



CHAPTER II

REVIEW OF RELATED LITERATURE

In this section, I will explain the literature review such as Pragmatics, politeness strategy, negative politeness strategy, and hedging negative politeness strategy. In addition, previous studies will also be explained in more detail in this section than in chapter I.

2.1 Pragmatics

Pragmatics is a branch of linguistics that studies the meaning communicated by speakers or writers and interpreted by hearers or readers (Yule, 1996). It focuses on how people comprehend and produce meaning in actual communicative interactions, which often involves more than just the literal meaning of words but also the contextual meaning. Moreover, this aspect is particularly crucial as the meaning conveyed in conversation often depends on the context, intonation, situation, and relationship between the speaker and the hearer (Yule, 1996). In addition, pragmatics explores several key concepts such as deixis, implicature, presuppositions, speech acts, politeness strategies (Chapman, 2011). From above definitions, it can be concluded that pragmatics is a branch of linguistics that not only discusses the literal meaning of words, but also how those meanings are formed, interpreted, and understood in real communicative interactions, including context, the relationship between speakers, and the situation underlying the conversation. Additionally, politeness strategy is the focus in the pragmatic approach, where pragmatics acts as a scope that covers negative politeness utterances spoken in the context of the conversation.

2.2 Politeness Strategy

Politeness strategies are methods used by speakers to express politeness and mitigate face-threatening acts (FTAs) in communication. Politeness theory, developed by Brown and Levinson, categorizes these strategies into two main types: positive politeness and negative politeness. These strategies help manage the social distance between speakers and hearers and maintain harmonious interactions.

2.2.1 Types of Politeness Strategy

These strategies help speakers mitigate potential face-threatening acts (FTAs) by showing respect for the hearer's needs, whether it involves fostering closeness or maintaining distance. By utilizing politeness strategies, speakers can navigate complex social interactions while balancing their own intentions with the social expectations of others.

1) Positive Politeness Strategy

It is oriented towards the positive face of the listener, the desire to be liked and appreciated. This strategy emphasises friendship and expresses friendliness. Examples are complimenting, showing interest in the listener's welfare, and using inclusive language. Positive politeness often manifests through strategies such as attending to and meeting the listener's needs, exaggerating, intensifying interest in the listener, using in-group identity markers, seeking agreement, avoiding disagreement, joking, offering or promising, including the speaker and listener in activities, giving or asking reasons, assuming or asserting reciprocity, and giving gifts to the listener (Brown & Levinson, 1987).

2) Negative Politeness Strategy

This strategy aims to address the hearer's negative face, the desire for autonomy and freedom from imposition. These strategies are more formal and indirect, often involving apologies, hedges, and deference. The goal is to minimize the imposition on the hearer and show respect for their personal space. The strategies include being conventionally indirect, hedging, being pessimistic, minimising coercion, giving respect, apologising, impersonalising the speaker and listener, stating coercion as a general rule, nominalising, and noting that we owe or do not owe the listener (Brown & Levinson, 1987). In addition, hedging is one type of negative politeness strategy and will be discussed more in this research.

2.3 Hedging of Negative Politeness Strategy

Hedging as a negative politeness strategy aims to reduce the firmness or certainty of a statement or request, thereby reducing the threat to the listener's face. In the book "Politeness: Some Universals in Language Usage" by



Penelope Brown and Stephen C. Levinson (1987), it is explained that hedging can be done in various ways which aim to maintain social relations and reduce the potential for confrontation. This statement is often found in One Piece Live Action Series when Luffy trying to recruit his potential crews. In addition, there are four types of Hedging in Negative Politeness Strategies. Here is the explanation of those and examples depending on this movie.

- 1) Hedges on Illocutionary Force: This involves the use of words or phrases that reduce the force or certainty of an illocutionary act (an action performed through speech). There are several words, such as “I think,” “I thought,” “perhaps,” “maybe,” etc. before giving an opinion or suggestion indicates that the statement is not completely firm and leaves room for disagreement or negotiation (Brown & Levinson, 1987).

Example:

Minutes: 00:08:15-00:08:20

Context: In the One Piece Live Action Series, the characters Luffy and Coby are aboard Alvida's ship. Coby looks surprised upon seeing Luffy and assumes that Luffy is a bad person.

Koby: *“Please don't kill me!”*

Luffy: *“Hey, hey, hey. I'm not gonna kill you, **all right?**”*

Luffy used the phrase **“all right”** to weaken the certainty of the illocutionary act that he would not harm Koby. It gives room for Koby to feel safer and less threatened by Luffy.

