

Politeness strategies in giving and responding to compliments: a socio-pragmatics study of compliments in “the devil wears prada”



THESIS

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POLITENESS STRATEGIES IN GIVING AND RESPONDING TO
COMPLIMENTS: A SOCIO-PRAGMATICS STUDY OF COMPLIMENTS
IN 'THE DEVIL WEARS PRADA'

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PRONOUNCEMENT

I state sincerely that I, myself write this thesis entitled *POLITENESS STRATEGIES IN GIVING AND RESPONDING TO COMPLIMENTS: A SOCIO-PRAGMATICS STUDY OF COMPLIMENTS IN 'THE DEVIL WEARS PRADA'*. It is neither plagiarism nor made by others.

If it is subsequently proved that I cheat, I am ready to take the responsibility, including the withdrawal of my academic degree.

Surakarta, July 13, 2009

Ike Rahmaniati Rahayu

MOTTO

Berdoalah kepada-Ku, niscaya akan Kuperkenankan bagimu.

(Q.S. Al-Mu'minun: 60)

Ilmu itu akan melapangkan hati,

meluaskan cara pandang,

dan membuka cakrawala

sehingga jiwa dapat keluar dari berbagai keresahan, gundahan dan kesedihan.

(DR. 'Aidh al-Qarni)

DEDICATION

I dedicated this thesis to:

*Those who have never ended effort and love
in discovering & implementing new knowledge for better self*

ACKNOWLEDGMENT

Alhamdulillah rabbil 'alamin, all praise just for the Merciful Allah SWT for blessing me. Peace be up unto Muhammad saw for his leadership and examples for us. I also realize that I could never finish this thesis without help, support, and prayers of the people around me. On this occasion, I would like to send my gratitude for:

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After all, I have tried to do my best in writing this thesis, but I realize that it is still far for being perfect. Therefore, I regard any criticism and recommendation from readers.

Surakarta, July 13, 2009

Ike Rahmaniati Rahayu

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ABSTRACT

This research was conducted to discover the way the characters employ compliment also compliment responses and the politeness strategies employed by the characters in giving and responding to compliment in the movie entitled “The Devil Wears Prada”. Five major theories mainly used are Holmes’s Social Dimension’s of Communication, Hymes’ SPEAKING theory, Chaika’s theory of kinesics, and Herbert’s theory of compliment responses, and Brown and Levinson’s theory of politeness strategies. This research applies a socio-pragmatic approach as the way of analysis. This research is arranged using a descriptive qualitative method. All the dialogs containing compliment and compliment responses were taken as data.

The results of the analysis can be seen as follows:

First, the compliments delivered by characters come along with combination of non-verbal acts. The addressees respond to compliments in various ways. Four types of compliment responses were delivered by the characters. The responses are appreciation token, scale down, question, and disagreement. The characters respond to the compliment with a combination of verbal and non-verbal acts or only non-verbal acts.

Second, all characters employ positive politeness in delivering compliments. In responding compliment, the characters employ different strategies. The strategies are positive politeness, negative politeness, and saying nothing or do not do FTA.

CHAPTER I

A. Research Background

Every human who lives in this world is created as a social creature. He/she always needs other people in his/her society to fulfill his/her social needs. In order to meet his/her social needs as a social creature, people have to be able to communicate or interact with the society. To communicate people needs tools of communication in which language is one of them. The use of language can be found in a conversation. Thus, conversation is a real form of language uses. It is an exchange of words, sentences and many other expressions that happen when two or more people are involved in talking about a certain thing in a certain situation.

Making a conversation people does not only produce utterances containing grammatical structures and words, but they also perform an act through those utterances. According to Sinclair and Coulthard (in Tsui, 1994: 9), an act is a unit in a discourse, and it is characterized according to its function in a discourse. In this point of view, the discourse value of an item depends on what linguistics items have preceded it, what are expected to follow, and what to follow. In other word, the acts are characterized in term how they are related to each other in the discourse rather than the kind of function they are independently used to perform. For example, an assessment that occurs at the head of the initiating move distinguished from a second assessment which is a response that occurs at the head of responding move. It is clear then; the structural location is the important criterion in the identification of the type of what the discourse act is performed.

One thing that commonly happens in a conversation between one person and another in a context of situation is when one of the participants (the speaker) gives compliment towards the others. The definition of compliment in Tsui's theory is an assessment in which the speaker makes a positive evaluation of the addressee him/herself (1994: 145). Similarly, Holmes defines a compliment as a speech act which explicitly or implicitly attributes credit to someone other than the speaker, usually the person addressed, for some 'good' (possession, characteristic, skill, etc) which is positively valued by the speaker and the hearer (2003: 177).

Herbert states that compliment has the structure of an adjacency pair operation or action chain event (1998: 53); therefore compliment and its response cannot be separated. Compliment and response to compliment are largely governed by modesty, politeness, and the preservation of face. Therefore, one must consider social factors that will influence the way they express their compliment and responses. One of social factor that influence in the use of compliment is politeness. Thus, politeness can be defined as the means to show awareness of another person's face (Yule, 1996: 60).

Being linguistically polite involves speaking to people appropriately regarding their relationship. Then, making decisions about what is or is not considered polite in any community, therefore involves considering social relationships along the dimensions of social distance or solidarity, status, formality, function are things to be considered in applying politeness strategy. Besides, the social context about who is speaking and who are they speaking to are also considered. From the explanation

above, it is clear that the politeness strategies are necessary to be used in analyzing compliment and their responses. For that reason, I interested in analyzing politeness strategies in compliments and their responses in this research.

In the research of discourse acts, including the compliments and compliments responses, conversation between the real speech community are the actual data. However, a film can also be used as the source of data as it is a representation of reality. Allen and Gomery state that movies are social representation. That is they derive their images and sounds, themes, and stories ultimately from their social environment (1993: 158). Thus, film can be categorized as a significant promising source for research on discourse and conversational analysis. For that reason, I used a fictional film entitled *The Devil Wears Prada* as the source of data.

The Devil Wears Prada is an Academy Award –nominated in 2006 comedy-drama film. The film was distributed by 20th Century Fox. Based on the best-selling novel of Lauren Weisberger’s [2003](#) novel of the same title, the movie is set in fashion world. The main characters in the movie is Anne Hathaway as Andrea “Andy” Sachs, a recent college graduate who comes to [New York City](#) and gets a job as a co-assistant to a powerful and demanding fashion magazine editor [Miranda](#) Priestly, played by [Meryl Streep](#).

There are many compliments employed by the characters in the movie. The characters apply compliments and receive compliments responses in different ways in their interaction with other. Here is an example of the way the characters employ the compliment in the movie *The Devil Wears Prada*:

Christian : Look at you
Andy : Hallo
Christian : **You... you are vision**
Andy : Oh...
Christian : Thank God I save your job

The conversation above is between Andy, an assistant of a fashion magazine editor, and Christian, an attractive famous writer. Andy is leaving the gala charity benefit as she is already truly late for attending Nate's birthday party, her boyfriend. Andy walks down to the stairs outside the building where the event held, which is covered by red carpet, in a rush. She checks her watch then looks up and sees Christian, walking up the steps. Christian is amazed by Andy who is wearing a black night gown with nice hairdo and make-up in that occasion. He delivers a compliment about Andy's appearance. It can be recognized in his utterances, "*You... you are vision*". The way Christian watches Andy from head to toe and his gesture of placing hand to his chest reflect astonishment as well. Christian's expression implies that he is surprised since Andy looks so beautiful in her gown. According to politeness theory, Christian uses positive politeness strategies in delivering his compliment. The positive politeness strategy is expressed by the use of directness and the informality. This appearance compliment is an expression of solidarity and interpreted as a positively polite utterance. Andy as the addressee agrees with the compliment by smiling shyly and slightly tilted her head down as the non-verbal acceptance and with a token acknowledgment that is "*oh...*" since the compliment makes her cheek blushed. Receiving a compliment from such a famous writer whom she adores makes her very pleased. Thus, smiling can be interpreted as a positive facial expression to show

approval. Additionally, Christian feels delighted because he had been helping Andy in order to save her job. Altogether, a good atmosphere exists during the conversation. It shows that they have a good relationship.

The example above is just one of many compliments and responses with regard to politeness strategies delivered by the characters in *The Devil Wears Prada*. In the movie, there are other compliments delivered by the characters expressed in many different ways as the characters use many different kinds of politeness strategies in employing those compliment. Additionally, the way the characters gives responses to the compliment are also various. Thus, in the movie there are many other kinds of compliments and compliment responses employed by the characters. Compliment and their responses relate closely to ethnography of communication, pragmatics, social dimensions, politeness, and kinesics. Therefore this research takes socio-pragmatic approach as the way of the analysis.

B. Problem Statement

The problem statements are arranged as follows:

1. How compliments are employed by the characters in the movie entitled “The Devil Wears Prada”?
2. What politeness strategies are employed by the characters in the conversation in the movie entitled “The Devil Wears Prada”?

C. Research Objective

The objectives of this research are:

1. To discover the way compliments employed by the characters in the movie entitled "The Devil Wears Prada".
2. To discover the politeness strategies employed by the characters in the conversation in the movie entitled "The Devil Wears Prada".

D. Research Benefits

The result of this research is expected to give some benefit for the reader to obtain more comprehending insight toward linguistic study about discourse acts particularly in compliment expressions. It also can be used as a reference to study particularly about compliment expressions and its correlation to the politeness.

E. Research Scope

This research takes only the dialogues containing compliments and their responses in the movie entitled "The Devil Wears Prada" as the data. It is focused on identifying compliments and their responses delivered by the characters in the movie.

It also analyzes the politeness strategies applied by the characters in delivering the compliments and their responses expressed by the interlocutors.

F. Research Methodology

This research is a descriptive qualitative research. Moleong states that qualitative research is a research that analyzes the phenomenon of what has happened and been experienced by the subjects descriptively in a natural context by applying scientific methodology (2007: 6). Further explanation of research methodology is presented in chapter III.

G. Thesis Organization

Chapter I: INTRODUCTION. It consists of Research Background, Problem Statement, Research Objectives, Research Benefit, Research Scope, Research Methodology, and Thesis Organization.

Chapter II: LITERATURE REVIEW. It consists of Sociolinguistics, Ethnography of Communication, Social Dimensions, Pragmatics, Politeness, Kinesics, Discourse Act, Compliment, Film, and Synopsis of the Film.

Chapter III: RESEARCH METHODOLOGY. It consists of Type of Research, Data and Source of Data, Data Coding, Technique of Collecting Data, Technique of Analyzing Data.

Chapter IV: ANALYSIS. It consists of Introduction, Data Analysis and Discussion.

Chapter V: CONCLUSION AND SUGGESTION

CHAPTER II

LITERATURE REVIEW

A. Sociolinguistics

Language and society are firmly connected one another. As an important means of communication, language is used by man to interact with others. The study of relationship between language and society is called sociolinguistics. Several linguists define sociolinguistics as follows:

Hymes refers sociolinguistics to the correlations between language and societies, and between particular linguistic and social phenomena (1974: vii). Similarly, Wardhaugh states that sociolinguistics is concerned with investigating the relationships between language and society with the goal being a better understanding of the structure of language and of how languages function in communication (1998: 12).

A further explanation is given by Chaika:

Sociolinguistics is the study of ways people use language in social interactions of all kinds. The sociolinguist is concerned with the stuff of everyday life: how people talk with their friends, families, and teachers, as well as to storekeepers, doctors, and enemies (1994: 3).

In addition Holmes in her *An Introduction to Sociolinguistics* suggests that:

Sociolinguists study the relationship between language and society. They are interested in explaining why we speak differently in different social contexts, and they are concerned with identifying the social functions of language and the ways it is used to convey social meaning (1992: 1)

Furthermore, William Downes defines sociolinguistics as the branch of linguistic which studies just those Properties of language and languages which require reference to social, including contextual factors on their explanation (1984: 15).

In any situation linguistic choices will generally reflect the influence of one or more of the following components:

1. The **participants**: *who* is speaking and *who* are they speaking *to*?
2. The **setting** or social context of the interaction: *where* are they speaking?
3. The **topic**: *what* is being talked about?
4. The **function**: *why* are they speaking?

(Holmes, 1992: 12)

It can be concluded that sociolinguistics studies the use of language in relation to social dimension that implicates the social relationships of social community. It means that sociolinguistics is concerned with how people use language when they interact each other so that it can be seen what the language patterns are and how they are applied in any situation of communication. Thus, analyzing the way people use language in different social contexts provides a wealth of information about the way language works, as well as about the social relationships in any community.

B. Ethnography of Communication

1. The Definition of Ethnography of Communication

It is necessary to know how the speakers of a particular language in a particular community organize their social relationships. The approach to the sociolinguistics of

language in which the use of language in general is related to social and cultural values is called the ethnography of speaking, or generally well known as the ethnography of communication (Fasold, 1996:39).

The ethnography of communication is not simply a study of language structure or grammar. It concerns of how the speakers use utterances, whether to show deference, to get someone to do something, to display verbal skill or to give someone else information which is considered simply outside the concerns of linguistic theory. Therefore, the ethnography of communication seeks to account not merely for what can be said but for when, where, by whom, to whom, in what manner, and in what particular circumstances. Since the ways or rules of speaking can vary from one culture to another.

2. Fundamental Notions in Ethnography of Communication

Related to the study of the ethnography of communication, Hymes lists the essential concepts of ethnography of speaking which include speech community, speech situation, speech event, and speech act.

a. Speech Community

The concept of speech community needs to be developed because it is the group to which a particular ethnographic description applies. Gumperz (in Chaika, 1994:309) defines that a speech community is a group of speakers who share a set of norms about the use of a language or languages. Meanwhile, Fishman (1972) defines another definition of a speech community as follows:

A speech community is one, all whose members share at least a single variety and the norms for its appropriate use. A speech community may be as small as single close interaction network, all of whose members regard each other in but a single capacity (p.22)

From the definition above, it can be summarized that a speech community is a group of people who share at least a single speech variety and has the same rules for speaking. In addition, Saville-Troike argues that it is not necessary for each speaker to belong to only one speech community or even to two or more completely separate communities. People can be members of several speech communities at the same time if they alter their norms for speech behavior to conform to the appropriate speech community by adding, subtracting and substituting rules of communicative behavior (in Fasold, 1996:42). Basically, a speech community must at least share rules for speaking because members of a speech community may not use the rules of language the same way.

b. Speech situation, speech event, and speech act

There are three units of interaction within a speech community: speech situation, speech event, and speech act. The speech acts are part of speech events which is in turn, part of speech situations.

Hymes (in Fasold, 1996:42) defines speech situations as situations associated with (or marked by the absence of) speech. Speech situations are not purely communicative. They may be composed by both communicative and other kinds of events. It means that speech situations may be in the form of

nonverbal context. They are not themselves subject to rules of speaking, but can be referred to by rules of speaking as contexts.

Speech events are both communicative and governed by rules for the use of speech. They are the largest units for which one can discover linguistic structure. A speech event takes place within a speech situation and is composed of one or more speech acts. It is also possible for a speech event to be the entire speech event which might be the only event in a speech situation.

Speech acts are the minimal component of speech events. A speech act focuses on how to do something by saying words. It means that the speaker actually does the action through the language and expects that the hearer will recognize his or her communicative intention.

3. Components of Speech

Related to the study of the ethnography of communication, Hymes suggests that there are certain components of speech and put them into eight groups abbreviated as SPEAKING (Wardhaugh, 1998: 243-254):

a. Situation (S)

Situation is composed of the setting and the scene. The setting is about the physical circumstances in which speech takes place. It refers to the time and place of a speech act. Scene refers to the abstract psychological setting of an event or the cultural definition of an occasion. For instance (in relation to the previous example in the research background), the setting of place shows that the conversation takes place in Metropolitan Museum of Art. The setting of

time points out that the conversation happens at night. The conversation shows that Christian is fascinated by Andi's appearance.

b. Participants (P)

Participants refer to who are involved in the speech, including various combinations of speaker-listener, addresser-addressee, or sender-receiver. The following example taken from *Devil Wears Prada* may be useful to understand about *participants*:

Nate : Hello --Quit?! Are you sure?

Andy : If I fail, she's gonna fire me anyway. It's better for me that I do the punch.

Nate : Wow -- Andy. Good for you, congratulation! You are free.

Andy : We'll listen up. I'll call you later.

Nate : Okay.

