim**

The employment of tact maxim in the conversations is oriented to the cost and benefit scale of the addressee. Tact maxim is related to politeness principles by emphasizing cost and benefit to *other*. It requires the

participants to minimize cost to *other* and maximize benefit to *other*. If the utterance uttered by the speaker is more beneficial for the addressee, either financial or prestige, the utterance will be polite. On the other hand, if the utterance uttered by the speaker is damaging to the financial and prestige of the addressee, the utterance will be impolite. From the data analyzed, the employment of tact maxim can be found in data 1, 3, 4, 6, 8, 9, 11, 12, 14, 15, 17, 18 and 20. This maxim implemented by impossible and commissive utterances. From the data, it can be found the employment of tact maxim using impossible utterances such as; requesting (data 1, 4 and 20), suggesting (data 3 and 15), commanding (data 6 and 11), inviting (data 17) and advising (data 18). Meanwhile, the commissive utterance such as offering can be found in data 9 and 14.

- **Approbation maxim**

The employment of approbation maxim in the conversations is oriented to the praise and dispraise of the addressee. Approbation maxim is related to politeness principles by emphasizing praise and dispraise of *other*. It requires the speaker to minimize dispraise of *other* and maximize praise of *other*. This maxim requires the speaker to avoid everything which hurts the addressee. If the speaker's utterance minimizes dispraise and maximizes praise of the addressee, the utterance will be polite. On the other hand, if the speaker's utterance minimizes praise and maximizes dispraise of the addressee, the utterance will be impolite. The employment of approbation maxim can be found in data 2, 4, 5, 6, 7, 10, 11, 13, 16 and 19. This maxim can usually be

found in some expressive and assertive utterances such as the utterance of praising and the utterance expressed to say thankfulness. From the data analyzed, these utterances can be found in all data employing approbation maxim.

2. The aspects making the utterances of the participants less or more polite in relation to Leech's politeness principles.

Those aspects correlate with three points of politeness principles. The first point correlates with the scales of social relationships between the participants including the social status / authority scale and the social distance scale. The second point correlates with the degree of language used by the participants, including the choice of using words in delivering an utterance, the degree of indirectness and the degree of optionality, and the last point correlates with the way they are speaking by seeing the context of situation.

- **The scales of social relationships between the participants**

The social relationships between the participants consists of the social status / authority scale and the social distance scale. Those scales are useful in emphasizing that how well the participants know each other, and showing the difference, existence, or solidarity between the group members. From all the data analyzed, it can be seen that the social status scale / authority scale and the social distance scale give more influence to the participants to deliver an utterance. The researcher found the most conversations in the data occurred between the participants in different status, they are a superior and a

subordinate. Most of the superiors in the conversations are polite in delivering the utterance to their subordinate. In addition, most participants in the conversations have high solidarity to each other such as in data 14 shows a superior who has high solidarity to a person in lower position or status. However, there is also found a person in lower status delivers an utterance that seems to be less polite to a person in higher status that can be seen in data 3, 8 and 12.

- **The degree of language used by the participants**

It correlates with the choice of using words in delivering an utterance and correlates with the degree of indirectness which will bring the effect to the degree of optionality. From the data analyzed, it can be seen that in using the language to deliver some utterances, the participants choose some words for softening the effect of an impossible. For example, in delivering a command or request, the speaker chooses the preceding words “*would you.....could you.....*” (in data 4, 6 and 11) for softening the effect of an impossible to the addressee.

Connected with the degree of indirectness, for instance, the preceding word, “*could you.....*” is more indirect and more polite than the preceding word “*would you.....*” since the former concerns on the addressee/hearer’s ability. Therefore, it seems to be less imposing, while the latter seems to be more imposing. Consequently, the more indirect utterance tends to be more polite because it is more beneficial for the addressee, and it will be the more

diminished and tentative its force. In short, the higher of indirectness indicates the greater of politeness.

In addition, the choice of indirect utterance will increase the degree of optionality. From the data, it can be seen that the participants prefer to use indirect utterances in delivering such as a command or request because they think it is more tactful if they give an option or freedom to the addressee to choose the response. It is therefore, their utterances are less of imposing and it increases the degree of politeness. It shows that they obey the politeness principles in their life.