- 2) Hedges Encoded in Particles: Using small particles in language such as "well", "you know", "sort of", or "kind of" to suggest that the speaker is not completely sure or wants the listener not to feel forced (Brown & Levinson, 1987).

Example:

Minutes: 00:11:53-00:12:03

Context: In the One Piece Live Action Series, the characters Luffy and Coby are aboard Alvida's ship. They are discussing the Grand Line. When Coby describes how terrifying and challenging it is to reach the Grand Line, Luffy confidently responds, "Sounds kind of fun."



Koby: *“There are a-hundred-foot waves\Nand sea beasts that'll crush your bones. Once you enter the Grand Line, you never return”*

Luffy: *“It sounds **kind of** fun”*

The word **“kind of”** is a particle that explicitly weakens the strength of the statement. Luffy does not explicitly state that it must be pleasant, but rather leaves room for interpretation that the feeling is not entirely certain or absolute. It reduces the potential threat to Koby's face, which conveys a dangerous situation seriously.

- 3) Adverbial-Clause Hedges: Adding an adverbial clause such as "if you don't mind" or "if it's not too much trouble" to show that the speaker is aware that the request might bother the listener and gives them a chance to politely decline (Brown & Levinson, 1987).

Example:

Minutes: 00:08:15-00:08:20

Context: In the One Piece Live Action Series, the characters Luffy and Coby are aboard Alvida's ship. During the conversation, Luffy tries to tell Coby to be quiet.

Koby: *“Please don't kill me!”*

Luffy: *“Hey, hey, hey. I'm not gonna kill you, all right? I **just** need you to be quiet.”*

The use of **“just”** here reduces the impression of a pushy request. This word shows that Luffy's request is simple and won't be too much trouble for Koby.

- 4) Hedges Addressed to Grice's Maxims: Adjusting statements to better conform to conversational maxims such as the maxim of quantity (not providing too much information) and the maxim of quality (avoiding untrue claims). For example, using phrases such as "as far as I know, as far as I can, as far as you want" or "to the best of my knowledge" to indicate that the information provided may not be complete or completely accurate (Brown & Levinson, 1987).

Example:

Minutes: 00:08:48-00:08:50



Context: In the One Piece Live Action Series, the characters Luffy and Coby are aboard Alvida's ship. Coby doesn't believe Luffy when Luffy claims to be a pirate.

Koby: *"You don't look like a pirate"*

Luffy: *"What do they look like?"*

This question shows Luffy's uncertainty and indicates that he is open to clarification from Koby. It is in accordance with the maxim of quality, as Luffy admitted his lack of knowledge on how a pirate usually looked like.

2.4 "One Piece Live-Action Series"

"One Piece, a masterpiece composed by Eiichiro Oda, is a live-action television series based on the manga of the same name, produced by Tomorrow Studios for the streaming service Netflix. The first season was released on August 31, 2023" (One Piece Live Action Wiki, 2023, accessed on 04/10/2024). In this movie, there are eight episodes in the first season: 1) "Romance Dawn; 2) The Man in the Straw Hat; 3) Tell No Tales; 4) The Pirates are Coming; 5) Eat at Baratie!; 6) The Chef and the Chore Boy; 7) The Girl with the Sawfish Tattoo; and 8) Worst in the East."

In "Romance Dawn", "Monkey D. Luffy", "an optimistic young pirate with dreams of finding the One Piece, sets off in search of the loyal crew he needs to navigate the vast oceans. His journey begins when he helps Koby, a deckhand forced into servitude, escape an undesirable situation. While in Shells Town, Luffy meets Roronoa Zoro, a famed pirate hunter, and Nami, a master thief, and the three form a tenuous alliance" (Romance Dawn (Live-Action), 2023). Shortly in "The Man in the Straw Hat," "Luffy, Zoro, and Nami find themselves imprisoned on an island overtaken by the deranged clown pirate, Buggy. Koby joins the Marines and proves his mettle" (The Man in the Straw Hat, 2023).

Next episode tells "Luffy, Zoro, and Nami land in Syrup Village, where they meet Usopp, a local who introduced the group to Kaya, a sickly shipyard heiress under the care of trio of overbearing house staff. With the help of Koby, Vice Admiral Garp, a powerful marine, sets off in search of Luffy" (Tell No Tales, 2023). "The Pirates are Coming is the fourth episode of the One Piece



live-action series". In this episode, "Luffy, Zoro, and Nami fight their way through Kaya's mansion, which has now become a prison. Usopp enlists the help of Koby, Helmeppo and the Marines. Luffy finally gets the ship of his dreams as Garp closes in" (The Pirates are Coming, 2023). "Eat at Baratie! is the fifth episode of the One Piece live-action series. Luffy and the gang are tested in their ability to fight together on the high seas. They arrive at Baratie, a floating restaurant, where they encounter Sanji, a young chef with a love of fine dining. A duel on the docks shocks the group" (Eat at Baratie!, 2023).