In the conversation, the participants are Nate and Andy. Since the message is delivered through telephone, the participants can be called sender and receiver. The sender is Nate and the receiver is Andy.

c. Ends (E)

Ends are divided into outcomes and goal. Outcome is defined as the purpose of the speech based on the cultural point of view. Goal is defined as the purpose of each participant during communication. Expression of compliments, for instance, may have the outcome of simply complimenting or expressing positive evaluation. However, certain compliment employed by the addresser might have its own goals such as to increase solidarity between the interlocutors or as an encouragement.

d. Act Sequence (A)

Act sequence comprises message form and message content. Message form deals with how something is said, the precise words used and how they are used, by the participants. Meanwhile, the message content deals with what the participants talk about or it is simply called a topic of conversation.

e. Key (K)

Key refers to tone, manner, or spirit in which speech is carried out, whether it is serious, mocking, etc. Key also refers to feeling, atmosphere and attitude. Manner, feeling and attitude are used in reference to the participants, whereas tone and atmosphere are used in reference to the situation. The definition of aspects of key is as follows:

- 1) Tone : It is the general spirit of the scene, such as angry, afraid, etc.
- 2) Manner : It refers to the participants' way of behaving toward others, whether it is polite, impolite, formal, informal, serious, mocking, etc.
- 3) Feeling : It refers to emotions indicating happiness, anxiety, shock, anger, excitability, etc.
- 4) Atmosphere : It refers to the feeling that affects the mind in a place or condition, such as good, evil, etc.

5) Attitude : It refers to the participants' ways of thinking and behaving toward a situation whether it is sympathetic, optimistic, pessimistic, etc.

The signaling of key may be nonverbal, as with a wink, gesture, posture, style of dress, musical accompaniment, but it also commonly involves conventional units of speech too often disregarded in ordinary linguistic analysis, such as English aspiration and vowel length to signal emphasis (Hymes, 1974:58). Nonverbal communication (NVC) is usually understood as the process of [communication](#) through sending and receiving [wordless](#) messages. NVC can be communicated through [gesture](#) and touch ([Haptic communication](#)), by [body language](#) or [posture](#), by [facial expression](#) and [eye contact](#). NVC can be communicated through object communication such as [clothing](#), [hairstyles](#) or even [architecture](#), [symbols](#) and [infographics](#). Speech contains nonverbal elements known as [paralanguage](#), including [voice](#) quality, [emotion](#) and [speaking](#) style, as well as [prosodic](#) features such as [rhythm](#), [intonation](#) and [stress](#) (http://en.wikipedia.org/Non-verbal_communication.htm). The following

example from *Devil Wears Prada* may help to clarify the term *key*:

Andy : He's just a guy I know from work.

Lily : Yeah. That looked like work.

Andy : You're making a big a deal out --

Lily : The Andy I know is madly in love with Nate, is always five minutes early and thinks Club Monaco is couture. For the last 16 years I've known everything about that Andy, down to her last hangnail. But this person? - -This glamazon who skulks around in corners with some random hot fashion guy? I don't get her.

Andy : Lily (Andy tries to say something, but Lily interrupts.)

Lily : Have fun in Paris.

Andy utters her first sentence in a serious way as she wants to explain what Lily has just seen in order not to make her misunderstanding. Lily sees Andy talk with unfamiliar guy. She is also kissed in her cheek sweetly by that guy. Lily senses it as a flirting event so she replies it in a mocking way, with anger feeling and resentful attitude.

f. Instrumentalities (I)

Instrument includes channels and forms of speech. Channels deal with the message delivered from one person to another or it can be called transmission of a message. It involves the choice of oral, written, telegraphic, semaphore, or other medium of transmission of speech. Then, forms of speech deal with language and their subdivisions: dialects, codes, varieties and register. The following example from *Devil Wears Prada* may help to understand instrument:

Miranda : Is there some reason that my coffee isn't here. Is she died or something.

Emily : No. Oh my God.

(Emily dials the phone to call Andy, but just then Andy comes in)

Emily : I hope you know that this is a very difficult job for which you are totally wrong and if you mess up my heads is on the chopping block. Now hang the coat, don't fling it!

Emily burst to Andy -who has just arrived into the office bringing coffee order- as Miranda impatiently waiting for her coffee. Then, they talk face to face. Thus, it means that they have the conversation in oral manner. Whereas the form of speech used in Emily's last dialogue "...my heads is on the chopping block." is the example of the used of a figurative language.

g. Norms (N)

Norms include norms of interaction and norms of interpretation. Norms of interaction refer to non-linguistic rules of when, how, and how often speech occurs in the community. Norms of interaction are determined by the culture of the community, and they are different in each community. Norms of interpretation implicate the belief system of a community. Interpretation involves trying to understand what is being conveyed beyond what is in the actual words used. Thus, in order to be competent in communicating in a certain culture, one has to follow both norms of interaction and norms of interpretation.

h. Genre (G)

Genre means categories such as poem, myth, tale, proverb, riddle, curse, prayer, oration, lecture, commercial, form letter editorial, etc. It implies the possibility of identifying formal characteristics traditionally recognized. The example from *Devil Wears Prada* is as follows:

Nigel : ...one of the most elegant women ever to walk the planet, I give you Miranda Priestly.

(Guests applause)

Miranda : Thank you everyone. First I want to congratulate James on his new line, which is nothing short of miraculous. ...

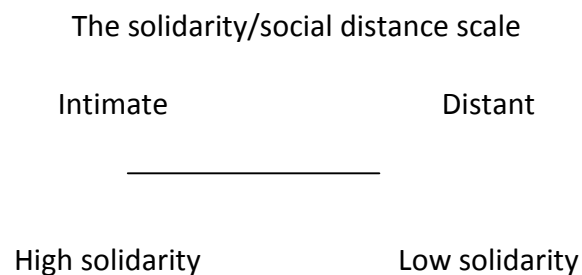
An establishing party of the new James Holt International line held. After being introduced by Nigel, Miranda steps to the podium and starts to give speech.

From the example above, it can be seen that the genre of the talk is *speech*.

C. Social Dimensions

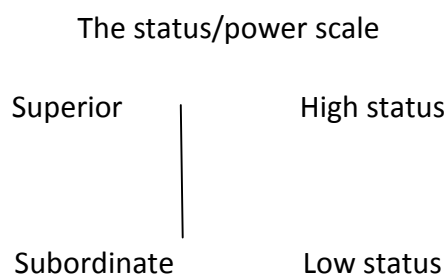
In generating analysis toward a conversation, a researcher requires understanding toward the social factors such as the participants, who is speaking and who they are speaking to, the setting or social context of the interaction, where they are speaking, the topic, what they are talking about, the function, why they are speaking (Holmes, 1992: 12). There are four different dimensions for analysis which relate to the social factors, namely:

1. The social distance Scale Concerned with Participant Relationship



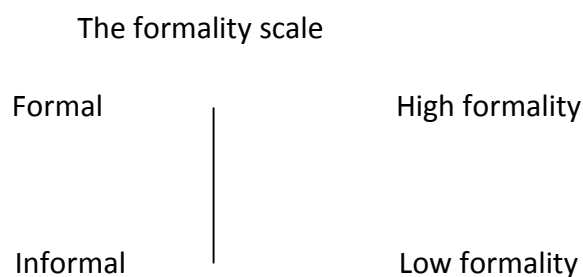
This scale is useful in emphasizing that how well we know someone is a relevant factor in linguistic choice (Holmes, 1992: 12-13). This scale deals with the level of closeness of the participants in conversation that may affect the conversation itself. In other words, if the participants are intimate, high solidarity between them will possibly emerge, but if the participants are distant, they will probably have low solidarity.

2. The Status Scale Concerned with Participant Relationship



Dimension of social status is the dimension that accounts for a variety of linguistic differences in the way people speak. This scale points to the relevance of relative status in some linguistic choices (Holmes, 1992: 13). It implies that different statuses between participants also affect the conversation. The various ways in which we choose words can show whether we see the person addressed as a superior, a subordinate, or an equal.

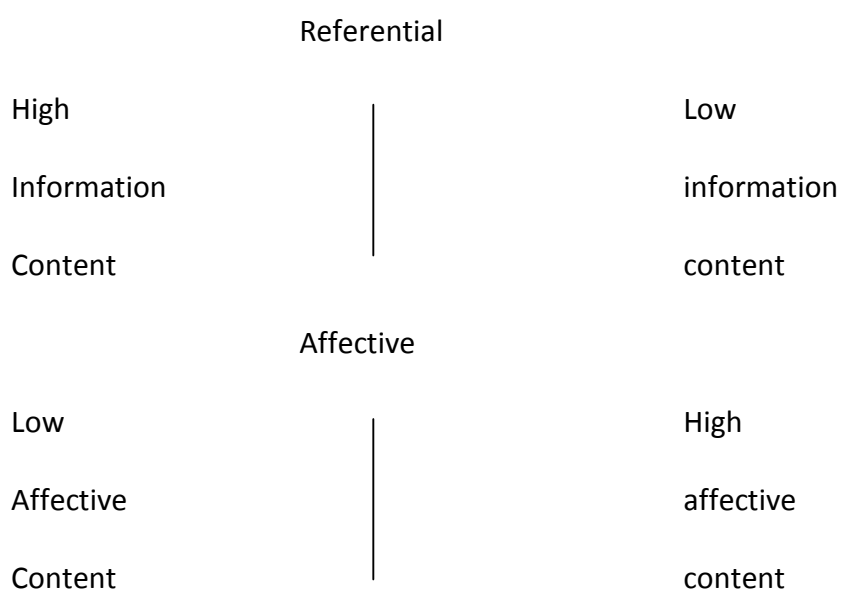
3. The Formality Scale Relating to the Setting or Type of the Interaction



According to Holmes, this scale is useful in assessing the influence of the social setting or type of interaction on language choice (1992: 13). Thus, people will choose a certain variety of linguistic choices in accordance with the context of setting communication takes place whether a formal or informal occasion.

4. Two functional Scales Relating to The Purposes or topic of the Interaction

The referential and affective function scales



The function of an interaction can also be an important influence on its language form. The dimension here covers a referential and affective social meaning. Holmes states that this scale functions to show the basic and pervasive functions of language: language can convey objective information of a referential kind; and it can also express how someone is feeling (1992: 14). In general, the more referentially oriented an interaction, the less it tends to express the feelings of the speaker.

Social dimension function is not only as the indication of situation in which language is used but also the reflections of purpose, topic, manner, and mood of language used. Therefore, those dimensions also may influence the linguistic choices of the participants.

D. Pragmatics

Thomas defines pragmatics as meaning in interaction (1995: 22). He suggested that meaning is not something which is inherent in the words alone, nor is it produced by the speaker alone neither the hearer alone. It means that there is a dynamic process involving the negotiation of meaning between speaker and hearer, the context of utterance (physical, social, and linguistic) and the meaning potential of an utterance. Meanwhile, Yule states that pragmatics is the study of contextual meaning (1996: 3). This type of study involves the interpretation of what people mean in a particular context and how the context influences what is said. It also requires a consideration with who they are talking to, where, and under what circumstances. Therefore, the advantage of studying language via pragmatics is that one can talk about people's intended meaning, their assumptions, their purposes or goals, and the kinds of action they are performing when they speak.

E. Politeness

According to Yule (1996: 106) politeness is a system of interpersonal relations designed to facilitate interaction by human interaction by minimizing potential conflict and confrontation inherent in all human interchange. Furthermore, she also states

that politeness is interpreted as a strategies (or series of strategies) employed by the speaker to achieve a variety of goals, such as promoting or maintaining harmonious relations.

Meanwhile, according to Weydt (1983 in Trosborg 1995: 24) politeness can be said as a pragmatics mechanism in which a variety of structures (including non-verbal and prosodic features) work together according to the speaker's intention of achieving a smooth communication. Thus, politeness can be determined from the linguistic form used, the context of the utterance, the relationship between speaker and hearer (Yule, 1996: 157).

In discussing politeness, we deal with 'face'. Face means public self image of a person. It refers to that emotional and social sense of self that every person has and expects everyone else to recognize (Yule, 1996: 60). Brown and Levinson states that face is something that emotionally invested, and that can be lost, maintained, or enhanced, and must be conventionally attended to in interaction (1987: 61). Meanwhile, in many forms of face to face interaction, all participants will be concerned to maintain not only their own face but also the others face. Therefore, Face Threatening Acts (FTAs) can be explained as acts that infringe on the hearer' need to maintain his/her self esteem, and be respected. Politeness strategies are developed for the main purpose of dealing with these FTAs.

In relation with this understanding, politeness in an interaction can be defined as the means employed to show awareness of another person's face. The awareness includes the relative power relationship between speaker and hearer, the social

distance between speaker and hearer, and the individual ranking of the particular imposition in the social context in which it is used.

Meanwhile, face consists of two related aspects:

1. Positive face

Positive face is the desire for appreciation and approval by others. It is the need to be accepted, even liked by others, to be treated as the member of the same group, and to know that his/her wants shared by others. In short, positive face is the need to be connected.

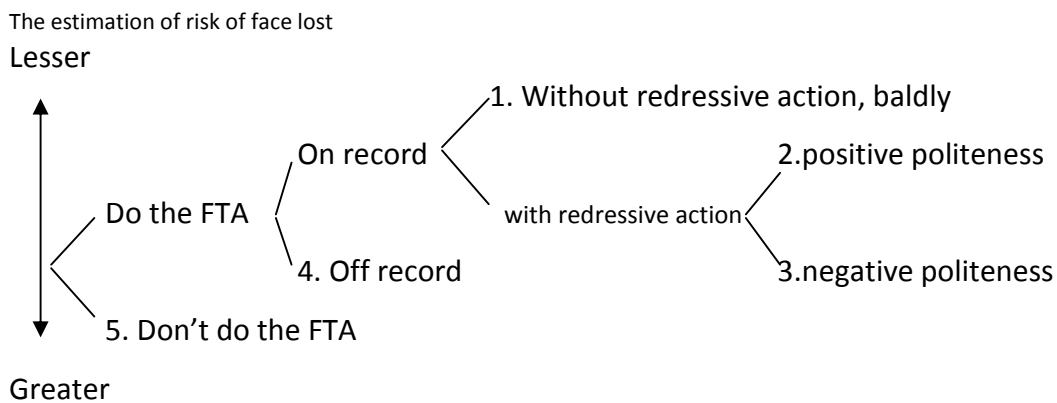
2. Negative face

Negative face is the desire not to be impeded by others. It is the need to be independent, to have freedom of action and freedom of imposition. In short, negative face is the need to be independent.

Regarding to 'face' theory, possible politeness strategies which can be used in the conversation is based on the estimation of risk of face lost.

Figure 1

Circumstances determining choice of strategy



Brown and Levinson's Politeness Strategies (Brown & Levinson, 1987: 60)

From the figure above it can be concluded that to be polite, people must be aware of both types of face. In the context of vulnerability of face, the speaker has option to do the FTA or decide not to do the FTA. Brown and Levinson therefore postulate a set of five possibilities which are available to the speaker to do this, ranging from the best case (strategy type 5 'Don't do the FTA') to the worst (strategy type 1 'Do the FTA' and go on record as doing so baldly and without any redressive action, i.e. without atoning for the FTA in any way). If the participant goes on record as doing the FTA, he/she can soften the blow by carrying out two types of redressive action, (a) by choosing a strategy aimed at enhancing the addressee's positive face (strategy type 2), (b) by choosing a strategy which will soften the encroachment on the addressee's freedom of action or freedom from imposition (strategy type 3). If the participant goes off record as doing the FTA, in which case there is more than one unambiguously attributes attentions, he/she cannot have committed him/herself to one particular intention.

a. Bald on record

The prime reason for bald on record usage is whenever speaker wants to do the FTA with maximum efficiency more than he/she wants to satisfy hearer's face, even to any degree, he/she will choose the bald on record. No effort to minimize threats to hearer's face.

b. Positive politeness

Positive politeness concerns with demonstrating closeness and affiliation.

- 1) Strategy 1: Notice, attend to H (his interests, wants, needs, goods)

This strategy suggests that speaker should take notice of aspects of hearer's condition (noticeable changes, remarkable possessions, anything which looks as though hearer would want speaker to notice and approve of it).

Example: What a beautiful vase this is! Where did it come from?

2) Strategy 2: Exaggerate (interest, approval, sympathy with H)

This strategy is done with exaggerated intonation, stress, and other aspects of prosodic, as well as with intensifying modifiers.

Example: What a fantastic garden you have!

3) Strategy 3: Intensify interest to speaker to communicate

This strategy is to intensify the interest of speaker's own contributions to the conversation, by 'making a good story'. This may be done by using 'vivid present' or switching back and forth between past and present tense.

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 hook and clothes are...

