

**FACE THREATENING ACT STRATEGIES USED IN RAY
LAWRENCE'S NOVEL "FOLLOW THAT CAB"**

THESIS



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**ENGLISH EDUCATION PROGRAM DEPARTMENT OF
INSTITUTE ISLAMIC EDUCATION COLLEGE**

(IAIN) TULUNGAGUNG

2014

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LAWRENCE'S NOVEL "FOLLOW THAT CAB"**

THESIS

Presented to

Institute Islamic Education College of Tulungagung in partial fulfillment of the
requirements for the degree of Sarjana Pendidikan Islam in English Education
Program



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2014

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MOTTO

CONSIDER WELL

TO DO SOMETHING

***"Nothing Impossible If We Want
To Try"***

DEDICATION

This Thesis is Dedicated to:

- *My beloved mother (Siti Mutmainah) and father (Samsul Huda), who always give me motivation, support and prayer never last,*
- *My beloved brothers (A.Andi KH. And A.Aditya Rizqulloh), I loves them all,*
- *My friends Fitria Marga Buana S, Fita Maya NFS. and who support her to finish this thesis.*
- *My almamater, English Education Program of IAIN Tulungagung, especially TBI-B they're the best.*

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Certify that the thesis I wrote to fulfill the requirement for Islamic education degree entitled "Face Threatening Act Strategies Used in Ray Lawrence's novel *Follow that Cab*" is truly my original work. It does not incorporate any materials previously written or published by another person, except those indicate in quotation and bibliography. Due this fact, I am only person who take responsible for the thesis if there is any objections or claim for others.

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ABSTRACT

Sulasikin M., Erlina 2014, Registered Number, 3213103060, "Face threatening act strategies used in Ray Lawrence's novel *"Follow that Cab"*

Thesis, English Education Program Faculty of Education and Teacher Training State Islamic Institute. Advisor, Dwi Astuti Wahyu Nurhayati, SS. M.Pd.

Key words: Face Threatening act, Pragmatics, Novel

Politeness is important to learn because every people use it. People use a strategy to make the hearers or speakers feel comfortable to communicate. In conducting communication the speaker should consider the attitude whom we are speaking with. By using politeness people can express what they want to express to others then the problem will reduce. This research limits only into bald and off record strategies Brown and Levinson.

The research problem focuses on the conversation between the characters in Ray Lawrence's novel *"Follow that Cab"* while the specific research problem are (1) What are face threatening acts strategies used in Ray Lawrence's novel *"Follow that Cab"*? (2) What are the frequency face threatening acts strategies used in Ray Lawrence's novel *"Follow that Cab"*?

The general objectives of this study is to describe the politeness strategies in the conversation, while the specific objectives are (1) To find out face threatening acts strategies used in Ray Lawrence's novel *"Follow that Cab"* (2) To find out the frequency face threatening acts strategies used in Ray Lawrence's novel *"Follow that Cab"*.

The research design of this study is quantitative survey approach. The data collecting method is documentation method. The population and samples are the utterances fragments occur in the novel written by Ray Lawrence. The data collection is done in some steps; the first the researcher reduced the data, then prepares list of face threatening acts strategies, and then analyze data based theory of Brown and Levinson.

The result of survey showed that the characters in the Ray Lawrence novel used bald on record strategies and off record strategies in their conversations. In this novel the researcher found 95 utterances that used bald on record strategies counted 52 using maximum efficiency, 32 using metaphorical urgency and 11 imploring H to care S. Then in off record strategies the researcher found 105 utterances of off record strategies; counted that 2 utterances using association clues, 16 utterances using presuppose, 6 utterances using overstate, 46 utterances using tautologies, 3 utterances using contradiction, 2 utterances using metaphors and 3 utterances using rhetorical question and 28 utterances using vague.

The result of survey research also showed the frequency of the use of bald on record strategies of maximum efficiency were 54.8%, use metaphorical urgency were 33.8 % and then use imploring H to care S were 11.6%. Then in off record strategies the frequency of the data were give association clues were 1.9%, presuppose were 14,2%, overstate were 5.8%, tautologies were 48.8% , contradiction were 2.8%, metaphors were 1.9% and use rhetorical question were 2.8% and then the use of vague were 26.6%.

ABSTRAK

Sulasikin M., Erlina 2014, Nomor Regristasi, 3213103060, Strategi *Tindakan Mengancam Muka yang digunakan pada Novel Ray Lawrence "Follow that Cab"*. Tesis, Fakultas Program Pendidikan Bahasa Inggris, Institute Agama Islam Negeri. Pembimbing, Dwi Astuti Wahyu Nurhayati, SS. M.Pd

Kata Kunci: kesopanan, Pragmatik, Novel

Kesopanan perlu untuk dipelajari, karena setiap orang menggunakan kesopanan dalam percakapannya. Seseorang berkomunikasi dengan menggunakan strategi untuk membuat pendengar dan pembicara merasa nyaman ketika berkomunikasi. Dalam melakukan komunikasi pembicara harus mengerti karakter petutur atau mitra tutur. Dengan menggunakan teori kesopanan seseorang dapat mengekspresikan apa yang mereka ingin ungkapkan kepada orang lain sehingga masalah dapat berkurang. Di penelitian ini, peneliti hanya membatasi dengan menggunakan strategi secara langsung dan tidak langsung berdasarkan Brown Levinson.

Rumusan masalah dalam penelitian ini difokuskan pada percakapan antara karakter-karakter di dalam novel "Follow that Cab" yang ditulis oleh Ray Lawrence. Rumusan masalah meliputi; (1) Strategi tindakan mengancam muka apa saja yang digunakan pada novel "Follow that Cab"? (2) Frekuensi strategi tindakan mengancam muka apa yang digunakan dalam novel "Follow that Cab"?

Tujuan dari penelitian ini adalah untuk mendiskripsikan strategi kesopanan dalam percakapan diantaranya: (1) untuk menemukan strategi tindakan mengancam muka yang telah digunakan di novel Raylourenc. (2) untuk menemukan frekuensi strategi tindakan mengancam muka yang digunakan dalam novel "Follow that Cap".

Penelitian ini menggunakan model penelitian survei kuantitatif. Metode pengumpulan data dalam penelitian adalah metode dokumentasi. Populasi dan sampel nya adalah tuturan-tuturan dari karakter-karakter yang ada di novel "Follow that Cap". Metode analisis dilakukan dengan melalui beberapa langkah; Pertama, peneliti meredeksi semua data, selanjutnya menyiapkan daftar strategi tindakan mengancam muka dan menganalisis data menggunakan teori Brown Levinson.

Hasil penelitian menunjukkan bahwa karakter-karakter didalam novel "Follow that Cab" menggunakan strategi secara langsung dan tidak langsung di dalam percakapan yang mereka lakukan. Peneliti menemukan tuturan-tuturan didalam novel yang menggunakan strategi secara langsung terhitung 95 tuturan, diantaranya 52 tuturan menggunakan efisiensi maksimal, 32 penekanan metaforikal, 11 permohonan, kemudian pada strategi tidak langsung peneliti

menemukan 105 tuturan yang mematuhi strategi tidak langsung yaitu: 2 memberi petunjuk, 15 memberikan isyarat, 6 ungkapan yang berlebihan, 46 tautologi, 3 menggunakan ekspresi berlawanan, 2 majas metafora, 3 pertanyaan retorik, 28 ekspresi ketidak jelasan makna. Dari hasil penelitian menunjukkan bahwa frekuensi yang digunakan pada strategi langsung pada efisiensi maksimum adalah 54,8%, 33,8 % menggunakan penekanan metaforikal, 11,6% menggunakan permohonan. Kemudian pada frekuensi strategi tidak langsung adalah: 1,9% memberi petunjuk, 14,2% memberi isyarat, 5,4% ungkapan yang berlebihan, 34,7% tautology, 2,8 % ekspresi berlawanan, 1,9% metafora, 2,8% menggunakan kata Tanya retorikal dan 26,6 % menggunakan ketidakjelasan makna.

ACKNOWLEDGMENT

In the name of Allah SWT The Most Beneficent and The Most Merciful. All praises are to Allah SWT for all the blesses so that the writer can accomplish this thesis. In addition, may peace and salutation be given to the prophet Muhammad (pbuh) who has taken all human being from the Darkness to the Lightness.

The writer would like to express her genuine gratitude to:

1. Dr. Maftukhin, M.Ag., the Chief of IAIN Tulungagung for his permission to write this thesis.
2. Arina Shofiya, M.Pd, the Head of English Education Program who has given her some information so the writer can accomplish this thesis.
3. Dwi Astuti Wahyu Nurhayati, M.Pd, the writer's advisor, for her invaluable guidance, suggestion, and feedback during completing of this thesis.

The writer realizes that this research is far from being perfect. Therefore, any constructive criticism and suggestion will be gladly accepted.

Tulungagung, Juli 5th 2014

The writer

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CHAPTER I

INTRODUCTION

A. Background of the Study

One of the aims of learning English as a foreign language is to be able to communicate. In conducting communication human should be polite to other people. Here the conduct communication politely speakers should use the politeness strategy. Politeness strategy is a matter of human to communicate each other. Human communication uses a method to make the hearers or speakers feel comfortable to communicate. In conducting communication the speaker should know the attitude who we are speaking with.

This research has purpose to discuss about using face threatening acts strategies in daily communication based Brown and Levinson in order to enter into social relationships, we have to acknowledge and show awareness of the face, and human needs to satisfy with addressee. Here, if we can't satisfy so, we do face threatening acts or FTA. In other words, face refers to other human's desire. There are two varieties of face; positive face and negative face. Positive face is the desire to have what we want to be admired by others and negative face is our wish not to be imposed on by others.

While Goffman states that positive face and negative face, positive face is the need to be appreciated and negative face is the need not to be disturbed. Renkema (1993:13) further mentions that negative face is

familiar as the formal politeness that the notion ‘politeness’ immediately conjures up, but positive face and its derivative forms of positive politeness are less obvious.

From the explanation above it can be concluded the face has two kinds of face, these are: positive face and negative face. *Positive face* is the desire to be respected and liked by others and *negative face* is the desire to be independent, freedom of action that not be imposed on by others.

Being polite is complicated matter in any languages. It is difficult not only to learn the language but also the social and the cultural values of the community. Language cannot be separated from the community who use it. Moreover, using language must be appropriate with the social context of the speaker.

The important characteristics of the social context are the context of the person spoken to, and in particular, the role relationships and relative status of the participants in a discourse (Grundy, 2000: 146). The speech between individual or unequal rank (due to status in organization, age, social, class, education, or some other factors), for example, is likely to be less relaxed and more formal than between equals. Moreover, the speech will be relaxed whenever it happens between individuals with the same or equal ranks.

This matter is important to learn because it does not only talk about age, culture, and social and soon but also to know students’ error using politely. The following analyzes of Ray Lawrence’s novel “Follow that Cab” here, it is taken from politeness strategy used the actor as follows:

“Yeah, but he’s still a pain in the bum!”. (Page 1).

This utterance is included into positive face, it means that the speaker avoids disagreement in the conversation. It can be seen by saying “Yeah” to continue by saying “but” which the desire to agree or appear to agree with H leads also to mechanisms for pretending to agree: white lies and hedges.

The next example is *“But Lambert couldn’t get those apes and gorillas and monkeys out of his head.”*. (Page 2).

In utterances here, the speaker used negative face that provide expressing doubt that the speaker was doubt to Lambert who couldn’t get apes and gorillas; conditions for the appropriateness of S’s speech act obtain.

