

Orienting Negative Politeness Strategies Towards the Hearer Negative Face in Disney's Frozen Movie

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ABSTRACT

The study aims to analyze the use of negative politeness strategies by characters in Disney's "Frozen" movie using Brown and Levinson's (1987) politeness theory, focusing on how these strategies address the hearer's negative face. The data of the research were taken from Disney's "Frozen" movie script and analyzed with the theory proposed by Brown and Levinson (1987). Data were collected using the documentation method and note-taking technique. Additionally, to analyze the data, descriptive qualitative methods were used. The results discovered in this research are; be conventionally indirect 9 times, question and hedge 4 times, be pessimistic 5 times, minimize the imposition 12 times, give deference 13 times, apologize 8 times, impersonalize speaker and hearer 16 times, and go on record as incurring debt or not indebted 1 time. The findings contribute to a deeper understanding of how negative politeness works in the "Frozen" storyline and its implications for the interpersonal communication dynamics depicted in the movie.

Keywords : *negative face, negative politeness, face-threatening acts.*

ABSTRAK

Penelitian ini bertujuan untuk menganalisis penggunaan strategi kesopanan negatif oleh karakter dalam film Disney "Frozen" dengan menggunakan teori kesopanan Brown dan Levinson (1987), dengan fokus pada bagaimana strategi ini mengatasi wajah negatif pendengar. Data penelitian diambil dari naskah film Disney "Frozen" dan dianalisis dengan teori yang dikemukakan oleh Brown dan Levinson (1987). Pengumpulan data dilakukan dengan metode dokumentasi dan teknik pencatatan. Metode yang digunakan. Hasil yang ditemukan dalam penelitian ini adalah; bersikap tidak langsung secara konvensional sebanyak 9 kali, bertanya dan melakukan lindung nilai sebanyak 4 kali, bersikap pesimis sebanyak 5 kali, meminimalkan pemaksaan sebanyak 12 kali, memberikan rasa hormat sebanyak 13 kali, meminta maaf sebanyak 8 kali, menirukan pembicara dan lawan bicara sebanyak 16 kali, dan dicatat sebagai orang yang berhutang atau tidak berhutang sebanyak 1 kali. Temuan ini berkontribusi pada pemahaman yang lebih mendalam tentang bagaimana kesopanan negatif bekerja dalam alur cerita "Frozen" dan implikasinya terhadap dinamika komunikasi antarpribadi yang digambarkan dalam film tersebut.

Kata kunci : wajah negatif, kesopanan negatif, tindakan mengancam wajah.

INTRODUCTION

Politeness in communication is a strategy used to show respect and maintain harmonious social relationships. According to Brown and Levinson (1987), "politeness is the expression of the speakers' intention to mitigate face threats carried by certain face-threatening acts toward another." They explain that politeness consists of two main aspects: positive face, which is the individual's desire to be liked and appreciated, and negative face, which is the desire to be free from imposition and interruption. Positive politeness strategies aim to meet these needs by showing sympathy, agreement, or praise, while negative politeness strategies seek to reduce pressure or imposition on the hearer by offering choices or avoiding direct imposition. Holmes (1995) also states that "politeness strategies are crucial in managing the delicate balance of social interaction, where maintaining face is of paramount importance." In other words, the use of politeness in communication helps individuals avoid conflict, preserve each other's dignity, and facilitate smooth and pleasant interactions.

Brown and Levinson's politeness theory outlines four primary strategies for maintaining face in communication: bald on record, positive politeness, negative politeness, and off record. Bald on record strategies are used when the speaker is direct and unambiguous, often in situations where there is little risk of face loss, such as giving clear instructions or in emergency situations. For instance, "Pass me the salt." Brown and Levinson (1987) describe this as the strategy where "the speaker does nothing to minimize threats to the hearer's face." Positive politeness strategies aim to make the hearer feel valued and appreciated, addressing their need for positive face by showing friendliness or camaraderie, such as in the statement, "You're so good at this; could you help me with it?" Negative politeness, on the other hand, focuses on the hearer's desire to be free from imposition, often involving hedging or formal language to show deference and reduce the impact of the request, like in "I'm sorry to bother you, but could you help me?" Brown and Levinson (1987) note that negative politeness is "oriented to the hearer's negative face and emphasizes avoidance of imposition." The negative politeness strategy has ten types of realization, namely be conventionally indirect, question and hedging, be pessimistic, minimize the imposition, give deference, apologize, impersonalize speaker and hearer, state the FTA (Face Threatening Acts) as a general rule, nominalize, and go on record as incurring debt or not incurring. Finally, off record strategies involve indirect communication, allowing the speaker to hint at or suggest their meaning without explicitly stating it, providing the hearer with the option to ignore the request if they choose, such as saying, "It's getting cold in here," to suggest closing a window. This strategy, according to Brown and Levinson (1987), "provides the hearer with an 'out' by being indirect and potentially ambiguous." These strategies collectively help navigate the complexities of social interactions, ensuring communication remains respectful and effective.