4) Strategy 4: Use in-group identity markers

Speaker can implicitly claim the common ground with hearer by using in-group usages of address forms, of language or dialect, of jargon or slang, and of ellipsis.

Example: Come here, honey.

5) Strategy 5: Seek agreement

Another characteristic way of claiming common ground with hearer is to seek ways in which it is possible to agree with hearer. agreement may be stressed by repeating part or all of what the preceding speaker has said.

Example: A: I had a flat tyre on the way home.

B: Oh God, a flat tyre!

6) Strategy 6: Avoid disagreement

The speaker desire to agree or appear to agree with hearer leads also to mechanisms for pretending to agree by token agreement, pseudo agreement, white lie, and hedge.

Example: A: what is she, small?

B: Yes, yes, she's small, smallish, um, not really small but certainly not very big.

7) Strategy 7: Presuppose/raise/assert common ground

This strategy is realized through gossip, small talk, time switch, personal-centre switch, etc.

Example: I had a really hard time learning to drive, didn't I?

8) Strategy 8: Joke

Joking is a basic positive politeness technique. Moreover, jokes are based on mutual shared background knowledge and values.

Example: OK if I tackle those cookies now?

9) Strategy 9: Assert or presuppose S's knowledge of and concern for H's wants

One way of indicating that speaker and hearer are cooperators, and thus potentially to put pressure on hearer to cooperate with speaker, is to assert or imply knowledge of hearer's wants and willingness to fit one's own wants in with them.

Example: I know you can't bear parties, but this one will be really good – do come!

10) Strategy 10: Offer, promise

Speaker claim that whatever hearer wants, speaker wants for him and will help to obtain. Offers and promise are the natural outcome of this strategy.

Example: I'll drop by sometime next week.

11) Strategy 11: Be optimistic

Speaker assumes that hearer wants speaker's wants for speaker (or for both of them) and will help him to obtain them.

Example: You'll lend me your lawnmower for the weekend, I hope.

12) Strategy 12: Include both S and H in the activity

By using an inclusive 'we' form, when speaker really means 'you' or 'me', he can call upon the cooperative assumptions and thereby redress FTAs.

Example: Let's get on with dinner, eh? (i.e. *you*)

13) Strategy 13: Give (or ask for) reasons

speaker give reasons as to why he wants what he wants by including hearer in the activity and assuming reflexivity.

Example: Why don't I help you with that suitcase.

14) Strategy 14: Assume or assert reciprocity

By pointing to the reciprocal right (or habit) of doing FTAs to each other, speaker may soften his FTA by negating the debt and/or the face threatening aspect of speech acts such as criticism and complain.

Example: I'll do X for you if you do X for me.

15) Strategy 15: Give gifts to H (goods, sympathy, understanding, cooperation)

The classic positive politeness action by gift giving, not only tangible gifts but human relations wants such as the wants to be liked, admired, cared about, listened to, etc.

c. Negative Politeness

Negative politeness is redressive action addressed to the addressee's negative face. It concerns with distance and formality.

1) Strategy 1: Be conventionally indirect

The characteristic of this strategy is the use of phrases and sentences that have contextually unambiguous meanings.

Example: Can you play the piano (in the presence/absence of a piano)

2) Strategy 2: Question, hedge

By question and hedge, speaker is not assuming that his assessment is the same as hearer's assessment. Verbal hedges can be replaced or emphasized by prosodic or kinesic means of indicating tentativeness or emphasis.

Example: I suppose Harry is coming

3) Strategy 3: Be pessimistic

Speaker explicitly expressing doubt that the conditions for the appropriateness of his speech act obtain.

Example: I don't imagine there'd be any chance of you...

4) Strategy 4: Minimize the imposition

One way of defusing FTA is to indicate that the intrinsic seriousness of imposition is not in itself great.

Example: I just ask you if I can borrow a little paper.

5) Strategy 5: Give deference

There are two sides of the coin in the realization of deference: one in which speaker humbles and abases himself, and another where speaker raises hearer.

Example: We look forward very much to dining with you.

6) Strategy 6: Apologize

By apologizing for doing an FTA, speaker can indicate his reluctance to impinge on hearer's negative face.

Example: I hate to intrude, but...

7) Strategy 7: Impersonalize S and H: Avoid the pronouns 'I' and 'you'

This strategy is to phrase the FTA as if the agent is other than speaker, or at least possibly not speaker or not speaker alone, and the addressee is other than hearer, or only inclusive of hearer.

Example: One shouldn't do things like that.

8) Strategy 8: State the FTA as a general rule

This strategy is to state the FTA as an instance of some general social rule, regulation, or obligation.

Example: We don't sit on tables, we sit on chairs, Johnny.

9) Strategy 9: Nominalize

The more 'noun' an expression, the more removed a speaker is from doing/feeling/being something.

Example: It is pleasant to be able to inform you...

10) Strategy 10: Go on record as incurring a debt, or as not indebteding H

Speaker can redress an FTA by explicitly claiming his indebtedness to hearer, or by claiming any indebtedness of hearer.

Example: I'll never be able to repay you if you...

d. Off record

This strategy uses indirect language and removes the speaker from the potential to being imposing.

1) Strategy 1: Give hints

This strategy consist in 'raising the issue of' some desired act A, for instance, by stating motives or reasons for doing A

Example: What a boring movie! (c.i. Let's leave)

2) Strategy 2: Give association clues

This strategy is done by mentioning something associated with the act required of hearer (either by precedent in speaker-hearer' experience or mutual knowledge).

Example: My house isn't very far...There's a path that leads to my house (c.i. Please come visit me)

3) Strategy 3: Presuppose

Speaker's utterance can be almost wholly relevant in context, and yet violate the relevance maxim just at the level of its presupposition.

Example: John's in the bathtub yet again.

4) Strategy 4: Understate

Speaker invites hearer to consider why by saying less than is required.

Example: That house needs a touch of paint (about a peeling slum)

5) Strategy 5: Overstate

Speaker says more than necessary, thus he may convey implicatures.

Example: There were a million people in the Co-op tonight! (an excuse)

6) Strategy 6: Use tautologies

By uttering a tautology, speaker encourages hearer to look for an informative interpretation of the non-informative utterance.

Example: War is war (an excuse)

7) Strategy 7: Use contradictions

By stating two things that contradict to each other, speaker makes it appear that he *cannot* be telling the truth.

Example: Well, John is here and he isn't here.

8) Strategy 8: Be ironic

Speaker indirectly conveys his intended meaning by saying the opposite of what he means.

Example: Beautiful weather isn't it! (To postman drenched in rainstorm)

9) Strategy 9: Use metaphors

The connotation of a metaphor speaker intends may be off record.

Example: Harry's a real fish. (c.i. He swims like a fish)

10) Strategy 10: Use rhetorical questions

Questions that leave the answer hanging in the air, implicated, may be used to do FTAs.

Example: How many times I have to tell you...? (c.i. Too many)

11) Strategy 11: Be ambiguous

The literal meaning and any possible implicature of speaker utterance is unclear.

Example: John's a pretty sharp cookie

12) Strategy 12: Be vague

Speaker may go off record with an FTA by being vague about who the object of the FTA is, or what the offence is.

Example: Looks like someone may have had too much to drink.

13) Strategy 13: Over-generalize

Rule instantiation may leave the object of the FTA vaguely off record

Example: If that door is shut completely, it sticks.

14) Strategy 14: Displace H

Speaker pretends to address the FTA to someone whom it wouldn't threaten and hope that the real target will see that the FTA is aimed at him.

Example: one secretary asks another to pass a stapler where a professor is much nearer to it than the other secretary.

15) Strategy 15: Be incomplete, use ellipsis

By leaving an FTA half undone, speaker can leave the implicature 'hanging in the air'.

Example: Well, if one leaves one's tea on the wobbly table...

e. Do not do the FTA or Saying Nothing

A speaker may decide or choose not to say anything at all. However, it does not mean that the speaker does not do anything at all; he or she can do non-verbal action.

F. Kinesics

According to Chaika, kinesics is the study of body motion it is an important task for human to understand the meaning of certain body movement as body movement is bridge to comprehend what a person actually says (1994: 123). Furthermore, Givens states that “When we speak (or listen), our attention is focused on words rather than body language. But our judgment includes both. An audience is simultaneously processing both verbal and nonverbal cues. Body movements are not usually positive or negative in and of themselves; rather, the situation and the message will determine the appraisal.” (2000: 4 in http://en.wikipedia.org/Non-verbal_communication.htm). The basic repertoires of kinesics are body language, smiling, gestures, proxemics, and eye contact. They are important for regulating interactions and for showing interest, politeness, submission, approval or disapproval. Each social group may have different rules in make use of those repertoires as kinesics carry particular meanings and many interpretations. Some kinesics repertoires are as follows (Chaika, 1994: 123-141):

1. Body language

It is difficult to talk without using body motion and facial expression. Human expressive movements are linked to emotional experience. Eyebrow lifting, for example, may have different emotional meanings to particular cultures. It may mean yes, indicate recognition, or express flirting. It may also mean that the look disapproves of a particular behavior. Facial expressions are associated with emotions whether someone is happy, sad, disgusted, surprised or fearful.

2. Smiles

There are many kinds of smiles in which affected by purposes, situation, and cultural background. There are friendly smiles, sly smiles, skeptical smiles, derisive, threatening, sick smiles, and grins. Alexander and Babad states that smiling is clearly inborn, but how much smiling someone does, and the intensity with which it is done seems to be cultural. For instance, some culture demand a wide, teeth showing smile of greeting while others greet people with close-mouthed or narrowing open-lipped smile.

3. Gestures

Gestures in some cultures are the same as other cultures. For example, the nodding of the head means yes in almost every culture and the shaking of the head means no. Almost Americans raise their eyebrows along with nodding their head to say yes and contracting their eyebrows along with shaking their head to say no. Gestures are probably the significant body movements which influence the determination of the influential aspect in the performance of compliment and compliment response.

4. Proxemics

Proxemics is the study of human kind perception and use of space. In a conversation, people have to know the correct patterns for their society by learning how near or far to stand from those with whom they are talking to. Each culture may have different perception of normal distance between speakers. Furthermore, the amount of space between speakers also shows dominance.

5. Eye contact

An interaction, usually begins when eye contact is made. Eye contact varies in frequency and length as it influenced by culture. There are gaze, stare, looking away, etc. Within cultures there are differences in eye contact between sexes, different age group and different status. Frequently, in an interaction, the subordinate person looks at the superior more than the superior looks at the subordinate. Just as listeners look more at speakers than speakers look at listeners.

6. Touching

The degree of touching during normal social interaction varies between cultures. Handshaking and clapping, for example, indicate strong bonding and solidarity. In particular situations, touching between adults can indicate sexuality. Eye contact frequently interacts with touch. Both give strong messages about intimacy, solidarity, and power.

Therefore, it is clear that even the simplest of conversation requires a good deal of learned behavior. The style used must be appropriate for the occasion. In order to have successful interaction, people need to consider to the organization of their body motion, facial expression, gestures, proxemics, touching, and eye contacts.

G. Discourse Act

1. The Definition of Act

According to Sinclair and Coulthard (in Tsui, 1994: 9), “an act is a unit in a discourse, and it is characterized according to its function in a discourse”. In this point of view, the discourse value of an item depends on what linguistic items have preceded it, what are expected to follow, and what to follow. In other words, the acts are characterized in terms of how they are related to each other in the discourse rather than the kind of function they are independently used to perform.

One of the criteria that Sinclair and Coulthard use in identifying the discourse acts to account for all the utterances in their data is where they occur in the exchange structure as their statement, “it is place in the structure of the discourse which finally determines which act a particular grammatical item is realizing” (in Tsui, 1994: 15). Furthermore, Schegloff and Sack’s then capture this kind of conversational organization as *adjacency pair* concept (in Tsui, 1994: 11). They point out that an organizational pattern recurrent in conversation is that of two adjacent utterances, which are produced by different speakers, and are related to each other in such a way that they form a pair type. Some examples of adjacency pairs are ‘question-answer’, ‘greeting-greeting’, and ‘offer-acceptance/refusal’. According to them, ‘utterances are related to form pair types so that a particular first pair part sets up the expectation of a particular second pair part (in Tsui, 1994: 11).

2. A Taxonomy of Discourse Acts

Tsui (1994: 52) presents taxonomy of discourse acts identified on the criteria of structural location and prospected response:

- a. **Primary classes of acts:** it is identified on the basis of where they occur in the exchange structure. Applying the criterion of structural location, it can be identified three primary classes of acts, which are head acts of three moves of an exchange. They are initiating acts, responding acts, and follow-up acts which are optionally recursive. Within each of the primary classes, subclasses are identified on the basis of the response prospected. Further subclasses are identified only if the responses prospected are different enough to warrant the setting up of separate subclasses.
- b. **Subclasses of initiating acts:** it can be identified within each of three primary classes by looking the response they prospect. Tsui classifies utterances realizing the initiating acts into four subclasses, which is supported by the way they are reported. According to Tsui, “all utterances can be reported by the general speech act verb ‘say’, which describes or reports the locution of the utterance. Initiating utterances can be reported by two general speech act verbs, ‘ask’ and ‘tell’, which report or describe their general discourse function”. Therefore, Tsui classifies two subtypes of saying into four subclasses of initiating acts:

1. Elicitations

Utterances in which realize elicitation can be reported as ‘ask’. Elicitations refer to the utterances that solely solicit an obligatory verbal response or its non-verbal surrogate. Utterances that realize this subclass have often been referred to as ‘question’. The example taken from *Devil Wears Prada* is as follows:

Emily : We need someone who could survive here. **Do you understand?**
Andy : Yes, of course.

Andy : **Who's Miranda?**

Emily : Oh my God. I would pretend you didn't just asking me that question. She's editor in chief of Runway, a legend. Working a year for her then you can get a job in any magazine you want. Million girls would kill for this job.

2. Requestives

Utterances in which realize requestives can be reported as 'ask to'. Requestives refer to the utterances which solicit non-verbal actions and the addressee is given the option of carrying out the solicited action. Requestives subsume utterances which have been referred to, in the speech act literature, as request, invite, ask for permission, and offer. The example taken from *Devil Wears Prada* is as follows:

Andy : **Anything else I can do for you?**

Miranda : No, that's all.

3. Directives

Utterances in which realize directives can be reported as 'tell to'. Directives refer to the utterances that prospect a non-verbal action from the addressee without giving him/her the option of no compliance. Directives subsume utterances which have been referred to, in the speech act literature, as order, command, and instruct. The example taken from *Devil Wears Prada* is as follows:

Emily : **Guard this with your life!**

Andy : Of course.

4. Informatives

Utterances in which realize informatives can be reported as 'tell that'. Informatives is characterized as more general category which covers not only

utterances which provide information, but also those which provide report events or states of affairs, recount personal experience, and express beliefs, evaluate judgments, feelings and thoughts. The example taken from *Devil Wears Prada* is as follows:

Nate : **Well, I have been thought you look great always**
Andy : Oooh, I think you fool of it.

- c. **Subclasses of responding acts:** it is characterized based on the fact that not all responding utterances are of equal status, some are ‘preferred’, and other are ‘dispreferred’. This ‘preference organization’ refers to the formal features of the design of turns. Based on the basis of such linguistic evidence, there are two types of responding acts. The one which responds positively is labeled as positive responding acts and the other one which responds negatively labeled as negative responding acts. Characteristically, ‘preferred’ seconds to first pair parts generally contains brief utterances given without delay. Meanwhile, ‘dispreferred’ seconds to first pair parts not only contain more linguistic material, but also contain more features of delay. There is also a third type of responding act called *temporization*. It is ‘dispreferred’ response since it does not challenge the presupposition of the speaker instead of a postponing the decision-making. Temporization also contains linguistic features of delay such as fillers, particles, etc.
- d. **Subclasses of Follow-up acts:** it is used to support the three subclasses of responding acts are also supported by the different kinds of follow-up regarding the responding act subclasses. First, for the positive responding act which can also be followed by remarks such as ‘great’, ‘wonderful’, ‘smashing’ which are enthusiastic endorsements of the positive outcome of the interaction. The kind of follow-up can be identified as an endorsement. Second, for the negative responding act which is followed by the minimizing of the face damage done, the follow-up used can be a way of accepting the negative outcome. This can

be identified as a concession. Third, for a temporization, which is followed by postponement, the kind of follow-up can be identified as an acknowledgement. Besides the above three subclass of follow-up, there is a further subclass of follow-up act which occurs as an optional structure of an exchange which is called as turn passing signal. To summarize the above discussion a taxonomy of discourse acts is as follows:

Table 1
A taxonomy of discourse acts

Elements of structure	I	R	F 1	F 2
Move	Initiating	Responding	Follow-up (1)	Follow-up (2)
Head act: Primaryclass	Initiating (Initiation)	Responding (Response)	Follow-up (1)	Follow-up (2)
Head act: Subclass	Elicitation Requestive Directive Informative	Positive Negative Temporization	Endorsement Concession Acknowledgment	Turn-passing

(Tsui, 1994: 61)

Because the structure of compliment is an adjacency pair which contains of initiating acts and responding acts, therefore it is not really necessary to include the identification of follow-up acts in the analysis.