From the example above appeared in conducting research by using politeness strategies. And then this research was different from the previews study, it was collected some data and the information related to the discussion. There were some analyses discussing about the politeness strategies previously. First, the analysis of politeness strategies written by Yuli Fitriana (2007) ; the title “Politeness Strategies in John Grisham’s Novel “The Client””. Here the result of the research shows that four strategies are applied by the portrayed characters in their dialogues. Those are, bald on record strategy, positive politeness, negative politeness strategy and off record strategy.

Second is the analysis of politeness strategy written by Ayyu Trijayanti (2013). Under a title “politeness strategies performed by male

and female Facebook users”. In this research, the researcher found 24 data for male Facebook users which use positive politeness strategies to perform polite on Facebook and for female Facebook users, there are 26 data found that female Facebook users use positive politeness strategies also. From the results, the researcher can conclude that both male and female Facebook users tend to use positive politeness strategies than negative politeness strategies in performing politeness strategies on Facebook.

Next the analysis of politeness strategies written by Findra Lestari (2013), under a title “Politeness strategies performed students of TBI sixth semester in classroom discussion” that in this research, the researcher found most of the students often affected H’s negative face and H’s positive face by using order and request. In order and request, the speaker used direct strategy and indirect strategy. The direct strategy that is used by the students using the word ‘you’ or imperative sentence, while the students often choose indirect order and request using yes/no question and WH question or using modal. The next FTAs are included suggestion and advice then, FTAs that speaker’s negative face also often found when the students performed thanking.

However, the research asserts on the politeness strategies from the title “Politeness strategies used in Ray Lawrence’s novel *Follow that Cab*”. This research is a quantitative research by using survey approach that focused on utterances used politeness strategy and the frequency of politeness strategy in Ray Lawrence’s novel *Follow that Cab*”.

Based on the description above, the researcher used theory of politeness strategy by Brown and Levinson than the researcher is interested in conducting a research under a title “Face Threatening Act Strategies Used in Ray Lawrence’s novel *“Follow that Cab”*”.

B. Research Problem

In this research, the researcher took Ray Lawrence’s novel *“Follow that Cab”* as the object of the research. Based on the research above, the researcher focused on:

1. What are face threatening act strategies used in Ray Lawrence’s novel *“Follow that Cab”*?
2. What are frequency face threatening act used in Ray Lawrence’s novel *“Follow that Cab”*?

C. Research objective

Based on the statement of research problem above, the objectives of the study can be shown in the following sentences:

1. To know face threatening act are used in Ray Lawrence’s novel *“Follow that Cab”*;
2. To know frequency face threatening act are used in Ray Lawrence’s novel *“Follow that Cab”*.

D. Significant of the Study

There are two kinds significance of the study. Those are theoretical and practical.

1. **Theoretically**, the results of this research are expected to develop the theories of linguistic pragmatics especially politeness strategy of face threatening act in Brown and Levinson theory, specially the literacy language in the novel. This research is useful to provide the information of what are face threatening act strategies performed by actors in the novel. This contribution is in turn give tentative contribution plan for a comprehensive analysis of face threatening act.

2. Practically

- a. For English Teacher, it is appropriate and effective way to understanding the novel, in the background of the story, and in analyzing the novel from other aspects.
- b. For Researcher, it can be a reference for the other researcher to conduct the some object of study but it has different dimension.
- c. For the Students, it can give input to know the impolite utterances by learning FTA, so they were understand well about impolite utterance that should avoid when they communicate.

E. Research scope and limitation

This research limited to utterances face threatening act strategies used in Ray Lawrence's novel "*Follow that Cab*" released in 2011. In this research, the researcher limits her research only into the bald and off record used by the characters in Ray Lawrence's novel "*Follow that*

Cab". In relation of bald on record, the researcher limits only on without redressive action.

F. Definition of the Key Terms

In order to avoid misunderstanding about the use of terms, it is important for the researcher to show the meaning of key terms. Those are:

1. Face threatening act strategies are kinds of communication strategies without mitigating device in action (Brown and Levinson).
2. Novel as one of literary works is a literary text that is valued by its culture that used special language and that effects people with emotions that bring them into the imaginary world, as mentioned by Cunnig in Fitriana (2007: 9).

From the explanation of the key terms above from under a title "Face threatening act strategies used in Ray Lawrence's novel *Follow that Cab*" can be concluded that face threatening act strategies are kinds of communication strategies that no effort by speakers to minimize the impolite utterances.

CHAPTER II

REVIEW RELATED LITERATURE

A. Politeness Phenomena

Politeness is speaker's linguistics attitude that can make his or her speaker or addressee feel at ease and comfort in communication. Hildesheim, (1986:282) stated that "Politeness is one of the constraints of human interaction, whose purpose is to consider other's feelings, establish levels of mutual comfort, and promote rapport." Therefore, the speakers try to avoid embarrassing other person, or making him feels uncomfortable. In politeness here described as a social norm, or a set of prescriptive social 'rules'.

Leech, in Moore (2001: 11) defines politeness as forms of behavior that establish and maintain comity. That is the ability of participants in a social interaction to engage in interaction in an atmosphere of relative harmony.

The knowledge of politeness is important in conduct communication of a foreign language. Moreover politeness can have an instrument of role in the social interaction. Brown and Levinson's (1987) theory places politeness as a universal face-threatening strategy. Politeness strategies used by high level and lower level in communicate. In Selected Reading on Pragmatics that compiled by Choyimah p.45:

Brown and Levinson analyzed politeness, and said that in order to enter into social relationship, we have to acknowledge and show an awareness of the face, the public self- image, the sense of self, of

the people that we address. It is a characteristic across cultures that speaker or addressee should respect each other's expectation about self-image, take account, of their feelings, and avoid face threatening acts (FTA).

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

In daily conversation, people can identify the real condition where the interaction between same level and different level. By knowing the real of the social distance better can help peoples interaction goes well. When in the home, we can say to children, "Go get me that cake!". However, when the speaker speak with a group of adults at a formal situation, we must say, "Could you please get me that cake, if you don't mind?" and "I'm sorry, I don't mean to interrupt, but I am not able to hear the speaker in the front of the room."

Wardhaugh (1986: 251) stated that many languages have many distinction corresponding to the to –vous (T/V) distinction in French, where grammatically there is a 'singular you' tu (T) and a 'plural you' vous (V) but usage requires that you use vous with individuals on certain occasions. The T form is sometimes described as the 'familiar' form and the V form as the 'polite' one. Other languages with a similar T/V distinction are Latin (tu/vos), Russian (ty/vy), Italian (tu/lei), German (du/sie), Swedish (du/ni) and Greek (esi/esis).

Language has distinction corresponding "T (to)/V (vous)" that the grammatical "T (to)" use in familiar form, they communicate with the same level or be familiar with each other's. And then, "V (vous)" use in

polite form, here they use polite when communicate with higher level as parent, teacher, old people and also manager.

The study of politeness strategy is the study of knowing to the people use the language while they are having interaction. It is a study how to use the language, conduct the conversation run well, and goes smoothly. Appropriate with politeness, some languages have been seen to build the very complex system of politeness.

Javanese, one of the principle languages of Indonesia, is a language in which, as Geertz (in Wardhaugh, 1986: 267) says that it is nearly impossible to say anything without indicating the social relationship between the speaker and the hearer in terms of status and familiarity. Javanese speaks to another, he or she must choose the appropriate speech style (or *styleme*, in Geertz's terminology). They are high, middle, and low style.

Javanese is one of the languages that use the social relationship both of the speaker and the hearer when they have conversation in term of terms of status and familiarity. They must use correct speech in Javaness language and intent to the high, middle, and low style.

According to Grundy (2000: 145-146), politeness phenomena also extend the notion of indexical, because every utterance is uniquely designed for its audience.

B. Definition of face

Face is a human desire who the human want to respect. Brown and Levinson, in Sukarsono (2010:46) defined face as “...*basic wants, which every member knows every other member desires, and which in general it is in the interest of every member to partially satisfy.*” There are two kinds of face as follows: positive face and Negative face.

Positive face is the desire to be accepted and liked by other. *For example, “Your daughter is beautiful. You must be proud of her.”* And **Negative face** is the desire to be independent, have freedom of action and not be imposed on by other. *For example: “is it OK if I borrow your bag?”*

Usually the speaker tries to avoid threat the other person, or making them feel uncomfortable. *Face Threatening Acts (FTA's)* are acts that break on the hearers' need to maintain his/herself admiration, and be respected. In performing FTA's the speaker need to know whose face is threatened, the speaker or the hearer.

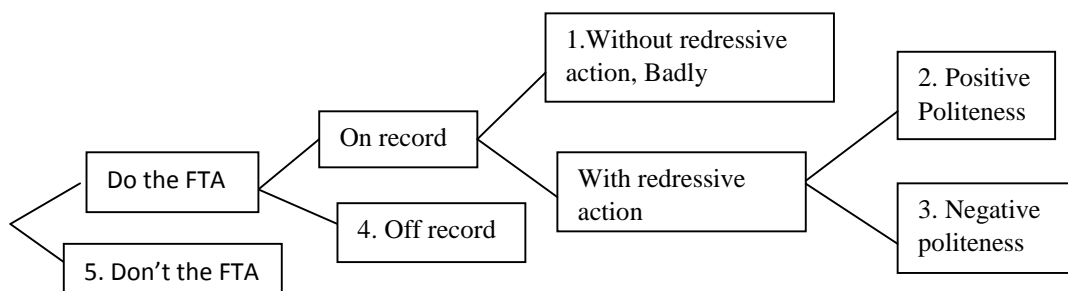


Figure 1. Possible Strategies For Doing FTAs (Brown & Levinson, 1987, p. 69)

This uses politeness strategy that human want to communicate be comfort and feel easy and also to avoid deranged, they should do the FTA that make the communication feel ease or they don't FTA. In conducting

the FTA it is classified into two, as following on record and off record. On record strategy, in this case the speaker producing FTAs openly. Then, off record strategy; here the speaker performs an act in a vague manner that could be interpreted by the hearer; it usually uses indirect language that constructs more general utterance or actually different from what one means. Then, on record also had been classified to two types, there are without redressive action and without redressive action. Without redressive action is the speakers do the FTA directly and openly, it is commonly found with people who know each other very well and without redressive action that used to soften the FTAs. Here, in without redressive action still is classified to two classes. Those are: positive politeness and negative politeness. In positive politeness, it is redress directed to the addressee's positive face, his desire should be thought of as desirable and then negative politeness is derived from negative face. It is also famous as respectful politeness which every participant in the social relationship has the need to not be disturbed and to be free.

1. Politeness strategies proposes by Brown and Levinson

Brown and Levinson, (1987:94) further defined politeness strategies in four classified. Those are bald on record strategy, positive politeness strategy, and negative politeness strategy and the last, off record strategy as following;

a. Bald-on record strategy

In this strategy the speaker producing FTAs openly, if a speaker makes a suggestion, request, offer, or invitation in an open

and direct way. Brown and Levinson (1987:94) categorized bald on-record into two classes, those are as follows:

1) Cases of non-minimization of the face threat

- a. The condition where maximum efficiency is very important who S and H mutually know this, no face redress is needed. For example:

“Help!”. (Emergency condition)

“Give me just more week!” (To pay the rent)

- b. The condition in which S provide metaphorical urgency for emphasis. For example:

“Send me a post card”

“Don’t *forget us!*”.

- c. The situation in which S speaks as if imploring H to care for S (stressing of H’s friendship). For example:

“*Lend me a hand here!*”.