The purpose of this study is to analyze the use of negative politeness strategies by characters in Disney's "Frozen" movie using Brown and Levinson's (1987) politeness theory, focusing on how these strategies address the hearer's negative face. By examining specific dialogues and interactions, this study aims to reveal how characters such as Elsa, Anna, and others use these strategies to maintain social interactions, reduce impositions,

and maintain respect in their relationships. This topic was chosen because “Frozen,” with its rich character development and complex interpersonal dynamics, offers a valuable context for studying politeness strategies in narrative form. In addition, animated movies such as “Frozen” are influential works and shape audience perceptions of social norms and communication practices.

METHOD

The research method refers to the systematic approach used to gather and analyze data in a study. It outlines the procedures and techniques employed to address the research questions or objectives effectively. In this context, the research method involves data source, method and technique of collecting data, as well as method and technique of analyzing data.

In this study, the primary data were taken from the utterances in the conversation between the characters in the movie entitled “Frozen”. Meanwhile, the secondary data of this study was the movie script of the movie. The method employed for collecting data involves the documentation method, where information from the movie script is obtained. Within this method, the note-taking technique is utilized to capture specific dialogues, scenes, and character interactions relevant to the research topic. Then, the method of analyzing data uses a descriptive qualitative method. A descriptive qualitative method is a research approach that focuses on providing a detailed and systematic description of the data collected.

RESULT AND DISCUSSIONS

In the context of this research, after analyzing the data collected from the movie script “Frozen,” the result was the discovery of several strategies in negative politeness used by the characters in the movie. The results of negative politeness strategy carried out by the characters summarized are as follows: (1) be conventionally indirect, (2) question, hedge, (3) be pessimistic, (4) minimize the imposition, (5) give deference, (6) apologize, (7) impersonalize speaker and hearer, and (8) go on record as incurring a debt, or as not indebted hearer. Then, the state the face-threatening act as general rule strategy and the nominalize strategy are not found in this movie.

Data 1: Be Conventionally Indirect

Anna: “I’m so sorry about what happened. If I’d have known...”

Elsa: “No, no. It’s okay. You don’t have to apologize. But you should probably go, please.”

In the dialog, Elsa uses the “be conventionally indirect” strategy in negative politeness according to Brown and Levinson’s theory by saying “You should probably go, please.” In this sentence, Elsa does not directly tell Anna to go, but uses the word “probably” to make a subtle suggestion. She also adds “please” to increase the politeness of her request. Thus, Elsa indirectly expresses her desire for Anna to leave without causing direct confrontation or upsetting Anna’s feelings, which conforms to the principle of negative politeness.

Data 2: Question, Hedge

Anna: "Well, We haven't worked out all the details ourselves. We'll need a few days to plan the ceremony. Of course, we'll have soup, roast, and ice cream. And then... Wait, Would we live here?"

Elsa: "Here?"

Hans: "Absolutely!"

In the conversation, Anna uses the question hedge strategy with the hesitant question "Would we live here?" to ask Elsa a question about plans to live in the castle after Anna marries Hans without pressuring or demanding an immediate response from her interlocutor. By choosing to be subtly doubtful, Anna reduces the pressure or threat that they might feel in giving an answer, thus maintaining a relaxed conversational atmosphere and minimizing the risk of conflict or discomfort.

Data 3: Be Pessimistic

Kai: "Queen Elsa of Arendelle! Princess Anna of Arendelle!"

Anna: "Oh, here? Are you sure? I don't think I'm suppose to... Oh. Okay."

In the conversation, Anna uses the "be pessimistic" strategy with a hesitant question "Are you sure? I don't think I'm supposed to..." when Kai directs her to stand next to Elsa in front of the guests. Anna's statement may illustrate the uncertainty and discomfort she may feel as a princess who lacks experience in state events. Given that Elsa is the queen, her position has more power and authority, so Anna feels awkward and unsure if she should be there. However, when Anna finally stood beside Elsa and Elsa welcomed her warmly, it showed that despite Elsa's higher position, she still considered Anna as her sister and prioritized family relationships and affection over social status and state formalities.

Data 4: Minimize the Imposition

Anna: "Hey. Uh...no. No. I'm...I'm okay."

Hans: "Are you sure?"

Anna: "Yeah, I...I just wasn't looking where I was going. But I'm great, actually."