H. Compliment

1. The Definition of Compliment

Holmes defines a compliment as a speech act which explicitly or implicitly attributes credit to someone other than the speaker, usually the person addressed, for some 'good' (possession, characteristic, skill, etc) which is positively valued by the speaker and the hearer (2003: 177). According to Tsui, compliment is the second

subclass of an assessment in which the speaker makes a positive evaluation of the addressee him/herself (1994: 145). It should be noted that a compliment can be a positive evaluation of a third party in which the credit given to the third party also a credit to the addressee. The examples are as follows (in Tsui, 1994: 145-146):

C: I mean from what I can see Rob you're in a hell of a good position.

B: ((*laughs*)) It's okay I suppose.

(5 secs)

B: Mm It's okay.

C's assessment is a positive evaluation of B, the addressee.

H: Somebody was saying Mary looks very pretty. Alice didn't recognize her, she's getting very tall, your kids are very tall.

M: Yeah, she's going to be a pretty one, she's pretty.

Mary is M's daughter and Alice is H's wife. By telling M that his daughter is very pretty, H is paying a compliment to him as well.

2. Responses to Compliment

Herbert states that compliment has the structure of an adjacency pair operation or action chain event (1998: 53); therefore compliment and its response cannot be separated.

Herbert distinguishes 12 types of compliment responses (1998:60). The basic strategies within these 12 types are paraphrased as follows:

1. Appreciation Token

This first type is a verbal or nonverbal acceptance of the compliment. The acceptance is not being tied to the specific semantics of the stimulus.

Example: Thanks

Nod (nonverbal acceptance)

2. Comment Acceptance-single

Addressee accepts the complimentary force and offers a relevant comment on the appreciated topic.

Example: Yeah, it's my favorite too.

3. Praise Upgrade

Addressee accepts the compliment and asserts that the compliment force is insufficient.

Example: Really brings out the blue in my eyes, doesn't it?

4. Comment History

Addressee offers a comment (or series of comments) on the object complimented. These comments differ from comment acceptance-single in that the latter are impersonal, that is, they shift the force of the compliment from the addressee.

Example: I bought it for the trip to Arizona.

5. Reassignment

Addressee agrees with the compliment assertion, but the complimentary force is transferred to some third person or to the object itself.

Example: My brother gave it to me. It really knitted itself.

6. Return

This type is similar with return except that the praise is shifted (or returned) to the first speaker.

Example: So's yours.

7. Scale Down

Addressee disagrees with the complimentary force, pointing to some flaw in the object or claiming that the praise is overstated.

Example: It's really quite old.

8. Question

Addressee questions the sincerity or the appropriateness of the compliment.

Example: Do you really think so?

9. Disagreement

Addressee asserts that the object complimented is not worthy of praise, the first speaker's assertion is in error.

Example: I hate it.

10. Qualification

This type is weaker than disagreement in which the addressee merely qualifies the original assertion, usually with *though*, *but*, *well*, etc.

Example: It's alright, but Len's is nicer.

11. No Acknowledgment

Addressee gives no indication of having heard the compliment. The addressee either responds with an irrelevant comment (i.e. topic shift) or gives no response.

12. Request Interpretation

who gets job in a fashion world. Although the characters and the events in the film are unreal, it could represent the phenomena in a real social life.

J. Synopsis of the Film

The Devil Wears Prada is an Academy Award-nominated 2006 comedy-drama film. The film was distributed by 20th Century Fox in which produced by Wendy Finerman and directed by David Frankel. Based on the best-selling novel of Lauren Weisberger's 2003 novel of the same title, the movie is set in the fashion world. Many designers allow their clothes and accessories to be used in the film, making it the most expensively-costumed film in history.

One of the main characters of the film is Meryl Streep as Miranda Priestly, a powerful and demanding fashion magazine editor. Priestly is widely believed to be based on Vogue editor Anna Wintour, the infamously cold control freak in charge of the legendary fashion magazine. Author Lauren Weisberger worked for Wintour for a year, and detailed the brutal 'glamorous' life in her book of the same title. Weisberger says she was a glorified Starbucks and steak fetcher, and expected to produce the latest Harry Potter galley for Priestly's twins, months before publication. And that's not the half of it. Wintour turned the other cheek and attended an early screening in Manhattan, and called the film 'amusing'. The book was translated into 27 languages and stayed on the New York Times bestseller's list for six months.

The other main character which determines the flow of this film Anne Hathaway as Andrea “Andy” Sachs -a recent college graduate who comes to New York City. Andy gets job as a second assistant for icy editor-in-chief Miranda Priestly. Her lack of style or fashion knowledge and mess up with her job make her an object of scorn around the office. She puts up with Miranda impossible request to get two copies of an unpublished Harry Potter manuscript to her daughters, because she is told if she lasts a year in the position she will get other fine jobs, perhaps even the journalistic position she truly desire. With the help of art director Nigel, Andy adjusts to the position, does her job competently and begins to dress more stylishly as she gets free designer clothing and accessories. However, the more polished Andy’s clothes become, the more tattered her life becomes. She misses her boyfriend’s birthday -Nate (Adrian Grenier), a young chef- and finds herself making decisions that the “old Andrea” never would have made, including stealing an opportunity from a coworker -Emily (Emily Blunt), Miranda’s first assistant- and flirting with a handsome smooth-talking man -Christian (Simon Baker), a famous writer.

CHAPTER III

RESEARCH METHODOLOGY

A. Type of Research

The type of this research is descriptive qualitative. It is descriptive as the objective is to describe phenomena from the data analysis in which a research conclusion will be drawn. Narbuko & Achmadi (2004: 44) states that *Penelitian deskriptif yaitu penelitian yang berusaha untuk menuturkan pemecahan masalah yang ada sekarang berdasarkan data-data, jadi ia juga menyajikan data, menganalisis dan menginterpretasi*. It means that descriptive research talks about factual problem solving based on data, by means of arranging, analyzing and interpreting them.

In addition, Sutrisno Hadi (1983: 3) also states that *Pada taraf deskriptif orang hanya semata-mata melukiskan keadaan obyek atau peristiwanya tanpa suatu maksud untuk mengambil kesimpulan-kesimpulan yang berlaku secara umum*. It means that a researcher only describes the object without any intention to draw the conclusion in general, in other word, a researcher only draws the conclusions for the group that is studied.

It is qualitative as the research focuses on description. Moleong (2007: 6) states that:

Penelitian kualitatif adalah penelitian yang bermaksud untuk memahami fenomena tentang apa yang dialami oleh subyek penelitian misalnya perilaku, persepsi, motivasi, tindakan, dll., secara holistik, dan dengan cara deskripsi

dalam bentuk kata-kata dan bahasa, pada suatu konteks khusus yang alamiah dan dengan memanfaatkan berbagai metode alamiah.

It means that qualitative research is a research that analyzes the phenomenon of what has happened and been experienced by the subjects descriptively in a natural context by applying scientific methodology.

By using descriptive qualitative method, I attempt to describe the facts concerning the object of the research, namely compliments. Therefore, I collect the data, analyze the data, interpret them, and draws conclusion about various kinds of compliments, compliment responses, and politeness strategies applied by the characters in delivering the compliments.

B. Data and Source of Data

Data are the materials which are used in a research. Dealing with data in a qualitative research, Moleong (2007: 11) states that:

Data yang dikumpulkan adalah berupa kata-kata, gambar, dan bukan angka-angka. Hal itu disebabkan oleh adanya penerapan metode kualitatif. Data tersebut mungkin berasal dari naskah wawancara, catatan lapangan, foto, videotape, dokumen pribadi, catatan atau memo, dan dokumen resmi lainnya.

It means that qualitative data are in the form of words or picture instead of numbers collected due to qualitative method application that may come from interview script, observation, photo, videotape, personal document, note or memo, and other official documents. While source of data refers to the subject from which the data are obtained (Arikunto, 1998: 114)

In conducting this research, I used a movie entitled “The Devil Wears Prada” directed by David Frankel released in 2006 as the source of data. The movie is selected since it has interesting phenomena of the variants of compliments and compliments responses. The data in this research are dialogs containing compliments and their responses expressed by the characters in the film “The Devil Wears Prada”. The total data found in the film is fifteen data.

C. Technique of Collecting Data

In collecting the data this, I do the steps as follows:

1. Watching the film “The Devil Wears Prada” for several times.
2. Identifying all dialogs containing compliments and their responses in the film “The Devil Wears Prada”.
3. Taking a note of the time whenever the compliments occur.
4. Transcribing the dialogs containing compliments delivered by the characters and their responses in the film into the form of dialogs list as the data.
5. Coding all the dialogs.

D. Data Coding

In this research, the data coding is done in order to make the analysis of each datum easier. The data coding is based on the order of the datum number. The example is as follows:

1. The number of each datum.
2. The number of the disc in which the compliment occurs.
3. The time when the compliment occurs.

To make clearer of the coding, an example is given as follows:

03/I/30:06

It means that the datum is number 03. It is found in the disc 1 of the film entitled “The Devil Wears Prada”. The compliment occurs in the minute of 30 and 6 second.

E. Technique of Analyzing Data

In analyzing the collected data, some steps are conducted as follows:

1. Giving mark on compliments and their responses in the dialogs (Utterances typed bold are compliments utterances, while the underlined utterances are compliments responses).
2. Identifying compliment responses based on Herbert's theory of compliment responses.
3. Analyzing the data by using the framework of ethnography of communication through the component speech in SPEAKING by Dell Hymes, Social Dimensions by Holmes, and kinesics by Chaika.
4. Exploring the politeness strategies applied by the participants in delivering the compliments and the compliment responses, by applying Brown and Levinson theory of politeness strategies.
5. Classifying all the utterances of compliments, the compliment responses, and politeness strategies found in data analysis into a unit of discussion.
6. Drawing conclusion from the data analysis.

CHAPTER IV

ANALYSIS

A. Introduction

The most important part of a research is data analysis. The analysis answers the problem statements of the research. The aim of this research is to discover the way compliments employed by the characters and the politeness strategies employed by the characters in the movie entitled *The Devil Wears Prada*. In addition, the ways the characters respond towards the compliments and the politeness strategies employed by the characters are also identified, as the structure of the compliments is an adjacency pair. As mentioned earlier, the source of the data is the film *The Devil Wears Prada*. From the film, 15 data are collected and all of the data are then taken and analyzed.

The analysis is arranged as follows:

1. Data description

It presents the dialogue between participants containing the compliments and their responses.

2. Description of context

It describes the context of situation, the participants of the conversation, and the relationship between participants.

3. Data interpretation

It analyzes compliment and compliment's responses based on Tsui's theory. Thus, the analysis describes the way characters deliver compliments and the responses given by the interlocutor. Hymes' ethnography of communication, Holmes' Social Dimension and Chaika's theory of kinesics are used in analyzing the data. The ethnography of communication used in the research refers to the SPEAKING formula that Hymes proposes. The SPEAKING formula which is used to analyze the compliments are participants, setting, scene, key and ends. Moreover, it also describes the analysis of the responses to the compliment from the addressee based on Herbert's theory of compliment responses. Meanwhile, Brown and Levinson's politeness theory used to analyze the politeness strategies applied by the participants in delivering the compliments and in responding to the compliments.

B. Analysis

01/1/11:02

Andy : You should see the way girls of Runway dress. I don't have anything to wear to work.
Nate : Oh, come on. You gonna answering phone and getting coffee. Do you need a ball gown for that?
Andy : I think I might
Nate : **Well, I have been thinkd you look great always**
Andy : Oooh, I think you fool of it.

The description of the context

The conversation happens at night. Andy and Nate are on the way returning home after meeting their friends in a cafe. Nate is Andy's boyfriend. While walking hand in hand on the street they have a conversation about Andy's new job. Andy is recommended by Human Resource Development for an assistant's position at the prestigious Runway magazine, the United States' top fashion magazine. She takes the job in Runway because she hopes it will open the door to get her dream job, in journalism. She only sees this as a stepping stone to another journalism position. To her surprise, the employees at Runway are very fashionable. Hence, the sight of her old-fashioned appearance is the first of many sharp contrasts to her new world. Thus, she tells her boyfriend about her anxiety of the outfit to put on for the new job. Nate says that what she wears is not a big matter since Andy is accepted as a second assistant. Becoming the second assistant, her job description is answering phone and getting coffee. His words contain a joke, as what he means in his words is to cheer Andy up. Afterwards, Nate delivers a compliment to Andy.

Analysis on the compliment

Noticing Andy's anxiety, Nate delivers a positive evaluation of Andy by saying "*Well, I have been thinkd you look great always*". He speaks in a moderate voice and

falling intonation. He also delivers it along with simple smile while walks hand in hand with Andy. Since Nate as the addresser states a positive evaluation to Andy as the addressee, it means that he delivers an initiating act that belongs to compliment. The purpose of giving this compliment is to get rid of his girlfriend's anxiety, to cheer and to calm her. Nate utters the compliment on Andy's appearance directly because they are two intimate lovers who know each other well. Moreover, the setting of the conversation is in a street as they are heading home. That is why an informal situation exists in this conversation. Therefore, as a boyfriend, he shows intimacy and informal manner in employing his compliment.

Andy is satisfied with Nate's comment. It can be seen from her verbal response to the compliment by using jokes "*Oooh, I think you fool of it.*" in a low voice and falling intonation. This response is a kind of scale down in which Andy as the addressee disagrees with the complimentary force. Andy thinks that the compliment is overstated. Considering their equal status, giving disagreement on the compliment is acceptable because the addresser will not be hurt or insulted. Moreover, the scale down response can be interpreted as a way in avoiding self-commendation. Andy's positive response can also be identified from her non-verbal response. While softly saying her utterance, Andy gazes at Nate and shows an upper smile that ends up with laughter which shows cheerfulness. Andy also throws her arms to Nate's neck and kisses him. It is clear that Nate's compliment brings comfort to Andy. Thus, the verbal and non-verbal response given by Andy means a successful achievement for Nate in delivering his compliment.

Politeness strategy

Nate as an addresser applies positive politeness strategy by notices Andy's condition. He satisfies Andy's positive-face want that is the want to be cared about and admired. This strategy is used by Nate to presuppose his girlfriend's feeling who needs positive words to relieve her from bad feeling. He gives 'gift' (sympathy) to addressee (Andy). He also exaggerates interest with addressee by means of intensifying modifier "great" and exaggerative use of particle "always" in his utterance. The equal and intimate relationships they have influence Nate to employ a positive politeness strategy in carrying this conversation. Having an equal status, Nate utters his intention in a direct way and in informal manner. Thus, it is not necessary to exercise indirectness since he talks to his girlfriend, so the efficiency of the words that he utters is preferred than a longer ones.

Andy as the addressee applies positive politeness strategy in responding to the addresser's utterance. She makes use of joke "Oooh, I think you fool of it." as a response to the compliment delivered by Nate. Joking is a basic positive politeness strategy technique since joke is based on mutual shared background knowledge and values between the participants in a conversation. Thus, Andy and Nate have an intimate relationship as they are lovers, thus they share the same mutual shared background knowledge and values. That is why the response is appropriate considering that they have equal status and intimate relationship. Therefore, Nate as the addresser is not insulted by the response.

Looking at the topic, setting, and participants of the conversation, the use of informality expression is preferred, as it is the appropriate way in carrying a couple conversations. Additionally, the positive politeness used by both participants can be

recognized not only from their status but also from their manner and gesture. The non-verbal languages are seen from the way they walk hand in hand and the way they kiss. Thus, they reflect their closeness.