- d. The situation in which S’s want to satisfy H’s face is small, because S is powerful and not fears retaliation. Usually in teasing and joking. For example: “*Cry, get angry*” (teasing).

- e. The condition in which S cares about H, it can happen in sympathetic or warning. For example: “*Careful! He is a dangerous man*”.

- f. The situation in which S granting permission for something that H has requested. For example: “*Yes, you may go!*”.

2) Cases of FTA-oriented usage

This case is face oriented. It is the way how to respect for face that involves mutual orientation. According to Brown and Levinson, (1987:99) classified into three, as follows:

- a. Welcoming, where S insists that H may impose on his negative face. For example: “*Come in, don’t hesitate, I’m not busy.*”
- b. Greeting and farewell, where S insists that H may transgress on his face by taking his leave. “For example: *I am staying, you go.*”
- c. Offers, where S insists that H may impose on S’s negative face. For example: “*Leave it to me.*”

The first strategy is Bald-on record strategy that the S producing FTA openly. Brown and Levinson (1987) categorized bald on-record into two classes. First, cases of non-minimization of the face threat; here the S can be used as invitation to the H which feels unwilling so that the H will feel less unwilling because of the invitation. Second, cases of FTA-oriented usage; it is the S can be used as an offer to the H.

b. Positive politeness

Positive politeness is strategy oriented to positive face of the hearer. According to Brown and Levinson (1996:101) strategy refers to move that shows appreciations of something that the speaker believes the hearer/addressee would like to hear. It shows awareness of hearer's need that includes congratulation and friendly form of address that commonly found in groups of friends in the social situation know each other fairly well. There are some same classes based on Brown and Levinson that can be described as follows:

1) Claim common ground

The first type of positive politeness strategies involves the S to claim the H in the common ground by indicating that S and H both being to the same wants, including goals and values. There are three ways of making this claim:

a. Noticing, attend to the H (his interests, wants, needs and goods)

S should pay attention to aspects of H's condition.

Example: *"Goodness you cut your hair!.... By the way I came to borrow some flour."*

b. Exaggerate (interest, approval and sympathy with H)

This is often done with exaggerated intonation, stress and other aspects prosodic. Example: *"What a fantastic garden you have!"*

c. Intensify interest to H.

S intensifies the interest of his own contribution, by “making a good story” and draw H as a participant into the conversation with direct questions and expressions like *you know, see what*. Example: “*I come down the stairs, and what do you think I see? – a huge mess all over the place, the phone’s off the book and clothes are scattered all over... .*”

d. Use in-group identity Markers

This case the S uses in-group identity markers as dear, honey, mate, etc. Examples: “*Here mate, I was keeping that seat for a friend of mine... .*”

e. Seek Agreement

S seeks ways in which it is possible to agree with H by repeating part or all of what the preceding speaker has said in a conversation. Examples:

A: John went to London this weekend!

B: to London!

f. Avoid disagreement

The desire to agree or appear to agree with H leads also to mechanisms for pretending to agree: white lies and hedges. Example:

A: That’s ehere you live, Florida?

B: That’s where I was born.

g. Presuppose or raise common ground

This *strategy* can be done by using gossip/small-talk (talking unrelated topics to mark friendship). Sometimes the speaker uses tag questioning his conversation by falling intonation. Example: “*I had a really hard time learning to drive, didn’t I?*”

h. Joke

Joke is a basic *positive-politeness* technique used to minimize the FTA. Example: “*How about lending me this old heap of junk?“. (H’s new Cadillac)*

2) Convey that S and H are cooperators

This category is derived from the willingness to convey that S and H are cooperatively involved in the relevant activity.

a. Assert or presuppose S’s knowledge of and concern for H’s wants

One way of indicating that S and H are cooperators is to assert or imply knowledge of H’s wants and willingness to fit one’s own wants with them. Example: “*I know you cannot bear parties, but this one will be really good-do come!*”

b. Offer, promise

This strategy claims that whatever H wants, S wants for him and will help hearer to obtain it.

Examples: “*Do you need some helps?*”. Fitriana, (2007:31)

c. Be optimistic

S assumes that H wants for S or for H and S, and will help him to obtain them. Example: “*You’ll lend me your lawnmower for the weekend, I hope.*”

d. Include both S and H in the activity

In order to stress the cooperativeness between S and H, an inclusive “we” form can be used. Examples: “*Let’s have a cookie, then.*”

e. Give (or ask) reasons

Another way of indicating that S and H are cooperators is by including H in the activity, for S to give reasons as to why he wants. For example, “*Why don’t we go to mall?*”, “*Why not lend me your cottage for the weekend?*”.

f. Assume or assert reciprocity

The cooperativeness between S and H can be stressed by giving reciprocal rights or obligations obtaining between S and H. For example, “*I’ll do X for you, do Y for me*”.

3) **Fulfill H's wants some x**

This type involves S decision to redress H face directly by fulfilling some of H wants in indicating that S wants H want for H.

- a. Give gifts to H (goods, sympathy, understanding, and cooperation).

S's decision to redress H's face directly by fulfilling some of H's wants in indicating that S wants H's want for H.

Based on the explanation above, it is a positive politeness strategy is used as a kind of metaphorical extension of intimacy and also used to get closer to the H.

c. **Negative Politeness Strategies**

Negative politeness is derived from negative face. It is also famous as respect politeness where every participant in the social relationship has the need not to be disturbed and to be free. According to Brown and Levinson (1996:129) strategy refers to move that attempt to reduce any imposition on the hearer/addressee.

Brown and Levinson (1987) have explained some classes in negative politeness, are as follows:

1) Invite conversational implicatures

- a. Be conventionally indirect.

This strategy includes indirect speech acts that contain of indirect request. Example: “*Can you please pass the salt?*”

- b. Question, hedge

This case adapting from the want not to guess or pressure H, it is *more* true and complete than perhaps might be expected. Example: “*I’m pretty sure, I’ve seen that movie before.*”

- c. Be pessimistic (expressing doubt that the conditions for the appropriateness of S’s speech act obtain).
Example: “*Could you do X?*”, “*Will you do X?*”

- d. Minimize the imposition

This strategy is used to minimize one’s own action or goods to the addressee. Example: “*I just dropped by for a minute to ask if you.....*” , “*could I have a taste of that cat?*”

- e. Give deference

This strategy provides two sides of deference: they are the raising of the other and the lowering of oneself as clearly shown in honorific system.

Example, “we look forward very much to eating with you”.

f. Apologize

Indicate reluctance (speaker show his reluctance to impinge hearer). Example: “*I don’t want to bother you, but....*”

g. Impersonalize S and H; avoid the pronouns ‘I’ and ‘you’

This strategy aims to make generalization of speaker and hearer. Example: *I ask you to do this for me.*

h. State the FTA as a general rule

This strategy shows that S is forced by some circumstances in stating FTA based on social rule, regulation, or obligation. Example: “*I’m sorry, but late comers can’t be seated till the next interval*”.

i. Normalize

The important thing in nominalizing the subject of the utterance is to make the utterance more formal. Example, “*I’m surprised that you failed to replay*”.

- j. Go on record as incurring a debt, or as not incurring a debt

H

S can redress an FTA by explicitly claiming his indebtedness to H, or by disclaiming any indebtedness of H. Examples: *"I'll never be able to repay you if you..."*

"I could easily do it for you..."

Negative politeness strategy is derived from negative face who the S wants to freedom of action. It can be seen from the examples above that the S is threatening the H.

d. Off Record Strategy

In this case, the speaker performs an act in a vague manner that could be interpreted by the hearer as some other acts. Such an off record utterance usually uses indirect language that constructs more general utterance or actually different from what one mean.

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

- a. Give hints

If S says something that is not clear, here the S invites H to search for interpretation of the possible relevance. Example: *"This soup is a bit bland"* (it means to pass the salt), *"It is cold in here"* (shut the window).

b. Give association clues

This strategy is provided by mentioning something associated with the act required of H. Example: *"Oh God, I have got a headache again"* (it means to buy a medicine)".

c. Presuppose

This strategy provides that the utterance might be almost relevant in context. Example: *"I washed the car again today"*, in this matter S presupposes that he has done it before (last week)".

d. Understate

Understatement is a way to produce implicature by saying informatively. Usually, it uses predicate that describes the lower actual state of affair. Example:

A: what do you think of Harry?

B: Nothing wrong with him. (I don't think he's very good)

e. Overstate

Overstatement is S says more than is necessary, thus violating the quantity maxim in another way and S may also convey implicatures. The implicature often lie far beyond what is said. Example: *"I tried to call a hundred times, but there was never any answer"*.

f. Use tautologies

By using tautology (patent and necessary truth), S encourages H to look for an informative interpretation of non-informative utterance. Example: "*If I won't give it, I won't*" (*it means I mean it*).

g. Use contradiction

By stating two things that contradict each other, S makes it when he cannot be telling the truth, so he encourages H to look for an interpretation of his sentence that reconciles the two contradictories. Example: "*Well, Jim is here and he is not here*".

h. Be ironic

By saying the opposite of what he means, and a violation of quality. Example: "*John is a real genius*". (after John has just done twenty stupid things in a row).

i. Use metaphors

Usually metaphor is on record, but there is possibility that the connotation of the metaphor is off record. Example: "*Harry is a real fish. (he swims like a fish)*"

j. Use rhetorical question

By using rhetorical question, S wants to provide him with the indicated information in purpose of leaving the answer hanging in the air. Example: "*How many times do I have to tell you*" (*it means many times*).

k. Be ambiguous

Ambiguity includes the literal meaning of the utterance and it is possible implicature. Example: “*John’s a pretty smooth cookie.*”

l. Be vague

These vague are focuses in about the object of the FTA. Example: “*Perhaps someone did something naughty*”, “*looks like someone may have had too much to drink*’ (vague understatement).

m. Over-generalize

When S makes generalization of what is said. Example: “*Mature people sometimes help do the dishes*”.

n. Displace H

S may go off record as to who the target for his FTA is, or he pretend to address the FTA to someone whom it wouldn’t threaten, and hope that the real target will see that FTA is aimed at him. Example: “*Oh God, I forget that I have run out of cash*”. Firdaus (2004:241).

o. Be incomplete, use ellipsis

Elliptical utterance is legitimated by various conversational contexts that use a half undone FTA. So, S can leave the implicature hanging in the air. Example: “*Oh sir, a headache...*” (It means asking for aspirin).

Off record strategy can be called as an indirect way of saying something which may cause a face damaging interpretation.

This strategy the S wants the H to interpret what the S wants.

C. Previous Studies

Before continuing this research, it was collected some data and the information related to the discussion. There were some analyses discussing about the politeness strategies previously. First, the analysis of politeness strategies is written by Yuli Fitriana (2007) at University of Malang by title “Politeness strategies in John Grisham’s Novel “The Client”. Here the researcher used the qualitative method focused on politeness strategies are used in John Grisham’s novel “*The Client*”. The result of the research shows that four strategies are applied by the portrayed characters in their dialogues. First, Bald on record strategy which is used in the situation in which S wants to achieve the maximum efficiency of his utterance. Second, Positive Politeness Strategy which is used in the condition in which S tries to minimize the distance between expressing friendliness and solid interest. Third, Negative Politeness Strategy which is used in the situation in which S has the main focus on assuming that he may be imposing and intruding on H’s space. Fourth, off Record Strategy this is used in the condition to take some pressures off the hearer.

