

**POLITENESS STRATEGIES OF THE ENGLISH SUBTITLES  
OF REQUEST OF *TRAIN TO BUSAN* MOVIE**

**THESIS**

**Submitted in Partial Fulfillment of the Requirement**

**For degree of Bachelor of Education**

**In English Education**



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**2018**



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*Assalamualaikum Wr. Wb*

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## MOTTO

Always be positive thinking person, because actually prejudice  
of Allah according to your prejudice

فَبِمَا رَحْمَةٍ مِّنَ اللَّهِ لِنْتَ لَهُمْ وَلَوْ كُنْتَ فَظًّا غَلِيظَ الْقَلْبِ لَانفَضُّوا  
مِنْ حَوْلِكَ فَاعْفُ عَنْهُمْ وَاسْتَغْفِرْ لَهُمْ وَشَاوِرْهُمْ فِي الْأَمْرِ فَإِذَا  
عَزَمْتَ فَتَوَكَّلْ عَلَى اللَّهِ إِنَّ اللَّهَ يُحِبُّ الْمُتَوَكِّلِينَ

QS. Al-Imron:125

If you want to appreciate other, try to appreciate them first. Be a  
humble person and polite person, because your speects are your  
sword.



## ABSTRACT

Title : **POLITENESS STRATEGIES OF THE ENGLISH SUBTITLES OF REQUEST OF TRAIN TO BUSAN MOVIE**

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Student Number : 133411008

Language is important in conversation to other people. Through language, people could deliver their idea, information and opinion. Therefore, people must think about the ways and choice of words, which were used during conversation. This research was a pragmatic study, which was focused on politeness strategies of request proposed by Brown and Levinson's theory in English subtitles *Train to Busan* movie. The objectives of this study were to analyze politeness strategies of request and to know the mostly used strategies in the English subtitles *Train to Busan* movie. This research was a descriptive qualitative. The key instrument of this study was data transcript including English subtitles of *Train to Busan* movie was downloaded from youtube <http://videoplayback.com>. The collection of data was triangulation and showed in table form which consisted of turn-taking, speakers and the expressions. The results of this research showed two important points. Firstly, there were four politeness strategies proposed by *Brown and Levinson's* theory, which were used to analyze English subtitles of *Train to Busan* movie. They were bald on-record, positive politeness, negative politeness, off-record and each of strategies had different percentage. Secondly, the most used strategy in this research was a positive politeness, which counted 12.5%. The next position was Negative politeness, which counted 7.8%. Afterwards, the next position was bald on-record, which counted 6.0%. The lowest position was off-record, which counted 0%. All students especially English Department students were recommended to use this thesis as a reference on how to do request politely without threatening other people.

Keyword: Politeness strategies, Request, English Subtitles of *Train to Busan* movie.



## **DEDICATION**

No writing research of mine finish without motivation and support of everyone whom actually it is not enough to write their name only. With sincerity and humility, I dedicate this thesis to:

1. My beloved parents Mr. Nurhadi and Mrs. SitiIstikomah.
2. My lovely all family especially my best brothers Afif Nahzil Umam, Ajid Huda Muhammad, SubhanNawawi and my sisters Sri utami, Dwi Purwati and Sulastri.
3. My special someone Ahmad Khadziq Ghozali.
4. My Lecturers and teachers who have educated and taught me with great sincerity and genuineness.



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*Bismillahirrohmanirrohim,*

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I realized that this thesis would not be achieved without advice, motivation, guidance, love, help and encouragement from individuals and institutions. In this chance, I would like to express my gratitude for all them:

1. Dr. H. Raharjo, M.Ed, St, the dean of Education and Teacher Training Faculty of UIN Walisongo Semarang.
2. Dr. H. Ikhrom, M.Ag, the head of English Department of Education and Teacher Training Faculty UIN Walisongo Semarang.
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9. Dr. KH. Fadlolan Musyaffa', Lc M.A as the guardian of Ma'had Walisongo and Umi Hjjah Khafidhotul Ulya, Abah Abdul Basyir as the guardian of Al Anwar Islamic Boarding House.
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12. The last but not the least, those who can't be mentioned one by one who has supported me to finish this thesis.

Finally, I will happily accept constructive criticism in order to make this thesis better and I hope this research to be helpful for everyone. Amin



The researcher

Hikmatudz Dzikriyah



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# CHAPTER 1

## INTRODUCTION

In this chapter, the researcher explored sub chapters as introduction of the thesis. To reach this goal, the chapter highlights some matters including background of the study, objectives of the study, and significances of the study. Moreover, this thesis also describes the important subject such as limitation of the problem and definition of the key terms.

### **A. Background Of The Study**

The language is important in conversation with other people. Through language, people could deliver their idea, information and opinion to others. When people decided to say or do something, they already thought about the ways and choice of words, which were used during conversation. Conversation is one of the ways to interact with others. In interaction, people must notice the attitude to avoid misunderstanding between the speaker and the hearer. In this case, politeness plays a role to keep a relationship between the speaker and the hearer. Politeness is not something human beings were born with, but something which was acquired through a process of socialization.<sup>1</sup>

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<sup>1</sup>Elizabeth Flores Salado, *The Pragmatics of Request and Apologies*, (John Benjamin Publishing Company). P. 1

Politeness is a form of social interaction, a form that mediated between the individual and the social beings. In this case, the politeness was not only for one group of society, but also for everyone in all conditions and situations, who was used language as his/her tool to communicate in daily conversation in order to make a good social interaction among them. Politeness could be defined as the means employed to show awareness of another person's face. In this sense, politeness could be accomplished in the situations of social distance or closeness.<sup>2</sup>

In fact, when people would like to say or do something, they are not aware of their attitude. When someone talked to their friends, family or someone else, they did not think about the words, which were used during conversation. It was making the conversation not run well. It meant that the conversation could not be successful during conversation because the hearer could not catch what the speaker wanted and meant and also there was misunderstanding between both of them. Sometimes the hearer felt uncomfortable with the way, which was used by the speaker. It was making a bad relationship between the speaker and the hearer. Politeness plays a role to care about another self-image and self-image. Then, politeness can be defined as showing awareness and consideration for another person's face. Politeness must be looked lively when people communicated with other, because it was

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<sup>2</sup> George Yule, *Pragmatics*, (Oxford: Oxford university press). P.

making the conversation run well. People must keep their self-image and people's self-image to keep a relationship between them. It also to avoid and minimize a threat little by little. If you said something which was represented a threat to another person's self image. It was called a face-threatening-act.<sup>3</sup>

In fact, sometimes we still find other people, who did not use the way or the words, which were matched with the hearer. They did not see who the hearer was. It meant that they did not notice a face of other. In communication, people must keep their attitudes to other because it was related to face. For example, when students talk to her lecturer, they must use more polite the words and ways. It was different when people talked to their friends or people who had the same power. In this case, politeness can be accomplished in the situations of social distance or closeness.<sup>4</sup>

In daily life, sometimes people need a help from other to do or ask something. When people decided to do the request, it meant that they asked people to do an action. A request is an illocutionary act whereby the speaker (requester) conveys to the hearer (requestee) that he/she want the requestee to perform an act which was for the benefit of the speaker.<sup>5</sup>

Nowadays, when people were asking for a request, they did

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<sup>3</sup> George Yule, *The Study Of Language*, (Cambridge: Cambridge University Press), P. 119

<sup>4</sup> George Yule, *pragmatics*, (Oxford : Oxford university press :1996), P. 60

<sup>5</sup> Anna, Trosborg, *Interlanguage Pragmatics Request, Complaint and Apologize*, (Berlin: Mouton De Gruyter) ,1995. P 187

not consider the situation and condition and they did not consider who the participants were. It was making uncomfortable to the hearer because he felt the way was used by the speaker to ask request was impolite. People should use politeness when they needed help from other because making a request was related to social interaction.

In this case, the researcher would analyze *Train To Busan* Movie as an object in this research. There were three reasons for choosing this movie namely this movie had the high rating approximately 95%. Then, this movie had good value that people can take. It was about struggle father to keep and save his child. The last reason was this movie found a request which was analyzed.

In conclusion, everyday people felt confused when they were giving or asking for a request to another person. It was important to ask or do something by considering the situation and condition. Besides, they also considered who the participants were. People must use attitude to make a request politely, either a direct or an indirect request. Hence, the hearer would be comfortable to do it. In this case, the researcher analyzed the politeness strategies of request based on Brown and Levinson theory.

## **B. Research Questions**

The thesis was guided by the following major questions:

- a. What are the politeness strategies of request used in the

English subtitles of *Train to Busan Movie*?

- b. What are the most used politeness strategies of request in the English subtitles of *Train to Busan Movie*?

### **C. Objectives of the Study**

Based on the question of the reseach above, the objectives of this study were:

- a. To describe the types of politeness strategies of request proposed by Brown and Levinson theory employed by the character in *Train To Busan Movie*
- b. To know the most used types of politeness strategies of request proposed by Brown and Levinson theory employed by the character in *Train To Busan Movie*

### **D. The Significance of This Study**

- a. For researcher  
To increase knowledge about how to talk or do something more polite when talking to other people especially on requesting
- b. For English department  
To give an additional reference in teaching language especially semantics which was focused on a request
- c. For English Lecturers  
To increase a reference and to add a sources about politeness and request

d. For English Department Student

To give an information and a knowledge about how to ask or give a request more politely and to give knowledge about how to use language correctly.

e. For readers

To give a preview of politeness in the context family discourse, this study could also be a supplementary suggestion in teaching and apply politeness in their family, especially to familiarize their children to be more polite.

#### **E. The scope of the study**

The scopes of this study were to know the most used types of politeness strategies proposed by Brown and Levinson's theory and to describe how to use language more polite, especially to ask or do request politely in *Train To Busan* movie.

## **CHAPTER II**

### **LITERATURE REVIEW**

Theoretical review about politeness strategies proposed by Brown and Levinson's theory would be explained in this chapter. There were four politeness strategies proposed by Brown and Levinson's theory. They were positive politeness, negative politeness, bald- on record politeness and off record politeness. Then, pragmatics as a basic study of politeness and how to analyze the politeness strategies of movie also would be explained in this chapter. But, this analysis would like to focus on how to do or ask the request politely.

#### **A. Previous Study**

1. The first study was a research thesis by Mifta Hasmi (06211141022) Entitled *a Pragmatics Analysis of Politeness Strategies Reflected in Nanny McPhee Movie* in English Language and Departure Study program, English Department of Language and Arts at Yogyakarta State University in the Year 2013.

This study was pragmatics research on politeness strategies employed by three main characters in *Nanny McPhee* Movie in the context of family discourse. The objective of this study was to identify the types of politeness strategies employed by main character in *Nanny McPhee*

Movie and to describe the way politeness strategies were realized in the utterances employed by the main character in *Nanny McPhee* Movie. This research used descriptive qualitative approach. The key instrument of the research was the researcher herself. The data were collected by note-taking technique. Then, they were classified and analyzed. The result of this research showed two important things. First, there were four types of politeness strategies employed by the main character in *Nanny McPhee* movie. They were positive strategy, negative strategy, off record strategy and bald on record.

The differences between my own study and this study were the chosen movie that was analyzed. My study analyzed English subtitles of *Train to Busan* Movie. However, this previous study analyzed the main character in *Nanny McPhee* Movie. In addition, my study focused on politeness strategies of request in English subtitles *Train to Bussan* Movie. However, this previous study focused on politeness strategies.

The similarities between my study and the previous study were from the research method, the key instrument and form of this research.

2. The second previous study was a thesis by Viollen Winerta (2007/86811) Entitled *an Analysis of Politeness Strategies in Requesting Used in Real Human and Non-Human Conversation on Avatar Movie* in English Department faculty



of Language and Art at State University of Padang, in year 2012.

This study was pragmatics research on politeness strategies in requesting used the character of movie. The objectives of this study were to analyze the politeness strategies in requesting used by each of characters in that movie and to analyze the types of politeness strategies. The research method was used descriptive research because the form data described the form by providing the description of phenomenon naturally. The data of this study found in the Avatar movie's script that was the conversation among the character. They key Instrument of this study was the tools which could help the researcher in collecting the data after understanding the theories. The collection data used was note-taking. The result of this study found the politeness strategies in requesting in character human and non-human. The most used type of politeness strategies in this movie was negative politeness.

The differences between my study and this previous study were from the chosen movie. My study analyzed English subtitles *Train to Busan* movie. However, this study analyzed the character of *human and non-human in Avatar* movie.

The similarities between my study and this previous study were from the research method, the instrument key, the objective of the research and the collecting data technique.

3. The third previous study was a thesis by Wuri Pangestuti (13020111140119) Entitled *Politeness Strategies Used by Daddy Corbuzier in Interviewing Entertainer and Non-Entertainer in Hitam Putih Talk-Show* in Faculty of Humanities at Diponegoro University Semarang In year 2015.

This study focused on politeness strategies in interviewing between entertainer and non-entertainer in *Hitam Putih Talk-show By Daddy Corbuzer*. The objective of this study was to find out the types of politeness strategies used by Daddy Corbuzer in interviewing entertainer and non-entertainer in Hitam Putih Talk-Show, to figure out the differences between politeness strategies used by Daddy Corbuzer and to figure out the reasons that lead Daddy Corbuzer to choose the strategies. The research method used descriptive qualitative research supported by quantitative research to see the tendency of politeness strategies used by Daddy Corbuzer and to ease the contrast between strategies used by him. The population of this study was the whole utterances spoken by Daddy Corbuzer and the sampling of this study was the utterances of the host which indicate politeness strategies. This study used method of collecting data was Non participant observation method because she did not involve the conversation as the data of research.

The differences between my own study and this study were from moving and Talk-show. My study analyzed an

English subtitles *Train to Busan* Movie. However, this previous study analyzed the utterances of entertainer and non-entertainer and Daddy corbuzer which were indicated the politeness strategies. My study focused on politeness strategies in requesting. Whereas, this previous study only focused on politeness strategies.

The similarities between my study and this previous study were the method research and the politeness strategies used.

## **B. Pragmatics**

Pragmatics is concerned with the study of the speaker's utterances, which would be interpreted by the hearer (or reader). This type of study involved the interpretation of what people meant in a particular context and how the context influenced what was said. It required a consideration of how the speakers organized what they wanted to say in accordance with who they were talking to and under what circumstances. Pragmatics is the study of the contextual meaning. This approach also explored how the hearers could make the influences about what was said in order to arrive at an interpretation of the speaker's intended meaning.<sup>1</sup>

Meanwhile, Pragmatics does not only study about relations

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<sup>1</sup>George Yule, *Pragmatics*, (Oxford : Oxford university press :1996)  
, P. 3

between the language and the context, which were grammaticalized or encoded in the structure of language or putting it another way. But also, study about a basic of language understanding. One could say that pragmatics is the study of the aspect of relationship between the language and the context that were relevant to the writing of grammars.<sup>2</sup>

In conclusion, pragmatics is the study about how to interpret the utterances of the speaker and to catch what the meaning of utterance based on context correctly.