02/2/05:48

Miranda : No. February, back to the issue. Did anybody speak with Salma's people yet?
Staff 1 : Yes, but she rather do summer cover because she has a movie coming up ..
Miranda : No. Also I'm pulling Tullman's piece about on Supreme Court women -- woman. And I need to see a new draft on that piece about shopping for plastic surgery. It's dabbled. And this layout for the winter wonderland spread -- not wonderful yet.
Staff 2 : Okay, I'll I'll look at it.
Miranda : What about Testino? Where are we on that?
Nigel : Zack Posen's doing some very sculptural suits. So I suggested that Testino shoot are in Gucci Garden.
Miranda : **Perfect. Thank God somebody came to work today.**
Nigel : (smile)

The description of the context

The participants in this dialogue are Miranda and Nigel. Miranda Priestly is the chief editor of Runway (the United States' top fashion magazine). Miranda is an authoritative woman that only her opinion that matters, even she will cut anyone speaking in contrast to her appetite directly although the person has not yet finished his or her words. In this scene, Miranda and her staffs are having a formal meeting in a room, discussing about the content of the next Runway magazine. A solemn atmosphere built in the working place in this conversation creates a serious manner between the participants. Thus, the setting that is in a meeting room makes the conversation above run in a serious and formal way.

Analysis on the compliment

In the meeting, Nigel is the only staff who works well, the only one whose work is in accordance with Miranda's appetite. Thus, Miranda gives him compliment as she is pleased with the quality of Nigel's work by saying "*Perfect. Thank God somebody came to work today.*" in a moderate voice and raising intonation. The raising intonation shows that Miranda is sympathetic to Nigel's idea. When delivering the compliment, she gazes at Nigel along with a simple smile while write down Nigel's idea. The non-verbal action also shows that Miranda is pleased with the quality of Nigel's work. In a work place, it is common for a boss to give evaluation on his/her staff's work. Thus, according to Miranda, Nigel's idea is exactly right for Zack Posen's sculptural suit to be shot in Gucci Garden as the suit is a sculpture one. It is because Zack Posen's sculptural suit is closely connected to nature therefore a garden is a suitable background for the shoot.

Generally, a worker will be flattered if their boss give compliments on his/her work performance. In this conversation, Nigel as the addressee accepts Miranda's compliment on his ability concerning the brilliant idea. He shows his appreciation token by giving non-verbal acceptance. Nigel responds Miranda's compliment with a simple smile, happy face and head slightly tilted down while gazes at Miranda as he does a work evaluated by Miranda as a perfect one. Miranda is so hard to be pleased as she is a perfectionist person, for this reason receiving a compliment from her can be said as a pleasure and something that can be proud of. Therefore, he is very pleased with the compliment. Thus, Miranda's compliment works well. A solemn atmosphere built in the working place in this conversation creates a serious manner between the participants.

Besides the importance of the topic and the setting of this conversation also give influence on the way the participants' converse.

Politeness strategy

Miranda employs positive politeness strategy in delivering the compliment. She gives 'gift' to Nigel. She also exaggerates approval with addressee (Nigel) by means of exaggerating stress of an intensified modifier "*Perfect*" as an output of the strategy. The status of Miranda also gives a big influence on the way she delivers the compliment. Miranda delivers the compliment in a direct way as her status is a superordinate. Thus, as a superordinate, she automatically has the authority toward his/her subordinate.

Nigel responds the compliment by saying nothing about it. It can be seen from his non-verbal respond from which the way Nigel smiles and his head slightly tilted down. Those non-verbal actions can be interpreted as a non-verbal acceptance. However, Nigel as the addressee also considers the act of accepting the compliment without seeming to praise himself. In this context, smiling as an acceptance token is a way of reducing the possibility of self-praise. Nigel tends to use this strategy as his status is a subordinate and the formality of a meeting. Therefore, the non-verbal response can be categorized as a preferred response. Identifying the setting, the topic of the conversation, and the type of interaction of this conversation, Miranda and Nigel use formal language choice.

03/2/09:19 and 04/2/11:09:25

Emily : **Ow, Oh my God. – Andy, you look so chic.**
Andy : **Oh, thanks Em.**
(Andy stares at Emily in her strapless dress)
Andy : **Em... you look so thin.**

Emily : (flattered) Do I?
Andy : Yeah
Emily : Oh, it's for Paris. I'm on a new diet. I don't eat anything, and then, when I feel like I'm about to faint, I eat a cube of cheese.

The description of the context

The participants in this dialogue are Andy and Emily. Both of them are assistants for Miranda Priestly -the chief editor of Runway. Emily is the first assistant while Andy is the second. At that night, both of them are attending Runway Gala Charity Benefit. The one who supposed to accompany Miranda is only her first assistant. However, Emily as the first assistant is not in her best condition because of flu. For the reason that Miranda needs assistant who could tell her the name of every guest in attendance, therefore Andy is ordered to come and help Emily in carrying out her duty. Thus, it is the first appearance in public for Andy as the assistant of Miranda, the legendary editor of Runway Magazine. In this occasion, a red carpet crowded with celebrities and photographers leads into the museum. Andy steps out onto the red carpet. Just then Emily spots her.

Analysis on the compliment

At the moment, Andy wears a black Valentino gown that makes her looks fashionable and gorgeous. The gown is prepared by Nigel -the art director in Runway. Emily is surprised with Andy's appearance. Emily watches Andy from head to toe in amazement and her eyebrows lifted high. She praises Andy's appearance by uttering "*Ow, Oh my God -- Andy, you look so chic.*" in a moderate voice and raising intonation. It is the first time for Emily delivers compliment to Andy. Consequently, it can be seen that compliment is clearly positive politeness devices, which express praise and admiration.

Andy responds Emily's compliment by showing her acceptance through the appreciation token. She says "*Oh, thanks Em*" in moderate voice and falling intonation with a happy laughter. She also sees and touches her own dress along with an upper smile as the non-verbal acceptances. It is clear that Andy appreciates and feels pleased about receiving the compliment.

After thanking to Emily, Andy makes a new initiating act. She gives a compliment to Emily's appearance. She says "*Em... you look so thin.*" in a moderate voice and raising intonation. She stares at Emily's body shape as she is amazed how Emily could have such a slender body. Emily wears strapless black Valentino gown that makes her looks so slender.

Emily interprets the assessment as a compliment. Then, she responds the compliment with a question "*Do I?*" in a moderate voice and raising intonation. Her eyes are wide open, her eyebrows are slightly raised and her face is beamed by the compliment. She shows an upper smile and also places her left hand to her chest while delivering the response. It is clear that Emily is pleased because Andy evaluates her body which looks so thin. She becomes so thin since she is in a diet program as her preparation for attending the most important fashion event in Paris. Additionally, both of them exercise informal manner and informal language during the conversation. The setting of informal situation also influence the way they talk, as they are outside of the gala location. Therefore, a good atmosphere exists at the moment.

Politeness strategy

The way Emily as an addresser applies positive politeness strategy can be identified from the way she notices to Andy's changes on appearance. Thus, Emily

gives 'gift' to Andy by sending a compliment, in which Emily, as a addresser satisfies Andy's positive-face want that is the want to be admired. She also uses in-group identity markers, by slang word "chic". Moreover, the exaggerative use of particle "so" is another feature of this politeness output. Andy also employs positive politeness strategy in responding Emily. She gives 'gift' to Emily by thanking.

Later on, Andy employs positive politeness strategy in complimenting Emily as Andy notices the change on Emily's physical appearance. She exaggerates approval with addressee by making use of particle "so". Then, Emily also employs positive politeness strategy in responding Andy. She stresses emotional interest and surprise with the utterance by making use of question.

Since both of them are Miranda's assistance, so they have an equal status. The equal status between them influences the occurrence of the politeness strategy. Here, in accordance with the setting and the topic of this conversation, both of them use informal language choice. Thus, the setting is outside of the building where Runway Gala Charity Benefit is held. Meanwhile, the topic of this conversation is personal appearance.

05/2/10:26

Irv Ravitz : **Miranda, fabulous event as always.**
Miranda : (smile) - - Aah, You brought Jacqueline.
(Miranda and Jacqueline kiss each other cheek)
Miranda : Wonderful. We are so happy that you come to our little party.
Jacqueline : Of course. I plan my whole year around this.
Miranda : Well, we're so -- grateful that -- you do.

The description of the context

At that night, Runway Gala Charity Benefit is held in the building. Many famous and powerful people crowd into the gala on tuxedo and gown. The participants in this conversation are Irv Ravits and Miranda. Irv is the chairman of Elias-Clarke Publications. Elias-Clarke Publications supervises Runway magazine. Hence, Irv has a power above Miranda. At the moment, Miranda is accompanied by her assistants, Emily and Andy. Miranda greets her guests. Irv Ravitz walks towards the spot where Miranda stands. He comes along with Jacqueline Follet, editor of the Runway magazine's French edition.

Analysis on the compliment

Irv Ravitz expresses a positive evaluation about the Runway Gala Charity Benefit. He delivers compliment to Miranda as the organizer of the special social event by uttering "*Miranda, fabulous event as always.*" in a moderate tone and falling intonation. He delivers the compliment on Miranda's ability with an upper smile and gaze while shaking Miranda's hand. When he delivers the compliment, he utter the word 'fabulous' with stress. From the utterance, Irv assess the gala as an extremely good event. Additionally, he said the word 'as always' with a falling intonation indicates that the event held by Runway that night is in a high quality similar to their previous events. In other word, Miranda is capable of organizing every Runway events in a high quality at all times.

Miranda responds Irv's compliment with an upper smile and a happy face while shaking Irv's hand. Smiling can be interpreted as a positive facial expression to show approval. Irv is obviously superior in status to Miranda. The appreciation token response implies that Miranda wants to show her respect to Irv and accepts the

compliment without seeming to praise herself. As a dutiful organizer of the event, Miranda should show a good manner and respects towards her guests, although she hates Jacqueline and Jacqueline's attendance. Thus, Irv's compliment works well.

Politeness strategy

Irv employs positive politeness strategy in delivering the compliment. He notices Miranda's ability in organizing a high quality event. He gives 'gift' to Miranda by sending compliment. Hence, Irv as an addresser satisfies Miranda's positive-face want that is the want to be appreciated on achieving a success. He also exaggerates interest with the addressee by means of intensifying modifier "fabulous" and uses the word "always" in his utterance. Moreover, he utters the word "fabulous" with stress.

Miranda's respond toward the compliment is a non-verbal response by giving a smile. Thus, a smile can be interpreted as non-verbal acceptance and appreciation towards Irv as the one who delivers the compliment. In other word, although Miranda gives no verbal response, smiling can be interpreted as an acceptance since it reflects that the addressee acknowledges the compliment. A compliment from someone with higher status is gratifying. Acceptance is the most appropriate response. It also can be considered as a positive response.

06/2/11:48

Christian : Look at you
Andy : Halo
Christian : **You... you are vision**
Andy : Oh,
Christian : Thank God I save your job

The description of the context

The conversation above is between Andy, an assistant of a fashion magazine editor, and Christian, a famous writer. Andy is leaving a Gala Charity Benefit held by Runway at nighttime as she is already truly late for attending Nate's birthday party, her boyfriend. Andy walks down to the stairs, which is covered by red carpet, outside the building where the event held in a rush. She checks her watch then looks up and sees Christian, walking up the steps. Christian notices Andy's presence. Afterward, he delivers a compliment about Andy's appearance.

Analysis on the compliment

Christian expresses his admiration to Andy by uttering, "*You... you are vision*". He delivers the compliment in a moderate voice and raising intonation. Christian is amazed by Andy's appearance. Andy wears a black night gown with nice hairdo and make-up in that occasion. Furthermore, the way Christian watches Andy from head to toe and his gesture of both arms held wide toward Andy then placing both hands to his chest reflect astonishment as well. Christian's expression implies that he is surprised since Andy looks so beautiful in her gown.

Andy, as the addressee, receives the compliment by appreciation token. She displays an upper smile and slightly tilted her head down as her non-verbal acceptance, along with a receipt-token "*oh*," in moderate voice and falling intonation. Thus, Christian's compliment makes her cheek blushed. Receiving a compliment from such a famous writer whom she adores makes her feel very pleased. Thus, smiling shyly can be interpreted as a positive facial expression to show approval. Therefore, Christian is successful in paying Andy a compliment.

Politeness strategy

According to politeness theory, Christian applies positive politeness strategies in delivering his compliment. Christian notices to Andy's changes on her appearance. He gives 'gift' to Andy by sending a compliment. Here, Christian satisfies Andy's positive-face want that is the want to be admired. He also exaggerates approval with the addressee (Andy) by means of exaggerating intonation when saying the word "vision". "vision" means a person of extraordinary beauty. In addition, the positive politeness strategy is also expressed by the use of directness and informality. The superior status that Christian bears influences him in delivering the compliment to Andy in a direct way. This appearance of compliment is an expression of solidarity and can be interpreted as a positive or polite utterance.

Andy applies positive politeness strategies in responding Christian's compliment. She makes use of avoid disagreement by verbal hedge of a token agreement "oh," The respond comes along with a smile and slightly tilted her head down. The non-verbal response implies that Andy wants to show her acknowledgment toward Christian's compliment and accepts the compliment without seeming to praise herself. Thus, the way Andy responds is also influenced by the relationship between them. Christian is Andy's business acquaintance. Their relationship at the moment is still distance, although Christian had been helping Andy in order to save her job, by obtaining a seemingly impossible thing to get of an unreleased edition of Harry Potter for Miranda's twin daughter. Moreover, Christian is a famous writer, whom Andy is already familiar with his essays since Andy joined her newspaper college, while Andy is a new comer assistant, therefore Christian has a higher status than Andy. A compliment

from someone with higher status is pleasing. Acceptance is the most appropriate response. Thus, it can be said that giving the verbal and non-verbal responses is a polite manner and appropriate considering with their relationship. She employs this strategy to respect the positive face of the addressee (Christian). In a conversation, a positive politeness strategy is used to enhancing the interlocutor's positive face.

07/2/12:29

Andy : Well, I got to go
Christian : Are you sure? Coz my editor from New York magazine is inside. I can introduce you to.
Andy : -- What?
Christian : You send me your stuff to look at, remember?
Andy : Yeah
Christian : I got to admit. I only read a couple because it's a very very large package you send.
Andy : (laugh)
Christian : **But what I did read wasn't that bad. I think I think you have talent, Andy.**
Andy : (stand motionless)
Christian : He should meet you. Would you come in just for one drink?
Andy : Oh okay, I guess I could just for one -- no I can't. I'm sorry but I have to go.

The description of the context

This conversation occurs as the continuity of the conversation that has been analyzed above. Therefore, it still involves the same participants that are Andy and Christian. The setting is the same as well. Andy is sending a farewell to Christian but her leaving is postponed by Christian's words. Christian says that he can introduce Andy to his editor of New York magazine who is attending the party at that moment. He knows that Andy is pursuing job in publishing. Therefore, he thinks Andy will be

interested to meet the editor of New York magazine. Then, he delivers compliment to Andy.

Analysis on the compliment

Christian tells Andy that he has already read a couple of Andy's writings. Then, based on the couple writings that he has read, he is able to assess that Andy's writing is good. He gazes at Andy while delivering his assessment "*And what I did read wasn't that bad.*" Christian also assesses Andy as a person who has a talent to be a writer on the basis of her reasonable standard writings by uttering "*I think you have talent, Andy.*" He utters it convincingly in a moderate voice and rising intonation. He delivers it along with an upper smile. Christian as the addresser states a positive evaluations toward Andy as the addressee, it means that he delivers compliment. The compliment on Andy's talent is an encouragement to Andy that she is a good writer and can be a journalist, the job she truly pursues. That is the reason why Christian invites Andy to be introduced to Christian's editor.

There is no verbal response from Andy as the addressee toward the compliment given by Christian. The non occurrence of the verbal response arises because of Christian's convincing argument. Thus, the argument is concerning an access to be a journalist. This makes Andy feel surprise. The compliment is a breathtaking compliment for Andy. She stands motionless with eyes wide open (stares at Christian) as an acknowledgment of the compliment. The appreciation token shows that Andy is so surprised hearing Christian gives her compliment as a person who has talent in writing. Moreover, he is a famous writer. Additionally, the conversation runs in an informal

situation because they are on outside the Gala location. Thus, a good atmosphere occurs when they talk to each other.

Politeness strategy

Christian employs positive politeness strategy in delivering the compliment. He notices Andy's talent to be a writer and attends to fulfill Andy's intention of becoming a journalist. He gives 'gift' to Andy. He exaggerates approval by means of exaggerated intonation in the utterance "*wasn't that bad...talent Andy*". In addition, the positive politeness strategy is also expressed by the use of directness and informality. Since both of them are not in informal setting, they use informality and directness on their utterance. Those factors show that Christian employs positive politeness strategy. Thus, the superior status that Christian bears influences him in delivering the compliment to Andy in a direct way. This appearance compliment is an expression of solidarity and interpreted as a positive or polite utterance.

Andy gives no verbal response. She stands motionless and stares at Christian as an acknowledgment of the breathtaking compliment. Andy is really surprised to be complimented that way. She chooses not to do FTA by saying nothing.