Second is the analysis of politeness strategy written by Ayyu Trijayanti (2013) under a title “Politeness strategies performed by male and female Facebook users”. In this research, the result of the data analysis

shows that are 24 data for male Facebook users which is concluded that male Facebook users tend to use positive politeness strategies to perform politeness strategies on Facebook. For female Facebook users, there are 26 data found. From those data, it results that female Facebook users tend to use positive politeness strategies also. From the results, the researcher can conclude that both male and female Facebook users tend to use positive politeness strategies than negative politeness strategies in performing politeness strategies on Facebook.

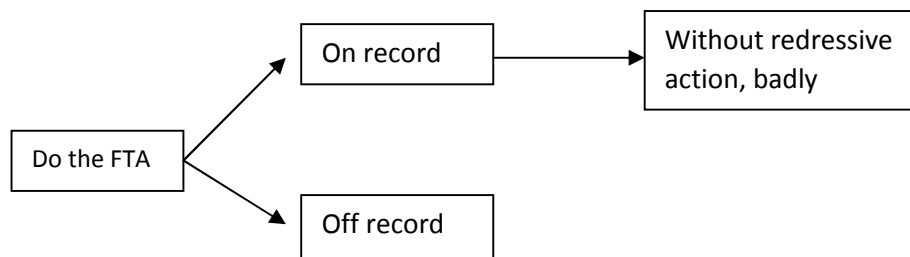
Next the analysis of politeness strategies written by Findra Lestari (2013) under a title “Politeness strategies performed students of TBI sixth semester in classroom discussion”. In this research the researcher found that the Face Threatening Acts that was performed by the students were classified into 4 classifications those are, FTAs that threaten *hearer’s negative, positive face* and FTAs that threaten *speaker’s positive and negative face*. Most of the students often affected H’s negative face and H’s positive face by using order and request. In order and request, the speaker used direct strategy and indirect strategy. The direct strategy that is used by the students using the word ‘you’ or imperative sentence, while the students often choose indirect order and request using yes/no question and WH question or using modal. The next FTAs are included suggestion and advice then, FTAs that speaker’s negative face also often found when the students performed thanking.

There are some studies that may have similar discussion with the previous study although it is not the same at all. However, this research

discussed about the politeness strategies under the title “Face threatening act strategies used in Ray Lawrence’s novel *Follow that Cab*”. Used quantitative research and survey approach that focused on the use of face threatening act strategy and the frequency of face threatening act strategies used in Ray Lawrence’s novel *Follow that Cab*”.

D. Frame work of research on FTA strategies used in Ray Lawrence’s novel *Follow That Cab*”.

In this research, the researcher analyzes the utterances face threatening act strategies used in the novel. The researcher limits her research into bald and off record strategies; in bald on record strategies the researcher limits only on without redressive action. The framework as follow:



CHAPTER III

RESEARCH METHOD

This chapter discusses about the method of research including of Research Design, Data Source, Data collection and Data Analysis.

A. Research Design

This research, the researcher used quantitative approach, it was designed as survey research. G. Marguerite, (2006:12) stated “*Descriptive survey research* aimed to describe behaviors and to gather people’s perceptions, opinions, attitudes, and beliefs about a current issue in education. The survey is the primary method used to gather such data or information from people”.

According to Ary, (2010:372) in survey research; “investigators ask questions about peoples’ beliefs, opinions, characteristics, and behavior”.

The research concerned with the face threatening acts strategies on Ray Lawrence’s novel “*Follow that Cab*”. It was aimed to investigate what kinds of face threatening acts strategies that found in utterances and determine the frequency of face threatening acts strategies that used in novel.

From the explanation above, it could be concluded that this research used quantitative approach and descriptive survey as the research design.

B. Population and sample

Ary (2010:148) stated, a **population** is “defined as all members of any well-defined class of people, events, or objects”. The population of

this research was all conversation fragments occur in the novel, and a **sample** is a portion of a population. The researcher used the purposive sampling as the sampling technique in which the researcher tried to seek the utterances used bald on record and off record strategies in the conversation.

C. Data Collection

The data collection methods that used in quantitative research were instrument and data collection technique. Instrument of this research is document used in Ray Lawrence's novel "Follow that Cab" which contains utterances of bald on record and off record strategies in the novel.

Then, data collection technique was done in some steps: first, the researcher reduced the data; second, the researcher prepared the list of the strategies; then the findings analyzed to classify the strategies based on Brown and Levinson, and presented in percentage.

2.3 Data Analysis Method

The researcher analyzed and identified the conversation based on the theory Brown and Levinson (1978) theory of face threatening act strategies, then the data would be account for the frequency using statistics that taken from Christopher Butler (1985).

Step 1 Make a table as shown.

Class	Tally	Frequency	Percent
A			
B			
C			

Step 2 Tally the data and places the results in column B.

Step 3 Fount the tallies and place the results in column C.

Step 4 Find the percentage of values in each class by using the formula.

Step 5 Find the totals columns C and D (see the completed table that follows).

$$\% = \frac{f}{n} 100 \%$$

n

Where

f = frequency of the class

n = total number of values

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presented the result of the data analysis which discussed based on the theory of face threatening act strategies to answer the research questions stated in chapter one.

A. The Description of Data

The description of data was conversation acts used by the actor's in Ray Lawrence's novel "Follow that Cab". The findings showed that the answer of research questions in chapter one as follows:

1. The utterances used in Ray Lawrence's novel "*Follow that Cab*".

a) Bald on record strategies; without redressive action

1) Maximum Efficiency

Datum 1

Joe, Debra and Maisie were arguing that Joe and Maisie had disagreement about gorilla suit.

Maisie : "*You callous swine!*" Maisie hit him with her handbag.

(Chapter 1, page 1)

In this case, maximum efficiency was very important; between S and H had already known each other and they were very close each other. Here Maisie disagreed with Joe's opinion, and then she expressed it by saying *you callous swine!*. In this utterance they used impolite utterance when they had conversation openly.

Datum 2

After interrupting Fflyn, Debra gave information.

Maisie : “Not just once,” “He took him seven hundred times,”

Joe : “*Don’t exaggerate,*” “we went three times, maybe four. It was a good film. We enjoyed it.”

(Chapter 1, page 2)

In this utterance, Joe said *don’t exaggerate*. He asked Maisie not to say something exaggerates. Joe was directly expressed his utterance to Maisie without mitigating device, so this utterance included into bald on record using request.

Datum 3

The police car was coming up fast behind the cab.

'Don't stop!' called Davie frantically. "We'll be too late"

(Chapter 11, page 81)

In this case Davie said *'Don't stop!'*. He gave command to the driver didn't stop the cab. It was included into bald on record namely maximum efficiency using command.

Datum 4

Benny leaved his seat as he swung his body out of the cab.

“What happened?”

“Don’t ask - I only broke my leg on the piste!”

(Chapter 13, page 94)

The speaker said *“Don’t ask - I only broke my leg on the piste!”* It meant that the speaker requested the hearer didn’t ask about what happened; it was included into bald on record strategies namely maximum efficiency to know about them.

Datum 5

The speaker was vague with Manny because she looked like mad.

“Don’t be daft, I’ve never heard that one before. Besides, if it was true Pavarotti would never have eaten anything and he obviously did!”

(Chapter 14, page 101)

In this case, the speaker asked to the hearer didn’t daft about it by using suggestion; by saying *don’t be daft* directly without mitigating device. The speaker thought that Manny was mad; it was included into maximum efficiency.

2) Metaphorical urgency

Datum 6

It continued Joe's story about gorilla suit (film).

Maisie : "What's this then - Planet of the Apes?"

Debra : "*Don't mention that film,*". "I can't stand people mentioning that film! That's what started all this."

(Chapter 1, page 1)

After Maisie asked to continue the story on the film, suddenly Debra interrupted her by saying "*Don't mention that film,*" "I can't stand people mentioning that film! That's what started all this." In this condition Debra disagreed with Maisie that provided metaphorical urgency; Debra emphasized to Maisie using a request didn't mention that film.

Datum 7

Fflyn interrupted when Joe explained that he didn't agree with Maisie.

Fflyn : "*Look,*" "I don't mean to interrupt, but what's all this got to do with your son hanging up there in a gorilla suit and threatening to do himself in?"

(Chapter 1, page 1)

In this case Fflyn interrupted Joe when Joe and Maisie threatened by saying *Look*. It meant that Fflyn purposed to move the topic by giving a reason to avoid threatening themselves. This condition could be categorized into cases of non-minimization of face threat that the speaker used imperative.

Datum 8

Debra gave information that Joe didn't care about it.

Joe : "I tell you I can't breathe!" gasped Joe trying to tear off his headpiece.

Debra : "*He'll jump, dad!*" warned Debra, "Get up and get dancing again before he jumps!"

(Chapter 1, page 5)

In this utterance, speaker said "*He'll jump, dad!*". It was included into maximum efficiency by providing metaphorical urgency; Joe emphasized when he gave information that Lambert would jump (emergency condition).

Datum 9

The speaker said seriously that he didn't kidding with the hearer.

"Excuse me, ladies, but that ain't nothing" he said, undoing his trouser belt, leaning forward and ...

(Chapter 15, page 104)

In this utterance, speaker said "*Excuse me, ladies*, it meant that the speaker asked his permission by using imperatives in formulaic entreaties; using metaphorical urgency.

Datum 10

Then it was continued by emphasizing to give information. "*Look at this* - when they opened me up to do this it looked like I had the Grand Canyon running right across my stomach! Now that was a real operation!"

(Chapter 15, page 104)

Here the speaker's utterance included into maximum efficiency which provided metaphorical urgency for emphasizing, the speaker said "*Look at this*, the speaker gave instruction to the hearer.

3) Imploring

Datum 11

Joe : I don't care! Let him jump!" He hurled his gorilla's head into the mud and started tearing at the rest of the gorilla suit. (10.2) "*Get me out of here!*"

(Chapter 1, page 5)

The utterance “*Get me out of here!*” said when the speaker (Joe) asked Debra to get him out of gorilla suit which used imploring.

b) Off record strategies

1) Give association clues

Datum 12

Debra was convincing her father.

Debra : “Oh Right. Good for you.” “What a schmuck that Alistair turned out to be. A bloody idiot, so – Who *are* you marrying, Natalie, darling?” *My stomach rumbled unhappily once again* and I hoped she would come up with the name of a famous TV Chef,

(Chapter 1, page 11)

The utterances “*My stomach rumbled unhappily once again*” could be identified into off record strategy namely giving association clues. Here the speaker wanted to ask the hearer to buy medicine, but the speaker did not ask the hearer directly.

Datum 13

Mord : “No, they’re not, they’re not,” I said encouragingly. *My stomach rumbled again reminding me how hungry I*

was. Maybe there was a crust of bread in the bin? Yes – a couple of these cheese segments folded between two slices of whole meal would not go down at all badly.

(Chapter 2, page 19)

The next utterances, the speaker said *my stomach rumbled again reminding me how hungry I was*. Here, the speaker provided the information by mentioning something associated with the act required of hearer. It meant that speaker wanted the hearer to buy a food for him by using off record strategies namely give association clues.

Datum 14

“I need a doctor!” groaned Sheldon, still on the floor nursing his wounds.

(Chapter 16, page 123)

The utterance above indicated the use of association clue; it meant that speaker wanted the hearer to call a doctor for him, but he did not ask him directly. This utterance included into off record strategies.

2) Presuppose

Datum 15

I sighed yet again. *“Okay, so adjust the volume control and I’ll try again.”*

(Chapter 12, page 87)

In this case, the speaker said *“Okay, so adjust the volume control and I’ll try again.”* It conducted presuppose by saying *again* means that she has done adjust the volume control before (one minute ago).