In the conversation, the "minimize the imposition" strategy is clearly seen when Anna tries to reduce Hans' worries after a small incident that occurred. After falling and landing on the boat due to hitting Hans' horse, Anna quickly calms Hans down by saying, "I...I just wasn't looking where I was going. But I'm great, actually." By minimizing the impact of the incident and stating that she is fine, Anna is trying not to overwhelm Hans with additional feelings of guilt or obligation to ensure his well-being. This is a classic example of the "minimize the imposition" strategy in negative politeness according to Brown and Levinson, where the speaker attempts to reduce the pressure or discomfort that the interlocutor may feel, keeping the interaction light and positive.

Data 5: Give Deference

Duke: "Your Majesty, as your closest partner in trade, it seems only fitting that I offer you your first dance as Queen."

Elsa: "Uh...thank you, only I don't dance."

In the conversation, the "give deference" strategy is evident when the Duke shows

great respect for Elsa by calling her “Your Majesty” and emphasizing her position as “closest partner in trade.” By using honorific titles and highlighting their important relationship in trade, the Duke acknowledges Elsa's authority and high status as queen. On the other hand, Elsa also responded with negative politeness when she declined the offer to dance. She thanks him first by saying, “Uh...thank you, only I don't dance,” which shows that she appreciates the offer and maintains respect in the conversation. By declining politely and without compromising her appreciation for Duke, Elsa reduces the potential discomfort or threat of negative face.

Data 6: Apologize

King: “Elsa, what have you done? This is getting out of hand!”

Little Elsa: “It was an accident. I'm sorry, Anna.”

In the conversation, Little Elsa uses the apologize strategy in negative politeness according to Brown and Levinson's theory. When Elsa says, “It was an accident” and “I'm sorry, Anna,” she shows regret and admits her mistake. By stating that the incident was an accident, Elsa provides an excuse that explains the situation and helps to defuse potential tension. Her apology, although addressed to the unconscious Anna, shows that Elsa feels responsible and regrets the impact of her actions. This admission serves to reduce the threat of Anna and her parents' negative face, showing that Elsa respects their feelings and realizes the consequences of her actions.

Data 7: Impersonalize Speaker and Hearer

Kristoff: “I'm digging a snow anchor.”

Anna: “Okay. What if we fall?”

Kristoff: “There's twenty feet of fresh powder down there, it'll be like landing on a pillow. Hopefully.”

In the conversation, the statement “there's twenty feet of fresh powder down there, it'll be like landing on a pillow” reflects Brown and Levinson's “Impersonalize Speaker and Hearer” strategy because of the way it avoids direct references to the speaker and hearer. By not using personal pronouns such as “I” or “you,” this statement maintains an impersonal character that maintains social distance between the speaker and the hearer. In addition, these statements focus more on objective conditions (i.e., how thick the snow is below) rather than on personal actions or responsibilities. Thus, the use of this strategy helps to reduce potential threats to the interlocutor's freedom of action or honor.

Data 8: Go on Record as Incurring a Debt, or as not Indebting Hearer.

Anna: “Woh. I'll replace your sled and everything in it. And I understand if you don't wanna help me anymore.”

Kristoff: “Of course I don't wanna help her anymore. In fact, this whole thing has ruined me for helping anyone ever again.”

During the conversation, Anna offers to replace Kristoff's burnt sled in exchange for Kristoff's help in saving her from the incident. When Anna says, “Woh. I'll replace your sled and everything in it,” she shows a readiness to take responsibility for Kristoff's loss, which

could be considered an act of indebteding him. In addition, she also expressed her understanding if Kristoff did not want to help her anymore, showing awareness of the possible burden or obligation she was causing Kristoff. However, Kristoff chooses to help Anna anyway, although in a rather reluctant manner, which suggests that he may not feel overly burdened by Anna's offer. Thus, this conversation can be considered to reflect the use of the "go on record as incurring a debt, or as not indebteding the hearer" strategy in negative politeness according to Brown and Levinson's theory.

CONCLUSION

In this study, the analysis of the script of the movie "Frozen" has revealed various strategies in negative politeness used by the characters in the movie. The strategy of be conventionally indirect was found 9 times, question and hedge 4 times, be pessimistic 5 times, minimize the imposition 12 times, give deference 13 times, apologize 8 times, impersonalize speaker and hearer 16 times, and go on record as incurring debt or not indebteding 1 time. Then, there are no conversations that show the strategies of state the FTA (Face Threatening Acts) as a general rule, and nominalize in this movie. In particular, this study highlights the importance of negative politeness strategies in maintaining social harmony and minimizing potential conflicts in interactions between characters. By analyzing various situations and dialogues in "Frozen," we can see how the use of negative politeness strategies helps manage face-threatening actions as well as maintain positive interpersonal relationships. The implications of this study are not only limited to an understanding of the way politeness is presented, but also provide greater insight into the importance of polite and sensitive communication in everyday life.

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