## **C. Politeness Strategies Proposed by brown and Levinson's theory**

### **1. Politeness**

Politeness is a concept of polite social behavior in a particular culture. It could be shown by showing good manners towards other. Politeness is not something human beings were born with but something, which was acquired through a process of socialization. In this sense, Politeness is not a "Natural Phenomenon", which was existed before mankind but one which has been sociocultural and historical constructed.<sup>3</sup>

In general terms, politeness has the same ideas like being

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<sup>2</sup> Stephen C. Levinson, *Pragmatics*. (Cambridge: Cambridge University Press), 1983. P. 21

<sup>3</sup> Elizabeth Flores Sagado ,*Pragmatics Of Request And Apologize* , (John Benjamin Company) .P. 1

tactful, modest and nice to other people. In the study of linguistic politeness, the most relevant concept is “Face”. In pragmatics, your face is your public self-image. It was the emotional and the social sense of self that everyone had and expected everyone else to recognize. Politeness could be defined as showing awareness and consideration for another person’s face.<sup>4</sup>

In this sense, politeness could be accomplished in the situations of social distance or closeness. Showing awareness for another person’s face when they saw the social distant was described in terms of respect or deference. Showing the equivalent awareness when a person was a socially closed was described in terms of friendliness, camaraderie, or solidarity. The first type might be found in a student’s question to his teacher, shown as (Ia.), and a second type in the friend’s question to the same individual, as in (Ib.).

a. Excuse me, Mr. Buckingham, but could I talk to you for a minute?

b. Hey, Bucky, got a minute?

It was followed by this type that would be different kinds of politeness associated with the assumption of relative social distance or closeness.<sup>5</sup>

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<sup>4</sup> George Yule, *The Study Of Language*, (Cambridge : Cambridge University), P. 119

<sup>5</sup>George Yule, *Pragmatics*, (Oxford : Oxford university press :1996), P. 60

Thus, face is something that was emotionally invested, could be lost, maintained, or enhanced and must be constantly attended to in interaction. Everyone ought to consider face as want, so that one might know each other's desires. In general, people cooperated (and assumed each other's cooperation) in maintaining face in interaction, such cooperation was based on the mutual vulnerability of face. That was normally everyone's face depended on everyone else's is being maintained, and since people could be expected to defend their faces if threatened; it was defending their own to threaten other's face. It was general in every participant's best interest to maintain each other's face<sup>6</sup>

Such awareness was shown through the general politeness, which we used language. Politeness itself was socially prescribed. We must constantly adjust to others in our social relationship, and we must do that in ways each society deems appropriate to its existence and functioning. This did not mean that we always be polite.<sup>7</sup>

In brief, politeness is the study about how people used their awareness toward other people's face and also considered who people were. People could show it by showing good manner or attitude to hearer.

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<sup>6</sup> Penelope Brown and Stephen C. Levinson , *Politeness : Some Universal In Language Usage*, (Cambridge University Press : 1987), P. 61

<sup>7</sup>Ronald Wardaugh, *An Introduction to Sociolinguistic Sixth Edition*, (United Kingdom : Wiley Blackwell, 2010), P. 29

## 2. Face Wants

The participants involved interactions were not only living in the context, which has created rigidly fixed the social relationships. But also, this study explains about their everyday social interactions. People generally behave as their as expectations by concerning their public self-image or their face wants. If the speaker said something that represented a threat to another individual's expectation regarding self-image, it was described as a **face threatening act**. Alternatively, given the possibility that some action might be interpreted as a threat to another's face, the speaker could say something to lessen the possible threat. It was called a **face saving act**. Imagine a late night scene, where a young neighbor was playing his music very loud and an older couple was trying to sleep. One of them, in (2), propose a face threatening act and the other suggests a face saving act. For example:

Him: I'm going to tell him to stop that awful noise right now!

Her: perhaps you could just ask him if he is going to stop

Soon because it's getting a bit late and people need to

Get to sleep.<sup>8</sup>

We treated the aspects of face as a basic wants, which were every member known every other member desires, and

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<sup>8</sup>George Yule, *Pragmatics*, (Oxford : Oxford university press :1996)  
, P. 61

which what something interests of every member to partially satisfy.<sup>9</sup>

In conclusion, every people had different desires, people should participate every person's face to avoid face threatening act. When people were tried to ask something or ask someone to do something. It was better to consider their behavior to lessen the possible threat.

### 3. Theory of Politeness

A theory of politeness should concern with the discursive struggle over politeness, i.e. over the ways in which impolite behavior was evaluated and commented on by lay members and not with ways in which social scientist lift the term '(in) politeness' out of the realm of everyday discourse and elevated it to the status of a theoretical concept in what is frequently called Politeness Theory.<sup>10</sup>

Brown and Levinson's theory of politeness was focused on face of people. Face referring to an individual's feeling of self-worth or self-image, a reputation or good names that everyone had and expected everyone else to recognize. In interaction, Politeness could be employed to show awareness of another person's face. In this sense, politeness could be

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<sup>9</sup> Adam Jawaorski , Nikolas Coupland, *The Discourse Reader*, (New york : Rutledge, 2006), p. 312

<sup>10</sup> Richard, J. Watts, *Politeness*, ( Cambridge : Cambridge University Press, 2003), P.9



accomplished in the situation of social distance. Socially distance represents respect or deference. Whereas, socially close was described in terms of friendliness, camaraderie, or solidarity.<sup>11</sup>

Lakoff posited the rules of politeness were the formality: keep aloof; deference: give options; camaraderie: show sympathy. Although he has not until now specified what he took politeness to be. It could be deduced from her sub-rules that it has to do with not intruding into other people's territory, letting the addressee take his/her own decisions and making the addressee 'feel good'. Hence, politeness appeared to be closely related to the avoidance of conflict. In her later work, he described politeness as a tool used for reducing friction in personal interaction.<sup>12</sup>

Leech's theory of politeness situated politeness within a framework of interpersonal rhetoric. The major purpose of politeness principles has the functions to establish and maintain feelings of community with the social group. The central model of politeness related to both the speaker and the hearer. Politeness involved minimizing the cost and maximizing the benefit to the speaker/the hearer. He mentioned seven maxims, all of which were related to the

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<sup>11</sup> Penelope Brown and Stephen C. Levinson, *Politeness : Some Universal In Language Usage*, (Cambridge University Press : 1987), P. 169

<sup>12</sup> Elizabeth Flores Sagado, *Pragmatics Of Request And Apologize*, (John Benjamin Company) .P. 5-11

notion of cost and benefit. They were tact, generosity, approbation, modesty, agreement, sympathy, and consideration.<sup>13</sup>

Gus also proposed a set of politeness in order to account for 'polite' language use in Chinese, and they were based on his understanding of politeness principles observed in the Chinese tradition. They were respect, modesty, attitudinal warmth and refinement. The maxims were *the self-denigration maxim, the address maxim, the tact maxim and the generosity maxim.*<sup>14</sup>

Fraser also presented his theory of politeness under the label 'The conversation contract view'. When participants interact, each party bring an understanding of some initial set of rights and obligations that would determine, at least for the preliminary stages, what the participants could expect from others, there was always the possibility for a renegotiation of the conversational contract are the two parties may readjust just what rights what obligation they hold towards each other.<sup>15</sup>

Blum-Kulka also characterized politeness as something

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<sup>13</sup>Endang Fauziati, *Linguistic Politeness Theory*, (Journal), p.96

<sup>14</sup>Yaoling Si, *A Pragmatic study of Politeness Maxim in Contemporary Chinese*, (*China : International Forum of teaching and Studies*, 2008), p. 28

<sup>15</sup>Fareed H. Al Hindawi, *A Critique Of Politeness Theory*, (Iraq : University of Babylon Theory and Practice in Language Studies, Vol.6, No.8,pp.153, 2016), p. 1540

external. It was an insincere performance delivered for the sake of displaying good manners or the possibility of manipulative use of politeness (e.g. saying one thing while meaning or trying to achieve something completely different). In this case, the qualification of behavior as polite would be sincere and negative at the same time. The hearer would indeed consider the speaker to have behaved politely, but the fact that he/she would be evaluated negatively. For example, if the hearer preferred sincerity in the speaker's expression of opinions.<sup>16</sup>

In conclusion, theory of politeness proposed by some researchers. They were Brown and Levinson, Blum-Kulka, Leech and Lakoff. Every theory had different principles. But in this case, the researcher would focus on Brown and Levinson's theory.

#### **4. The types of politeness strategies proposed by Brown and Levinson**

##### **a. Bald On Record**

Bald on record is the point concept. It meant that the speaker told or did explicitly and directly what people wanted towards the hearer. Bald on record deal with Grice's Maxims which was revealed that to get the maximum advantage in communication, people should

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<sup>16</sup> Endang, Fauziati, *Linguistic Politeness Theory*, ( Journal), P. 101

consider the quality, quantity, relevance and also manner. The speaker mostly used Bald on Record strategy when she wanted to do FTA (Face Threatening Acts) with maximum efficiency toward the hearer's face. This strategy would make the hearer felt uncomfortable.<sup>17</sup>

This strategy is a direct way of saying things, without any minimization to the imposition. In a direct clear, an unambiguous and a concise way. This strategy was employed on some occasion like emergency situation and an equal power relationship. For example: give me a pen, please come in (sir).<sup>18</sup>

An actor used on record to do an act A. if it was clear to participants what communicative intention which would concur. For instance, if I say 'I (hereby) promise to come tomorrow' and if participants would concur that, in saying that, I did unambiguously express the intention of committing myself to that future act, then in our terminology I went 'on record' as promising to do so. Doing an act baldly, without redress, involves doing it in the most direct, clear, unambiguous and concise way possible (for example, for a request, saying 'do X!'). By redressive action, we meant action that 'Gives face' to the addressee, that was, that attempts to counteract the

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<sup>17</sup>Penelope Brown and Stephen C. Levinson , *Politeness : Some Universal In Language Usage*, (Cambridge University Press : 1987), P. 95

<sup>18</sup>George Yule, *Pragmatics*, (oxford university press :1996) , P. 11

potential face damage of the FTA by doing it in such a way, or with such modifications or additions, that indicate clearly that no wants and himself wants them to be achieved.<sup>19</sup>

In politeness theory, the efficient speeches acts were called this strategy and were said to impolite because they threatened the face of interact, either by disapproving of them or restricting their autonomy. For example, an explicit threat was said to be inherently face threatening, taking no account of the face concerns of other as such as were highly efficient completely impolite.<sup>20</sup>

In conclusion, the researcher concluded that the use of this strategy to tell something directly and explicitly. The speaker could use this strategy when he/she was done something in urgently condition and situation.

#### **b. Positive Politeness**

Positive politeness was used to satisfy the positive face of the hearers, desire of being liked and accepted by them as people who have a close relationship with the speaker. It was expressed solidarity and minimized status difference.<sup>21</sup> This strategy leads to achieve the solidarity

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<sup>19</sup>Adam Jaworski , Nikolas Coupland, *The Discourse Reader*, (Newyork : Routledge, 2006), p. 316

<sup>20</sup>Kathy Kellermann, B. Christinea Shea, *Threats, Suggestions, Hints and Promises : Gaining Compliance Efficiently and Politely*, (Communication Quarterly : Social Science Database, 1996), P. 147

<sup>21</sup>Janet, Holmes, *An Introduction to Sociolinguistic*, (1999: 297)

through offers as friendship, the use of compliments and informal language use, we treat others as friends and allies, did not impose on them, and never threaten their face.<sup>22</sup>

It was needed to be connected, to belong, and to be the member of the group. Hence, face-saving-act that emphasized a person's negative face would concern about imposition (I am sorry to bother you, I know you are busy, but...)<sup>23</sup>

This strategy was intended to avoid the conflict and to minimize the social distance between the speaker and the hearer. There were some indication of positive politeness strategy such as offering solidarity through friendship, seeking agreement , avoiding agreement , joking, concerning for hearer's wants, offering and promising, being optimism including both the speaker and the hearer in the activity, giving or asking (reason).<sup>24</sup>

This strategy was oriented toward the positive face of the hearer, the positive self-image that he claimed for himself. The potential face threatened an act was minimized by the assurance that in general, the speaker wanted at least some of Hearer's wants. For example, the

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<sup>22</sup> Ronald wardah, *an introduction sociolinguistic*. (united kingdom : Wiley Blackwell, 2010),P. 292

<sup>23</sup>George Yule. *The Study Of Language*, (Cambridge: Cambridge University Press). P.120

<sup>24</sup>Penelope Brown and Stephen C. Levinson , *Politeness : Some Universal In Language Usage*, (Cambridge University Press : 1987), P. 95

speaker considered the hearer to be important respects, ‘the same as he, with in group rights and duties and expectations of reciprocity, or by the implication that the speaker likes the hearer so that the FTA doesn’t mean a negative evaluation in general of the hearer’s face.’<sup>25</sup>

The researcher concluded that the speaker used this strategy when they would tell something by using informal language. Usually they wanted to show the solidarity, friendship to the hearer. There were some strategies of positive politeness were seeking agreement ,avoiding agreement , joking, concerning for hearer’s wants, offering and promising, being optimism including both the speaker and the hearer in the activity, giving( or asking) reason).

### **c. Negative Politeness**

Negative politeness is redress action addressed to the addressee’s negative face; his want had his freedom of action unhindered and his attention. This strategy was specified and focused and it was performed the function of minimizing the particular imposition that the FTA unavoidably effects. This strategy attended to a person’s face needs, which appeals to the hearer’s desire not to be impeded and to be left free to act as they wanted.<sup>26</sup>

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<sup>25</sup>Adam Jaworski , Nikolas Coupland, *The Discourse Reader*, (Newyork : Rutledge, 2006), p. 316

<sup>26</sup>Penelope Brown and Stephen C. Levinson , *Politeness : Some Universal In Language Usage*, (Cambridge University Press : 1987), P. 129

Besides, this strategy leads to deference, apologizing, indirectness, and formality in language use. We adopted a variety of strategies to avoid any threats to the face others were presenting to us. We also trying to mitigate any threats to face, saying such things as “Do you think you might close the window a little?” rather than “Close the window!, I do not suppose you’re going to the library?” rather than ‘Are you going to the library?’, and ‘Excuse me, do you happen to have a minute or two to spare?’ rather than, ‘come here, we need to talk’. It is also why we sometimes find it difficult to turn down an invitation gracefully as we attempt to preserve the faces both inviter and invitee.<sup>27</sup>

On other hand, this strategy was oriented mainly toward partially satisfying (redressing) the hearer’s negative face, his basic wanted to maintain claims of territory and self-termination. Thus, was essentially avoidance based, and realization of negative –politeness strategies consist in assurances that the speaker recognizes and respects the address’s negative face wants and will not interface with the address’s freedom of action.<sup>28</sup>

In addition, this strategy also showed a distant social

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<sup>27</sup>Ronald wardaugh, *an introduction sociolinguistic*. (United kingdom : Wiley Blackwell, 2010),P. 298

<sup>28</sup>Adam Jwaorski , Nikolas Coupland, *The Discourse Reader*, (Newyoork : Routledge, 2006), p. 316



relationship between interlocutors. When they were involved in a conversation, they could avoid imposition by emphasizing the importance of others time and concern using apology, hesitation, or a question that gives them the opportunity to say “No”. (Cutting, 2002). The wider the extent of option-offering to say “no” is given by the speaker, the more polite the expression is. Here, the hearer is given a chance to response at his own will, to have freedom of making option.<sup>29</sup>

There were some strategies of this strategy are conventional indirect, question hedge, be pessimistic, minimize the imposition, give deference, apologize, impersonalize S and H, state the FTA as a general rule and nominalized.<sup>30</sup>

In conclusion, the speaker needed to feel freedom from imposition, usually to express the formality between the speaker and the hearer. Besides, the speaker wanted what the speaker was said, people must appreciate it. This strategy had some strategies were Notice, Exaggerate, and Intensify interest to Hearer, Use in group-markers, Seek agreement, Presuppose and joke.