Datum 16

Martin was underestimating about Carla.

As it happens I did pop in to The Owl again the following day and the day after that and the day after that. “Look, I was only trying to help. You have to admit you got yourself into a bit of a mess with.....

(Chapter 13, page 91)

Here Philly disagreed with Martin who underestimated about Carla. Philly said *as it happens I did pop in to The Owl again*; the speaker used presuppose *again*, it meant that it happened, he did pop in to The Owl had done before (weeks ago).

Datum 17

Benny was worried about his stomachache.

"See your doctor again," I told him.

(Chapter 15, page 105)

The speaker said *"See your doctor again,"* here the speaker used request to reduce Dunno's worries; in this matter the speaker presupposed by saying *"again"*. It indicated that he has seen the doctor before (one minutes ago).

Datum 18

Then Morry exclaimed.

"See him again!" Exclaimed Morry.

(Chapter 15, page 105)

In this case the speaker used imperative to reduce Benny's worries; in this matter this utterance included into presuppose. The word *"again"* indicated that he saw the doctor before (one minutes ago).

Datum 19

"Oh, Nan! You're not going to start all that again!" complained Natalie.

(Chapter 16, page 115)

In this utterance, Nan was arguing about a good wife for her daughter. Natalie was very bored with it because every day Nan always talked about this with Natalie. Presuppose was indicated by the repetition to do something. The word *again* in the utterance above indicated that Nan did that not only once but also more than once, so that utterance included into off record namely presuppose.

3) Overstate

Datum 20

After interrupting Fflyn, Debra gave information.

Maisie : “Not just once,” “He took him *seven hundred times*,”

Joe : “Don’t exaggerate,” “we went three times, maybe four.

It was a good film. We enjoyed it.”

(Chapter 1, page 2)

The utterances *seven hundred times* indicated the use of off record strategies namely overstate, in this case Maisie said more than the necessary, thus violating the quantity maxim in another way and she might also convey implicatures. This implicature often lied far beyond what was said.

Datum 21

Hetty protested the Mord statement.

Hetty : *“You’ve told that story a thousand billion times, at least. Besides, you was hesitating.”*

(Chapter 2, page 17)

After Mord interrupted Hetty’s story, then Mord said *“You wasn’t there like I was there.”* Hetty was angry and she said *“You’ve told that story a thousand billion times, at least.* In this utterance, Hetty used off record strategy namely overstatement; Hetty said more than it needed; the speaker might also convey implicates that often lied far beyond what was said.

Datum 22

The hearer shouted; he looked anyone looked so pretty

“You know, I’ve tried umpteen toupees over the years, but none of them was ever a patch on this one.”

(Chapter 9, page 68)

In this condition the speaker said *“You know, I’ve tried umpteen toupees over the years, but none of them was ever a patch on this one.”* It was included into off record strategies namely overstate; the speaker said more than necessary by saying that he looked twenty years younger.

Datum 23

I never did see anyone doing them tricks two hundred foot up in the air before. The boy ought to be in a circus.”

(Chapter 10, page 72)

It was included off record namely overstates; the speaker conveyed implicate that the hearer should look for the implicature of this utterance. It meant the speaker never saw anyone do the trick two hundred feet up in the air before.

Datum 24

Joe invited Manny to speak to American civil on the phone before.

“Yeah. Hundreds of times.”

(Chapter 12, page 85)

Joe agreed with his opinion by saying *“Yeah. Hundreds of times.”* Here the speaker overstated by saying more than was necessary that he might also convey implicature.

4) Use tautologies

Datum 25

After Joe agreed, it got so bad he ended up stinking like a goat; and Maisie got confused and avoided disagreement.

Joe : *“Poppencoppen,” “Maurice Poppencoppen.”*

(Chapter 1, page 2)

The utterance above Joe said that *“Poppencoppen,” “Maurice Poppencoppen.”* Here Joe used kinds off record strategy namely tautology which Joe was repeating the professor’s name twice in orders to give clear information by repeating the words that was the professor’s name.

Datum 26

Manny gave a good name for a song.

Many : *“You mean you can’t stop dancing?” “Here! That’s a good name for a song!”* He strummed an imaginary guitar and sang *“I just can’t stop dancing, baby! No I can’t stop dancing when you’re near me, babe, I can’t stop dancing...!”*

(Chapter 5, page 37)

Marry performed a good dancing by strumming an imaginary guitar and sang by saying *“I just can’t stop dancing,*

baby! No I can't stop dancing when you're near me, babe, I can't stop dancing...!" There were repetitions in this utterance so it was included into off record strategies namely tautology.

Datum 27

When Debra was talking about the perfect man, Natalie was bored.

"I know what you're going to say, Debra – *he's a Greenbaum and a Greenbaum is a Greenbaum is a Greenbaum*. But so what if he is a Greenbaum?"

(Chapter 8, page 61)

Debra felt love in the man who talked with Natalie, because he was a perfect man. Natalie shouted by saying *he's a Greenbaum and a Greenbaum is a Greenbaum is a Greenbaum*. Natalie guessed Grendmother's mind about the perfect man; in this case, this utterance included into off record strategy namely tautology. Natalie wanted to give the information honesty by using tautology. Here, the speaker encouraged H to look for an informative interpretation of non-informative utterance.

Datum 28

The speaker had forgotten he had lately developed a problem with his ears.

“It’s not The Flying Fig, Manny, it’s the Flying Pig, with a ‘P’ – remember, there’s no ‘f’ in pig! And it’s not a fantastic meal it’s a fantastic deal.

(Chapter 12, page 87)

The speaker disagreed with the hearer by saying like the utterance above. It was included into tautology; by uttering tautology, the speaker encouraged the hearer to look for an informative interpretation of the informative utterances.

Datum 29

The speaker wanted to know the worst.

I’ve prepared myself for the worst doctor – I mean, I’ve prepared myself for the worst, doctor - I’m strong - I can take it! ”

(Chapter 5, page 106)

Here the speaker said that; it meant the hearer had already known the worst, doctor; he was prepared before using off record namely tautology.

Datum 30

“Ouch! *But it looked so right, Benny! I was so sure I was right!*”

(Chapter 17, page 134)

This utterance used tautology. It could be seen from the word *right* that has repeated. The characteristic of tautology was repetition of the words. So, the utterance above included into off record tautology.

5) Use contradiction

Datum 31

After Debra gave a suggestion, she moved the topic about London.

Debra : *I had actually done quite well and got through the course in 18 months, but that was a long time ago and I had just eaten.*

Benny : “I know I’ve got a daughter. I just didn’t know I had one with a wedding.”

(Chapter 2, page 10)

It could be identified that the utterances “*I had actually done quite well and got through the course in 18 months, but that was a long time ago and I had just eaten.*” It was included into off

record strategies because it used contradiction *but* which the speaker was stating two things that contradicted each other. The speaker said this to express disagreement.

Datum 32

“Well, I haven’t got a proper dummy, have I!” he would protest, ignoring the fact that he was a proper dummy.

(Chapter 3, page 22)

In this case the speaker used off record strategies namely contradiction; by saying *“Well, I haven’t got a proper dummy, have I!”* The speaker could not tell the truth that he had gotten a proper dummy; the speaker stated two things that contradicted each other.

Datum 33

“Customers we’ve got,’ he told me when I inquired after the business, “but the stock we haven’t!”

(Chapter 7, page 54)

Here the speaker lowered his voice and indicated the other customers who were being served by saying *“Customers we’ve got,’ he told me when I inquired after the business, “but the stock we haven’t!”* It was included into off records strategy namely

contradiction; by stating two things that contradict each other, the speaker made it when he could not tell the truth, so he encouraged the hearer to look for an interpretation of his utterance that reconciled the two contradiction.

Datum 34

Davie couldn't get through Bernie, his mobile constantly engaged.

"You left me standing here while you went inside to use the phone."

(Chapter 11, page 77)

In this case the speaker provided two things that contradiction each other; Davie couldn't tell the truth. Here Bernie asked Davie to stand there while Davie went inside to use the phone.

Datum 35

The speaker thought about what he could have done to make him upset.

"Well, it was your fiddlin' fault wasn't it!"

"What was my fiddle... my fault?"

"You and your rotten dry slope!" said Martin. "Out of my way, please."

(Chapter 13, page 93)

In this case, the speaker said “*Well, it was your fiddlin’ fault wasn’t it!*” It meant the speaker had known about what he could have done to make him upset; the speaker provided two things that contradicted each other, actually he could not tell the truth.

6) Use Metaphors

Datum 36

Joe and Maisie imagined if they were in the film.

Joe : we have to dance about and run around and leap about. *Like ape me.*

(Chapter 1, page 3)

The conversation above showed that Joe used off record strategy namely metaphor in his utterance. Joe showed that he was optimistic that he and Maisie danced, run around and leap about *like ape men* that it was impossible in real life.

7) Use rhetorical question

Datum 37

Evans couldn't help noticing how they conformed perfectly to European Union rules as to size and curvature—swung gently beside him in the wind.

Evans : “No, we don't want you doing that,” roared Evans over the PA system. “Not that!”

Lambert: “*How about this then?*”

(Chapter 1, page 9)

Lambert said “*How about this then?*” It was included into off record strategies which used rhetorical question. Rhetorical question was a question that did not need any answer just like Lambert's utterance.

Datum 38

Debra was puzzling that her daughter was going to marry a man whose father had become a latter day mistletoe worshipper.

Debra :There was another reason and she soon remembered it. “What am I saying? It's worse Much worse! Much worse? *How could it be any worse?*” She was almost in tears. “He's a Greenbaum! From Shackleton Street! And my own daughter is marrying this – this creature. believe me; my brain cannot believe what my ears are hearing!”

(Chapter 2, page 11)

In the utterances *How could it be any worse?*”, the speaker used rhetorical question, because the utterance did not need any answer.

Datum 39

Maisie had underestimated Corrina whose an ogle to building site.

Maisie : *How’s poor Lambert getting on with that Corrina?*

Debra : Don’t say ‘that Corrina’ like that, Mum.

(Chapter 4, page 28)

In this utterances Maisie underestimated with Corrina by saying *How’s poor Lambert getting on with that Corrina?*, In this case, the speaker used off record strategies namely rhetorical question. It meant that S provided her with the indicated information of leaving the answer.

Datum 40

Danny was going to dance as Freed Astair.

“How exactly are you going to dance like him?”

(Chapter 5, page 33)

When Donny talked with her friend, he said that he was going to dance like Freed Astair, because Donny loved Freed Astair. Donny's friend ask "*How exactly are you going to dance like him?*". In this case, it was impossible for Donny that he could dance like Freed Astair; because Donny was Donny who had his own character. It was included into off record strategies used rhetorical question which speaker wanted to provide him with the indicated information in purpose leaving the answer.

8) Be vague

Datum 41

Lenny was telling to Johnny about the old woman who sat down at the table opposite her.

Johnny : "*Perhaps it was the way you kept saying 'a gottle o' gear, a gottle o' gear!*"

(Chapter 3, page 22)

When Lenny sat down there were an old woman sat opposite her, the old woman said that something else was amazing; it made Lenny feel uncanny because the old woman known that she wanted to be a ventriloquist. Then Jonny responded it saying "*Perhaps it was the way you kept saying*". This utterance included into off record strategies namely vague statement. Jonny

was unsure about the old woman. He expressed his unsure by saying "*Perhaps*".

Datum 42

After interrupting Fflyn, Debra gave information.