- **The way of speaking in relation to the context of situation**

The various ways they are speaking can show whether they are polite person or not. In other words, we can say that the way somebody talks to others reflects their politeness. From the data have been analyzed, we can show that most of the participants in the conversations express their sincerity in delivering such as an offering (data 9 and 14), invitation (data 17) or praising (all data employing approbation maxim). Their expressions and the way they are speaking show their politeness. In contrast, it is found the utterance using irony principle such as in data 12 which is less of politeness. From this data, we can see that a maid uses an ironic utterance to give her opinion about the suitable clothes to a guest of higher status in the hotel. As we know that ironic utterance may hurt someone's feeling. It is because the irony principle promotes the antisocial use of language. It is therefore, the use of ironic utterance is far from the concept of politeness principles.

From the explanation above, it can be pointed out that the employment of tact and approbation maxims in the conversations will make a harmonious atmosphere between the participants so that the conversations can run smoothly. Moreover, most of the participants obey the politeness principles in the way of delivering the utterances, therefore, they can get closer to each other.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

This last chapter deals with the results of the discussion and analysis in the previous chapter constitutes the conclusion on the employment of tact and approbation maxims based on Leech's politeness principles theory in the movie "Maid in Manhattan". The following are the findings obtained in the conclusion. The data analyzed consists of 20 conversations employing tact and approbation maxims. The data consists of 10 conversations employing tact maxim, 7 conversations employing approbation maxim and 3 conversations employing both of tact and approbation maxims.

1. The employment of tact maxim by the participants in the movie "Maid in Manhattan" shows that this maxim is related to politeness principles by

emphasizing cost and benefit of other. It clarifies that in delivering the utterance, the participants may minimize cost to other or maximize benefit to other. A person who employs tact maxim in every conversation with other persons implicates that she/he is a tactful person. The employment of tact maxim in her/his utterance will be able to avoid the malicious manner, covet, and the other manners which less of politeness principles, or a hurt feeling of the participants because of unbeneficial treatment will be minimized if the tact maxim is employed in every conversation. From the data, it can be found that the employment of tact maxim uses impossible and commissive utterances such as; requesting, suggesting, commanding, inviting, advising and offering.

2. The employment of approbation maxim by the participants in the movie "Maid in Manhattan" shows that this maxim is related to politeness principles by emphasizing praise and dispraise of other. Approbation maxim requires the speaker to minimize dispraise to other. On the contrary, it requires the speaker to maximize praise to other. This maxim requires the speaker to avoid everything which hurts the addressee. This maxim is also intended to avoid the actions of ridicule, disrespect and condescension among the participants. This maxim can usually be found in some expressive and assertive utterances such as the utterance of praising and the utterance expressed to say thankfulness. From the data analyzed, these utterances can be found in all data employing approbation maxim.

3. Based on the result of the discussion and analysis, there are many aspects which make the utterances of the participants in the movie “Maid in Manhattan” less or more polite. For instance, it is influenced by the scales of social relationships between the participants including the social status / authority scale and the social distance scale, the degree of language used including the choice of using words in delivering an utterance, the degree of indirectness and the degree of optionality, and the way they are speaking by seeing the context of situation. The use of indirect utterances in the conversations between the higher status participant and the lower status participant or between the equal status participants, for example between Caroline as the superior and Marissa as the subordinate, or between Marissa and her friend, Stephanie, may influence the degree of politeness. In the way of delivering the utterance, most of the participants have a tendency to use indirect utterance. They attempt to minimize the effect of an impositive so that the utterance seems to be more polite. For the result, the more indirect language used by the participants will increase the degree of politeness. In short, the higher of indirectness indicates the greater of politeness. The choice of using words in delivering an utterance will bring the effect to the degree of optionality. Here, if the speaker gives an option to the addressee in choosing the response, the utterance will be more polite. From the data analyzed, it can be seen that in using the language to deliver some utterances, the participants choose some words for softening the effect of an impositive. The participants prefer to use indirect utterances in delivering such as a command or request because they think it is more tactful to give an option or freedom to the

addressee to choose the response. Therefore, their utterances are less of imposing and this increases the degree of politeness. The various ways they are speaking can also show whether they are polite persons or not. In other words, we can say that the way somebody talks to others reflects their politeness.