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<sup>29</sup> Hery yousup. *Politeness strategy and maxim in Liar liar : A pragmatic study*. (Dosen Program Studi Sastra Inggris Fakultas Komunikasi, Sastra dan Bahasa Universitas Islam “45” Bekasi, 1997). P. 57

<sup>30</sup>Penelope Brown and Stephen C. Levinson, *Politeness: Some Universal in Language Usage*, (Cambridge University Press: 1987), P.

#### d. Off Record

A communication act was done off record. If it was done in a way that it is not possible to attribute only one clear communicative intention to the act. If the speaker wanted to do an FTA, but wanted to avoid the responsibility for doing it and he could do it off record and leave it up to the addressee to decide how to interpret it. There were teen types of this strategy were giving hints, giving association clues, presuppose, understate, overstate, use tautologies, using contradiction, be ironic, using metaphors and use rhetorical . For example: I need some more nails to finish up this rabbit hutch (e i. Buy me some food when you go to town).<sup>31</sup>

Hints were considered ‘off record ‘When the single most polite strategy people can use to attend to the face concern of other.<sup>32</sup> An actor used on record in doing A; there was more than one unambiguously attributable intention so that the actor cannot be held to have committed himself to one particular intent. For instance, if I say ‘Damn, I’m out of cash, I forgot to go to the bank today, I may be intending to get you to lend me some cash,

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<sup>31</sup>Penelope Brown and Stephen C. Levinson , *politeness : some universal in language usage*, (Cambridge University Press : 1987), P. 316

<sup>32</sup>Kathy Kellerman, B. Christine Shea, *Threats, Suggestions, Hints and Promises : Gaining Compliance Efficiently and Politely*, (Communication Quarterly : Social Science Database, 1996), P. 147

but I cannot be held to have committed myself to that intent (as you would discover were you to challenge me with ‘This is the seventeenth time you’ve asked me to lend you money).<sup>33</sup>

There were some strategies of this strategy were be conventionally indirect, question using hedge, be pessimistic, minimize the imposition, giving deference, apologize, impersonalize the speaker and the hearer, state the face threat act as a general rule, nominalize and go on record as an incurring debt.<sup>34</sup>

In brief, when the speaker not only wanted to do an FTA, but also wanted to avoid the responsibility for doing it. So, he could do it by using off record strategy and leave it up to the addressee to decide how to interpret it. There were some strategies were hints, giving association clues, presuppose, understate, overstate, using tautologies, use contradiction, be ironic, use metaphors, using rhetorical question, be ambiguous, be vague, over generalize, using ellipsis.

The researcher also concluded that the kinds of politeness strategies proposed by Brown and Levinson. There were four were bald on record, positive politeness,

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<sup>33</sup>Adam Jaworski , Nikolas Coupland, *The Discourse Reader*, (Newyork : Rutledge, 2006), p. 316

<sup>34</sup>Yuting Mu, *The application of Politeness Strategies in English and Chinese Movie Reviews*, (China :Canadian center of Science and Education, 2015), P. 106

negative politeness and off record. Each of every strategy had some strategies.

## **5. Request Strategies**

### **a. Definition Of Request**

A request is an illocutionary act whereby the speaker (requester) conveyed to the hearer (requestee) that he/she wanted the requestee to perform an act which was for the benefit of the speaker. A request could be realized by selecting one of the obligatory choices of the level of directness. The variations of a direct and indirect form for making a request have been called request strategies. It was one of something that does by people. In conversation, sometimes people asking or doing a request for another people to do something. Based on Soler (2008) said that request was a directive act in which the goal of the request utterance is to bring about a future act the hearer. The term “ Direct and Indirect”,were assumed to be closely related to the politeness behaviour. It has been argued that the notion of indirect style employed in request, indicated the higher level of politeness. It meant that when making the request, people also act politeness to other people. It

could be direct or indirect in doing request.<sup>35</sup>

For request, Kim (1004) defined five maxims in requesting behavior were concern to avoid hurting the hearer's feelings (Brown & Levinson positive face of hearer), concern to avoid imposition (Brown & Levinson, negative face of hearer), concern to avoid negative evaluation by the hearer (Brown & Levinson, positive face of the speaker), concern for clarity (Grice, Maxim of manner) and concern for effectiveness (Canary & Spitzberg 1989, goal achievement).<sup>36</sup> Besides, a request referring to an utterance that was intended to indicate the speaker's desire to regulate the behavior of the speaker that was to get the hearers to do something.<sup>37</sup>

In addition, a request is to ask someone to do/not do something or to express the need or desire for something. The speech act of a request has been considered a noteworthy subject for the research of speech acts because requests are 'Face-Threatening Acts (FTAs)' (Brown and Levinson 1987: 70–71) which entail an imposition on the addressee: the purpose of a request is to

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<sup>35</sup>Gabriele Kasper and Shoshona Blum-Kulka, *Interlanguage Pragmatics*, P.11

<sup>36</sup>Yabancı Dill Olarak Türkçe Konuşucularının Rica, *Politeness Strategies Used By L2 Turkish Speakers In Making Request*, ( International Journal of Language Academy, 2015), P. 273

<sup>37</sup>Penelope Brown and Stephen C. Levinson, *Politeness: Some Universal in Language Usage*, (Cambridge University Press: 1987), P.

get the addressee to do something (Levelt 1989: 60). In most cases, the intent of the speaker making a request is to require the addressee to perform some kind of action which is of benefit to the speaker at the cost of the addressee. To achieve this, the speaker needed to employ strategies and modifications that would minimize the potential imposition of the illocutionary act of a request that threatens the addressee's face and may give the addressee burden, to some extent. For this reason, the speaker should attempt to achieve an effective outcome of the intended request from the addressee by utilizing less impositive request strategies.<sup>38</sup>

The various attempts had been made to classify speech act. One of the most criticized, but widely accepted was the classification proposed by Searle (1976). He classified illocutionary acts into representatives, directives, commissive, expressive, and declarations. These acts are *representatives* are acts in which the speaker states his/her belief that the propositional content of the utterance is true (e.g. concluding, describing, advising, certifying, admitting, and agreeing), *directives* are those acts in which the speaker expresses his/her desire to get the addressee to

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<sup>38</sup>Yong-Ju ru, Graz Xiao Zhang, *Request Strategies A Comparative Study In Mandarin And Korea*, (Amsterdam : John Benjamin Publishing Company,2008), P.1

do something (e.g. requesting, ordering, suggesting, forbidding, begging), *commissives* are acts in which the speaker commit himself/herself to do some future action (e.g. promising, swearing, offering), *expressive* are acts where the speaker his/her psychological state in relation to a particular state or affairs (e.g. congratulating, thanking, condoling, greeting).<sup>39</sup>

Then, the request fall into the group of directive that embody an effort on the part of the speaker to get the hearer to do something, that was to direct the hearer towards pursuing a goal, generally a speaker's goal. It was a good example of speech act which imply an intrusion on the address's territory, thus limiting his 'her freedom of action and threatening his/her negative face.<sup>40</sup> The act may be a request for non-verbal goods and services. I e. A request for an object, an action or some kind of service, etc., or it could be a request for verbal goods and services, i.e. a request for information.<sup>41</sup>

The researcher concluded that request is the desire of the speaker to the hearer to ask or do something. Besides,

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<sup>39</sup>Gabriele KaspE and Shoshana Blum-Kulka ,*Interlanguage Pragmatics*, P.10

<sup>40</sup>Rosina Marquez Reiter, *Linguistic Politeness in Britain ang Uruguay : A Contrastive Study of Requests and Apologies*, (John Benjamin Publishing Company), P. 35

<sup>41</sup>Anna, Trosborg Ann, *Interlanguage Pragmatics Request, Complaint and Apologize*, (Berlin: Mouton De Gruyter, 1995), P. 187

the request would receive by the hearer when they have status such as when the manager of company asked her employer to do something. Usually it would receive because the power of the speaker was higher than the hearer.

## **b. The Types of Request Strategies**

### **1). Indirect requests (Hints)**

The speaker who did not want to state his/her impositive intent explicitly had resort to hinting strategies. By making a statement, for example describing an undesired state of affairs, or by asking a question, the requester could imply hi/her listener what he/she wanted done. The requester could leave out the desired action altogether, or his/her wish could be partially mentioned (strong hind). For example: I am so thirsty. The hints presented could be seen as involving conditions of reasonableness, availability, and obviousness.

The hint called *Reasonableness* when stating some general condition which indicated the speaker's reason for making his/her request was a useful way of indirectly conveying an impositive intent. In order to successfully perform a request, the speaker must be able to motivate and justify his/her desire/demand.



For example: close the door, please. It's cold here.

The hint called *availability* when questioning some condition that would present an obstacle to compliance (if not fulfilled) is another way of giving a hint. The conditions involved some extent is generalized as the "availability condition". For example: Shall you be using your car tonight?

The hint called *obviousness* when request could be felicitously performed only if the desired state of affairs does not already exist at the time of the utterance. The speaker conveyed his/her desire for the act in question to be performed. For example: Has the letter already been typed?<sup>42</sup>

The most efficient ways to get the hearer to carry out the speaker's intentions was the use of 'bold on record' referring to brown and Levinson's strategy because the purpose of request was to get a hearer to do something.<sup>43</sup>

Politeness was one of the major reasons that the speakers make a request indirectly. As we have seen, indirect speech acts were performed mainly to protect the hearer's negative face. In other word, it

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<sup>42</sup>Ann, Trosborg, *Interlanguage Pragmatics Request, Complaint and Apologize*, (Berlin : Mouton De Gruyter,1995), P. 192-194

<sup>43</sup>John Searle, *Speech act: An Essay in the Philosophy Of language*, ( Cambridge : Cambridge University Press, 1969), P.71

would make to avoid coercing or imposing on the hearer. To take requesting as an example, *the utterance can you close the door?* Has two meanings: the literal and the implicated meanings. The literal meaning of the utterance entails a question about whether the hearer has the ability to close the door; while the implicated meaning was the speaker is performing the act of requesting the hearer to close the door.<sup>44</sup>

## 2). Direct Request

There were three parts of direct request were statements of obligation and necessity, performativity and imperative. *Firstly*, when employing a statement of obligation or necessity, the speaker exerting either his/her owns authority or he/she referring to some authority outside the speaker (institutions, brute face, etc.). Structures with *should* and *ought to* involve moral obligation, *have to* may involve some obligation stemming from a source outside the speaker, while *must* often express obligation imposed by the speaker. For example: you should/ought to leave now. *Secondly*, the inclusion of a performativity

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<sup>44</sup>Vincent X. Wang, *Making Request by Chinese EFL Learners*, (John Benjamin Publishing Company). P.11-12

verb conveying requestive intent. E.g. ask request, order, demand, command, etc. explicitly marks the utterance as an order. Choice of performativity verb could make these statements more/less polite, but in all cases the requestive intent is explicitly stated: I ask/request/order/command you to leave. *Thirdly*, the imperative was the grammatical form directly signaling that the utterance was an order. If the speaker has power over the hearer, the latter was obliged to carry out the order, e.g. orders from parent to child, from teacher to pupil. For example: get out of here, please!<sup>45</sup>

#### **D. Speech Functions**

There are four primary forms of movement types of speech functions; those are offer (the speaker gives the hearer some goods or some services and the speaker inherently inviting the hearer to receive the goods and events), statement (the speaker gives information to hearer, and invites the hearer to receive that information), command (the speaker demands the hearer or some services and the hearer and thereby invited to give that service or provide the goods), and question (A question was a linguistic

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<sup>45</sup>Anna, Trosborg, *Interlanguage Pragmatics Request, Complaint and Apologize*, (Berlin: Mouton De Gruyter), 1995. P. 202-204

expression used to make a request for information.<sup>46</sup>

While commands were typically expressed by imperative clauses (*Read Henry James*), they can also be expressed by declarative (*I am hoping you'll read some Henry James*), or modulated interrogatives (*Would you mind reading Henry James, please?*). While offers were typically expressed by modulated interrogatives (*would you lie to borrow The Bostonians?*), they could also be expressed by imperatives (*Take my copy of The Bostonians*), or declarative (*There's copy of The Bostonians here*). While questions are usually expressed by interrogatives (*Is the Bostonians by Henry James?*), they can also be expressed by modulated declaratives (*I was wondering whether The Bostonians might be by Henry James*). And while statements are usually expressed by declaratives (*The Bostonians was Henry James last novel*), they can also be expressed by tagged declaratives (*The Bostonians was Henry James last novel, wasn't it?*).<sup>47</sup>

SUMMARY OF DIALOGUE		
Speech function	Typical clause mood	Non-typical clause Mood

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<sup>46</sup>Halliday, M.A.K, *An Introduction to functional grammar*, (London : Edward Arnold), P. 108

<sup>47</sup>Suzanne Eggins, *An Introduction to Systemic Functional Linguistics*, (United Kingdom : Biddies, Ltd, Guildford and King's Lynn), 1994, P. 148

Command	Imperative	Modulated interrogative declarative
Offer	Modulated interrogative	Imperative declarative
Statement	Declarative	Tagged declarative
Question	Interrogative	Modulated declarative

For example, you wish to make a statement, you would typically use a clause of a particular structure a declarative clause like *it's by Henry James* (statement). On the other hand, you wish to make a command, you will use an imperative like *here, take it* (command), then you wish to offer something, you are likely to use a 'would like' interrogative (what we call a modulated interrogative) like *would you like to borrow my copy?* (offer), and if you wish to ask a question, you will of course use the kind of clause an interrogative like *have you ever read "The Bostonians"?* (Question).<sup>48</sup>

The definition of directives is the most studied major category, was attempted by the speaker to get the hearer to do something. The verbs that evoke this category were ask, order, command, request, beg, plead, pray, entreat, as well as invite,

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<sup>48</sup>Suzanne Eggins, *An Introduction to Systemic Functional Linguistics*, (United Kingdom : Biddies, Ltd, Guildford and King's Lynn), 1994, P. 81

permit and invite. These illocutionary verbs differ in the degree to which they mark the intensify of the act (e.g. I ask that you clean up the room Vs. I order that you clean up the room). However, *order and command* are categorized under ‘*request*’.<sup>49</sup>

### E. Synopsis Of *Train To Busan* Movie

*Train to Busan* was a 2016 South Korean zombie apocalyptic action thriller film directed by Yeon Sang-ho and starring by Seok-woo, Jung Yu-mi, and Ma Dong-seok. The film taken a place on the train to Busan, as a zombie apocalypse suddenly breaks in the country and compromises the safety of the passengers. The film premiered in the Midnight Screenings section of the 2016 Cannes Film Festival on 13 May. On 7 August, the film set a record as the first Korean film of 2016 to break the audience record of over 10 million theatergoers. The film served a reunion for Seok-woo and Jung Yu-mi, who both starred in the 2011 film *The Crucible*. An animated prequel, *Seoul Station*, also directed by Sang-ho was released less than a month later .