Maisie : "Not just once," "He took him seven hundred times,"

Joe : "Don't exaggerate," "we went three times, *maybe four*. It was a good film. We enjoyed it."

(Chapter 1, page 2)

The words *maybe four* indicated vague utterance. In this case, the speaker was unsure about how many times he watched the film.

Datum 43

Lenny had been aware that her sentence was wrong about Dino.

Lenny : "O.K., so Dino can talk..." I stopped myself in mid-sentence. What was I talking about? A dummy talking?

Maybe I was going crazy!

(Chapter 3, page 24)

In this case Lenny had underestimated because her opinion about Dino's bad was wrong, Dino did not like about what she

thought; so Lenny understate herself by saying “*Maybe I was going crazy!*” It was included off record strategies use vague statement by using “maybe”.

Datum 44

Debra : *Perhaps the threat of breakfast was real?* “We’ve got to do something quick.”

(Chapter 6, page 49)

By using vague question, here the speaker said “*Perhaps the threat of breakfast was real?*”. this sentences was vague statement because the reason about the threat of breakfast was real; it meant that they had breakfast too late or they had never breakfast that morning. This utterance included off record strategies namely vague statement.

Datum 45

"Here, Bernie, maybe you could make it a bit lighter by cutting a few breathing-holes in it."

(Chapter 11, page 77)

In this situation, coffin marker used vague statements by saying "*Here, Bernie, maybe you could make it a bit lighter by*

cutting a few breathing-holes in it." It meant the coffin offered information to Bernie using vague statement by saying "maybe".

2. The Frequency face threatening act strategies used in Ray Lawrence's novel "Follow that Cab".

In this part, the researcher counted the frequency of the utterances that included into face threatening act strategy (bald on record and bald off record), and the result presented in the table below:

a. Bald on record

Class	Frequency	Percent
ME	52	54.8 %
MU	32	33.8 %
Imp	11	11.6%
Total	95	89.6 %

Notice;

ME : Maximum efficiency

MU : Metaphorical urgency

Imp : Imploring

It has based on the table, the researcher found 95 data that included into bald on record; 54.8% using maximum efficiency, 33.8% using metaphorical urgency, and 11.6% using imploring H to care S.

b. Off record strategies

Class	Frequency	Percent
GAC	2	1.9%
PSPS	15	14.2%
OS	6	5.8%
T	46	43.8%
CNT	3	2.8%
MT	2	1.9%
RQ	3	2.8%
V	28	26.6%
Total	105	99.6%

Notice;

GAC : give association clues CNT : Contradiction

PPS : Presuppose RQ : Rhetorical question

OS : Overstate V : Vague

T : Tautology

From the table above, there were 1.9% of give association clues, 14.2% of presuppose, 5.8% of overstate, 48.8% of tautologies, 2.8% of contradiction, 1.9 % of metaphors, 2.8% use rhetorical question and 26.6% use vague.

B. Discussion

In the research of communication, maintaining other's face was needed in order to make the communication runs well and smoothly. One way to make the conversation runs well and goes smoothly was by applying politeness. Politeness was a communication strategy that people use to maintain and develop relationships (related goal) and a technical term in language study. There were FTA strategies, namely bald on record and off record.

In this research, the researcher analyzed the usage of face threatening act; bald on record and off record only portrayed in Ray Lawrence's Novel "Follow That Cab". From the finding above, it could be formulated that most of portrayed in the novel used face threatening act strategies their conversation runs, although not all the strategies were covered, furthermore, the description of face threatening act phenomena in Ray Lawrence's Novel "Follow That Cab" could be described as follows:

1. Bald on record strategy

This strategy provided no effort by the speakers to minimize the impact of the FTA's. The speaker usually shocked the hearer,

embarrassed them, or made them feel a bit uncomfortable. In this novel, there are some strategies of bald on record such as of non-minimization FTA and cases of FTA oriented.

2. Off Record Strategy

This strategy had the main purpose of taking some pressure of the hearer. In this case, the speaker performed an act in a vague manner that could be interpreted by hearer as some other acts.

Beside the strategies above the use of pre-sequence in the purpose of softening request to find out whether S would get positive responses or not. It could also minimize the threat toward H, so if he received negative responses she would reduce on opportunity to get loss face.

CHAPTER V

CONCLUSION AND SUGGESTION

There are two things covered in this chapter, conclusion and suggestion. The conclusion was based on the research findings above and the suggestion led to the further research on the same field.

A. Conclusion

After analyzing and discussing the face threatening act strategies used in Ray Lawrence's novel "*Follow that Cab*", there were two faces threatening act strategies applied in this novel; they were bald on record and off record strategies. It could be concluded that both of the strategies emphasized off record strategies than bald on record strategies as follows:

1. Bald on Record Strategy was used in the situation which S wanted to achieve the maximum efficiency of this utterance who the S used openly act, the purpose of achieving his goal without considering whether he has threatened his H or not. This strategy included the granting permission, rejecting request, reducing the H anxieties and no effort from the speaker to minimize the face threat.

Frequencies of bald on record strategies were 54.8% of maximum efficiency, 33.8 % the use of metaphorical urgency and then 11.6% the use of imploring H to care S.

2. Off Record Strategy, in this case S performed an act in a vague manner that could be interpreted by the hearer as some other acts. This strategy included understatement, go ahead reaction and implicature utterance.

Furthermore, the use of pre-sequence in the purpose of softening request to find out whether S would get the positive response or not. It could minimize the threat toward H. So if he received negative responses he could reduce on opportunity to get loss face.

After knowing the face threatening act strategies used in Ray Lawrence's novel "*Follow that Cab*", the frequency of the use of face threatening act strategy could be concluded as follows: give association clues was 1.9%, presuppose was 14.2%, overstate was 5.8%, tautologies was 48.8%, contradiction was 2.8%, metaphors was 1.9% and use of rhetorical question was 2.8% and then use vague was 34.8%.

B. Suggestion

Since this research focused on the usage of face threatening act strategies used in Ray Lawrence's novel "*Follow that Cab*", this research contributes on the improvement of understanding language studies especially on face threatening act strategies connected to literary works so it becomes a direct contribution in the field of linguistics. This research could also lead the next researcher who conducts the same field of research as the reference that might be relevant to this research. After conducting this research, the researcher hopes to the next researcher to conduct research on face threatening act strategies in the other form such as poetry and drama.

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A. Bald on record strategies

1) Maximum Efficiency

Here the table of face threatening act strategies of utterances used in the Ray Lawrence's novel *Follow that Cab*. The utterance included to bald on record namely maximum efficiency.

No.	Utterance
1.	Datum 1 Maisie : <i>"You callous swine!"</i> Maisie hit him with her handbag. (Page 1)
2.	Datum 2 Debra : <i>"Don't mention that film,"</i> . "I can't stand people mentioning that film! That's what started all this."
3.	Datum 3 Joe : <i>"Don't exaggerate,"</i> "we went three times, maybe four. It was a good film. We enjoyed it."
4.	Datum 4 Debra : <i>"Stop arguing,"</i> . "At any moment Lambert might hurl himself off that crane. When he's like this he looks like an ape and he thinks like an ape. We've got to get out there and do our stuff now –before it's too late."
5.	Datum 5 Joe : "It could be a real gorilla." Maisie : <i>"Don't be daft,"</i>
6.	Datum 6 <i>"You are disgusting,"</i> ,
7.	Datum 7 <i>"Here!"</i>
8.	Datum 8 Mord : <i>"Stop interrupting.</i> How do you know what he done, woman?"
9.	Datum 9 <i>"No, you stupid woman,</i> that was Kitowski. (Page 15)
10.	Datum 10 <i>"Stop interrupting.</i>
11.	Datum 11 <i>"Don't say 'that Corrina' like that, Mum.</i> (Page 28)
12.	Datum 12 <i>"Just you wait and see!"</i> (Page 35)
13.	Datum 13 <i>"Ugh! Don't remind me.</i> I had spit on my face for a week!" said Maisie. (Page 48)

14.	Datum 14 <i>Maisie : “Don’t tell me you’ve forgotten.</i> <i>(Page 49)</i>
15.	Datum 15 Mickey : <i>“Cornelius! Behave yourself!”</i> <i>(Page 56)</i>
16.	Datum 16 <i>“Get out of it!”</i> I cried, <i>(Page 62)</i>
17.	Datum 17 <i>“Wait a minute,”</i> I said, <i>(Page 64)</i>
18.	Datum 18 <i>“Don’t be daft! How can it be stuck? Get it off and stop fooling about!”</i>
19.	Datum 19 <i>“All right, but if it’s not you I’ll set the rotweiler on you. Put your teeth in, Rumpy and stand by for prowlers.”</i>
20.	Datum 20 <i>“Don’t you speak ill of the dead, my lad!”</i> said the coffin maker. <i>(Page 77)</i>
21.	Datum 21 <i>“Don’t you criticise my casket!”</i> said Bernie. <i>(Page 77)</i>
22.	Datum 22 <i>‘Don’t stop!’</i> called Davie frantically. <i>(Page 81)</i>
23.	Datum 23 <i>“Don’t talk daft,”</i> <i>(Page 92)</i>
24.	Datum 24 (24.1) <i>“You and your rotten dry slope!”</i> said Martin. (24.2) <i>“Out of my way, please.”</i> <i>(Page 93)</i>
25.	Datum 25 <i>“Run it! It’s more than twenty-six miles long! It’ll kill you!”</i> <i>(Page 94)</i>
26.	Datum 26 <i>“Give me a hand with my training.”</i> <i>“What? You’ve got to be joking! I’m not running twenty six ruddy miles.”</i> <i>“Twenty six miles and three hundred and eight five yards,”</i> corrected Martin.
27.	Datum 27 <i>“Don’t be daft, I’ve never heard that one before. Besides, if it was true Pavarotti would never have eaten anything and he obviously did!”</i> <i>(Page 101)</i>

28.	Datum 28 “ <i>Done!</i> ” said Frankie. <i>(Page 105)</i>
29.	Datum 29 “ <i>Don’t look so pleased.</i> Anyway, I didn’t say that. <i>(Page 112)</i>
30.	Datum 30 “ <i>Don’t you complain about her son’s sandals,</i> ” said Polly. <i>(Page 114)</i>
31.	Datum 31 “ <i>Hold it!</i> ” <i>(Page 114)</i>
32.	Datum 32 “ <i>Don’t you call my father a lunatic!</i> ” <i>(Page 116)</i>
33.	Datum 33 “ <i>Well, look at me,</i> ” said Natalie. She was looking good, tall and slim and wearing a powder blue party dress that set off her complexion perfectly. <i>(Page 117)</i>
34.	Datum 34 “Don’t even think about it,” hissed Maisie. <i>(Page 117)</i>
35.	Datum 35 (35.1) “ <i>Do something,</i> Arnold,” hissed Polly to her husband. (35.2) “ <i>Get under there and find out what’s going on!</i> ” Arnold blushed. (35.3) “ <i>Do me a favour, Polly, I can’t get under her dress – she’s a grown woman.</i> I haven’t been under there since she was in her cot!” He wiped his brow. <i>(Page 117)</i>
36.	Datum 36 “ <i>Help me!</i> ” shrieked Holly. <i>(Page 119)</i>
37.	Datum 37 “ <i>Don’t you call my father an old buzzard, you reprobated family throwback!</i> ” protested Maisie. “And you be sure to find him before he does himself some damage!” <i>(Page 120)</i>
38.	Datum 38 “ <i>Stop! I insist zet you stop!</i> You have break into pieces ze speeding limits. I vill not heff zis in my ‘otel! You hear me I vill not heff it!” <i>(Page 121)</i>
39.	Datum 39 “ <i>Don’t be a plonker, Lambert!</i> ” I chided, <i>(Page 123)</i>
40.	Datum 40 “Speak to me!”

