

Functions And Meaning Of Politeness On Movie “Hotel Transylvania”

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Abstrak

*Penelitian ini bertujuan untuk mengidentifikasi fungsi kesopanan dan menganalisa bagaimana makna kesopanan yang diterapkan pada percakapan dalam film Hotel Transylvania. Data yang dikumpulkan dari internet ditranskripsikan kedalam bentuk tertulis. Data dikategorikan berdasarkan teori yang dikemukakan oleh Brown dan Levinson, dan dianalisis secara deskriptif dengan metode kualitatif. Hasil dari penelitian ini menunjukkan bahwa kesopnan diterapkan pada film dan berhubungan dengan beberapa fungsi dan makna. Fungsi **assertive**, **directive**, **commissive**, **expressive** dan **deklaratif** diterapkan oleh para karakter pada percakapan di dalam film. Makna kesopanan dipengaruhi oleh konteks situasi dan fungsi dari pernyataan tersebut. Makna tersebut disampaikan dengan strategi-strategi seperti **bald on record**, **positive politeness**, **negative politeness** dan **off record**.*

Kata kunci: fungsi, makna, politeness

1. Background of the study

Politeness is the application of good manners. However, what is considered polite in one culture can sometimes be quite rude or simply eccentric in another cultural context. The use of Politeness also serves several functions such as to avoid conflict, to ensure cooperative interaction, to manage impressions, to establish power, to ensure compliance, to show deference, and to be nice. These functions can be viewed as goals to be achieved and politeness is one of the relevant communication strategies.

2. Problem of the study

The problems discussed in this present study are:

1. What functions of politeness are used on the movie “Hotel Transylvania”?
2. How the politeness meaning is expressed on the movie “Hotel Transylvania”?

3. Aims of the study

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4. Research method

The sources of this study are spoken and written data. The spoken data were taken from the movie “Hotel Transylvania”. The written data were from the transcription of the movie conversation.

This study used documentation method and note-taking technique; the movie “Hotel Transylvania” was taken from website Youtube.com. The written data were collected by watching the movie “Hotel Transylvania” and it was transcribed into written form. The subtitles of the movie were used to support the validity of the transcription.

The data were used to analyze the politeness sense in terms of intonation or how the politeness is expressed by the characters. The data were selected and qualitatively analyzed using the descriptive method. The data were categorized into four types of politeness based on the theory of politeness proposed by Brown and Levinson (1987) which was used to analyze the politeness meaning expressed by the characters on the movie and theory of illocutionary acts proposed by Searle in Leech (1983) which was used to identify the functions of politeness.

5. Result and discussion

5.1 Functions of politeness

The theory of illocutionary acts proposed by Searle in Leech (1983:105) was used to analyze the functions of politeness expressed by the characters, such as assertive, directive, commissive, expressive dan declarative.

5.1.1 Assertive

It is an act performed by a speaker to tell the truth on what he said. The point of the truth in this Assertive is neutral; it can be either true or wrong. The functions of this Assertive are *stating, suggesting, reporting, complaining, claiming, and boasting*. There are two kinds of this function found in the conversation of the dialogue such as *stating and complaining*.

(5-1) Mavis : *I don't care! I still want to be with you.*

(5-2) Skeleton husband: *What do you think you're doing?!*

5.1.2 Directive

It is an act performed by the S to make the H do what the S wants. The Directive speech acts include *asking for, inviting, insisting, suggesting, enjoying, charging, commanding, urging, pleading, challenging, gesturing, ordering, requesting, advising, and recommending*. Two functions of Directive were found in this dialogue of the movie; they are *advising and commanding*.

(5-3) Dracula : *Look, honey, I know you're excited, but everyone has gone to great lengths to come see you on your birthday.*

(5-4) Dracula : *Okay. Put down Zombie Mozart, Bach and Beethoven this instant.*

5.1.3 Commissive

It is the act that binds the S to carry out all the things mentioned in the utterance and perform an action in the future, for example, *swear, promise, threaten, refuse, vow, and offering*. The function of commissive found in the dialogue was *refusing*.

(5-5) Mavis : I know. They always do. *But aren't I getting a little old for those parties. I love them, but, I really want to see new things. Maybe meet somebody my age.*

5.1.4 Expressive

It is the act to express and show the psychological condition and reaction of the S to the H in some situation. Expressive speech act includes *saying thank you, congratulating, pardon, flattering, praising, blaming, and criticizing, appointing*. Two functions of the Expressive found in the dialogue of the movie were *thanking and praising*.