Seok-woo was a fund manager, and divorced single father to his young daughter, Soo-an. For her birthday, she asked him to take her to Busan to see her mother. Although reluctant at first due to his work, he changes his mind after his mother gives him a video of Soo-an's solo recital of "Aloha ‘ Oe" that he had skipped;

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<sup>49</sup>John Searle, *Speech act: An Essay in The philosophy of Language* (Cambridge : Cambridge University Press), 1969, p. 11

his daughter did not complete her performance, knowing he was not present. On the way to the station, they encountered a speeding convoy of fire trucks, ambulances and police cars, and pass by a burning building. They board the KTX in Seoul. Others on the same train include tough, surly working-class husband Sang-hwa and his pregnant wife Seong-kyeong; a high school baseball team; rich and selfish COO Yon-suk; elderly sisters In-gil and Jong-gil; and a traumatized homeless man who has witnessed a zombie attack.

As the train departs, a convulsing, ill young woman boards with a bite wound on her leg. She became a zombie and attacked a train attendant, quickly spreading infection in the train. Seok-woo receives a call from his co-worker warning him that "violent riots" have erupted in Korea. Cheerleader Jin-hee, her crush baseball player Yong-guk, and several passengers manage to escape to an uninfected car. Sang-hwa tried to barricade the door, then realized the zombies can't open it and merely charge at the sight of humans. Seong-kyeong used water and newspaper to covered up the windows, which tricked the zombies into thinking the uninfected passengers are not there. News broadcasts reported zombie outbreak throughout the country. The locomotive engineer alerts everyone over the intercom that the train will not go to Cheonan, but will stop at Daejeon Station, where all passengers would be quarantined. Seok-woo called his co-worker to arrange that he and his daughter not be quarantined. When the train stops

at Daejeon, the rest of the passengers head to the main exit, but Seok-woo, Soo-an, and the homeless man head to a different hall. However, the passengers discover all soldiers and police in the station have been infected. In the ensuing chaos, the group is separated. Soo-an, Seong-kyeong, In-gil, and the homeless man reach a car in the center of the train and barricade themselves in a bathroom. The locomotive engineer restarts the train to head to Busan, where a successful quarantine zone has reportedly been established. Seok-woo, Sang-hwa, and Yong-guk barely manage to board one of the rear cars as the train departs the station.

Learning that Soo-an, In-gil, Seong-kyeong, and the homeless man are trapped in a car in front of them, Seok-woo, Sang-hwa, and Yong-guk fight their way through zombies to rescue them. Along the way, they discovered that zombies cannot see uninfected people in the dark and only react to sounds. They used this advantage to rescue the others and together head to the front cars. However, at the instigation of Yon-suk, the passengers there block the survivors from entering, fearing that they are infected. Unable to fight off a horde of zombies, Sang-hwa sacrifices himself to give the others time to force open the door and enter the car, but In-gil doesn't make it. Yon-suk claims the new arrivals are infected, so the other passengers force them to isolate themselves in the forward vestibule, where Jin-hee joins her now boyfriend Yong-guk. As Yon-suk and other passengers seal them in, Jong-gil looks at her zombified sister In-gil. Angry at



Yon-suk and unable to accept her fate, Jong-gil opens the door, allowing the horde of zombies to enter and infect all of the surviving passengers in the main compartment of the car.

Seok-woo received a call from his coworker, who informed him that Busan has fought off the zombies. However, Seok-woo also learned that it was his company that helped fund a project that caused the outbreak. After the phone called, the train suddenly slows to a stop. A blocked track at the East Daegu train station forces the survivors to stop and search for another train. A runaway train crashed into the infected train, trapping the four remaining survivors. In the process, Seok-woo, Seong-kyeong, Soo-an, and the homeless man were separated from Yong-guk and Jin-hee. Yon-suk, who survived with a train attendant by hiding in a bathroom, manages to escape by pushing the attendant into the zombies. Entering the train where Yong-guk and Jin-hee are hiding, Yon-suk throws Jin-hee into the path of a zombie, and she was bitten by a zombie. Heartbroken, Yong-guk stays with Jin-hee and was bitten when she turns. The locomotive engineer starts a locomotive moving on another track but is killed by zombies (in part by being pushed by Yon-suk) while trying to aid Yon-suk, who boards the locomotive. The homeless man sacrifices himself so that Soo-an and Seong-kyeong can escape with Seok-woo and reach the locomotive. Entering its cab, they encountered an infected Yon-suk, who attacks Seok-Woo, biting his hand before Seok-woo throws him from the vehicle. He puts Soo-an and

Seong-kyeong inside the engine room, shows Seong-kyeong how to brake the engine and to not let his daughter see him zombify, says goodbye to his daughter, and goes outside. As he zombifies, he remembers the first time he held his daughter, then throws himself from the locomotive.

Nearing Busan, Soo-an and Seong-kyeong were forced to halt at a blockade and walk through a tunnel. On the other side, soldiers are stationed at a checkpoint to defend the perimeter against zombies. Unable to see Soo-an and Seong-kyeong clearly in dark, the soldiers are instructed by their commander to shoot them both. Just before the trigger can be pulled, the soldiers faintly hear Soo-an tearfully singing "Aloha 'Oe". Realizing they're survivors, the soldiers rush out to accompany them in.

**Player**

Seok-woo as Seok-woo, a fund manager obsessed with his work

Jung Yu-mi as Seong-kyeong, Sang-hwa's pregnant wife

Kim Soo-an as Soo-an, Seok-woo's young daughter who wants to go to BusanMa Dong-seok as Sang-hwa, a tough, working-class man

Kim Eui-sung as Yon-suk, a rich COO

Choi Woo-shik as Yong-guk, a young baseball player

Ahn So-hee as Jin-hee, Yong-guk's close friend

Choi Gwi-hwa as a homeless man

Jung Suk-yong as Captain of KTX

Ye Soo-jung as In-gil

Park Myung-sin as Jong-gil  
Jang Hyuk-jin as Ki-chul  
Kim Chang-hwan as Kim Jin-mo  
[Shim Eun-kyung](#) as Runaway Gir<sup>50</sup>

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<sup>50</sup>[Http: Wikipedia.com](http://Wikipedia.com). accessed at 31 September, 2017 at 13.00



## CHAPTER III

### RESEARCH METHOD

In this chapter, the research method including research design would use by the researcher. Then, this research explained the data and the source data, the key of instrument, the data collecting techniques and the data analysis techniques.

#### **A. Research Design**

Qualitative research is a mean for exploring and understanding the meaning individuals or group ascribe to a social or human problem. The process of research involved emerging questions and procedures, the data typically collected in the participant's setting, the data analysis inductively building from particulars to general themes and the researcher making interpretation of the meaning of data. This research used qualitative research because the data was not analyzed by statistical procedures.<sup>1</sup>

Qualitative researcher as a human instrument to determine research focus, choosing informant as data sources, doing the collecting data, evaluating the availability of data, interpreting and making conclusion.<sup>2</sup> This research could be taken to the research

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<sup>1</sup> Jhon. W Creswell, *Research Design Qualitative, Quantitative and Mixed Methods Approaches Third Edition*, (Los Engeles : Sage, 2009), P. 32

<sup>2</sup> Sugiyono, *Metode Penelitian Kuantitatif Kualitatif dan R & D*, (Bandung : Alfabeta, 2011), P.222

that was based on descriptive data that did not make (regular) statistical procedures.<sup>3</sup>

In brief, a descriptive qualitative method was used by the researcher because this research only consisted of the utterances or expression of each character in *Train to Busan* Movie. There was not the numbering or numeral or experimental research.

## **B. Data and The Sources Data**

The data of this research was the some dialogues among each main characters and another character which were containing politeness strategies of request in *Train to Busan* Movie. Meanwhile, the source data was English subtitles of *Train to Busan* Movie which was retrieved from YouTube.

## **C. Research Instrument**

Researcher as key instrument means that qualitative researchers collected data themselves through examining documents, observing behavior, or interviewing participants. They might use a protocol, an instrument for collecting data but the ones who actually gathered the information. They did not tend to use or instruments developed by other researchers. The primary instrument was the researcher herself. As it was stated in Bogdan and Biklen (1982:27) that qualitative research had natural setting

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<sup>3</sup>Allison Mackey, Susan M.Gass, *Second language Research Methodology and Design*, (London : Lawrence Erlbaum Associates, 2005), P. 162

as the direct source of data where the researcher becomes the key instrument. In addition, the researcher took a role as the designer, data collector, data analyst, data interpreter, and the reporter of the research findings (Moelong, 2001:121). In this research, the researcher was the instrument of the research.<sup>4</sup>

In this case, the researcher concluded the key instrument of this research was the data transcript including the English subtitles of *Train to Busan* Movie. The researcher used table sheets which were consisted of turn taking of expression, the names of characters and expression of characters. It was making to help her for analyzing the data.

#### **D. Data Collection Technique**

Documentation was one of data source in the form of document. It could be personal, such as written documents, files of material of teaching English vocabulary, reports, letters and minutes of an event or setting. It might documents of popular cultures such as books, photo's collections, films and videos. The data collection consisted of qualitative audio and visual materials; this data might be taken the form of photographs, art objects, videotape, website main pages, e-mail, text messages, social media text, or any forms of sound such as film. Then, these design focused on data collection, analysis, and writing, but they

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<sup>4</sup> Jhon. W Creswell, *Research Design Qualitative, Quantitative and Mixed Methods Approaches Third Edition*, (Los Angeles : Sage, 2009), P. 234

originated out of disciplines and flow throughout the process of research.<sup>5</sup>

According to explanation above, the researcher decided to use triangulasi to collect the data because it was suitable to this research. The researcher did research by watching the movie directly, downloaded the movie with the English subtitles and analyzed the data. Moreover,

### **E. Data Analysis Technique**

According to Bordan state that Data analysis was the process of systematically searching and arranging the interview transcript, field notes, and other materials that you accumulate to increase your own understanding of them and to enable you to present what you have discovered to others.<sup>6</sup>

After the data were collected and selected, the researcher was analyzed. Data analysis was a process of organizing and classifying the data into a pattern category and basic of analysis in order to find a theme and to formulate working hypothesis as the data suggest.<sup>7</sup>

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<sup>5</sup> Jhon. W Creswell, *Research Design Qualitative, Quantitative and Mixed Methods Approaches Third Edition*, (Los Angeles : Sage, 2009), P. 181

<sup>6</sup> Sugiyono, *Metode Penelitian Kuantitatif Kualitatif dan R & D*, (Bandung : Alfabeta, 2011),P. 240

<sup>7</sup> Moleong, L.J, *Metodologi Penelitian Kualitatif*, (Bandung : PT Remaja Rosda Karya, 2001), P. 103



There were some techniques to analyze the data. Firstly, making the table which was consisted of turn-taking of characters, the name of characters and the expression or utterances of the speaker. Secondly, classifying the utterances or expression of characters which were included a request. Thirdly, classifying the utterances which were included politeness strategies of request proposed by Brown and Levinson theory. The last technique was analyzed the data transcript of English subtitles *Train to Busan* Movie on politeness strategies of request proposed by Brown and Levinson.

In addition, to know the most used politeness strategies in *Train to Busan* movie, the researcher counted each of politeness strategies into percentages. In this analysis, the researcher used a simple formula:

$$X = \frac{N}{\Sigma N} \times 100\%$$

Where;

X: the percentage of politeness strategies in *Train to Busan* movie.

N: the number of each type of politeness strategies in *Train to Busan* movie.

N: the total number of politeness strategies in *Train to Busan* movie.



## CHAPTER IV

### FINDING AND DISCUSSION

This chapter discussed the results of the research. As mentioned in chapter 1, the objectives of this research were described the types of politeness and the most used strategies of politeness proposed by Brown and Levinson's theory in English subtitles *Train to Busan* Movie. The number of utterances of this movie was 216.

#### **A. Analysis of Politeness Strategies of Request by Brown and Levinson**

##### **1. Finding (Percentage)**

After the data was analyzed, the data showed in this following below:

Bald on-record :  $\frac{13}{216} \times 100\% = 6.0\%$

Off record : -

Positive :  $\frac{27}{216} \times 100\% = 12.5\%$

Negative :  $\frac{17}{216} \times 100\% = 7.8\%$

##### **2. Data Analysis**

In this result presented the result of analysis politeness strategies of request by Brown and Levinson's theory. There

were four strategies. They were bald on-record, off record, positive politeness and negative politeness.

The following tables showed the data which in **different mark** which was being analyzed. Bold type referring to positive politeness. Then, Italic type referring to negative politeness and underline type referring to bald on-record strategy.

28	Seok-woo	- You thought I forgot? Happy birthday - <b>Why? Open it</b> - Why you don't like it?
29	Soo-an	- Last year on children's day too
30	Seok-woo	- <b>Well. Tell me what you want.</b>

Turn 28 and 30 showed the conversations happened at the speaker's home between the speaker (father's Soo-an) and the hearer (his daughter). He (Seok-woo) asked her (Soo-an) to open his gift. The word "Open it and tell me what you want", was a request form; it was done directly. The kind of request was a direct request. Afterwards, when he asked for a request to the hearer; it was referring to positive politeness. Actually, they had a close relationship and he wanted to express his solidarity to her.

38	Seok-woo's mother	You did well. <b>Try talking with your wife when you arrive there.</b> It's not good if you just break-up like that.
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		You two should re-unite again. There is nothing wrong you are together again. Try it this time so that you can come back again.
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Directly, a scary event was told on turn 38. The utterance was used by the speaker (Seok-woo's mother) and the hearer (Seok-woo); it was referring to a direct request. By the time, she trying to talk with him about what she wanted and she tried to talk slowly and politely to try talking with his wife.the conversation happened on the Seok-woo's room According to Brown and Levinson about politeness, it was referring to a positive politeness strategy because she wanted goodness to the hearer.

40	Seok-woo's mother	- Don't be too busy with work.
41	Seok-woo	Sometimes you should not always focus on work. Soo-an is growing up. She also needs you. <b>Take care of your family, especially So-an.</b>

As stated previously, turn 41 described the correlation with the previous turn. The speaker (Seok-woo's mother) asked the hearer to do something directly. It was called a direct request. The conversation happened on the Seok'woo's mother. Moreover, the language used by her referring to a positive politeness because she showed her solidarity by giving advice and suggestion to him.

Afterwards, they also had a close relationship. Hence, she used informal language to her.