41.	Datum 41 “Come back to me, Corrina!”
42.	Datum 42 Mordechai’s voice floated up. “You can do what you like, son, <i>just give me a few more minutes with this bird of yours!</i> My memory’s coming back.” <i>(Page 126)</i>
43.	Datum 43 “ <i>Don’t ask,</i> ” said Joe.
44.	Datum 44 “ <i>Here!</i> What’s this bloody rope doing?”
45.	Datum 45 ” <i>Look,</i> ” She pointed down at the crowds of ant-like figures milling around at the bottom of the hotel. <i>(Page 127)</i>
46.	Datum 46 “ <i>Duck!</i> ” I shouted, pulling Natalie and Debra down onto the flat roof. <i>(Page 128)</i>
47.	Datum 47 “ <i>There! Oh My God!</i> He’s still chasing that busty bag!”
48.	Datum 48 “ <i>Don’t worry old son,</i> ” said Digby, “We all need cheering up so I’ll play you a tune on my trombone!” <i>(Page 129)</i>
49.	Datum 49 “Come on then, let’s get it.”
50.	Datum 50 “ <i>Oh thanks very much!</i> I’ll send you a postcard from the nineteenth century shall I?” “ <i>Don’t worry -</i> the rope’ll stop you from falling completely out of the twentieth century. <i>(Page 133)</i>
51.	Datum 51 “ <i>Be careful!</i> ” he said, “this is an extremely fragile piece of equipment!” <i>(Page 130)</i>
52.	Datum 52 “ <i>He’s protesting!</i> ”

Based on the table above there were 52 utterances included bald on strategy using maximum efficiency.

2) Metaphorical urgency

Here the table of face threatening act strategies of utterances used in the Ray Lawrence's novel *"Follow that Cab"*. The utterance included to bald on record namely metaphorical urgency.

No.	Utterance
1.	Datum 53 Fflyn : <i>"Look,"</i> "I don't mean to interrupt, but what's all this got to do with your son hanging up there in a gorilla suit and threatening to do himself in?"
2.	Datum 54 Maisie : "For you that are not difficult," <i>"look at you</i> – you haven't even combed your hair."
3.	Datum 55 Evans : "Yes, Sergeant, get on with it. You said you had to get in touch with the nutter – I mean with Lambert – so get on with it!" (3.1) <i>"Look you, up there, Lambert,"</i> he called out, switching on the microphone. (3.2) <i>"Look you!"</i>
4.	Datum 56 <i>"Don't worry, we know what we're doing, we're professionals, seen it all before we have."</i>
5.	Datum 57 Mord : <i>"Look, it's nothing serious, Debs. Old Rolly's</i> just got religion all of a sudden, that's all. He doesn't want to become a monk or anything, he just flogs himself with willow twigs and rends his clothes every night." <i>(Page 18)</i>
6.	Datum 58 Lenny : <i>"Don't take any notice of him, Dino,"</i>
7.	Datum 59 Dino : (7.1) <i>"Stop messing me about, Lenny!"</i> He stared back at me, unmoved. (7.2) <i>"Look, Lenny, be reasonable - how can Dino talk?"</i> <i>(Page 23)</i>
8.	Datum 60 Danny : "But how come you could afford to go to Africa? <i>Don't tell me, you won the lottery!"</i> <i>(Page 34)</i>
9.	Datum 61 <i>"Correct! Or maybe Peckinpeck.."</i> <i>(Page 39)</i>
10.	Datum 62 <i>"Look! Are you blind or something?"</i> said Godzilla, <i>(Page 40)</i>
11.	Datum 63 <i>"Look, I'm not interested in the Witzers' batmitzvahs,"</i> said Danny tetchily,

		<i>(Page 41)</i>
12.	Datum 64 Maisie : <i>“Excuse me!</i> How can she have a mind if she talks herself in that she wants to marry a Greenbaum? I used to think my Granddaughter was clever, now I’m not so sure.”	<i>(Page 50)</i>
13.	Datum 65 "Cissy's rotten dog bit me. <i>Look, it's a long story.</i> Buy me a cappuccino and I'll tell you all about it. I've just got to go and get my rubber ring from the cab."	<i>(Page 52)</i>
14.	Datum 66 <i>“Don’t be daft, Donny</i> - it’s got to come off! I’ve got to hand it in - it’s lost property.”	<i>(Page 68)</i>
15.	Datum 67 <i>“Don’t be stupid, Joe, it’s your son-in-law, Benny.”</i>	
16.	Datum 68 <i>"Look at you, you’re still Brahms and Liszting well to port."</i>	<i>(Page 78)</i>
17.	Datum 69 (92.1) <i>“Don’t worry, Manny,</i>	<i>(Page 87)</i>
18.	Datum 70 <i>“Look, I was only trying to help.</i> You <i>have</i> to admit you got yourself into a bit of a mess with.....	<i>(Page 91)</i>
19.	Datum 71 <i>“Look, She’s looking for a bloke with muscles, Benny, an Arnold Schwarzanlegger look-alike.</i>	<i>(Page 92)</i>
20.	Datum 72 <i>“Don’t you mention the flipping piste to me, Benny Wood!</i> I've just about pissed off with the piste!"	<i>(Page 92)</i>
21.	Datum 73 <i>“Don’t ask - I only broke my leg on the piste!”</i>	<i>(Page 94)</i>
22.	Datum 74 <i>“Listen, I couldn’t even manage the three hundred and eighty five yards! I’m not running the blooming marathon for you, Martin, or for anyone else. I’m too young to die.”</i>	<i>(Page 95)</i>
23.	Datum 75 <i>“Look, he’s not so bad.</i> Didn’t he almost get onto Master Mind that time?"	<i>(Page 96)</i>
24.	Datum 76	

	<i>"Excuse me, ladies, but that ain't nothing" he said, undoing his trouser belt, leaning forward and ...</i>
25.	Datum 77 <i>"Look at this - when they opened me up to do this it looked like I had the Grand Canyon running right across my stomach! Now that was a real operation!"</i>
26.	Datum 78 <i>"Look,"</i>
27.	Datum 79 <i>"Oh look, the Groom's back from the hospital. Maybe now we can eat."</i> <p style="text-align: right;"><i>(Page 117)</i></p>
28.	Datum 80 <i>"Don't worry, Tootella,"</i> <p style="text-align: right;"><i>(Page 119)</i></p>
29.	Datum 81 <i>"Look out!"</i> <p style="text-align: right;"><i>(Page 124)</i></p>
30.	Datum 82 <i>"Don't jump, Lambert, darling!"</i> Cried Debra. <i>"We're here!"</i> <p style="text-align: right;"><i>(Page 125)</i></p>
31.	Datum 83 <i>"Look, Natalie darling,</i> <p style="text-align: right;"><i>(Page 127)</i></p>
32.	Datum 84 <i>"Look, Lambert's alright,"</i> said Debra suddenly. She pointed.

Based on the table above there were 32 utterances included bald on strategy using metaphorical urgency.

3) Imploring speaker hearer.

Here the table of face threatening act strategies of utterances used in the Ray Lawrence's novel *"Follow that Cab"*. The utterance included to bald on record namely imploring speaker hearer.

No.	Utterance
1.	Datum 85 Joe : I don't care! Let him jump!" He hurled his gorilla's head into the mud and started tearing at the rest of the gorilla suit. <i>"Get me out of here!"</i> <p style="text-align: right;"><i>(Page 5)</i></p>
2.	Datum 86 Fflynn : <i>"Stop me if I'm wrong"</i> , "but I do believe that your Lambert is still up there!" <p style="text-align: right;"><i>(Page 5)</i></p>
3.	Datum 87 Debra : <i>"Oh God! Get up there and help him!"</i> . "Can't you put up a

	safety net or something?" She broke into a run, heading towards the police barrier. "Hang on, Lambert," she yelled, "Mummy and daddy are coming!"
4.	Datum 88 "Don't answer it, Lambert!" We all yelled in unison. "Whatever you do don't answer it!"
5.	Datum 89 Manny: "Let's try again with the watch," suggested Manny. "Concentrate, Danny! How do you expect it to work if you don't concentrate?" (Page 38)
6.	Datum 90 "Leave your motor here now and I'll have it back to you by tomorrow night." (Page 105)
7.	Datum 91 "Come back to me - or I'll cut the balloon to pieces. You see if I don't! - and then we'll all be horribly killed!"
8.	Datum 92 "Come back, darling! I haven't finished yet!"
9.	Datum 93 "Corrina, don't make me do this. Talk to me, please – don't make me do this!" There was a pause, but no answering voice. (Page 128)
10.	Datum 94 believe me; my brain cannot believe what my ears are hearing!" (Page 11)
11.	Datum 95 "Listen to me, Benny? Listen to me? Believe me he's listened to me!" (Page 11)

Based on the table above there were 11 utterances included bald on strategy using imploring speaker hearer.

B. Off record strategies

1) Give association clues

Here the table of face threatening act strategies of utterances used in the Ray Lawrence's novel "Follow that Cab". The utterance included to off record namely association clues.

No.	Utterance
1.	Datum 96 "I need a doctor!" groaned Sheldon, still on the floor nursing his

	wounds. <i>(Page 123)</i>
2.	Datum 97 <i>"It must be nearly time for dinner. I'm starving."</i> <i>(Page 117)</i>

Based on the table above there were 2 utterances included off record strategy using association clues.

2) Presuppose

Here the table of face threatening act strategies of utterances used in the Ray Lawrence's novel *"Follow that Cab"*. The utterance included to off record namely presuppose.

No.	Utterance
1.	Datum 98 <i>"You can say that again,"</i> <i>(page 4)</i>
2.	Datum 99 <i>"Get up and get dancing again before he jumps!"</i> <i>(Page5)</i>
3.	Datum 100 <i>"He's on the move again!"</i> <i>(Page 8)</i>
4.	Datum 101 <i>"My stomach rumbled unhappily once again"</i> <i>(Page 11)</i>
5.	Datum 102 <i>"My stomach rumbled again reminding me how hungry I was"</i> <i>(Page 19)</i>
6.	Datum 103 <i>"Then again it might have been..."</i> <i>(Page 80)</i>
7.	Datum 104

	<i>"See your doctor again,"</i> <i>(Page 105)</i>
8.	Datum 105 <i>"See him again"</i> <i>(Page 105)</i>
9.	Datum 106 <i>Oh, Nan! You're not going to start all that again!</i>
10.	Datum 107 <i>"Okay, so adjust the volume control and I'll try again."</i>
11.	Datum 108 <i>As it happens I did pop in to The Owl again</i> <i>(Chapter 13, page 91)</i>
12.	Datum 109 <i>"Oh, Nan! You're not going to start all that again!"</i> <i>(Chapter 13, page 115)</i>
13.	Datum 110 <i>"It's moving about again, mummy!"</i> <i>(Chapter 13, page 119)</i>
14.	Datum 111 I sighed yet again.
15.	Datum 112 <i>"he's given me the slip again.</i> <i>(Page 122)</i>

Based on the table above there were 15 utterances included off record strategy using presuppose.

3) Overstate

Here the table of face threatening act strategies of utterances used in the Ray Lawrence's novel *"Follow that Cab"*. The utterance included to off record strategies namely overstate.