"The Chef and the Chore Boy is the sixth episode of the One Piece live-action series. The group is ambushed by a threat no one sees coming. After a hard-fought battle at Baratie, Sanji finally follows his dreams, while another crew member shows their true colors" (The Chef and the Chore Boy, 2023). "The Girl with the Sawfish Tattoo is the seventh episode of the One Piece live-action series. It tells that the crew comes to the aid of a member in dire need of family" (The Girl with the Sawfish Tattoo, 2023). "Worst in the East is the eighth episode of the One Piece live-action series, and the final episode of the first season. The Straw Hats raid Arlong Park and defeat Arlong's crew. For taking down the pirate, Luffy is given his first bounty, and the crew sails towards the Grand Line" (Worst In The East, 2023).

2.5 Previous Studies

The first prior study focused on the use of negative politeness strategies by characters in the specific context of the movie *Charlie's Angels* 2019 (Yolanda, Udayana, & Mulyana, 2022). The theory used in data analysis is the theory of negative politeness strategies proposed by Brown and Levinson. The research method applied is a qualitative method. The data were taken from the movie "Charlie's Angels" (2019) and involved steps such as watching the movie, recording the dialogues containing negative politeness strategies, and verifying with the movie script. The data were then classified based on the strategies proposed by Brown and Levinson. The results show that there are various negative politeness strategies applied by the characters in the movie. This study reveals how characters use these strategies to maintain politeness in



social interactions, especially in contexts involving differences in social class, status, and relationships.

Additionally, the second prior study was conducted by Juliani, et al., (2022). The purpose of this study is to analyze the politeness and impoliteness strategies found in the film “Sleeping Beauty” and to understand how these strategies function in the context of communication between characters. The theory used in data analysis is the theory of politeness and impoliteness strategies related to the study of pragmatics. This research refers to the principles of politeness proposed by Leech, who divides the principles of politeness into several maxims, such as the maxim of tact, the maxim of generosity, and the maxim of sympathy. The research method used is a qualitative method. The researcher collected and analyzed data from the film “Sleeping Beauty” by describing the dialogue and interactions between characters. The data was collected in the form of words and relevant conversational context. The results show that there are 19 examples of politeness strategies, politeness maxims, and impoliteness strategies in the movie. The details of the results are as follows:

- 1) Politeness Strategy: 4 examples
- 2) Politeness Maxims: 8 examples
- 3) Impoliteness Strategy: 7 examples

Specific examples include the use of bald on record, positive politeness, and negative politeness strategies, as well as the various politeness maxims identified in the characters' dialog.

Lastly, the third previous study was conducted by Listyari, et al (2022). The purpose of this study is to analyze the use of pessimistic strategies in negative politeness found in the movie “Thor: Ragnarok.” This research also aims to identify the factors that influence the characters in using these pessimistic strategies. The theory used in data analysis is the politeness theory proposed by Brown and Levinson (1987). This theory explains negative politeness as an action to maintain the listener's negative “face”, where the listener wants to have freedom of action without interference. The research method used is descriptive method. Data were collected through notetaking



while watching the film, and then analyzed by matching the data collected with relevant theories. The results showed that all three types of pessimistic strategies in negative politeness were found in the movie “Thor: Ragnarok.” The most common type of strategy is the use of subjunctive, followed by the use of tag questions and remote-possibility makers. The factor that most influenced the use of pessimistic strategies by the characters was the imposition measure.

The following is an explanation of the differences and similarities between previous research and current research, including research objectives, data analysis theory used, and research methods. The previous studies have a broader scope of objectives (general negative strategy, positive strategy/impoliteness, or pessimistic strategy), while the current study aims to analyze the use of hedging strategy as part of negative politeness in Luffy's dialogue when recruiting crew in *One Piece Live-Action* (2023). In the use of data analysis theory, the current study uses Brown and Levinson's (1987) theory of negative politeness, just like the first and third studies, but the difference is that the second study uses Leech's theory. For the research method, the three previous studies used qualitative methods just like the current study. As a result, the current study narrows the focus on hedging strategies in negative politeness, thereby providing a specific contribution that has not been discussed in depth in previous studies.