42	Seok-woo	You thought father did not know that you didn't finish the song.
43	Soo-an	How did you know? You weren't there
44	Seok-woo	Father always know what you've been doing
45		You got nervous right? Am I right
46	Soo-an	Yes
47	Seok-woo	Why did you do that? You'll look like a fool if you don't finish it <b>When you started something. You should finish it no matter what. You should know that.</b> Soo-an. Are you okay? You're surprised right? It surprised me. It suddenly came out. It look like a big fire

Then, a little advice was said by the speaker (Seok-woo's mother) on Turn 47. He (Seok-woo) asked the hearer (Soo-an) to finish all anything although there are some problems on the middle of the way. The conversation happened in the car. The kind of request used by him was a direct request. The language used by her referring to a positive language because it was referring to his solidarity and care about her. Then, he used informal language and they had a close relationship.

53	Group of baseball	<b>Please rest during this trip.</b> Wow. Jihe is here
54	Ahn So-hee	What do you mean? I am coming with you. I am your cheerleader How are you all?
55	Yong-guk	Good.
56	Jin-hee	Hey. <b>Go find another seat okay.</b> Stingy you did not want to share Hey. If you're thankful to see me. Just say "thank you". Even the "tools" you also right for you

On other hand, the beginning story was starting on turn 53 between the speakers (group of baseball) and the hearer (cheerleader). The conversation taken a place on the train. Group of baseball come together with their team to go to Busan. The word "Please" was referring to a request. The kind of request was a direct request because they did conversation directly and explicitly. According to expression or the language used by them, it was referring to a positive politeness strategy because they were not only offering friendship, solidarity, status difference, but also having a close relationship.

In addition, turn 56 expressed the conversation happened on the train between the speaker (Jin hee) and the hearer (Yong-guk). The form of request was a direct request because they were in one place and same situation. The way or language used by her referring to a positive politeness because she was not only showing her friendship, solidarity but also ignoring the status.

57	Passenger 1	<b>Here, eat this!</b> Where did you get that egg?
58	Passenger 2	<b>Eat it yourself.</b>

Afterwards, Turn 57 demonstrated the conversation about the speaker (passenger 1), who was asked for a request to the hearer (passenger 2) to do something. The conversation taken a place on the train. Then, the kind of request was a direct request because the speaker gave a request directly without any imposition and in the same place. The language used by her seemed to show her solidarity and friendship. Actually, they also had a close relationship. Hence, the researcher concluded that the utterance called a positive politeness.

As mentioned above, Turn 58 was correlated to previous turn. This turn indicated the answer of the hearer. The word “Eat it yourself” was referring to a direct request to the speaker. The language used by her seemed to show her friendship to the speaker. It was called a positive politeness.

98	Informant	- <b>Attention please!</b> Due to our current situation, we won't be stopping in Cheonan. For your safety, <b>please stay in your seats.</b>
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Afterward, turn 98 stated about the speaker (informant), who was giving a direct request to all passengers on the train especially they had not yet attacked by zombies. The conversation taken a place on the train. The word “Attention please”, was referring to a



request and the language used by him politely with concern about who the hearers were by using formal language. Hoping what the speaker said will be accepted and showed his solidarity with others. It was included a positive politeness.

100	Sang-hwa	<b>Excuse me. I am really sorry but could she sit down? She is pregnant.</b>
101	Passenger	<b>Okay. Sit down, please.</b>

On other hand, Turn 100 told us about the speaker (Sang-hwa) asked for something to the hearer (Passenger). He asked a permission to other passenger by using formal language. The conversation happened on the train. The kind of asking something was a direct request because she was giving a request directly and explicitly. The language used by her was positive politeness because he used language politely and he used the word “excuse me”. It was referring to appreciate other face.

Afterwards, turn 101 indicated the answer of the speaker at previous turn. The speaker (passenger) allowed the hearer (Sang-hwa) to take her seat. The conversation taken a place on the train. The kind of language used by her was referring to positive politeness because she received what was the hearer need. It seemed to show her solidarity between them. Although, they had the social distance relationship.

106	Seok-woo	Why are you breathing like that
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		are you hurt?
107	Seok-woo's mother	<b>Seok- woo, my baby. please take care of Soo-an</b>
108	Seok-woo	Mom, are you okay?
109	Seok-woo's mother	For Soo-an. I love her so much, but she only wants her mom

Meanwhile, an unusual sound was said by the speaker (Seok-woo's mother) to the hearer (Seok-woo) to do something on the train. It was making the hearer felt afraid. She was did a direct request to the hearer (Seok-woo's mother) politely. They also showed care about someone and they had a close relationship. The kind of language was a positive politeness.

112	Informant	My fellow citizen. We are currently experiencing violent riots in all major cities, resulting in many civilian and police injuries. Riots led to shutting down of various districts. For this reason. We are entering state of emergency in order to control current situations. <b>My fellow citizen. Please refrain from reacting to baseless rumors and stay in the safety of your homes.</b>
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Turn 112 expressed the speaker (informant), who was giving a direct request to all the hearers (passengers) to do something. The

informant give an information and an advise to all of passengers who still alive. The conversation happened on the train. According to the researcher, the language used by him was polite. He seemed to show his solidarity, kindness and seemed to show the care about all passengers. It was called a positive politeness.

113	Soo-an	Mommy's phone is off
114	Seok-woo	<b>Soo-an , sit over here</b>
115	Soo-an	<b>Mam, take my seat</b>
116	Passenger	Iam okay. No. pleas sit
117	Seok-woo	Soo-an. You didn't have to do it
118	Soo-an	Do what? Being good?
119	Seok-woo	At a time like this. Only watch out for yourself
120	Soo-an	Granny always had knee aches.

Both of turn 114 and turn 115 were referring to a direct request. The first turn showed the attention of the father (Seok-woo) to his daughter (Soo-an). The second turn showed the attention of the speaker (Soo-an) to other people who were known before it. The conversation taken a place on the turn. The language used by them was referring to positive politeness because they used informal language. He also showed her solidarity and known what was the speakers need.

121	Informant	<b>May I have your attention please?</b> Our train will conclude service at Daejeon station. Military is deployed there, and
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		will secure our train. So once we arrive, <b>please exit the train. Deajeon station is our last stop.</b>
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Whereas, turn 121 told about the speaker (informant), who was making a direct request to all the hearers (passengers) to do something. He asked all passengers to move from the train to other train. The conversation taken a place on the train. According to researcher, the language used by him was politely. He seemed to show his solidarity and his kindness to all of passengers. It was called a positive politeness.

126	Seong-Kyeong	This is my baby. Say hello
127	Seong-Kyeong	He's daddy too lazy to come up with a name yet
128	Sang-hwa	<b>Touch her belly.</b>

Afterwards, turn 128 stated about the speaker (Sang - hwa) gave a direct request to the hearer (Soo-an). The language used by him seemed to use informal language and they like known each other, but actually they have known each other in train. The conversation taken a place on the train. According to researcher, the languages was used by him referring to a positive politeness because he trying to minimize threatening to hearer's face.

130	Seok-woo	<b>Let me ask you something (In phone).</b>
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		I am on KTX to Daejeon. Is it true military is deployed in Daejeon?
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On other occasion, Turn 130 stated about the speaker (Seok-woo) asked for a direct request to the hearer (Mr. Kim). The word “Let me ask” was referring to request. He asked for the help to his friend through phone in a hurry. The language or the way used by him was informal language. Actually, he had high power than hearer. It was called positive politeness.

131	Mr. Kim	Yes. That’s correct. Once you arrive, you’ll be quarantined. I’ll get you a real scoop, do me a favor <u>Don’t go to the main square, come to the East one.</u> I’ll let my men know.( In phone)
132		
133	Seok-woo	Okay thanks so much

Then, the next turn told about the answer of the hearer (Mr. Kim). The conversation happened on the train. At least, he helped the speaker (Seok-woo) to avoid from zombies attacked. The language used by the hearer was called a bald on-record.

139	Seok-woo	<b>Come on sweaty</b>
140	Soo-an	Where are we going?
141	Seok-woo	We’re going this way What is it?
142	Passenger	I’m going this way too

Therefore, turn 139 explained about the speaker (Seok-woo) asked for a request to the hearer (Soo-an) to run fast. He felt afraid zombies would like to attack them. The act which was done by him seemed to show her friendship and her solidarity. The conversation happened on the train. According to the fact, actually they have a close relationship were blood ties. Then, the researcher analyzed the kind of politeness was a positive politeness.

188	Sang-hwa	<b>Stay back baby. Please go! Buddy. Take her and leave. You have to go. I said go now. I am getting tired, please go. Take care of her, okay? I'll hold them off, just go!</b>
189	Seok-woo	We have to go, let's go! Why did you do it? You bestard! We could have save them

Whereas, Turn 188 showed the speaker (Sang-hwa), who was giving a direct request to the hearer (Seok-woo). He wanted to keep his wife from zombies. Finally, to save his wife and other passengers, he passed in herself to zombies. According to situation and language used by speaker, He seemed to show his solidarity and care about others especially his wife. The conversation happened on the train. According to researcher, it was called a positive politeness.

206	Mr. Kim	Chief, we are the one who started this. Our plant started all of this.
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		<b>Please tell me it's not our fault.</b> Chief we are only doing our jobs right?is this my fault
207	Seok-woo	It's not your fault

Meanwhile, turn 206 expressed about the speaker (Mr. Kim), who was giving a direct request through phone to the hearer to say something. He felt scary and tried to ask her boss in his company to ensure that was not his fault. The conversation taken a place on the train. The language used by him seemed to show a close relationship between them. The kind of politeness was a positive politeness.

210	Seok-woo	We have got to find a way across
		<b>Over here! We have to move, come on!</b>
211	Soo-an	<b>Daddy! Wake up!</b>

Finally, turn 210 told about a scary and an urgent event which was making the passengers to run fast because to avoid zombies who attacked them and found the train other to Busan. Seok-woo who was making a direct request to the hearer (soo-an) to move fast in the urgent event; He tried to show his solidarity to her. The conversation happened on the way to Busan. The kind of politeness was a positive politeness.

Then, the next turn 211 presented about the speaker (Soo-an) asked for a direct request to the hearer (Seok-woo) to wake up as

soon as possible. She afraid when the zombies would be attacked them again. The Language used by speaker was in touch people, seemed scary. The kind of politeness was a positive politeness.

215	Seok-woo	<p><b>Soo-an, come here. Listen to me, here is the throttle, the brakes. When you need to stop, pull the break. Soo-an, look at me. You must stay with her, okay?</b> Busan still safe, that's why don't go!</p>
216	Soo-an	<p><b>Don't go father! Come with us. Please don't leave me. You should come with us!</b></p>

Finally, Turn 215 presented about the end of the movie. The speaker (Seok-woo/ father's Soo-an) asked the hearers to do something. The language used by them was seemed to show his kindness, care, solidarity to his daughter. It was moment very sad and shed tears for everyone who looked them. The conversation happened on the train. According to the researcher, it was called a positive politeness.

In fact, Turn 216 told about the answer of previous turn. The speaker (Soo-an), who was making a direct request to the hearer (seok-woo/ father's Soo-an) by asking them to stay with her because he was attacked by zombie's virus. Soo-an just cry and cry when looked her father jumped from the train. The language used by speaker seemed to show sincere, care and her solidarity to her father. It was included a positive politeness.



3	Passenger	<i>Go ahead, move along.</i> Why are you doing this to me? Just like the last time?
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The utterance of turn 3 told us about the speaker (passenger 1) asked the hearer (driver) to do something with high stressing. He asked the hearer to move as soon as possible from the company because there are some problems there. The place taken on the company. According to the researcher, a direct request was used by him referring to negative politeness because he felt annoyed by his coming. It was happened when he worked at his company and showed a distant social relationship between them.

11	Seok-woo	<i>Mr. Kim. Just do what I tell you to do.</i> We must be watchful of the possibility that happen. Wait a minute Mr. Kim. What's the popular gift for kids nowadays?
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Therefore, the answer of previous turn told about the speaker (Seok-woo), who was giving a direct request to the hearer (Mr. Kim) with high stressing. He felt that the speaker had the low status than him and looked the utterance of speaker was threatening. The conversation happened in the company. According to Brown and Levinson about politeness stated that the way or language used by him seemed threatening his' face. In this case, he had high power than hearer. It was included a negative politeness.

14	Seok-woo's wife	<i>Just send her here in Busan! (In Phone).</i> You've already broke your promises! How many times have you tell her you'll come. <i>Can you keep it just this once?</i>
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However, the utterance of turn 14 stated about two statements including the request. Both of them told about thhe speaker (Seok-Woo's wife) asked the hearer (Seok-woo) to do something. She used the high stressing to do a request to the hearer. The conversation happened occured through phone. The kind of request used by her was a direct request through phone. The language used by them called a negative politeness, because they felt their face were annoying by other face.

32	Seok-woo	Yeah, just wait. We definitely there after affair father finished.
33	Soo-an	<i>No. tomorrow. Dad always says we'll go next time. Anyway, tomorrow we have to go.</i> You don't have to come with me. Grant my wish for once

Afterward, the utterance of turn 33 indicated the speaker (Soo-an) asked for a request directly to the hearer (seok-woo) with high stressing. She tried to push her father as soon as possible because she felt annoyed with what was said by her father was just promise. The

conversation happened on the Seok-woo's home at the midnight after he come back from his company. The language used by her showed the distant between them. There was not the relationship between them and she felt her' face was annoyed by her father. It was called a negative politeness. In fact, actually she was a daughter's hearer; they had close relationship was blood ties.

39	Seok-woo	<i>Mother. I do not want to talk about it. Let it be the past.</i>
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On the contrary, the next turn 39 showed the answer of the speaker (Seok-woo) to the hearer (mother's Seok woo). He asked for a request directly to her. The word "Let it be the past", was the utterances which showed angry to the speaker. The conversation happened on the Seok-woo's room. the The language used by him referring to a negative politeness because he felt annoyed. Then, she was not only threatened his face, but also he wanted to free of imposition. Although, they had a close relationship.

61	Employer's train	Excuse me. Are you the one in charge?
62	Yon-suk	Yes
63	Employer's train	I have seen a suspicious passenger
64	Yon-suk	Where's the passenger?
65	Employer's train	Inside the lavatory. It's been a while since then.
66	Kim eui sun	Really? Let see

67	Employer's train	<i>Ahh, I apologize Mr. I will check on it.</i>
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Turn 67 presented about the speaker (Employer's train) who asked for apologies to the hearer (Kim eui sun). He looked using informal language when he would like to ask request. The conversation taken a place on the train. The word "Will" was referring to a request. The kind of request was a direct request. According to Brown and Levinson's theory stated that the language used by him was a negative politeness because he wanted to appreciate the hearer. Although, their status was different and he had high status more than him.

68	Passenger	Passenger. Passenger! Everyone is dead
69	Employer's train	<i>I am sorry, but may I see your ticket?</i> <i>Mister, if you don't have a ticket.</i> <i>We need to drop you off at the next station.</i>
70	Passenger	Everyone is dead

There were two statements which were told on Turn 69. They consisted of the question and the statement. The first statement showed the speaker (employer's train), who was making a direct request to one of passengers in train. He asked other passenger to give his ticket, but the speaker did not have the ticket. The conversation happened on the train. The language used to express a

request by the speaker was negative politeness because he said politely and gave the option to hearer.