No.	Utterance
1.	Datum 113 <i>"It's ten times worse! A hundred times worse!</i> They gave me another X-ray this morning and ever since then I've been on these extra-strong pain-killers. <i>(Page 109)</i>
2.	Datum 114 Hetty : <i>"You've told that story a thousand billion times, at least.</i>

	Besides, you was hesitating.” <i>(Page 17)</i>
3.	Datum 115 <i>“You know, I’ve tried umpteen toupees over the years, but none of them was ever a patch on this one.”</i> <i>(Page 70)</i>
4.	Datum 116 <i>“Yeah. Hundreds of times.”</i> <i>(Page 85)</i>
5.	Datum 117 <i>“Just a few hundred yards to start with?”</i>
6.	Datum 118 <i>it’s a fantastic deal.”</i> <i>(Page 87)</i>

Based on the table above there were 6 utterances included off record strategy using off record strategies namely overstate

4) Use tautologies

Here the table of face threatening act strategies of utterances used in the Ray Lawrence’s novel “*Follow that Cab*”. The utterance included to off record strategies namely tautology.

No.	Utterance
1.	Datum 119 <i>“Poppencoppen,” “Maurice Poppencoppen.”</i> <i>(Page 5)</i>
2.	Datum 120 <i>“He’ll jump, dad!”</i> warned Debra, <i>(Page 5)</i>
3.	Datum 121 <i>“Testing, testing, testing”</i> <i>(Page 8)</i>
4.	Datum 122 <i>“Thanks a lot, you’re a real comfort you are!”</i> said Morry. <i>(Page 108)</i>
5.	Datum 123 <i>“It’s ten times worse! A hundred times worse!”</i> They gave me another X-ray this morning and ever since then I’ve been on these extra-strong pain-killers. <i>(Page 109)</i>
6.	Datum 124 <i>I had actually done quite well and got through the course in 18 months, but that was a long time ago and I had just eaten.</i> <i>(Page 10)</i>
7.	Datum 125 <i>“Yes it is, it’s worse.</i>

8.	Datum 126 <i>"I've done, I've done!"</i>	<i>(Page 9)</i>
9.	Datum 127 <i>"Radical. Radical Greenbaum"</i>	<i>(Page 11)</i>
10.	Datum 128 <i>"You don't like my falafels you don't eat them."</i>	
11.	Datum 129 <i>"Much worse! Much worse?"</i>	<i>(Page 11)</i>
12.	Datum 130 <i>It was stupid then and it's even more stupid now!"</i>	<i>(Page 12)</i>
13.	Datum 131 <i>"There's other things, gal, there's other things"</i>	<i>(Page 13)</i>
14.	Datum 132 <i>"Stoke Newington. Stoke bloody Newington"</i>	<i>(Page 13)</i>
15.	Datum 133 <i>"All right then, I'll tell you, I'll tell you,"</i>	<i>(Page 14)</i>
16.	Datum 134 <i>"Well, he's really nice and well built in many ways and he's very good looking, but he's only..."</i>	<i>(Page 117)</i>
17.	Datum 135 <i>"No, they're not, they're not,"</i>	<i>(Page 19)</i>
18.	Datum 136 <i>I just can't stop dancing, baby! No I can't stop dancing when you're near me, babe, I can't stop dancing...!"</i>	<i>(Page 37)</i>
19.	Datum 137 <i>"I know, I know"</i>	<i>(Page 55)</i>
20.	Datum 138 <i>"He's a Greenbaum and a Greenbaum is a Greenbaum is a Greenbaum"</i>	<i>(Page 61)</i>
21.	Datum 139 <i>"Yes – yes,"</i>	<i>(Page 65)</i>
22.	Datum 140 <i>"You do, you do,"</i>	<i>(Page 66)</i>

23.	Datum 141 <i>"All right, all right, calm down, All right, all right, calm down,"</i> <i>(Page 70)</i>
24.	Datum 142 <i>"Sorry, Davie. Sorry Georgie!"</i> <i>(Page 81)</i>
25.	Datum 143 <i>"It's not The Flying Fig, Manny, it's the Flying Pig, with a 'P' – remember, there's no 'f' in pig! And it's not a fantastic meal</i>
26.	Datum 144 <i>I'll write down what you have to say. I'll give you a complete script and you can just read from it.</i> <i>(Page 87)</i>
27.	Datum 145 <i>"The following day and the day after that and the day after that."</i> <i>(Page 91)</i>
28.	Datum 146 <i>"I know, I know"</i> <i>(Page 93)</i>
29.	Datum 147 <i>"An accident's an accident!"</i> <i>(Page 94)</i>
30.	Datum 148 <i>"Listen to me, Benny? Listen to me? Believe me he's listened to me!</i> He's heard every part of my body through his stethoscope thingy. <i>(Page 105)</i>
31.	Datum 149 <i>I've prepared myself for the worst doctor – I mean, I've prepared myself for the worst, doctor - I'm strong - I can take it! "</i> <i>(Page 106)</i>
32.	Datum 150 <i>"Sorry, sorry, the old gentleman slipped away when I wasn't looking! Sorry!"</i>
33.	Datum 151 Maisie shrieked hysterically. <i>"Not that! Not that!"</i>
34.	Datum 152 <i>I can't believe this, I can't believe you're still under that cab!</i>
35.	Datum 153 <i>"Oh! Why don't you wear your glasses, Nana? It's a rope! It's only a rope!"</i>
36.	Datum 154 <i>Oh Corrina, Corrina, don't do this to me!"</i> <i>(Page 122)</i>
37.	Datum 155 <i>He's late, isn't he!"</i> <i>(Page 112)</i>
38.	Datum 156

	<i>Run my lovely, run!"</i> <i>(Page 126)</i>
39.	Datum 157 <i>"Right! That's it! I'm doing it Corrina, I'm doing it."</i>
40.	Datum 158 <i>"I'll give him my Angel! I'll give 'em both my Angel!"</i> <i>(Page 126)</i>
41.	Datum 159 <i>"Right! That's it! I'm doing it Corrina, I'm doing it."</i>
42.	Datum 160 <i>"You've got to get down there before he...before he..."</i>
43.	Datum 161 <i>"Corrina, don't make me do this. Talk to me, please – don't make me do this!"</i>
44.	Datum 162 <i>"I've got to go down – and I've got to go down now. It's their only hope!"</i> <i>(Page 128)</i>
45.	Datum 163 <i>it's happening now, or at least it's happening whenever it's happening."</i> <i>(Page 134)</i>
46.	Datum 164 Mord : <i>"Yeah. Yeah.."</i>

Based on the table above there were 46 utterances included off record strategy using off record strategies namely tautology.

5) Use contradiction

Here the table of face threatening act strategies of utterances used in the Ray Lawrence's novel *"Follow that Cab"*. The utterance included to off record namely contradiction.

No.	Utterance
1.	Datum 165 <i>You weren't there like I was there."</i> <i>(Page 10)</i>
2.	Datum 166 <i>"I've wrapped hundred of 'mazeltov' glasses and I've never had an accident before</i>
3.	Datum 167 <i>"What I mean is, I'm alright now, but I won't be all right later on - not if you don't call an ambulance I won't be.</i> <i>p(Page 106)</i>

Based on the table above there were 3 utterances included off record strategies namely contradiction.

6) Use metaphors

Here the table of face threatening act strategies of utterances used in the Ray Lawrence's novel *"Follow that Cab"*. The utterance included to off record namely metaphors.

No.	Utterance
1.	Datum 168 "we have to dance about and run around and leap about. <i>Like ape men.</i> " Said Joe. (Page 3)
2.	Datum 169 <i>"He looks like he could be dead,"</i> (Page 81)

Based on the table above there were 2 utterances included off record strategy using off record strategies namely metaphor.

7) Use rhetorical question

Here the table of face threatening act strategies of utterances used in the Ray Lawrence's novel *"Follow that Cab"*. The utterance included off record strategies namely rhetorical question.

No.	Utterance
1.	Datum 170 Lambert : <i>"How about this then?"</i>
2.	Datum 171 <i>How could it be any worse?"</i> (Page 11)
3.	Datum 172 <i>"How exactly are you going to dance like him?"</i> (Page 33)

Based on the table above there were 3 utterances included off record strategy using off record strategies namely rhetorical question.

8) Vague

Here the table of face threatening act strategies of utterances used in the Ray Lawrence's novel *"Follow that Cab"*. The utterance included off record namely vague.

No.	Utterance
1.	Datum 173 Joe : (1.2) <i>“Don’t exaggerate,”</i> “we went three times, (1.2) <i>maybe four</i> . It was a good film. We enjoyed it.”
2.	Datum 174 Joe : “He’s a life member of Save the Gorillas,” <i>“Maybe they’re staging a ‘hang-in’ in aid of Gorilla’s Rights.”</i> (Page 4)
3.	Datum 175 <i>An accordion perhaps, or the flute maybe?</i> No? Pity, I just thought you might like to accompany me in a brief rendering of ‘Men of Harlech’.” (Page 8)
4.	Datum 176 Benny : <i>“Maybe you’re feeding him too much,”</i> (Page 22)
5.	Datum 177 <i>Maybe I was going crazy!</i> (Page 24)
6.	Datum 178 <i>Perhaps it was the way you kept saying ‘a gottle o’ gear, a gottle o’ gear!’</i>
7.	Datum 179 <i>“Maybe she liked drinking cat’s pee,”</i> (Page 30)
8.	Datum 180 <i>“Perhaps you should try singing him to sleep, Manny,”</i>
9.	Datum 181 <i>Perhaps the threat of breakfast was real?</i>
10.	Datum 182 <i>Perhaps it was. Perhaps the dog thought you were a burglar.</i>
11.	Datum 183 <i>“Maybe he does it when he’s out walking.</i> (Page 55)
12.	Datum 184 <i>“Perhaps your Granddad deserved it.</i> (Page 61)
13.	Datum 185 <i>“Maybe we should change the restaurant.</i> (Page 104)
14.	Datum 186 <i>“Maybe because they’re qualified doctors,”</i> I ventured to suggest. (Page 104)
15.	Datum 187 <i>“The fan belt’s gone. Maybe I should have used two hands to tighten it.”</i> (Page 111)
16.	Datum 188

	<i>She might be a widow before she's so much as consummated."</i> (Page 113)
17.	Datum 189 <i>"Maybe somebody on the roof called the lift first!"</i> (Page 123)
18.	Datum 190 <i>"Maybe Lambert's just clever like that,"</i> (Page 126)
19.	Datum 191 <i>"Maybe he had the knife with him."</i> (Page 126)
20.	Datum 192 <i>Maybe if this ladies' son had been wearing a decent pair of shoes instead of those stupid sandals..."</i>
21.	Datum 193 <i>Tomorrow she may be a famous star.</i> (Page 89)
22.	Datum 194 <i>"You might have more luck if you waved your hand at her,"</i> (Page 90)
23.	Datum 195 <i>"That might be a bit early for me, Martin.</i> (Page 96)
24.	Datum 196 <i>"Maybe he picked it up in the hotel kitchen."</i> (Page 125)
25.	Datum 197 <i>I mean maybe all that fiddling about disturbed whatever it was that's been hurting."</i> (Page 109)
26.	Datum 198 <i>"Yeah! It was definitely 12 o'clock ... I think!"</i> (Page 80)
27.	Datum 199 <i>"Cary Grant it is then, maybe with a bit of Boris Karloff.</i> (Page 86)
28.	Datum 200 <i>"Here, Bernie, maybe you could make it a bit lighter by cutting a few breathing-holes in it."</i> (Page 77)

Based on the table above there were 28 utterances included off record strategy using off record strategies namely vague.

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