B. Suggestion

The researcher has tried to present the employment of tact and approbation maxims in the conversations of the movie “Maid in Manhattan” using pragmatics approach. Due to the limited time and space, all of the politeness principles have not been covered yet. Therefore, this gives a greater opportunity to other researchers who are interested in pragmatics especially the politeness principles to conduct a research focused on the same point of view about politeness principles, but they may look at it from a different maxim. They may conduct a further analysis e.g. the employment of generosity maxim, modesty maxim, agreement maxim or sympathy maxim in the conversations.

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OO.

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APPE

NDICES

QQ.

Data 1 / Tact / S:

Marissa Ventura

A: Stephanie

Marissa : “Can I finish getting dressed, please? Thank you.”

RR. **Stephanie** : “You’re the one who keeps talking about being a manager. All I am saying is, it could be you.”

Data 2 / App / S: Mrs. Burns

A: Marissa Ventura

Mrs. Burns : “Lavender! You're very creative, Marissa.”

Marissa : “Thank you, ma'am.”

Data 3 / Tact / S: Chris Marshall

A: Jerry Siegel

Chris : “Let me see that. Let me see it, Jerry.”

Jerry : “You don't need to see it. No.”

Chris : “Give it here.”

Jerry : “Fine. But I hadn't finished it yet.”

Chris : “Sentimental favorite and playboy politico.....Assemblyman
Chris Marshall....Guess you missed a few words, Jer. What,
playboy? That's a compliment.”

SS. Data 4 / Tact / App / S: Caroline Lane

A: Marissa

Ventura

TT. **Caroline** : “Could I ask you an enormous favor? I mean, I
know this isn't your job, and I'd never normally ask, but I'm
so....”

UU. **Marissa** : “It's okay.”

VV. Data 5 / Tact / S:

Marissa Ventura

A: Ty Ventura

WW. **Marissa** : “You know, I am really sorry about all this.”

XX. **Ty** : “It's not your fault.”

Marissa : “See you later. Thank you.”

Ty : “Sure.”

YY. Data 6 / Tact / App /

S: Caroline Lane

A: Marissa Ventura

Caroline : “ Oh, sorry. Aren't you the maid I had yesterday?”

Marissa : “Yes, ma'am.”

Caroline : “Oh, fantastic. I need another favor. I’m late for lunch, otherwise I’d do it. Would you run down to the boutique and return the outfits in the closet?”

Marissa : “Sure, I’ll take care of it.”

Caroline : “Thank you. You’re the best.”

ZZ. Data 7 / App. / S: Marissa Ventura

A: Stephanie

AAA. Stephanie : “Who’s she?”

Marissa : “She is the goddess. She’s staying in the Park Suite.”

BBB.

Data 8 / Tact / S: Ty

Ventura

A: Chris Marshall

Ty : “Are you Republican?”

Chris : “Yes. Why?”

Ty : “Richard Nixon was Republican.”

Chris : “So what?”

Ty : “He lied.”

Chris : “So, what does that mean?”

Ty : “Nothing.”

CCC. Data 9 / Tact / S: Chris Marshall

A: Marissa

Ventura

Chris : “Do you want to sit down?”

Marissa : “Sure.”

Chris : “Over here.”

DDD. Data 10 / App / S: Marissa Ventura

A:

Stephanie

Marissa : “He thinks I’m a guest here.”

Stephanie : “All right. All right. But just tell me what he was like.”

Marissa : “Sexy eyes. And nice lips.”

Stephanie : “What about the hands? Were they big?”

Marissa : “They were perfect. Perfect works.”

EEE.

Data 11 / Tact /

App / S: Caroline Lane

A: Marissa Ventura

Caroline : “Marissa, thank goodness. I need a favor. It’s urgent. Could you get those outfits you returned for me yesterday?”