In addition, the second statement demonstrated about the speaker (Employer’s train) and the hearer (passenger). He would like to out the passenger if speaker can’t show the ticket. The event occurred on the train. According to the language used by him, it was referring to a direct request. He asked hearer to drop out from the train because the hearer didn’t have a ticket. Afterwards, the language used by him was referring to a negative politeness because he felt his face was threatening. Besides, the speaker trying to maximize FTA (face threatening act) to the hearer.

84	Seong-Kyeong	<i>You idiot! Go help her!</i>
85	Ma dong sok	Excuse me! Get of her Baby. Sung-kyung! You can run, right?

Meanwhile, Turn 84 told us about the speaker (Seong-Kyeong) asked the hearer (Sang hwa) to do something. She asked a direct request to help other passengers who were attacked by zombies. The conversation taken a place on the train. The word “Buddy” was address’ name of someone. It was referring to a negative politeness. Besides, the language used by her with high stressing because she felt that his face was threatening.

105	Ma dong-seok	<p>In a hurry? Well. You'll need to find another place because it will take a while.</p> <p><i>You could use the other comfort room. Go there!</i></p> <p>Baby? How are you doing down there?</p> <p><i>Ah sorry. Go ahead, take your time, and take your time.</i></p> <p>Go there. Go there.</p>
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Afterwards, there were two statements on turn 105. Both of first statement and second statement were referring to a direct request. The first statement told about the speaker (Ma dong-seok) who making request to the hearer (Soo-an), but she just silent and went at that time. The language used by speaker seemed impolite because he felt his face was threatening. The conversation taken a place on the train. According to the researcher, the kind of language was a negative politeness. The second statement described about a husband, who was waiting his wife in the toilet. The language used by the speaker referring to a positive politeness because a husband oriented to positive' self-image of his wife; they also had a close relationship and a husband showed his solidarity with his wife.

143	Seok-woo	<p><i>The main square is that way, just follow other people.</i></p>
144	Passenger	<p><i>I'm going to come with you.</i></p> <p>I heard your phone call about pulling you two out. I know others will be quarantined.</p>

As stated previous turn, there was someone who was following them and making the speaker (Seok-woo) felt angry. Finally, he prohibited the hearer (another passenger) to follow them. A little conversation happened on the Daejon station. According to language used by speaker, it was called a negative politeness because he felt his face could be threatened.

Afterwards, Turn 144 presented the answer of previous turn. The hearer (passenger) wanted to follow the speaker (Seok-woo), but without conscious, he was threatening speaker's face. The conversation also happened on the train. It was called a negative politeness.

183	Jin-hee	What do you mean?
184	Yon-suk	<i>Look, look at them!</i> At a moment like this, no one knows what happened to their families. We don't even know if your damn friends are infected. But allow them here? I don't believe this.
185	Jin-hee	Sir. Please say something. They'll be here soon.

However, Turn 184 stated about not easy to get a belief from other passengers. The speaker (Yon-suk) tried to influence passengers by asking for a direct request with prohibited the new passenger who was could be came to their car on the train. He felt scary because they were attacked by zombies and he felt his face

was threatening. The conversation happened on the train. According to the researcher, it was called a negative politeness.

191	Employer's train	Those of you who just arrived. I don't think you can stay with us. <i>Please move to the vestibule.</i>
192	Passengers	<i>Just go! Please leave us.</i>
193	Yong-guk	I'll be safer for you to stay here.
194	Jin-hee	No. I don't want to stay. I' am coming with you

Then, Turns 191 and 192 explained about the different speakers (Employer's train and passengers), who were making a direct request to other passengers. They felt their face was threatened. So, they asked them to go out from their car. The conversation taken a place on the train. It was called a negative politeness.

195	Passenger	<i>Tie it faster!</i>
196	Yon-suk	That's woman stop her!

The next Turn 195 indicated about a scary incident happened on the train between the speakers (Passengers) and the hearers (Seok-woo etc.). They felt the hearers have attacked by zombie's virus. So, they were not only asking for a direct request to hearer to go out from his car, but also they were annoyed by them. It was called a negative politeness.



212	Yon-suk	<i>Mr. please brings me to Busan! Please help me. My mother is waiting for me. Please bring me home. Giving his address, please save me.</i>
213	Seok-woo	You are already infected.

Consequently, Turn 212 showed that the speaker (Yon-suk), who was attacked by zombie's virus, but he did not aware yet to attack him (Seok-woo). He asked a direct request to the hearer by using polite language, but the hearer felt that he would attack him and threatened his face. The conversation happened on the train to Busan. The language used by the speaker was called a negative politeness.

7	Seok-woo	Madame, statistical data companies we showed abnormal in the stock market. <u>Please don't take your investment now. (In Phone).</u> The market will fall one you've taken your investment. Thank you for your consideration. No. it is not. I will do it as soon as possible. <u>Mr. Kim. Come into my office. (In phone).</u>
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Meanwhile, the next turn described about the speaker (Seok-woo) asked the hearer (his client) to not doing something because there were some problems at his company. This event taken place

on the company. The kind of request was a direct request because he asked for a request directly and explicitly through phone. Then, the kind of language used by him seemed urgent and scary. According to Brown and Levinson's theory, It was called a bald on-record strategy.

As stated previously, the next turn explained the same speakers (Seok-woo) asked the different hearer (Mr. Kim) to do something at that time. He had the high power than hearer. That conversation taken place at his company. The request which was conveyed by him directly and explicitly. It was called a direct request. Afterwards, the language used by him to say it seemed urgently. It could be concluded that he used a bald on-record strategy.

77	Passengers	What is that? What is happening?
78	Employer's train (man)	<u>Hurry! Everyone run!</u>

A scary incident was started on turn 78. This turn expressed about the speaker (Man employer's train) asked for a direct request to the hearers (passengers) to run fast from their place. There were scary zombies who would attack them at that time.the event happened on the train to Busan. According to Brown and Levinson theory stated that the language used by him was a bald on-record because the event at that time was urgently and directly without imposition.

81	Employer's train (man)	<u>Get away! Just go!</u> <u>Get out of here! Head for the back!</u> <u>Get up! Hurry...</u>
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As stated previously, Turn 81 defined about the speaker, who was asking a direct request to the hearer to go out as fast as possible because the event at that time was urgently and scarily. the conversation happened on the train to Busan. According to researcher, the language used by him was a bald on record.

86	Passenger	<u>Close the door! The door!</u> <u>Shut the door! Shut it!</u>
87	Soo-an	I know her.
88	Sang-Hwa	Where is the lock? Buddy, how do I lock this? Do you hear me?
89	Seong-kyeong	Let it go
90	Seok-woo	I don't think they know how to open. They attack because they see us

The next statement described the speakers (Passengers), which were making a direct request to the hearer (Seok-woo) to close the door as soon as possible. The conversation taken a place on the train to Busan. The language used by them referring to a bald on-

record because they said directly without any imposition from others.

146	Passenger	<u>Go back up! Go! Go!</u> <u>Come on! Hurry!</u>
147	Employer's train	<u>Over here! Run! This way please!</u>
148	Yon-suk	Why aren't we leaving yet?
149	Employer's train	There are still more people! Hurry up!

Moreover, a scary event was told on turn 146 and 147. It was making all passengers run fast and back to the train because the city (Daejon) which was supposed comfortable from zombies by them, but all of the military was attacked. All passengers used a direct request to other people because they showed their care. The conversation happened on the train. According to the researcher, the language used by them seemed urgently. It was called a bald on-record.

150	Seong-Kyeong	<u>Granny. Please get up!</u> <u>Let me in please!</u>
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The next Turn showed the conversation happened on the train between the speaker (Seong-Kyeong), who was asked for a direct request to the hearer (passenger). She felt scary when zombies would attack her. In the middle of runaway, she looked other passengers were trying to help her. According to the researcher,

the language used by speaker seemed scary and urgent. It was called a bald-on record.

154	Employer's train	<u>Conductor! Please depart!</u>
155	Seok-woo	<u>Snap out it idiot!</u>

But, Turn 154 presented about the speaker, who was giving a direct request to conductor. Whereas, he had known that there were some passengers who were not entered yet on the train. But, to avoid the FTA from others in urgently situation, he did what they were wanted. The conversation happened on the train. According to researcher, it was called a bald on-record.

Whereas, Turn 155 explained there were some passengers, who were struggling the zombies. The language used by speaker (Seok-woo) was urgent. It was referring a bald on-record.

186	Seong-Kyeong	<u>Hurry the hell up!</u>
187	Seok-woo	<u>Hey! Open the door!</u>

The next turns 186 and 187 were explained about a scary and an urgent situation happened on train between the speakers and the hearer. They (Seong-kyeong and Seok-woo) were making a direct request to open the next car to the hearer (passengers), but they just silent and looked them. They felt afraid when they were attacked

by zombies. According to the situations and languages used by speakers, it was called a bald on-record.

**B. The most politeness strategies of request used in *Train to Busan* Movie**

According to data analysis showed that the most used politeness strategies in this movie was a Positive politeness. The following tables showed the data after being analyzed.

Bald on-record	Off-record	Positive politeness	Negative politeness
6.0%	-	12.5%	7.8%

The table above showed that a positive politeness was the most dominant politeness strategies in *Train to Busan* movie. The highest percentage of politeness strategies was in positive politeness, which counted 12.5%. Then, the second position was negative politeness, which counted 7.8%. The third position was bald on-record, which counted 6.0% and the lowest position of politeness strategies was off record, which counted 0%.

## CHAPTER V

### CONCLUSION AND SUGGESTIONS

This chapter discussed the results of the previous chapter. The results of analysis discussed politeness strategies of request which were used in the English subtitles of *Train to Busan* movie by *Yen Seng Ho* and the mostly used politeness strategies which were used to analyze English subtitles of *Train to Busan* movie.

#### **A. Conclusion**

Based on the finding and the discussion in the previous chapter, there were 216 utterances used by the speakers and the hearers in the English subtitles of *Train to Busan* Movie. Then, there were four politeness strategies proposed by Brown and Levinson theory, which were used to analyze English subtitles of *Train to Busan* movie. They were bald on-record, Positive politeness, Negative politeness, Off-record and each of strategies had the different result.

There were 13 utterances of bald on-record strategy, which were used by the speakers. Afterwards, there were 27 utterances of Positive politeness strategy, which were used by the speakers. Moreover, there were 27 utterances of negative politeness, which were used by the speakers and there weren't utterances of off-record strategy used by the speakers. Afterwards, each of the strategy was shown in percentage. The result of bald on record

was 6.0%. Moreover, the result of positive politeness was 12.5% and the result of negative politeness was 7.8%.

In addition, among the four strategies, a positive politeness was the most used strategy in English subtitles *Train to Busan* movie. Most of the speakers in *Train to Busan* movie used a positive politeness when they were asking for a request to other people and they always used a direct request. However, they showed their solidarity and their friendship. They did not care about other people's status although they met at the first time on the train. Afterwards, second position was a negative politeness, which counted 7.8%. The next position was a bald on-record, which counted 6.0%. The last and the lowest position was an off-record, which counted 0%.

## **B. Suggestions**

This research could be a reference for all students especially English Department on how to do the request without threatening people's faces and keep their self-image. Afterwards, people could know how to ask something politely to other people without disturbing them.

Moreover, this research also gives a little knowledge about how to talk politely by considering the participants were. People must concern about the way or language used when they were talking to other, especially when they were requesting something to other people.



In addition, this research still has many weaknesses and far from the perfectness. Hopefully, the next researchers would give the suggestion to complete this research better.



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## APPENDIX

### English Subtitles Transcript of *Train to Busan* Movie

Turn	Speaker	Expressions
1	Passenger	What was it now early? You're going to burry livestock again?
2	Worker	No, it's just a normal inspection, there's just a small leak at the site.
3	Passenger	<b>Go ahead, move along.</b> Why are you doing it to me? Just like the last time?
5	Worker	I promise , not this time, now move along go
6	Passenger	What a really bad day, rough morning. What more... Oh come on. What a really rough day for me.
7	Seok-woo	Madame, statistical data companies we showed abnormal in stock market. <b>Please don't take your investment now.</b> The market will fall one you've taken your investment. Thank you for your consideration. No. it was not. I will do it as soon as possible. <b>Mr. Kim...Come into my office. (In phone).</b>
8	Employer's office	What was matter?
9	Seok-woo	Sell all of our assets in the stock market.
10	Employer's office	Selling it all? Wasn't it too risky to do that? Still we could maintain our first asset and wait if something better.

11	Seok-woo	Mr. Kim. <b>Just do what I tell you to do.</b> We must be watchful of the possibility that happens. Wait a minute Mr. Kim. What's the popular gift for kids nowadays?
12	Seok-woo's wife	Forget it. You really can't be a good dad to Soo-an. You didn't even attend her recital.
13	Seok-woo	I did not forget that. There's a lot of work here She can stay here in Seoul with me
14	Seok-woo's wife	<b>Just send her here in Busan!</b> You've already broke your promises! How many times have you tell her you'll come. <b>Can you keep it just that once?</b>
15	Seok-woo	Yes. I promise we all go
16	Seok-woo's wife	You really don't keep your words.
17	Seok-woo	I'm keeping my words.
18	Seok-woo's wife	You just have to keep your words. Children are tired of always with the promise
19	Seok-woo	Never mind. I'll talk her.
20	Seok-woo's wife	You know that it's her birthday tomorrow right?
21	Seok-woo	I know
22	Seok-woo's mother	Oh you're here now.
23	Seok-woo	Where was she?
24	Seok-woo's mother	She was playing in her room
25	Soo-an	When will we see each other?



		Why? Mom did not talk to dad huh? (In Phone) I'm going to hang the phone now, he's here.
26	Seok-woo	It's okay you can talk to her.
27	Soo-an	I already hung up
28	Seok-woo	You thought I forgot? Happy birthday <b>Why? Open it</b> Why, you don't like it?
29	Soo-an	Last year on children's day too
30	Seok-woo	<b>Well. Tell me what you want.</b>
31	Soo-an	Busan. I wait to mom at Busan.
32	Seok-woo	Yeah, just wait. We definitely there after affair father finished.
33	Soo-an	<b>No. tomorrow. Dad always say we'll go next time</b> <b>Anyway, tomorrow we have to go</b> You don't have to come with me. Grant my wish for once
34	Seok-woo's mother	Was there a lot of work?
35	Seok-woo	Yes. There was
36	Seok-woo's mother	Are you going to Busan tomorrow?
37	Seok-woo	Yes
38	Seok-woo's mother	You did well. <b>Try talking with your wife when you arrive there.</b> It's not good if you just break-up like that. You two should re-unite again. There was nothing wrong you are together again. Try it was time so that you can come back again.
39	Seok-woo	<b>Mother. I do not want to talk about it. Let it be the past</b>
40	Seok-woo's	Don't be too busy with work

	mother	
41	Seok-woo	Sometimes you should not always focus on work. Soo-an was growing up. She also needs you <b>Take care of your family, especially Soo-an.</b>
42	Seok-woo	You thought father did not know that you didn't finish the song.
43	Soo-an	How did you know? You weren't there
44	Seok-woo	Father always know what you've been doing
45		Did you get nervous right? Am I right
46	Soo-an	Yes
47	Seok-woo	Why did you do that? You'll look like a fool if you don't finish it <b>When you started something. You should finish it no matter what. You should know that.</b> Soo-an. Are you okay? Are you surprised right? It surprised me. It suddenly came out. It look like a big fire
48	Informant	All departing passengers, kindly board the train now as this train was now ready to depart for Busan.
49	Passenger	Excuse me, where was the south station?
51	Employer's train	Ah south station. You need to that way.
52	Passenger	Thank you.
53	Group of baseball	<b>Please rest during this trip .</b> Wow. Jihe was here
54	Ahn So-hee	What do you mean? I' am coming with you. I' am your cheerleader How are you all?