08/2/13:55

Andy : Happy birthday. - - Nate, I'm so sorry. I kept trying to leave, but there's a lot going on. You know I didn't have a choice.
Nate : Don't worry about it. I go to bed.
Andy : Can we talk about this?
Nate : **You look really pretty**
Andy : (stunned)

The description of the context

In the datum above the participants are Andy and Nate. This conversation occurs in their apartment. Andy comes into the apartment holding a cup cake with a flare up candle embedded in it. She should have been attending Nate's birthday celebration however due to a sudden duty from her boss she could not attend it. Andy is ordered to help Emily, her coworker, in carrying out a duty of telling Miranda every guest's name who attends Runway Gala Charity Benefit whenever the guests come over to greet Miranda. Andy tries to explain the reason why she cannot attend the birthday celebration and her regret to Nate. Instead of responding Andy's request of discussing the problematic dilemma, Nate makes a new initiating act of compliment.

Analysis on the compliment

Nate delivers a compliment to Andy about her appearance despite his disappointment toward her. He watches Andy from head to toe then gazes at her and says "*You look really pretty*" in a low voice and falling intonation along with slightly raised eyebrows, sickly smile and sad face. At that time, Andy still wears a black night gown with nice hairdo and make-up which is specially prepared for attending Runway Gala Charity Benefit. Even though Nate gives a compliment to her girlfriend about her beautiful appearance, his facial expression shows sadness and there is sickly smile visible. Just then he walks away to his bedroom. A bad atmosphere occurs at the moment. It is clear that the unpleasant situation of the conversation influences the way Nate delivers the compliment.

Andy gives no verbal response to Nate's compliment or says nothing about it. It means that Andy gives an appreciation token on the compliment. She stands motionless while stares at Nate. Sadness is visible in her face and eyes as well. She feels terrible

and sad because she has disappointed her boyfriend by being unable to be on his side in his meaningful day. In this case, the response of no acknowledgment is acceptable for the speaker.

Politeness strategy

Nate employs positive politeness strategy in delivering the compliment. He gives 'gift' to Andy. He exaggerates approval with the addressee by the use of expression of intensifier "really". Positive politeness strategy can also be identified from the way Nate as an addresser notices Andy's changes in appearance. Nate and Andy are a couple. Hence, their status is equal. Having the equal status, Nate utters his compliment in a direct way and in an informal manner. The bad atmosphere which is influenced by Nate's unpleasant feeling also influences the way Nate delivers the compliment. He delivers the compliment in order not to create a debate that may hurt each other's feelings; additionally, a debate is potentially making this conversation run worse. Thus, the compliment delivered shows that Nate still considers his girlfriend's positive face, even though, at that time Nate's mood is bad.

Andy says nothing as she realizes that she has already hurt her boyfriend's feelings. She chooses to not do the FTA by saying nothing. Due to a bad atmosphere and guilty feelings, Andy is no longer able to speak a word or make a single move. This response occurs since Nate's mood in delivering the compliment is not good.

09/2/20:20

Andy : Hey
Lily : Hey
Andy : **This show is amazing. I am so proud of you.**
Lily : Thank you
Lily : Okay, start with the photos on the back and walk away forward. That's how I design it. It's brilliant. You'll love it.
Andy : Of course.

The description of the context

The participants involved in this conversation are Andy and Lily, while the setting is in a gallery where Lily works. She exhibits her first show at the gallery. The place is crowded by people who observe the photo displayed. Among them are Andy and Doug. They are having conversation about Andy's upcoming trip to Paris of attending one of significant fashion event. Doug and Lily are close friends of Andy from college. Similar to Andy, it is the early year for Lily and Doug in experiencing the world of employment after graduation.

Analysis on the compliment

After greeting Lily, Andy gives a good comment about Lily's show by uttering "*This show is amazing. I am so proud of you*". She delivers it happily in a moderate voice and falling intonation. She also gazes at the room filled with photo display then gazes at Lily along with an upper smile when delivering the compliment, which reflects admiration and interest. Andy delivers a compliment toward Lily about how great the show is. She also expresses on how proud she feels toward Lily, since Lily is successful in carrying out her first show of her first work. In other word, Lily as the organizer of the show does a great job.

After receiving the compliment, Lily does not forget to say "*Thank you*" happily in a moderate voice and rising intonation along with an upper smile. Her intention in

accepting the compliment is not to reveal the force of praising herself. Thus, the use of thanking is expressed in order to appreciate the solidarity. There is also good atmosphere during the conversation. It shows that they are close and have a good relationship.

Politeness strategy

Andy employs positive politeness strategy in delivering the compliment. She notices Lily's ability in exhibit a show. Andy gives 'gift' to Lily as she satisfies Lily's positive face want by satisfying Lily's want that is the want to be admired. She exaggerates approval with the addressee (Lily). She stresses and intensifies modifier the word "amazing" and exaggerative particles "so". It is obvious that Andy employs a positive politeness strategy in delivering her comment as it is appropriate to be used between those who know each other well.

In responding Andy's compliment, Lily employs positive politeness strategy by giving 'gift' to Andy. Thanking is a way for Lily to give 'gift' to Andy as Andy gives Lily compliment related to her first show. Lily employs positive politeness strategy in responding Andy's compliment, as their relationship is intimate. Employing positive politeness strategy means that she also exercises informality in making an interaction with her close friend (Andy). Therefore both of them employ the same politeness strategy in this conversation. They use this strategy, as they want to show their solidarity to each other. Thus, since their relationship is close they tend to use a direct and informal language in carrying this conversation. As a result, they also tend to exercise an informal manner during the conversation.

10/2/31:03

Nigel : Who put that together for you?
Andy : Oh, it's just something I get through on.
Nigel : Come here. Let me see. Turn. - - it's really just, no, no.
Andy : Yeah?
Nigel : No. **Gorgeous. Really. I think my work on you is done.**
Andy : (smile)

The description of the context

The conversation occurs in Andy's hotel room in Paris. The participants are Nigel and Andy. Nigel comes to Andy as he needs Miranda's agenda. Nigel notices the dress Andy wears. He asks Andy who combine the working suit. Apparently, it is Andy herself who combine the black jacket and black skirt into a working suit.

Analysis on the compliment

While Andy turns her body around as Nigel asked her to do, Nigel carefully examines the black suit. Then, he gazes at Andy and says "*Gorgeous. Really. I think my work on you is done.*" in low voice and falling intonation while holding Andy's elbow that end up touching Andy's chin and displaying a simple smile. He is happy and proud to Andy that she finally has the quality of being stylish. Since Nigel as the addresser states a positive evaluation to Andy as the addressee, it means that he delivers a compliment. Formerly, Andy's old-fashioned appearance is the first of many sharp contrasts in her office. As time goes by, Andy transforms. It is much because of the help from Nigel. She is getting the girlie dream, wearing haute couture, and becoming absorbed in the fashionable lifestyle. She gets many designers' clothes, bags, shoes, and accessories to be fit in the job as an assistant of a legendary editor in chief of a prestigious fashion magazine. Nigel arranges and designates couture to be worn by Andy for official dress, parties' costume, including for the most important event of the

year in Paris at the moment. He is glad and proud to Andy that she finally has the quality of being stylish. Therefore, Nigel feels happy for Andy.

Andy responds the compliment with a non-verbal responds. Nigel's utterance "*I think my work on you is done*" is surprised Andy. She stands motionless and stares at Nigel a minute then shows a simple smile delightfully. The words implies that now Andy is able to dress up on her own as she already has the ability to choose or knows how to dress up fashionably. This condition is the contrary from the first time she lands her feet in Runway, at that time she has no a bit care about fashion and has no knowledge of the fashion world at all. Therefore, the non-verbal response of an appreciation token given by Andy means a successful achievement for Nigel in delivering his compliment about Andy's appearance and ability to dress up fashionably.

Politeness strategy

Nigel employs positive politeness strategy in delivering the compliment. He notices Andy's change in appearance. He gives 'gift' to Andy by delivering compliment. The 'gift' giving means that Nigel satisfies Andy's positive-face want that is the want to be admired. He also exaggerates approval with addressee (Andy) by means of intensifies modifier "gorgeous" and exaggerative word "really".

Andy chooses to say nothing in responding to the compliment. It can be seen from his non-verbal respond from which the way Andy smiles. A smile can be interpreted as a non-verbal acceptance. Therefore, the non-verbal response can be categorized as a positive response.

From the informality of the setting and the topic of the conversation influences the way they speak to each other in this conversation. At the moment, they are in

Andy's hotel room in Paris and the topic is about Andy's appearance. The informality is also due to their intimate relationship. It also can be seen from their manner and gesture.

11/2/33:25

Andy : Oh okay, I just wanna say, that yes, there things that Miranda does I don't agree with, but
Christian : Oh, come on. You hate her. Just just admit it to me.
Andy : No
Christian : She's an she's an authorious sadist. And not not in a good way.
Andy : Okay, she's tough. But if Miranda were a MAN, no one knows anything about her and how great she is at the job.
Christian : I'm sorry I can't I can't believe this. You defending her. The white eyed girl peddling her earnestly ... stories. You, my friend, are crossings to the dark side.
Andy : I wasn't that
Christian : you shouldn't, **sexy**
Andy : sexy - - Really??
Christian : o yeah

The description of the context

Andy finally accompanies Miranda to Paris, attending the most important fashion event at the moment. Christian who is a famous writer goes to Paris and attends the event as well. Christian asks Andy to have dinner with him. Andy agrees since she owes Christian for getting the seemingly impossible unpublished Harry Potter manuscript for Miranda that saves her from losing her job. They are having dinner in a tiny romantic restaurant with a France jazz song accompaniment.

Analysis on the compliment

In the conversation above, Christian and Andy talk about Miranda, Andy's boss. Christian states negative opinions about Miranda. Andy does not agree entirely with

Christian. Since Andy delivers her responses in a serious way, Christian make jokes about Andy. Afterward, Christian delivers a compliment toward Andy.

He addresses Andy as “sexy”. He delivers it in a low voice and falling intonation. The new Andy is getting slenderer compared to the old Andy, formerly she was a six sized woman but now she is a four sized woman. Christian utterance implies that Christian makes a positive evaluation about Andy’s appearance. Since Christian as addresser makes a positive evaluation toward addressee, it also means that he employs a compliment. He delivers the compliment calmly while looks at and pouring wine to his glass that end up with a simple smile.

Andy responds the compliment with a question. Andy questions the sincerity or the appropriateness of the compliment by uttering “*sexy - - Really??*” She delivers the response in a low voice that end up in raising intonation with gazes at Christian while holding on a glass of wine that express interest. A woman is generally fond of to be complimented as a sexy woman. Sexy has a meaning of attractive or exciting in a sexual way, so it is clearly a positive evaluation directed to a person.

Politeness strategy

Christian employs positive politeness strategy in delivering the compliment. He gives ‘gift’ to Andy. He exaggerates approval with the addressee (Andy) by means of exaggerating stress in saying the word “sexy”. The equal status that they have at that time influences Christian to employ a positive politeness strategy in carrying this conversation. Having an equal status, Christian utters his intention in a direct way and in informal manner. Thus, their relationship is becoming closer.

Andy employs positive politeness strategy in responding the compliment. She makes use of seek agreement by repeating Christian word. By repeating Christian word, Andy stresses emotional interest and surprise in her utterance. The use of directness and a non formal language indicate that Andy employs positive politeness strategy.

12/2/43:03 13/2/43:17 14/2/43:23

- Miranda : You thought I didn't know. I've known what was happening for quite some time. It just took me a little while to find a suitable alternative for Jacqueline. And that James Holt job was just so absurdly overpaid that of course she jumped at it. So I just had to tell Irv that Jacqueline was unavailable. Truth is, there's no one that can do what I do. Including her. Any of the other choices would have found that job impossible and the magazine would have suffered. Especially because of the list. The list of designers, photographers, editors, writers, models, all of whom were found by me, nurtured by me and have promised me they will follow me whenever and if ever I choose to leave Runway. So he reconsidered. - - **But I was very very impressed by how intently you tried to warn me.**
- Andy : (slightly smiling with sad face)
- Miranda : **I never thought I would say this, Andrea, but I really -- I see a great deal of myself in you.**
- Andy : (gaze to Miranda's eyes)
- Miranda : **You can see beyond what people want, and what they need and you can choose for yourself.**
- Andy : I don't think I'm like that. I- - I couldn't do what you do to Nigel. I couldn't do something like that.
- Miranda : You already did. -- To Emily.
- Andy : That's not what I – No, no, that was different. I didn't have a choice.
- Miranda : No, no. You chose. You chose to get in. Want this life those choices are necessary
- Andy : But what if this isn't what I want. And and what if I didn't want live the way you live
- Miranda : Oh, don't be ridiculous Andrea. Everybody wants this. Everybody wants to be us.

The description of the context

Instead of Emily, Andy is the assistant who finally accompanies Miranda to Paris, attending the most important event of the year for Miranda. Miranda and Andy

ride along in the limo on their way back to Paris. Miranda is relaxed, victorious. However in the morning, Andy finds out about a plan to replace Miranda as Runway editor with Jacqueline Follet, editor of the Runway magazine's French edition, later that day. Although she has gotten the suffering because of her boss' demands, she attempts to warn Miranda. However, Miranda is seemingly rejected to talk with her each time.

At a luncheon celebration later that day; however, Miranda announces that it is Jacqueline Follet instead of Nigel who will leave Runway to be James Holt's partner. James Holt globalizes his company as Maximo Cortelione invests money for James business. Thus, the new partner will be the president for James Holt International in expanding James Holt label into a global brand.

Analysis on the compliment

Later, when Miranda and Andy are being driven to a show, Miranda explains to a still-stunned Andy that she is grateful for the warning. However, she already knows of the plan to replace her. As a result, Miranda takes action of threatening Irv Ravits, the head of Elias-Clarke Publications, and sacrifices Nigel to keep her own job. Miranda is pleased by the display of loyalty concerning Andy's efforts to warn her. She gazes at Andy's eyes and delivers compliment on the efforts to warn her by uttering "*But I was very very impressed by how intently you tried to warn me.*" in low voice and falling intonation.

Andy responds the compliment with an appreciation token. She just glimpses at Miranda and shows a sickly smile then turns her head down. Smiling can be interpreted as a non-verbal acceptance. The non-verbal response implies that Andy accepts the compliment without seeming to praise herself. However, she still feels sad about Nigel

and repulses toward Miranda's decision concerning Nigel. Therefore, the way Andy responds is affected by happiness and sadness.

Miranda delivers the second compliment. She tells Andy that she sees plenty of herself in Andy "*I never thought I would say this, Andrea, but I really -- I see a great deal of myself in you.*" She stares at Andy's eyes while uttering "*I see a great deal of myself in you.*" in a low voice and falling intonation. This second compliment implies that Andy has the quality or capability Miranda own. When Andy comes to Runway as an applicant for a second assistant position, in her interview, she offers Miranda a good speech about being a hard worker and fast learner that in the end Miranda accept her as her second assistant. Her speech makes Miranda change her mind of not accepting her. Then, at first Andy anxious about her unexpected force into an industry that she has no interest in, however Andy has made a decision of staying in Runway for one year for opening door to the truly pursued job, journalism. But working for Miranda has a surprising effect for Andy. The more her boss demands, include obeying whatever ridiculous command she gives her, the more Andy is determined to please. Thus, she adapts to the fashion world and makes efforts in approving her capability. Hence, the compliment also implies that Andy is truly succeeded in performing and improving ability, even more than her expectation.

Andy gives no verbal response toward the second compliment. She only sits motionless and stares at Miranda's eyes. The non occurrence of verbal response arises due to a mix feeling Andy feel at that time. In this context, the appreciation token arises since she surprises with the compliment, as Miranda is paying her such a high compliment.

Miranda gives compliment to Andy once more. This compliment on Andy's ability can be said as the elaboration of the preceding compliment. She says "*You can see beyond what people want, and what they need and you can choose for yourself.*" in a low voice and falling intonation. She gazes at Andy's eyes then moves her eyes to other directions.