(5-6) Dracula : Okay. *Thank you, cutie.*

(5-7) Mavis : *I'm so blown away right now!*

Frankenstein : *I think my cuz is gonna make this the Best! Party! Ever!*

Murray : *Yeah! Maybe he can find a way to get me some chicks.*

5.1.5 Declarative

Declaration is successful when its performance leads to a good correspondence between the proportional content and reality (Dardjowidjojo (2012:107). This is an impressive speech which includes *resigning, dismissing, naming, appointing,*

escommunicating, pronounce and sentencing. The functions of *naming* found in the conversation of this movie are:

(5-8) Mavis : *He's your cousin, Johnny-Stein.*

5.2 Meaning of politeness

The data were analyzed using theory of the politeness strategies proposed by Brown and Levinson (1987:56). The types of politeness strategies found in this movie were bald on-record, negative politeness, positive politeness, and off-record (indirect).

5.2.1 Bald on record

This strategy is most often utilized in the situation where the S has a close relationship with the audience, such as relatives or close friends. Five sub strategies of bald on record found in this dialogue are the strategies of *maximum efficiency, metaphorical urgency for emphasis, metaphorical urgency for high valuation of H's friendship, sympathetic advice of warnings, and permission that H has requested.*

(5-9) Dracula: *Don't move.* Nevermind that. What you been doing?

(5-10) Wayne : *Listen, Drac, we wanted to play something, like old times. We even thought maybe you'd sing with us.*

(5-11) Pilot : *What the heck? How'd a bat get up this high? Folks, I'm gonnaturn on the seat belt sign just a precaution while we hear a special announcement for my dear friend Jonathan.*

(5-12) Dracula: *I built the town, the staff put it all together, the... the zombies dressed up as the townspeople. Please! If you really went out there, and something happened to you, I just couldn't live with myself!*

(5-13) Dracula: *You want to go out into the world. You can.*

5.2.2 Positive politeness

They are used to make the hearer feel good about himself, his interests or possessions, and are most usually used in the situation where the audience knows each other fairly well. The sub strategies found in this movie were *give gifts to H, be optimistic, avoid disagreement and seek agreement.*

(5-14) Dracula: Well, look, I am pretty good, *but, I thought that it would be even better, special if someone closer to your age helped plan the party.*

(5-15) Mavis : *You're my age?*

(5-16) Jonathan: One hundred and... Ugh! *Yeah, I'm 121.*

(5-17) Dracula: *Yes, exactly.* A hotel for monsters. Way to sum it up.

5.2.3 Negative politeness

Negative politeness used to indicate that S is aware and respects the social distance between S and H. In the dialogue, Six kinds of negative politeness were found; they are *strategy of conventionally indirect, question/hedge, be pessimistic, minimize the imposition, give difference, and apologize.*

(5-18) Mavis : *Dad.*

(5-19) Griffin : *Uh... What's wrong with red, curly hair? don't think I have it in me, anymore! I got nothing, I really got*

(5-20) Frankenstein : *You mean we scare them? We haven't scared people in centuries. I nothing.*

(5-21) Mavis : I know. They always do. But aren't I getting *a little old* for those parties. I love them, but, I really want to see new things. Maybe meet somebody my age.

(5-22) Frankenstein : *I think my cuz is gonna make this the Best! Party! Ever!*

(5-23) Jonathan : *Yes. I'm so sorry.*

5.2.4 Off record

It is used to indicate that S is aware and respects the social distance between S and H. The sub strategies found in the movie are *metaphor, presuppose and overstate*.

(5-24) Jonathan : Whoa. So, wait, *you didn't have any clothes on when you were a bat?* Or were they bat-sized?

(5-25) Dracula : *No, no, you can't go to the village again!*

(5-26) Shrunken head : Oh, she's up. *She's ready to go. And by "go", I mean go. As in, go check the world out. What you gonna do? What you gonna say?*

6. Conclusion

The functions of Politeness found in the movie "Hotel Transylvania" are assertives in the forms of stating and complaining; directives in the forms of advising and commanding, expressive in forms of thanking and praising; commissive in the forms of refusing, and declarative in the form of naming. The meaning of politeness expressed in this movie is in the forms of four politeness strategies such as *bald onrecord, positive politeness, negative politeness, and off record*. The function of politeness was varied, same types or strategies of politeness may have different functions. The use of politeness strategies expressed by the characters of the movie has different functions based on the situation or the condition of both speaker and hearer.

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