55	Yong-guk	Good.
56	Jin-hee	Hey. <b>Go find another seat okay.</b> Stingy you did not want to share Hey. If you thankful to see me. Just say “thank you”. Even the ”tools” you also right for you
57	Passenger 1	<b>Here, eat this!</b> Where did you get that egg?
58	Passenger 2	<b>Eat it yourself</b>
59	Seok-woo	Chief, are you already on board? Yes, but why?
60	Mr. Kim Seok-woo	There are problems in the office. Let us take care of it We’ll discuss it after I get back. I’ll be there after lunch. See you
61	Employer’s train	Excuse me. Are you the one in charge?
62	Yon-suk	Yes
63	Employer’s train	I have seen a suspicious passenger
64	Yon-suk	Where’s the passenger?
65	Employer’s train	Inside the lavatory. It’s been a while since then.
66	Kim eui sun	Really? Let see
67	Employer’s train	<b>Ahh. I apologize Mr. I will check on it</b>
68	Passenger	Passenger. Passenger! Everyone was dead
69	Employer’s train	<b>I’ am sorry, but may I see your ticket?</b> <b>Mister, if you don’t have a ticket. We need to drop you off at the next station</b>
70	Passenger	Everyone was dead
71	Yon-suk	Hey kid, if you don’t study well. You’ll end up like him

72	Soo-an	My mother told me not to say that kind of words.
73	Ma dong-seok	In a hurry? Well. You'll need to find another place because it will take a while. You could use the other comfort room. <b>Go there</b> Baby? How are you doing down there? <b>Ah sorry. Go ahead, take your time, and take your time.</b> Go there. Go there.
74	Employer's train (woman)	Miss? Miss, are you oke? Chief!
75	Employer's train (man)	What about the breathing?
76	Employer's train (woman)	Uncontrolled chief
77	Passenger	What was that? What was happening?
78	Employer's train (man)	<b>Hurry! Everyone run!</b>
79		Conductor! We have a situation here!
80	Passenger	Oh my god! What in the hell?
81	Employer's train (man)	<b>Get away! Just go!</b> <b>Get out of here! Head for the back!</b> <b>Get up! Hurry...</b>
82	Soo-an	Daddy
83	Sang-hwa	Sang-hwa! so damn loud! Sorry. The thing was ...
84	Seong-Kyeong	<b>You idiot! Go help her!</b>
85	Ma dong sok	Excuse me! Get of her

		Baby. Sung-kyung! You can run, right?
86	Passenger	<b>Close the door! The door! Shut the door! Shut it!</b>
87	Soo-an	I know her.
88	Sang-hwa	Where was the lock? Buddy, how do I lock this? Do you hear me?
89	Seong-kyeong	Let it go
90	Seok-woo	I don't think they know how to open. They attack because they see us
91	Yon-suk	What are they?
92	Sang-hwa	Hey buddy, what was it? Don't you ask me an apology?
93	Seok-woo	What do you mean?
94	Sang-hwa	<b>Look at this chump!</b> You shut the door in our faces!
95	Seok-woo	You weren't the only ones in danger!
96	Sang-hwa	What pieces of word! I'll feed you to them.
97	Seong-Kyeong	Stop it! Everyone just scared.
98	Informant	<b>Attention please!</b> Due to our current situation, we won't be stopping in Cheonan. <b>For your safety, please stay in your seats.</b>
99	Yon-suk	Hello, anyone there?
		Yes, go ahead. Do you even know what's going on back here? We are aware. sir! This was the order from the control center!

		Please be seated! That's nonsense! People are going rabid. Stop it Cheonan, got it!
100	Sang-hwa	<b>Excuse me. I' am really sorry but could she sit down? She was pregnant</b>
101	Passenger	<b>Okay. Sit down please.</b>
102	Seok-woo's mother	Are you on your way?
103	Seok-woo	Yes. We are in a route.
104		Where are you? Why was it so loud
105	Seok-woo's mother	What's happening you say? Everyone's fighting. Are you and Soo-an okay?
106	Seok-woo	Why are you breathing like that, are you hurt?
107	Seok-woo's mother	<b>Seok- woo, my baby. Please take care of Soo-an</b>
108	Seok-woo	Mom, are you okay?
109	Seok-woo's mother	For Soo-an. I love her so much, but she only wants her mom
110	Soo-an	Dad. Was granny okay?
111	Seok-woo	Sweetie. Sit down
112	Informant	My fellow citizen. We are currently experiencing violent riots in all major cities, resulting in many civilian and police injuries. Riots led to shutting down of various districts. For this reason. We are entering state of emergency in order to control current situations. <b>My fellow citizen. Please refrain from reacting to baseless rumors and stay in the safety of your homes.</b>
113	Soo-an	Mommy's phone was off

114	Seok-woo	<b>Soo-an , sit over here</b>
115	Soo-an	<b>Mam, take my seat</b>
116	Passenger	I' am okay. No. pleas sit
117	Seok-woo	Soo-an. You didn't have to do it
118	Soo-an	Do what? Being good?
119	Seok-woo	At a time like this. Only watch out for yourself
120	Soo-an	Granny always had knee aches.
121	Informant	<b>May I have your attention please?</b> Our train will conclude service at Daejeon station. The military was deployed there and will secure our train. <b>So once we arrive, please exit the train. Deajeon station was our last stop.</b>
122	Sang-hwa	Who was he? Your dad? What does he do?
123	Soo-an	He was a fund manager He leaches of other
124	Seong-Kyeong	Don't say that in front of his child.
125	Soo-an	It's okay. That's what everyone thinks
126	Sang-hwa	That was my baby. Say hello
127	Seong-Kyeong	He's daddy too lazy to come up with a name yet
128	Sang-hwa	<b>Touch her belly.</b>
129	Mr.Kim	Mr. you called me at a bad time
130	Seok-woo	<b>Let me ask you something</b> I am on KTX to Daejon. Was it true military was deployed in Daejon?
131	Mr. Kim	Yes. That's correct. Once you arrive, you'll be quarantined.
132		I'll get you a real scoop, do me a favor <b>Don't go to the main square, come to the East one.</b> I'll let my

		men know.( In phone)
	Seok-woo	Okay thanks so much
133	Conductor	What's going on back there?
134	Employer's train	This was that violent incident I told you about.
134	Yon-suk	Are you a conductor?
135	Conductor	Yes
136	Yon-Suk	Where's the military?
137	Conductor	I only receive the report about it sir. All routes into Daejeon are cut off. Our busses are all rerouted. But what for?
138	Yon-Suk	The city's been quarantined! They probably won't let us in. but Busan was still open, let's go there!
139	Seok-woo	<b>Come on sweetie</b>
140	Soo-an	Where are we going?
141	Seok-woo	We're going this way What was it?
142	Passenger	I'm going this way too
143	Seok-woo	<b>The main square was that way, just follow other people.</b>
144	Passenger	<b>I'm gonna come with you.</b> I heard your phone call about pulling you two out. I know others will be quarantined.
145	Soo-an	I'll go tell the others. Forget the, We're all on our own! You only care about yourself. That's why mommy left.
146	Passenger	<b>Go back up! Go! Go! Come on! Hurry!</b>
147	Employer's train	<b>Over here! Run! This way please!</b>
148	Yon-Suk	Why aren't we leaving yet?
149	Employer's train	There are still more people! Hurry up!



150	Seong-Kyeong	<b>Granny. Please get up! Let me in please!</b>
151	Yon-suk	How much longer? We have to leave now!
152	Jin-hee	No! My friends aren't here yet!
153	Yon-Suk	Those on board must survive!
154	Employer's train	<b>Conductor! Please depart!</b>
155	Seok-woo	<b>Snap out it idiot!</b>
156	Conductor	Control, 101 could not dock at Daejeon due to outbreak. Advise which station was available to dock, over. <b>Attention everyone.</b> For that safety of those on board, we won't be making any stops and head straight for Busan
157	Yon-suk	Conductor, can you hear me?
158	Conductor	Go ahead!
159	Yon-Suk	Were you able to contact Busan?
160	Conductor	No, the communication was erratic
161	Yon-Suk	Full speed, no matter what!
162	Jin-hee	Young-guk. Where are you? I thought you were dead!
163	Yong-guk	I' am sorry. No one else made it!
164	Sang-hwa	Baby? Huh? Why are you answering? Where are you?
165	Soo-an	We're in the train washroom!
166	Sang-hwa	Washroom? Which car?
167	Soo-an	Its car 13
168	Seok-woo	Was that my kid? Was she okay?
169	Sang-hwa	Yes. Washroom in car 13.
170	Seok-woo	Gonna pass through? Let's say you got through and rescue them. People are gathered there
171	Sang-hwa	I heard you are a fund manager

172	Seok-woo	Then you are an expert. They stopped once we entered the tunnel, right? Probably because of the darkness
173	Yong-guk	I think so
174	Sang-hwa	There are even more here What we do now? Felt good to see your kid thanks to me?
175	Seok-woo	Why was your ringtone so tacky? Two minutes upcoming tunnel will give us two minutes.
176	Sang-hwa	Can we do it? If we miss this one, there's no another in 3km. I bet you never get to play with your daughter. When she gets older, she'll understand why you work so hard. But it's all about sacrifice, right?
177	Jin-hee	My friends coming here!
178	Employer's train	What did you say?
179	Jin-hee	My friend from another car was coming over
180	Yon-suk	Who's coming?
181	Jin-hee	My friend. He was in car 9, and he rescued some people
182	Yon-suk	Rescued? From there to here, passing through those monsters? Without any injuries? You sure they're not infected? Are you damn sure?
183	Jin-hee	What do you mean?
184	Yon-suk	<b>Look, look at them!</b> At a moment like this, no one knows what happened to their families. We

		don't even know if your damn friends are infected. But allow them here? I don't believe this.
185	Jin-hee	Sir. Please say something. They'll be here soon.
186	Sang-hwa	<b>Hurry the hell up!</b>
187	Seok-woo	<b>Hey! Open the door!</b>
188	Sang-hwa	<b>Stay back baby. Please go! Buddy. Take her and leave. You have to go. I said go now. I am getting tired, please go. Take care of her, okay? I'll hold them off, just go!</b>
189	Seok-woo	<b>We have to go, let's go!</b> Why did you do it? You bestard! We could have save them
190	Yon-suk	He was infected! he was one of them. This guy was infected! He'll become one of them. Do you all want to die? We must throw them out.
191	Employer's train	Those of you who just arrived. I don't think you can stay with us. <b>Please move to the vestibule.</b>
192	Passenger	<b>Just go! Please leave us.</b>
193	Yong-guk	I'll be safer for you to stay here.
194	Jin-hee	No. I don't want to say. I' am coming with you
195	Passenger	<b>Tie it faster!</b>
196	Yon-suk	That woman, stop her!
197	Seok-woo	It's your birthday. Don't worry. I'll take you to mom, no matter what.
198	Soo-an	Aren't you scared?
199	Seok-woo	Of course. I am scared too
200	Soo-an	I was so scared. I thought I had

		never seen you again. I practiced that song just for you. That's why I couldn't sing because I didn't see you. Will you stay with me?
201	Seok-woo	Yes, Kim
202	Mr. Kim	Have you arrived in Busan?
203	Seok-woo	Not yet, where are you? Was it okay there?
204	Mr. Kim	Busan succeeded in initial defense
205	Seok-woo	Are you sure?
206	Mr. Kim	Chief, we are the one who started this. Our plant started all of this. <b>Please tell me it's not our fault.</b> Chief we are only doing our jobs right? It was not my fault
207	Seok-woo	It's not your fault
208	Mr. Kim	Thank you
209	Conductor	Attention please. Due to blockage on our track, we have stopped at East Daegu Station. We should either wait for the rescue them or we'll have to reach Busan in another train. A soos as I end this announcement, I will find a working train and put it on left most track. Please transfer safely.
210	Seok-woo	We have got to find a way across <b>Over here! We have to move, come on!</b>
211	Soo-an	<b>Daddy! Wake up!</b>
212	Yon-suk	<b>Mr. please brings me to Busan! Please help me.</b> <b>My mother was waiting for me. Please bring me home. Giving away address, please save me.</b>
213	Seok-woo	You are already infected
214	Yon-suk	No

215	Seok-woo	<p><b>Soo-an, come here. Listen to me, here was the throttle, the brakes. When you need to stop, pull the break.</b></p> <p><b>Soo-an, look at me. You must stay with her, okay?</b> Busan still safe, that's why don't go!</p>
216	Soo-an	<p><b>Don't go father! Come with us. Please don't leave me. You should come with us!</b></p>

### Analysis of transcript

**Turn 3. Go ahead, move along**

That statement was included a direct request and the kind of politeness was negative politeness.

**Turn 7. Please don't take your investment now; Mr. Kim, Come into my office. (In phone).**

Both of statements were included a direct request. The kinds of that politeness were bald on-record.

**Turn 11. Mr. Kim Just do what I tell you to do.**

This statement was included direct request because the speaker asked something to Hearer directly. The kind of politeness was Bald on record.

**Turn 14. Just send her here in Busan! Can you keep it just that once? (In phone).**

Both of statements were included direct request. The kind of politeness was negative politeness.

**Turn 28. Why? Open it!**

This statement was included direct request because the speaker asked the hearer to do something directly. The kind of politeness was positive politeness.

**Turn 30. Well. Tell me what you want.**

This statement was included direct request. The kind of politeness was positive politeness.

**Turn 33 No. tomorrow. Dad always say we'll go next time; Anyway, tomorrow we have to go.**

Both of statements were included direct request. The kind of politeness was negative politeness.

**Turn 38 try talking with your wife when you arrive there.**

This statement was included indirect request. The kind of politeness was Off-record.

**Turn 39. Mother. I do not want to talk about it. Let it be the past.**

This statement was included direct request. The kind of politeness was negative politeness.

**Turn 41. Take care of your family, especially Soo-an.**

This statement was included direct request. The kind of politeness was positive politeness because the speaker was giving the intention to the hearer and they have a closeness status was she was speaker's child.

**Turn 47. You should finish it no matter what. You should know that.**

This statement was included direct request. The word ‘Should’ referred to the speaker who was wanted the hearer do something. The kind of politeness was positive politeness.