Miranda's decision of replacing Nigel with Jacqueline cause Nigel's dream to fail. It repulses Andy. Andy responds the third compliment with disagreement by uttering "*I don't think I'm like that*" in a low voice and falling intonation. She also says that she could never do to anyone like what Miranda do to Nigel. When she utters "*I couldn't do what you do to Nigel. I couldn't do something like that*" Andy is looking away from Miranda and sadness visible in her face. Moreover, she hesitates before uttering it. In Miranda point of view, such action is a necessary thing to be taken in order to reach the top position and/or survive in the business. On the other hand, Andy's point of view is the opposite, such action is an evil. Andy's words implies that she could never do such an injustice, in the same way as Miranda sacrifice Nigel -her most competent and loyal staff- for Miranda own existence. Additionally, Nigel is the one who gives help and advices to the less experienced Andy. Andy disagrees with Miranda's compliment about her. Hence, Miranda fails in delivering the third compliment. However, in fact, Andy already did the similar thing, the same thing that Miranda did to Nigel. That is the reason why Miranda gives Andy the compliment. Andy chose to replace Emily of becoming the assistant who accompanies Miranda to Paris. Andy was unconsciously eliminating Emily.

Politeness strategy

Miranda uses positive politeness strategy in delivering the first compliment. She notices Andy's great attempts. She gives 'gift' to Andy over her great attempts. She exaggerates approval with the addressee (Andy). She makes use of exaggerative words or particles of "very" and "intently" in "*But I was **very very impressed** by **how intently** you tried to warn me.*"

Andy chooses to say nothing in responding to the compliment. It can be seen from his non-verbal response from which the way Andy sickly smiling and turning her head down.

Miranda also uses positive politeness strategy in delivering the second compliment. Miranda notices that Andy has the quality of her in work. She gives 'gift' to Andy. She exaggerates approval with the addressee (Andy) by make use of exaggerative words or particles of "really" and "a great deal of" in "*I never thought I would say this, Andrea, but I **really**, I see **a great deal of** myself in you.*"

Andy also chooses to say nothing in responding to the second compliment. It can be seen from his body motion from which the way Andy sits motionless and only stares at Miranda's eyes.

In the last compliment, Miranda also uses positive politeness strategy. She notices some good quality of abilities in Andy. She gives 'gift' to Andy over her abilities. She satisfies Andy's positive-face want that is the want to be admired.

Meanwhile, Andy uses a negative politeness strategy in delivering the response. She is pessimistically showing her disagreement. She hedges her response by saying "*I don't think I'm like that. I – I couldn't do what you do to Nigel. I couldn't do something like that.*" in a low tone. Andy wants Miranda to know that she disagrees with

Miranda's complimentary evaluation towards her. The negative politeness strategy can also be seen from the less direct utterance presented and the kinesics hedges exercised. When she utters "*I – I couldn't do what you do to Nigel. I couldn't do something like that*", she is looking away from Miranda and sadness is visible in her face. Moreover, there is a slight pause before it is stated.

Since Andy is Miranda's assistance, so she has a lower status over Miranda. The unequal status between them influences the occurrence of the politeness strategy. Responding compliment by a disagreement to an addresser who has higher power means that the addressee challenge the addresser's face. Therefore, the addressee requires a politeness strategy to avoid or minimize the degree of face-threatening. By means of negative politeness strategy, Andy attends to Miranda's negative face needs. In this conversation, it is represented through her less direct utterance, low voice and hesitation.

15/2/47:41

Greg Hills : (look at Andy's CV) **Your clips are excellent. These things on the janitor's union -- that's exactly what we do here.**
Andy : (She smiles, humble now)
Greg Hills : My only question is... Runway? What the hell kind of blip was that?

The description of the context

At the film's conclusion, Andy has finally been offered a job as a newspaper reporter at New York Mirror. She comes to the New York Mirror office for a job interview. She sits across from a man in his early forties named Greg Hills. Greg looks at Andy's resume.

Analysis on the compliment

The CV asserts that Andy has ever made clips when she became the member of The Daily Northwestern, her college newspaper. Greg gives a positive evaluation about the clips. He praises them by saying “*Your clips are excellent. These things on the janitor’s union -- that’s exactly what we do here*” He delivers the compliment in a moderate voice and falling intonation. There is a glimpse toward Andy yet Greg gazes, with lifted eyebrows, and points his finger toward the CV that he holds suggesting that Greg has a great interest to Andy’s CV. Compliment on Andy’s writing means an acceptance. Moreover Greg says that one of her writing –the janitor’s union clip– reflects the New York Mirror.

Andy responds the compliment by saying nothing; yet, she gazes at Greg and shows a happy face, simple smile and a slight nod. A nod and a smile can be interpreted as an appreciation token. A compliment from someone with higher status is gratifying. Acceptance is the most appropriate response. However, Andy as the addressee also considers the act of accepting the compliment without praise herself. Therefore, the non-verbal acceptances are can be interpreted as self-praise avoidance. Thus, Greg’s compliment works well.

Politeness strategy

Greg employs positive politeness strategy in delivering the compliment. He notices Andy’s skill of producing high-quality writing. He gives ‘gift’ to Andy. He exaggerates approval with the addressee (Andy) by means of emphatic use of words “*excellent*” and “*exactly*”. Greg delivers the compliment in a direct way as his status is superior to Andy.

The responses are in the form of non-verbal action as Andy says nothing. It is considered as a positive response as it does not violate the norm. The happy and simple smile with a slight nod mean she feels glad, as Greg appreciates her works a lot. In other word, she feels a pleasure that her writing is complimented by Greg.

The status between the two makes the response appropriate as Greg is superior - he is the one who decides whether Andy will be accepted or not- and Andy is inferior - she is the one who tries to get job there. Moreover, the relationship between both of them is distant as they are firstly meet on that interview occasion. A solemn atmosphere occurs as the setting of the conversation is in an office and the topic is a job interview. Thus, it can be said giving non-verbal response is a polite manner and appropriate with their relationship, status, and situation of the conversation.

C. Discussion

This subchapter is a discussion toward some findings found from the data analysis. These findings are based on the problem statements of the research covering how characters deliver and respond compliments, and the politeness strategy employed by the characters. Non-verbal behavior in communication also has function to accompany verbal communication in managing the cues of interaction between speaker and hearer. Therefore, a compliment may be delivered in many ways and a compliment response may be delivered in many ways as well. Hence, the use of Holmes's Social Dimension's of Communication and Hymes' SPEAKING theory, and Chaika's theory of kinesics helps to reveal the way characters deliver and respond compliment. Meanwhile, Brown and Levinson's politeness theory used to analyze the politeness

strategies applied by the participants in delivering the compliments and in responding to the compliments.

The following discussion discusses the findings drawn from the data analyzed. The first discussion covers the way characters deliver and respond compliment. Then, the last discussion focuses on the politeness strategy employed by the characters.

1. The way characters deliver compliment

Table 3
The Occurrence of the Non-Verbal Ways in Delivering Compliments

The way of delivering compliment	Σ	%
Voice		
Low	6	40%
Moderate	9	60%
Intonation		

Falling	10	67%
Raising	5	33%
Eye contact		
Gazes at hearer	6	40%
Stares at hearer	2	13,3%
Watches hearer from head to toe	3	20%
Gazes at an object	2	13,3%
No eye contact	2	13,3%
Facial expression		
Smile	8	66,6%
Raised eyebrows	3	25%
Sad face	1	8,3%
Gesture		
Arms held wide then placing hands to chest	1	50%
Point finger to an object	1	50%
Touch		
Shake hand	1	33,3%
Hold hearer's elbow that end up touch hearer's chin	1	33,3%
Hand in hand	1	33,3%

Table 4

The Occurrence of the Non-Verbal Ways in Responding to the Compliments

The way of responding compliment	Σ	%
Voice		
Low	3	43%
Moderate	4	57%
Intonation		
Falling	4	57%

Raising	3	43%
Eye contact		
Gazes at speaker	6	40%
Stares at speaker	5	33,3%
Glimpses at speaker	1	6,6%
looking away from speaker	1	6,6%
No eye contact	2	13,3%
Facial expression		
Smile	11	73,3%
Raised eyebrows	1	6,6%
Sad face	3	20%
Gesture		
Place left hand to chest	1	12,5%
Stand/sit motionless	3	37,5%
Slight nod or head slightly tilted down	3	37,5%
Touch own dress	1	12,5%
Touch		
Shake hand	1	50%
Throw arms to speaker's neck & kiss speaker	1	50%

Table 5
The Factors Influencing the Way the Characters Deliver
Compliment and Responds to the Compliment

Data	Social Relationship	Social Dimension	Formality
01	Intimate	Equal	Informal
02	Distance	Superordinate - subordinate	Formal
03	Distance	Equal	Informal
04	Distance	Equal	Informal
05	Distance	Superordinate - subordinate	Formal

06	Distance	Superordinate - subordinate	Informal
07	Distance	Superordinate - subordinate	Informal
08	Intimate	Equal	Informal
09	Intimate	Equal	Informal
10	Intimate	Equal	Informal
11	Become closer	Equal	Informal
12	Distance	Superordinate - subordinate	Informal
13	Distance	Superordinate - subordinate	Informal
14	Distance	Superordinate - subordinate	Informal
15	Distance	Superordinate - subordinate	Formal

a. Compliment

1) Verbal

In the movie, some speakers employ compliment adjectives in delivering a compliment. Twelve out of fifteen data belongs to this category. It has the largest portion among the other forms. From the fact, it is obvious that the speakers in the movie deliver their compliment mostly by compliment adjective.

The speakers in data number 02, 05, 09, 10, 13, and 15 use compliment adjectives. The compliment adjective added in the utterances are *perfect*, *fabulous*, *amazing*, *proud*, *gorgeous*, *great*, and *excellent*. Those data show that the speaker compliments the addressee's talent or skill. Similarly, data number 01, 03, 04, 06, 08 and 11 point out that the speakers positively value the addressees' appearance. These data use the word *look* followed by adjective words reflecting positive comment. The speakers give comment through compliments that the addresses are looking *great*, *chic*, *thin*, *vision*, *pretty* and *sexy*. *Chic* is a slang word used to express sophistication in a

person fashion sense. Thus, the findings show that speakers frequently use compliment adjectives to support complimentary force.

Meanwhile, in the remaining three data, the speakers employ compliment verb, compliment noun and compliment modal verb in delivering their compliment. In datum 12, the speaker uses a compliment verb *impressed* followed by the specific-act done by the hearer. While in datum 07, the positive evaluation is carried by the compliment noun *talent* to give a compliment on the hearer's talent as a writer. Then in datum 14, the compliment uses modal verb *can* to carry the positive evaluation to describe the hearer's ability.

2) Non-verbal

Some non-verbal acts are performed by the speaker to support the intention of expressing compliment. The detail is as follows:

As illustrated in the table 2 and 3 above, the participants use various ways to deliver the compliments. Table 3 shows that in nine out of fifteen data, the speakers deliver the compliments in moderate voice. It is found in data number 01, 02, 03, 04, 05, 06, 07, 09, and 15. Meanwhile, in data number 08, 10, 11, 12, 13, and 14, the speakers deliver the compliments in low voice. The low and moderate voice is a way in delivering compliment as a positive evaluation or assessment toward hearer so that the compliment can be received as positive information as well.

The way speakers deliver compliments with falling intonation is found in ten data -number 01, 05, 08, 09, 10, 11, 12, 13, 14 and 15. Meanwhile, there are four data show the speakers deliver the compliment in raising intonation. They are data number 02, 03, 04, 06, and 07. It indicates that the speaker is strengthening the aim of giving

compliment. It also shows the speaker's effort to intensify the intention of giving compliment and intensify the surprise feeling. Therefore, the raising and falling intonation can reflect the emotional state of a speaker and/or emphasis of the utterance in delivering compliment.

Eye contact is one of major aspects of non-verbal communication. Table 3 clearly shows that the occurrence of eye contact has the highest point among other kinesics. The way speaker delivers compliment with gazes at hearer is found in six data-number 02, 05, 07, 10, 12 and 14. Gaze indicates intensifying feeling. By making eye contact to hearer, the speaker is trying to affect the hearer so that the compliment can be accepted.

Meanwhile, in data number 03, 06, and 08, the speaker watches hearer from head to toe while delivering compliment on hearer's appearance that indicates astonishment. Then, in datum 04, the speaker stares at hearer's body shape as she is amazed how hearer could have such a slender body. Similarly, in datum 13, the speaker stares at hearer's eyes. The stares indicate that speaker intensifies interest and reflects admiration.

Data number 09 and 15 show the speaker gazes at the object being complimented in which the credit given to the object also a credit to the hearer. The character in datum 09 gazes at the room filled with photo display (when uttering "This show is amazing") then gazes at hearer (when uttering "I am so proud of you"). Meanwhile, the character in datum 15 gazes at the CV he holds that stating some hearer's writings then glimpse to hearer (when uttering "Your clips are excellent. These things on the janitor's union -- that's exactly what we do here"). Those gaze toward the

objects being complimented suggest that the speakers have a great interest to the object being complimented in which the credit given to the object and also to the hearer. It can be concluded that the gaze at the object being complimented is strengthen the verbal message, the compliment.

The absence of eye contact is found in data number 01 and 11. In datum 01 the speaker deliver compliment while walking down a street hand in hand with hearer, meanwhile in datum 11 the speaker deliver compliment while pouring wine and looks at his glass. Frequently, in an interaction, hearer looks more at speaker than speaker look at hearer. Therefore, when a speaker deliver compliment without making eye contact with hearer, it does not mean that the speaker being dishonest or does not show involvement or interest in the conversation.

Facial expression is universally used as a means to communicating emotions. The speaker's attempt to compliment could appear on his/her facial expression. Hence, facial expression may play important role in strengthening the speaker's intention of giving compliment. As shown in Table 2, smile is visible in speaker face in delivering compliment. The simple and upper smiles are found in seven data: number 01, 02, 05, 07, 09, 10, and 11. The smiles indicate amusement. There is one datum that differs from others. In datum number 08, the character delivers his compliment with sickly smile. The sickly smile comes along with sad facial expression. The occurrence of the sickly smile is affected by the character's sad feeling. Meanwhile, data number 03 ("Ow, Oh my God. – Andy, you look so chic"), 08 ("You look really pretty") and 15 ("Your clips are excellent. These things on the janitor's union -- that's exactly what we do here"), the

eyebrows of the speaker are slightly raised. The lifted or raised eyebrows indicate recognition of the object of speaker's compliment.

Gestures are a form of non-verbal communication which is used to emphasize the message that is being communicated. In datum 06, the gesture of the speaker shows his both arms held wide toward hearer then placing both hands to his chest while delivering compliment ("You...you are vision"). Those gestures indicate surprise and astonishment. Meanwhile, in datum 15, the speaker points his finger toward the CV he holds that stating some hearer's writings (when uttering "Your clips are excellent. These things on the janitor's union -- that's exactly what we do here"). It suggesting that speaker has a great interest to the object being complimented in which the credit given to the object also a credit to the hearer. The gesture is a form of non-verbal communication that speaker used to emphasize his compliment and provide supplementary information to the verbal message, the compliment.

Touches are another form of non-verbal communication. The way addresser delivers compliment while shaking addressee's hand is found in datum 05 ("Miranda, fabulous event as always"). The compliment that addresser deliver also has a function as a greeting. The non-verbal act displayed by the addresser is a connector of paying addressee compliment as well as greeting. The occurrence of the non-verbal act is influenced by the distance relationship and the formality of the conversation.

Meanwhile, the way speaker delivers compliment while holds hearer's elbow that end up touching hearer's chin is found in datum 10 ("Gorgeous. Really. I think my work on you is done"). The non-verbal display indicates intensify of feeling of the speaker. It also indicates informality and intimacy. The informality is influenced by the

characters' intimate relationship. The informality of the setting and the topic of the conversation also influences the way speaker delivers compliment in this conversation.

Then, in datum 01 (“Well, I have been thinking you look great always”), the way the character delivers his compliment comes along with the way the interlocutors walk hand in hand. The non-verbal acts indicate strong bonding and solidarity between interlocutors. The equal status, intimate relationships and informal situation of the conversation influenced the way the character delivers his compliment.

b. Compliment responses

Considering the whole compliment event as an adjacency pair event, the analysis of its response needs to be considered. Hence, adjacency pair means that the addressee will respond to the compliment after it is delivered by the addresser.

In the data analysis, various types of responses are gained. The analysis of compliment responses is based on Herbert's theory of compliment responses. From the twelve types of Herbert's theory of compliment responses, four types are employed by the addressees in responding to the compliments. Thus, as illustrated in the table 2 above, the participants use various ways to deliver the compliment responses.