Marissa : “Actually, they’re still in the closet. I thought you might want a second look.”

Caroline : “You are so good. Thank God! You should be a personal assistant.”

FFF.

Data 12 / Tact / S:

Caroline Lane

A: Marissa Ventura

Caroline : “Marissa, what do you think? What about the beaded skirt with that beige....crocheted halter you have in the closet?”

Marissa : “You know, casual sexy, no stockings. Besides, that whole see through blouse, colored bra thing....reads a little

desperate, older gal, trying too hard. Don't you think? You want to make him work for it. (Look at Caroline's friend who seen very annoyed with her)

Caroline : "Thank you, Marissa."

GGG.

Data 13 / App. / S:

Lionel

A: Marissa Ventura

Lionel : "This salmon is perfect. Your whole presentation today has been excellent. Well done."

Marissa : "Thank you."

HHH.

Data 14 / Tact / S:

Chris Marshall

A: Marissa Ventura

Chris : "Are you still staying at the Baresford?"

Marissa : "No, we actually moved uptown. You know, uptown."

Chris : "Hop in. We're going to the Tremont Housing Projects. We can drop you at the Upper East."

Ty : "Yeah, Mom!"

Marissa : "No. Remember, we're going to a party just a few blocks away, so we'll walk."

III. Data 15 / Tact / S: Lionel

A: Marissa

Ventura

Lionel : "Are you truly interested in management?"

Marissa : "Yes, very much, sir."

Lionel : “Then I suggest that you go to the Met tonight, and end all association with Chris Marshall. At least until you’re a manager. Then you can make your own rules. I’ll make sure your shift is covered.”

JJJ. Data 16 / App / S: Chris Marshall

A: Marissa

Ventura

Chris : “You're beautiful.”

Marissa : “So are you.”

Chris : “Thank you for being here.”

KKK.

Data 17 / Tact /

S: Caroline Lane

A: Chris Marshall

Caroline : “Oh, Chris. I can't help but feel that this is partly my fault. It isn't. Spare yourself. At least let me buy you lunch. After all, we've only got each other to get through this humiliation.”

Chris : “Caroline, the first lunch was a mistake. A second would be complete torture.”

Caroline : “Drinks, then?”

LLL.

Data 18 / Tact /

S: Lionel

A: Marissa Ventura

Lionel : “To serve people takes dignity and intelligence. But remember, they’re only people with money. And although we serve them, we are not their servants. What we do, Miss

Ventura, does not define who we are. What defines us is how well we rise after falling. I think you'll make a wonderful manager someday. And it's been my great honor to work with you."

Marissa :????!

MMM.

Data 19 / App /

S: Chris Marshal

A: Ty Ventura

Chris : "Ladies and gentlemen of the press, take a look at a future candidate". "Great speech."

Ty : "Really?"

NNN.

Data 20 / Tact / S:

Chris Marshal

A: Marissa Ventura

Chris : "Can we start over? Second chance, second date? You as you, me as me. No secrets. What do you think?"

Marissa : "Marissa Ventura. Housekeeping."

Chris : "Chris Marshall. Candidate for Senate."

Data 21 / Modesty / S: Ty Ventura

A: Marissa Ventura

Ty : "Will I get in trouble if I didn't give my speech? Because I'm not really feeling it."

Marissa : "What do you mean? You've been working all summer on that speech."

Data 22 / Modesty / S: Marissa Ventura

A: Stephanie

Marissa : "They're not gonna make a maid a manager."

Stephanie: “Why not? Today's a new day. Anything's possible.”

Data 23 / Generosity / S: Marissa Ventura

A: Lionel

Marissa : “Oh, good Lord. Here, let me. Here you go.”

Lionel : “Thank you.”

Marissa : “Oh, God. Your hand's bleeding. Here, squeeze tight.”

Data 24 / Generosity / S: Lionel

A: Chris Marshall

Lionel : “I'm the floor butler. If there's anything you need, please call me.”

Chris : “Thank you. This is Jerry, and the dog is Rufus.”

Data 25 / Generosity / Chris Marshall

A: Jerry Siegel

Jerry : “Where are you going?”