**Turn 53. Please rest during this trip!**

This statement was included direct request. The word ‘Please’ referring to ask do something. The kind of politeness was positive politeness because the utterance and their attitude was camaradia.

**Turn 56 Hey. Go find another seat okay.**

This statement was included direct request. The kind of politeness was positive politeness.

**Turn 57 and 58 here, eat this! Eat it yourself.**

Both of turn 57 and 58 were included direct request. The kinds of that politeness were positive politeness.

**Turn 67. Ahh. I apologize Mr. I will check on it.**

This statement was included direct request. The word ‘Apologize’ referred to strategy of negative politeness and to avoid the imposition of Speaker.

**Turn 69 Iam sorry, but may I see your ticket? Mwaster, if you don’t have a ticket. We need to drop you off on the next stations.**

The first statement was included direct request. The word “Sorry” referred to apologize (strategy of negative politeness).

The second Statement was included indirect request. The kind of politeness was off-record.

**Turn 73 you could use the other comfort room, Go there; ah sorry. Go ahead, take your time, take your time.**

The first statement was included direct request. The kind of politeness was negative politeness. The second statement was included direct request and the kind of politeness was positive politeness.

**Turn 78. Hurry! Everyone run!**

This statement was included direct request. The kind of politeness was bald on-record.

**Turn 81 get away! Just go!; Get out of here! Head for the back!; Get up! Hurry.**

Both of statements were included direct request. The kind of politeness was Bald on record.

**Turn 84 you idiot, Go help her!**

This statement was included direct request. The word 'Idiot' was the redress of name. The kind of politeness was negative politeness.

**Turn 86 closes the door! The door; Shut the door! Shut it!**

The statements were included direct request. The kinds of politeness were bald on record.



**Turn 94 look at this chump! You shut the door in our faces!**

The statement was included direct request. The kind of Politeness was negative politeness.

**Turn 98 Attention please! Due to our current situation, we won't be stopping in Cheonan. For your safety, please stay in your seats.**

The statement was included indirect request because the location was different. The kind of politeness was positive politeness because the speaker wanted her face must be appreciated by the hearer.

**Turn 100 Excuse me. Iam really sorry but could she sit down? She was pregnant.**

The statement above included direct request and the kind of politeness was Off-record.

**Turn 101 Okey. Sit down please!.**

The statement was included direct request (the answer of turn 100) and the kind of politeness was positive politeness.

**Turn 107 Seok- woo, my baby.please take care of Soo-an.**

The statement was included indirect request. The kind of politeness was positive politeness.

**Turn 112 my fellow citizen. Please refrain from reacting to baseless rumors and stay in the safety of your homes.**

The statement was included indirect request and the kind of politeness was positive politeness.

**Turn 114 and 115 Soo-an, sit over here; Mam, take my seat.**

The statement was included direct request and the kinds of politeness were positive politeness.

**Turn 121 May I have your attention please. Our train will conclude service at Daejeon station. Military was deployed there, and will secure our train. So once we arrive, please exit the train. Deajeon station was our last stop.**

Both of statements were direct request. The kind of politeness was positive politeness.

**Turn 128 touch her belly.**

The statement was included direct request. The kind of politeness was positive politeness.

**Turn 130 let me ask you something (In phone).**

The statement was direct request. The kind of politeness was positive politeness.

**Turn 132 don't go to the main square, come to the East one. I'll let my men know.( In phone).**

The statement was included direct request. The kind of politeness was bald on-record.

**Turn 139 come on sweety.**

The statement was included direct request. The kind of politeness was positive politeness.

**Turn 143 the main square was that way, just follow other people.**

The statement was included direct request. The kind of politeness was negative politeness.

**Turn 144 I'm gonna come with you.**

The statement was included direct request. The kind of politeness was negative politeness.

**Turn 210 go back up! Go! Go! Come on! Hurry.**

The statements were included direct request. The kinds of politeness were Bald on record.

**Turn 147 over here! Run! Thwas way please!**

The statement was included direct request. The kind of politeness was bald on-record.

**Turn 150 Granny, Please get up; Let me in please!**

Both of statements were included direct request. The kinds of politeness were bald on record.

**Turn 154 and 155 Conductor! Please depart; Snap out it idiot!**

Statement was direct request. The kind of politeness was bald on-record.

**Turn 156 Attention everyone. For those safety of those on board, we won't be making any stops and head straight for Busan**

The statement was included direct request. The kind of politeness was positive politeness.

**Turn 184. Look, look at them!**

The statement included direct request. The kind of politeness was negative politeness because the hearer must do what was the speaker wanted.

**Turn 186 and 187. Hurry the hell up; Hey! Open the door!**

Both of first statement and second statement were included direct request. The kinds of politeness were bald on **record**.

**Turn 188. Stay back baby. Please go; Buddy. Take her and leave. You have to go. I said go now. I am getting tired, please go. Take care of her, okay?; I'll hold them off, just go!**

Both of statements were included direct request. The kinds of politeness were Bald on record.

**Turn 189 we have to go, let's go!**

The statement was included direct request. The kind of politeness was bald on-record.

**Turn 191. Please move to the vestibule.**

The statement was included direct request. The kind of that politeness was negative politeness

**Turn 192 just go! Please leave us.**

The statement was included direct request. The kind of politeness was Bald on record.

**Turn 195 tie it faster!**

The statement was included direct request. The kind of politeness was negative politeness.

**Turn 206 please tell me it's not our fault (In phone).**

The statement above included direct request. The kind of that politeness was positive politeness.

**Turn 210 over here! We have to move, come on!**

The statement was included direct request. The kind of politeness was bald on-record.

**Turn 211 Daddy! Wake up!**

The statement above included direct request. The kind of that politeness was positive politeness.

**Turn 212 Mr. please brings me to Busan! Please help me; my mother was waiting for me. Please bring me home. Giving hwas address, please save me.**

The statements were included direct request. The kinds of politeness were negative politeness.

**Turn 215 Soo-an, come here. Listen to me, here was the throttle, the brakes. When you need to stop, pull the break; Soo-an look at me. You must stay with her, okay?**

The statements were included direct request. The kinds of politeness were bald on record.

**Turn 216. Don't go father! Come with us. Please don't leave me. You should come with us!**

The statement was included direct request. The kind of politeness was bald on record.

### Recapitulation the Data Analysis

Turn	Bald on-record	Positive politeness	Negative politeness	Off – record
3			1	
7	2			
11			1	
14			1	
28				
30		2		
33			1	
38		1		
39			1	
42		1		
47		1		
53		1		
56		1		
58		2		
57		1		
67			1	
69			2	
78	1			
81	1			
84			1	
86	1			
98		1		
100		1		
101		1		
105		1		
107		1		
112		1		
114				
115		2		
121		1		
128		1		
130		1		

132	1			
139		1		
143			1	
144			1	
146				
147		2		
150	1			
154	1			
155	1			
184			1	
186				
187	2			
188		1		
191				
192			2	
195			1	
206		1		
210				
211		2		
212			1	
215				
216		2		
Total	=13	= 27	= 17	





Semarang, 21 November 2016

Nomor : B-5431/Un.10.3/J4/PP.00.9/11/2016  
Lamp : -  
Hal : **Penunjukan Pembimbing Skripsi**

Kepada Yth.  
**Daviq Rizal, M.Pd**

Assalamu'alaikum, Wr.Wb.

Berdasarkan hasil pembahasan usulan judul penelitian di Jurusan Pendidikan Bahasa Inggris (PBI), maka Fakultas Ilmu Tarbiyah dan Keguruan menyetujui judul skripsi mahasiswa:

Nama : Hikmatudz Dzikriyah  
NIM : 133411008

Judul : **AN ANALYSIS OF POLITENESS STRATEGIES OF REQUEST IN THE ENGLISH SUBTITLES OF *TRAIN TO BUSAN* MOVIE BY YEN SENG HO**


Dan menunjuk saudara:

Daviq Rizal, M.Pd sebagai pembimbing.

Demikian penunjukan pembimbing skripsi ini disampaikan. Atas kerjasamanya, kami mengucapkan terimakasih.

Wassalamu'alaikum Wr.Wb.

Ketua Jurusan  
Pendidikan Bahasa Inggris

  
/ **Dr. Ikhrom, M.Ag**  
19650329 199403 1 002

Tembusan disampaikan kepada Yth.

1. Dekan Fakultas Ilmu Tarbiyah dan Keguruan UIN Walisongo
2. Mahasiswa yang bersangkutan
3. Arsip



KEMENTERIAN AGAMA REPUBLIK INDONESIA  
UNIVERSITAS ISLAM NEGERI WALISONGO SEMARANG  
LEMBAGA PENELITIAN DAN PENGABDIAN  
KEPADA MASYARAKAT (LP2M)

Jalan Walisongo Nomor 3-5 Semarang 50183  
Telp/fax: (024) 7615923, website: lppm.walisongo.ac.id, email: lp2m@walisongo.ac.id

**PIAGAM**

Nomor : B-289/Un.10.0/L.1/PP.03.06/05/2017

Lembaga Penelitian dan Pengabdian kepada Masyarakat (LP2M) Universitas Islam  
Negeri (UIN) Walisongo Semarang, menerangkan bahwa :

Nama : **HIKMATUDZ DZIKRIYAH**

NIM : **133411008**

Fakultas : **ILMU TARBIYAH DAN KEGURUAN**

Telah melaksanakan kegiatan Kuliah Kerja Nyata (KKN) Reguler Angkatan ke-68  
Semester Genap Tahun Akademik 2016/2017 dari tanggal 29 Maret 2017 sampai tanggal  
12 Mei 2017 di Kabupaten Semarang, dengan nilai :

**84** ( ..... **4,0 / A** ..... )

Semarang, 19 Mei 2017

Ketua,

**Dr. H. Sholihan, M. Ag**

NIP. 1960604 199403 1004



KEMENTERIAN AGAMA  
UNIVERSITAS ISLAM NEGERI WALISONGO  
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Jl. Prof. Dr. Hamka KM. 02 Kampus III Ngaliyan Telp./Fax. (024) 7614453 Semarang 50185  
email : ppb@walisongo.ac.id

# Certificate

Nomor : Un.10.0/P3/PP.00.9/2719/2016

Certificate Number : 120161264

*This is to certify that*

**HIKMATUDZ DZIKRIYAH**

Student Register Number: 201601421264

the TOEFL Preparation Test

*conducted by*

*the Language Development Center of State Islamic University (UIN) "Walisongo"  
Semarang*

*On October 18th, 2016*

*and achieved the following result:*

<i>Listening Comprehension</i>	<i>Structure and Written Expression</i>	<i>Vocabulary and Reading</i>	<i>Score</i>
44	46	48	460

*Give in Semarang,  
October 27th, 2016*

*Director,*



*Dr. M. Muhammad Saifulah, M.Ag.*  
NIP. 19700321 199603 1 303

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email : ppb@walisongo.ac.id

# شهادة

B-0102/Un.10.0/P3/PP.00.9/01/2017

يشهد مركز تنمية اللغة جامعة والي سونجو الإسلامية الحكومية بأن

HIKMATUDZ DZIKRIYAH : الطالبة

Grobogan, 15 Desember 1995 : تاريخ و محل الميلاد

133411008 : رقم القيد

قد نجحت في اختبار معيار الكفاءة في اللغة العربية (IMKA) بتاريخ ١٤ ديسمبر ٢٠١٦

بتقدير: مقبول (٣٤٤)

وحررت لها الشهادة بناء على طلبها.

سمارانج، ٤ يناير ٢٠١٧

مدير،

الدكتور محمد سيف الله الحاج

رقم هويت: ٣١٠٠٣.٢٢١١٩٩٦.١٩٧٠٠

تمتاز : ٤٥٠ - ٥٠٠

جيد جدا : ٤٠٠ - ٤٤٩

جيد : ٣٥٠ - ٣٩٩

مقبول : ٣٠٠ - ٣٤٩

راسب : ٢٩٩ وأدناها

رقم الشهادة : 220170034



Panitia Pelaksana  
**ORIENTASI PENGENALAN AKADEMIK DAN KEMAHASISWAAN**  
**OPAK 2013**  
**DEWAN MAHASISWA (DEMA)**  
**INSTITUT AGAMA ISLAM NEGERI WALISONGO SEMARANG**  
*Sekretariat: Gedung Student Centre Kampus III IAIN Walisongo, Jl. Raya Boja-Ngaliyan Km. 2 Semarang*



# Diagram Penghargaan

Nomor:

Panitia Pelaksana Orientasi Pengenalan Akademik dan Kemahasiswaan (OPAK) 2013  
 Dewan Mahasiswa (DEMA) IAIN Walisongo Semarang memberikan penghargaan ini kepada :

Nama : Hikmahditez Rizkiyuda  
 Tempat Tanggal Lahir : Grobogan 19 Desember 1995  
 Fakultas/NIM : ITK / 132411008

Yang telah berpartisipasi aktif dalam kegiatan Orientasi Pengenalan Akademik dan Kemahasiswaan IAIN Walisongo Semarang Tahun Akademik 2013/2014 pada tanggal 15 Agustus 2013 sebagai PESERTA dengan Nilai : Amat Baik/Baik/Cukup/Kurang Semarang, 15 September 2013

Mengetahui,

Pembantu Rektor III  
 IAIN Walisongo

Dr. H. M. Darotul Amin, M.A  
 NIP. 195301121982703 1001



Pengurus,  
 DEMA IAIN Walisongo  
 Ketua Dewan Mahasiswa

Panitia Pelaksana  
 Orientasi Pengenalan Akademik dan Kemahasiswaan  
 OPAK PM13  
 Adhikard Munazab  
 Ketua Panitia  
 Sekretaris

**ADVISOR APPROVAL**

Semarang, 09<sup>th</sup> of January 2017

Dear Sir,  
Dean of Education and Teacher Training Faculty  
Walisongo State Islamic University

*Assalamu 'alaikum, Wr. Wb.*

After correcting it to whatever extent necessary, we state that the final project belongs to student as below:

Name of Student : Hikmatudz Dzikriyah

Student Number : 13341108

Department : English Education Department

Title : **AN ANALYSIS OF POLITENESS STRATEGIES OF REQUEST IN  
THE ENGLISH SUBTITLES OF TRAIN TO BUSAN MOVIE BY  
YEN SENG HO**

is ready to be submitted to Education and Teacher Training Faculty Walisongo State Islamic University to be examined at Munaqosyah Session.

*Wassalamu 'alaikum, Wr. Wb.*

The Advisor ,



Daviq Rizal, M.Pd.

NIP: 19771025 200701 1015

## CURRICULUM VITAE

Name : Hikmatudz Dzikriyah  
Student Number : 133411008  
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Address : Panunggalan Rt. 03 RW. 03 Grobogan  
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### Educational Bacground:

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3. MA Futuhiyyah 2 Mranggen
4. Educational and Teacher Training Faculty Walisongo State Islamic University Semarang

Semarang, 25<sup>th</sup> January 2018  
The Researcher

Hikmatudz Dzikriyah  
NIM. 133411008