The first type of compliment response which occurs more frequently than the others is appreciation token –eleven out of fifteen data. The appreciation token includes the verbal and non-verbal acceptance. The verbal acceptance of thanking can be found in data 03 and 09. The addressee responds to the compliment with appreciation token “Oh, thanks Em” and “Thank you”. The responses come along with happy laughter, seeing and touching hearer's own dress, upper smile, in moderate voice, in

raising/falling intonation. Those non-verbal acts indicate informal manner and happiness feeling. Both data occur in an informal situation in which the addressees are having equal status with the addressers. Another appreciation token can be found in datum 06. The token acknowledgment “oh,” suggests that the compliment utterance has been received and understood by the addressee. It is a temporization that does not challenge the speaker’s presupposition. The way the characters deliver the response is in moderate voice, falling intonation, with upper smile, and head slightly tilted down. Those non-verbal acts indicate informal manner and happiness feeling. The occurrence of the verbal and non-verbal response is influenced by the distance relationship and subordinate status addressee has over addresser.

There is no verbal response toward the compliment in eight out of fifteen data. In other words, many addressees employ only non-verbal response as non-verbal acceptance in responding the compliment delivered by addresser. The non-verbal responses are performed in different ways. As illustrated in table 2 and 3, addressees in five data respond compliment with smile. It is found in data number 02, 05, and 15 that all the addressees show the same kind of approval smiles. Therefore, smiling in these contexts is interpreted as a positive facial expression to show approval of the compliments. The way the addressees respond is with simple or upper smile, happy face, gazing to speaker’s eyes, shaking speaker’s hand or moving head slightly tilted down or a slight nod. Those non-verbal acts influenced by happiness feeling. All those data show that the addressees are having distance relationship and subordinate status over the addressers, and formal situation of the conversation. Thus, by giving smile as an approval, the addressees reduce the possibility of self-commendation.

Meanwhile, in datum number 12, the addressee responds compliment with an appreciation token of a sickly smile. The sickly smile comes along with glimpses to speaker, turning head down and sad face. Those non-verbal acts indicate that the addressee has a mix feeling, happiness and sadness. The happiness is affected by the compliment delivered by the addresser and the sadness is affected by sad feeling addressee feel at that time.

One datum, 10, shows that the addressee does not give the simple smile respond straight away. The addressee stands motionless and stares at addresser a minute then gives the simple smile afterward. The non-verbal responses indicate surprise and happiness. In data number 07 and 13, the addressees are just standing or sitting motionless with eyes wide open or staring to addresser's eyes. Therefore, the way the characters deliver the response reflects surprise. While in datum 08, the addressee responds to the compliment by standing motionless that comes along with sad eyes stare at addresser and face show sadness. Those non-verbal responses is affected by guilty feeling addressee has toward addresser. Thus, the way the addressee responds reflects sadness.

The scale down response can be found in datum 01. Scale down response can be interpreted as a hidden pride of the addressee. In the datum the addressee is claiming that the praise is overstated by means of a joke ("Oooh, I think you fool of it"). The way the addressees responds is in low voice, in falling intonation, with gazes at speaker, laughter, upper smile, and with throwing arms to speaker's neck and kissing him. Those non-verbal acts indicate informal manner and happiness feeling. The occurrence of the verbal and non-verbal response is influenced by the equal status, intimate relationship

and informal situation of the conversation. Considering their equal status, intimate relationship and informal situation, giving a scale down response through joke is acceptable because the addresser will not be hurt or insulted.

The response of question is found in data 04 (“Do I?”) and 11 (“sexy - - Really??”). Both questions are intended to ask the sincerity or the appropriateness of the compliment. The way the addressees deliver the response is in a loud or low voice, in raising intonation, with the eyes of the interlocutor are gazing or staring to speaker, eyebrows are slightly raised, beamed face, simple or upper smile, and with placing her left hand to her chest. Those non-verbal acts indicate informal manner, surprise and happiness feeling. The compliment responses are employed in an informal situation between two participants with equal status.

The disagreement response is employed by the addressee in datum 14 (“I don’t think I’m like that. I- - I couldn’t do what you do to Nigel. I couldn’t do something like that.”). It is the only data which employs this type of response. The compliment response is employed in an informal situation in which the addressee is having distance relationship and subordinate status over the addresser. The disagreement is employed by the addressee because the addressee feels that the addresser’s evaluation about the addressee is not true. The disagreement suggests the meaning that the addressee dislikes the subject matter to be approved. Here, the addresser and addressee have different point of view about the subject matter. The addressee disagrees because one of the capabilities to reach success criteria addresser has exists in addressee. The criterion for addressee is not correct as she connect the criteria with the tactic addresser used of sacrifice her loyal subordinate to hold her own position. So, what addresser did can be

indicated as an implementation of the criteria. Addressee assumes that she will not be able to do such bad act. The way addressee delivers the response is in a low voice, falling intonation, looking away from addresser, with sadness feeling. The way addressee looking away from addresser is a means to avoid eye contact that indicates rejection or dislike. Disagreement is potential to break the social harmony between addresser and addressee. Therefore, the indirectness, hesitation and hedge presented in the addressee's verbal response plus the non-verbal acts of low voice, falling intonation, and looking away from addresser can soften the threat to addresser's face and also maintain the social harmony between the interlocutors.

2. The politeness strategy employed by the characters

Table 6

Table of Politeness Strategies Employed by the Characters in Delivering Compliments and Responding to the Compliments

Data	Compliment		Response	
01	Positive P S	Notice to hearer Give 'gifts' to hearer Exaggerate	Positive P S	Joke
02	Positive P S	Notice to hearer Give 'gifts' to hearer Exaggerate	Say Nothing	-
03	Positive P S	Notice to hearer Give 'gifts' to hearer Exaggerate Use in-group identity marker	Positive P S	Give 'gifts' to hearer
04	Positive P S	Notice to hearer Give 'gifts' to hearer Exaggerate	Positive P S	Seek agreement
05	Positive P S	Notice to hearer Give 'gifts' to hearer Exaggerate	Say Nothing	-

06	Positive P S	Notice to hearer Give 'gifts' to hearer Exaggerate	Positive P S	Avoid disagreement
07	Positive P S	Notice to hearer Give 'gifts' to hearer Exaggerate	Say Nothing	-
08	Positive P S	Notice to hearer Give 'gifts' to hearer Exaggerate	Say Nothing	-
09	Positive P S	Notice to hearer Give 'gifts' to hearer Exaggerate	Positive P S	Give 'gifts' to hearer
10	Positive P S	Notice to hearer Give 'gifts' to hearer Exaggerate	Say Nothing	-
11	Positive P S	Notice to hearer Give 'gifts' to hearer Exaggerate	Positive P S	Seek agreement
12	Positive P S	Notice to hearer Give 'gifts' to hearer Exaggerate	Say Nothing	-
13	Positive P S	Notice to hearer Give 'gifts' to hearer Exaggerate	Say Nothing	-
14	Positive P S	Notice to hearer Give 'gifts' to hearer	Negative P S	Hedge
15	Positive P S	Notice to hearer Give 'gifts' to hearer Exaggerate	Say Nothing	-

a. Compliment

As shown in table 6, Compliments here are clearly used as a positive politeness strategy. It can be seen that all data apply positive politeness strategy. All characters employ positive politeness in delivering compliments. The positive politeness is a strategy which is concerned with the hearer's positive face. By giving compliment, a character attends to other character's positive face needs, the needs to be liked and appreciated.

Table 6 informs that in thirteen data (number 01, 02, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13 and 15) the speaker uses three strategies to cover the positive politeness. The strategies are: notice to hearer, give 'gift' to hearer, and exaggerate. Meanwhile, one datum, 14, shows that the speaker uses only two strategies to cover the positive politeness. The strategies are: notice to hearer and give 'gift' to hearer. By using notice to hearer and exaggerate, the speaker conveys that some want of hearer is admirable or interesting to speaker too. By using give 'gift' to hearer, the speaker satisfies hearer's positive face want by satisfying hearer wants.

For instance, in datum 05, the speaker notices hearer's ability in organizing a high quality event. The speaker gives 'gift' to hearer by sending compliment. Hence, the speaker satisfies hearer's positive-face want that is the want to be appreciated on achieving a success. The speaker also exaggerates interest with the hearer by means of intensifying modifier "fabulous" and particle "always" in his utterance. Moreover, the speaker utters the word "fabulous" with stress.

Then, one data shows that the speaker uses four strategies to cover the positive politeness. It is datum 03. The strategies are: notice to hearer, give gifts to hearer, exaggerate, and use in-group identity marker. What makes the data different from others is the use in-group identity marker. The speaker uses in-group identity markers through slang word "chic". "Chic" has the meaning of a certain element of style and sophistication in a person fashion sense. By using specific slang, the speaker stresses that both the speaker and hearer belong to the same group and share the same knowledge about the context that makes the compliment expression understandable.

b. Compliment responses

Table 6 shows that five data of positive politeness, two data of negative politeness and eight data of saying nothing are applied by the participants in delivering the compliment responses.

1) Positive Politeness

As illustrated in the Table 6, from the total data of compliment responses, there are six data covers the implementation of positive politeness. They are data number 01, 03, 04, 06, 09 and 11. In the movie, the speakers perform the compliment in positive politeness by applying various strategies that give orientation toward the hearer's positive face wants. It can be seen as a solidarity strategy, emphasize that both speakers want the same thing and they have a common goal.

In datum 01, the character uses joke in applying positive politeness (“Oooh, I think you fool of it”). Joking is a basic positive politeness technique. Data number 03 and 09 share the same idea that the character applies the positive politeness through the use of “give ‘gift’ to hearer”. The characters, in both data, give ‘gift’ by thanking. By using “give ‘gift’ to hearer”, the character satisfies hearer's positive face want by satisfying some of hearer's wants. While in datum number 04 and 11, the character uses “seek agreement” by repeating the preceding word that the speaker has said in applying positive politeness (“Do I?” and “sexy - - Really??”). Thus the character stresses emotional interest and surprise with the utterance. Meanwhile in datum 06, the character uses “avoid agreement” by a token agreement (“Oh,”). The employment of positive politeness is influenced by the equal status and informal situation of the conversation.

For instance, in datum 01, the participants have an equal status as they are lovers (couple) and the setting of the conversation is on an empty street on the way home.

2) Negative Politeness

The negative politeness focuses on the hearer's basic want to keep self determination and to acknowledge the hearer's negative face to be unimpeded and not to be imposed on. It can be seen as a deference strategy. As shown in Table 6, one compliment response is delivered by hearer by using the negative politeness strategy. It is datum number 14. In the datum, the character applies the negative politeness through the use of hedge. The hedge can be seen from the less direct utterance presented and the kinesics hedges exercised. The employment of negative politeness is influenced by the distance relationship, the subordinate status hearer (the complimentee) bear over speaker (the complimenter), and the informal situation of the conversation.

In datum 14 the addressee response is a disagreement. Responding compliment by a disagreement to an addresser who has higher power, and also concerning the distance relationship between them, means that the addressee challenge the addresser's face. Therefore, the addressee employs negative politeness strategy to avoid or minimize the degree of face-threatening. The addressee delivers the disagreement through less direct utterance and hesitation: "I don't think I'm like that. I- - I couldn't do what you do to Nigel. I couldn't do something like that." The response comes along with the way addressee looking away from addresser, in other words, the addressee avoid eye contact with addresser. Disagreement is potential to break the social harmony between addresser and addressee. Therefore, the kinesics hedges can soften the threat to addresser's face and also maintain the social harmony between the interlocutors.

3) Do not do the FTA by Saying Nothing

Table 6 informs that from the total data, there are eight data cover the implementation of saying nothing. They are data number 02, 05, 07, 08, 10, 12, 13 and 15. This shows that among all politeness strategies, the most frequent strategy applied by characters in responding compliment is saying nothing. In other words, they tend not to do the FTA. The employment of saying nothing is mostly influenced by the distance relationship and subordinate status addressee (the complimentee) bear over addresser (the complimenter).

Many addressees employ only non-verbal response as non-verbal acceptance in responding the compliment delivered by addresser. The addressees consider the need to perform an act of accepting the compliment without seeming to praise themselves. Addressees in five data respond compliment with smile (simple, upper or sickly smile). Smiling can be interpreted as a positive facial expression to show approval since it reflects that the addressee acknowledges the compliment. Thus, by giving smile as an approval, the addressees reduce the possibility of self-praise. Meanwhile, in the remaining three data, the addressees are just standing or sitting motionless with eyes wide open or staring to addresser's eyes as an acknowledgment toward the compliments. Therefore, the non-verbal responses can be categorized as a preferred response. It is obvious that the characters prefer to have their acceptance recognized by other character without having to express those acceptances in language.

For instance, in datum 15, the addressee responds compliment by saying nothing; yet, the addressee shows a happy face and simple smile with a slight nod. A nod and a smile can be interpreted as an appreciation token. The status between the

addressee and addresser makes the response appropriate as the addressee is inferior -an interviewee- and the addresser is superior -an interviewer. The addressee considers the act of accepting the compliment without praise herself. Therefore, the non-verbal acceptances can be interpreted as self-praise avoidance. Thus, it can be said that giving the non-verbal responses is polite and appropriate considering their distance relationship and unequal status.

CHAPTER V

CONCLUSION

This chapter consists of two sub chapters. They are conclusion and suggestion. The first part deals with the conclusions of what has been analyzed in the previous analysis chapter. The second part contains suggestions for other researchers who want to conduct researchers with the related topic.

A. Conclusion

The conclusions of the research are as follows:

1. The characters in the film express the compliment in various ways. Combination of some non-verbal elements of communication accompanies the delivery of a compliment. The ways characters deliver compliment are:
 - a. Voice: in low or moderate voice.
 - b. Intonation: in falling or raising intonation.
 - c. Eye contacts: gazes at hearer, stares at hearer, watching hearer from head to toe, gazes at the object being complimented -in which the credit given to the object also a credit to the hearer, and no eye contact.
 - d. Facial expressions: smile -simple, upper, sickly smile, eyebrows slightly or highly lifted, and sad face.

- e. Gestures: speaker's arms held wide toward hearer then placing both hands to chest, speaker points finger toward an object -hearer's CV that speaker holds.
- f. Touches: shake hearer's hand, hold hearer's elbow that end up touch hearer's chin, and walk hand in hand with hearer.

Considering the act of complimenting as an adjacency pair event, the response to it is also analyzed. The addressees respond to the compliments in various ways. The responses employed by the addressee are as follows:

a. Appreciation token (11 data)

The appreciation token includes the verbal and non-verbal acceptance. The verbal acceptance is expressed through thanking and a token acknowledgment while non-verbal acceptance is displayed by a nod, a smile and standing/sitting motionless. The responses come along with happy laughter, simple/upper/sickly smile, happy or sad face, happiness or sadness feeling, slightly tilted head down or slight nod, gazing or staring at speaker's eyes, seeing and touching hearer's own dress, in formal or informal manner, in moderate voice, and in raising or falling intonation.

b. Scale down (1 data)

The scale down is expressed through joke that comes along in low voice, in falling intonation, with laughter, upper smile, plus throwing arms to speaker's neck and kissing him.

c. Question (2 data)

The question response comes along in loud or low voice, in raising intonation, with the eyes of the interlocutor are gazing or staring at speaker's eyes, slightly

raised eyebrows, simple or upper smile, placing left hand to chest, in informal manner, surprise and happiness feeling.

d. Disagreement (1 data)

The disagreement is expressed through indirectness utterance and hesitation that comes along in low voice, falling intonation, looking away from speaker's eyes, sad face and with sadness feeling.

2. The employment of politeness strategy by the characters in delivering and responding compliment are as follows:

- a. All characters employ positive politeness in delivering compliments. The speaker uses mixed strategies of notice to hearer, give 'gifts' to hearer, exaggerate, and use in-group identity marker.
- b. In responding compliment, the characters employ positive politeness (6 data), negative politeness (1 data), and saying nothing or do not do FTA (8 data). The characters perform the compliment in positive politeness by applying various strategies: give 'gift' to hearer, joke, seek agreement, and avoid disagreement. Meanwhile, the character employs negative politeness through the use of hedge. The last and most frequent strategy applied by participants in responding compliment is by saying nothing or avoiding doing FTA.

B. Suggestion

There are still many cases on the study of compliments and compliment responses. It is suggested to other researchers who are interested in Socio-pragmatics study to do a research focused on the same point about the act of complimenting and responding to the compliment in other movies or other sources such as interview, internet, drama and novel as various results may be obtained. Moreover, other researchers may also explore on how people make follow-up move toward compliment response since conversation exchanges do not normally consist of a chain of disconnected remarks. In addition, the researchers may look at it from different point of view such as sex differences in compliment behavior since men and women are socially different; men and women experience different patterns of socialization and it leads to different ways of using and interpreting language. Meanwhile, to get the varying result in politeness analysis, the theory of Leech politeness may be used as the framework in analyzing the politeness.

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