Chris : “What?”

Jerry : “That depends. Where are you going?”

Chris : “Bathroom. Alone.”

Jerry : “Yeah. Fine. Go. Great. Call me if you need anything.”

Data 26 / Modesty / S: Marissa Ventura

A: Lionel

Marissa : “Oh, my God. I'm sorry, sir.”

Lionel : “Thank you. Thank you very much. I'm so clumsy.”

Marissa : “Happens to all of us. Here.”

Data 27 / Generosity / S: Marissa Ventura

A: Lionel

Marissa : “I'm on if you need me, okay?”

Ty : “Okay.”

Marissa : “So I’ll see you at lunchtime.”

Data 28 / Agreement / S: Lily

A: Ty Ventura

Lily : “Where you going?”

Ty : “Around. I’ll be right back.”

Lily : “Stay close, okay?”

Ty : “Okay.”

Data 29 / Generosity / S: Marissa Ventura

A: Lionel

Marissa : “Let me help you.”

Lionel : “Thank you.”

Marissa : “Where do those go?”

Lionel : “Caroline Lane. Park Suite.”

Data 30 / Modesty / S: Marissa Ventura

A: Stephanie

Marissa : “All right, here's the difference between me and the goddess. She’s playing games to trick him into wanting her.”

Stephanie: “And you're what?”

Marissa : “I’m working hard for the money.”

Data 31 / Agreement / S: Ty Ventura

A: Marissa Ventura

Ty : “Hey, Ma, can we go see the penguins? Let's go see penguins.”

Marissa : “Five minutes.”

Data 32 / Agreement / S: Chris Marshall

A: Jerry Siegel

Chris : “I’ll make you a deal. You want me at the benefit? Then get her to go. I swear to God, I’ll shake any part of Maddox’s body you want. Deal?”

Jerry : “Deal. All right, sure. Okay.”

Data 33 / Sympathy / S: Jerry Siegel

A: Marissa Ventura

Jerry : “Do I need to know something that I don’t know already?”

Marissa : “Well, that sounds like something between you and your God, Jerry. I like a good mystery, you know.”

Jerry : “But not where his girlfriends are concerned.”

Marissa : “I’m not his girlfriend.”

Jerry : “Well, whatever. I just need him focused.”

Marissa : “Sorry about that.”

Jerry : “Not at all.”

Data 34 / Sympathy / S: Keef

A: Marissa Ventura

Keef : “I need your nametag, passkey and your ID card. Sorry, Marisa, but I have to.”

Marissa : “I understand.”

Data 35 / Modesty / S: Lionel

A: Marissa Ventura

Lionel : “I think you’ll make a wonderful manager someday. And it’s been my great honor to have worked with you.”

Marissa : ???!!

Data 36 / Modesty / S: Chris Marshall

A: Marissa Ventura

Chris : “I just want the truth.”

Marissa : “All right, you want the truth? There was a part of me that wanted to see what it felt like....to have someone like you look at me the way you did, just once.”

Data 37 / Sympathy / S: Chris Marshall

A: Folks

Chris : “.....there are people from all walks of life who I count as friends. And my only regret in this instance is that one of them, Miss Ventura was subjected to the scrutiny and innuendo of the media, as a result of that friendship with me.”

Folks : ???!!

Data 38 / Agreement / S: Marissa Ventura

A: Chris Marshall

Marissa : “.....and he's become obsessed with the politics, the music. He was reading the Kissinger biography.”

Chris : “You're kidding!”

Marissa : “No. I'm waiting for him to discover another decade. Until then, I'm learning a lot.”

Chris : “Well, I think it's great.”

Marissa : “You do?”

Chris : “I do.”

Data 39 / Agreement / S: Chris Marshall

A: Ty Ventura

Ty : “I know everyone makes mistakes. And it's a sign of character to give a person a second chance, right?”

Chris : “Right. I'm with you.”

Ty : “What if you're just a regular person, like a maid or something? And she made a mistake. Do you think she should get a second chance? I mean, nobody's perfect, right?”

Chris : “No. Nobody's perfect.”

