

AN ANALYSIS OF POLITENESS STRATEGIES IN SULE'S PODCAST

SKRIPSI

*Submitted in Partial Fulfillment of the Requirement
For the Degree of Sarjana Pendidikan (S.Pd)
English Education Program*

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ABSTRACT

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This study aims to examine the kind of politeness strategies used by Sule in his podcats with Rizky Febian, and the reason factors influence for using the politeness strategies. This study belongs to descriptive qualitative research. The data were gained by transcribing the whole utterances realized during the podcast. Then, the data were eliminated and sorted. Only Sule and Rizky Febian utterances were analyzes, encoded, described, and displayed in a discussion. There are four politeness strategies used by Sule. They are bald on record politeness strategy, positive politeness strategy, negative politeness strategy, and off-record politeness strategy. However, Sule tends to use a positive politeness strategy in interviewing his guest. The positive politeness strategy realized in the podcast were focusing attention notice, attend to hearer, exaggerate, intensify interest to hearer, use in-group identity markers, seek agreement, avoid disagreement, joke, being optimistic, giving or asking for specific reasons, give gifts to the hearer. The reason of using each strategy is considering the responses he expected from the guest, the intimacy factor, and weighing the risks of each strategy.

Keywords: politeness strategies, sule, podcast.

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The Researcher

Mitha Hartati

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CHAPTER I

INTRODUCTION

A. Background of the Study

Language is a communication tool that is sure to be used by humans. Activities that use language that is spoken, because speaking is a means to convey a message and wishes to the listener. According to Widhiarso (2005), language is a medium without borders that bring everything in it, that everything is contained in a field capable of human understanding making it possible to understand the forms-forms of human. understanding. Where the function of language to understand each other purpose and goals between interlocutors. Therefore, communication is the process where a relational process of creating and interpreting the message that elicits a response (Griffin, 2012). That is why language is important in human life because without language we can communicate and understanding the purpose from other people.

According to Griffin (2012), communication is the relational process of creating and interpreting messages that find a response. The communication itself always has a purpose to deliver meaning, even though the messages delivered by direct or indirect and verbal and non-verbal communication. Direct communication is how to people communicate face to face to deliver the purpose, whereas indirect communication is a way of delivered purpose without meet people face to face also the communicant use metaphor language. Verbal communication is the communication that uses language directly, however, non-verbal communication

uses symbols, gestures, body language and any kind of sign to deliver purpose with each communican.

The influence of the use of language can be influenced by various factors such as linguistic, social, and individual factors as users. This statement is quite reasonable because the language is basically part of a social system (Arni, 2014). Thus, the ability to communicate in a way conveying words or expressing opinions can be categorized into social, individual, and linguistic follow. Understand a conversation will be easily understood if the speakers convey relevant to the situation clear and easily understood by the listener. The existence of differences in culture, language and people have a variety of linguistic features, which makes their communication strategies in intra-cultural and cross-cultural. So the culture and geography factors can affect the differences in terms of communicating.

One of phenomenon in communication is politeness which can be found in daily communication. Politeness is one of the studies in linguistics which theory it is pragmatics. Language is assigned the status of a sociocultural construct which is used strategically by rational language users in context, considering possible perlocutionary effects their utterances may trigger as regards negative and positive politeness (Brown and Levinson 1987 cited from (Bublitz, 2011). Politeness is the behaviour of someone social interact who shows concern to other people (Ryabova, 2015). Politeness as a human code for communication and social activities, as we know politeness is important for our social life where ever and whenever, example for a youtuber which must make the atmosphere excited in order to make the their

viewer to be excited to their content. Politeness level can be judged by words, expressions, and act.

In society there is politeness which is related in communication, but politeness strategy has a level to classified how polite what people say. There is no impoliteness in sociopragmatics, however, the politeness of communication is measured depend on a level of politeness in society. So, there are not definite concepts about politeness and ethics in a culture because every language reflects a different culture in communication (Yule cited from Nurhayati, 2014). communication can be through from any sources, not only in direct conversation or utterance. One of through in communication is social media. The problem in this research is the use of language on social media often does not pay attention to aspects of politeness in language.

Social media communication interactions such as YouTube are found in the use of language that shows immodesty, especially in commenting. Impoliteness in commenting is manifested in various ways such as commentary sarcasm (Inderasari et al, 2018). Uploaders often do not pay attention to the content delivered when giving comments to the speech partner, it is not uncommon for these comments to hurt the feelings of the speech partner. Furthermore, the speaker in giving such impoliteness comments reaped the pros and cons of various parties. Speech can be said to be polite if the speaker does not violate the maxims of courtesy. Hestiyana (2018) revealed that polite or polite speech is reflected through a good understanding at the time of communication. In addition, politeness has a

close relationship with prevailing social norms. This shows politeness not only related to the choice of language but also the norms prevailing in society.

Comments that are not polite in social media are realized through various ways including ridiculing, insulting, cornering and so on. Mocking is a form of immodesty in communication (Dyner, 2016). In addition to this, immodesty can also be realized by the use of profanity, taboo and harsh words (Maros & Rosli, 2017). The impoliteness of communication is not only limited to the things mentioned above but can develop if left without the practice of polite media.

For example I took it through Sule's Podcast YouTube channel comment “kalo mau cerita ayah dan anak...mending di ruang keluarga aja”, “duduk didepan orangtua kakinya diatas, gak sopan”,” aduh kacau”. As we know Sule alias Entis Sutisna is one of Indonesia's most famous comedians. Since 2008, Sule has been one of the actors in the 'Opera Van Java' program starting from the event his name became famous in the wider community, and he had been a Host on one of the TV shows 'Ini Talkshow' until he made his own show on YouTube called Sule's YouTube Channels. The Sule YouTube channel has been followed by 7.44 million subscribers. In a playlist called Podcast, there is documentation of the dialogue that occurred between Sule and several sources from various backgrounds in life.

This research is focused on Sule's interaction with Rizki Febian in the video. This research is interesting because it finds face-threatening actions in the utterances in the video podcast. In addition, there are also face-saving actions or so-called language politeness strategies to reduce the threat of the speech partner's face. The politeness strategy is used so that face-threatening actions can be

minimized so that cooperation between speech participants can be maintained, and the speaker's goals can be achieved.

B. Identification of the Problem

The problem of this research can be stated as follows:

1. Many readers do not have a good understanding of politeness strategies
2. Many readers and students have difficulties in understanding types of politeness strategies.

C. The Scope and Limitation

This research was focused on pragmatic to uncover the type of politeness strategy by analyzing the utterances expressed in *Sule's Podcast Video* on Sule YouTube Channel. Then it is limited to the type of politeness found in Brown and Levinson's theory.

D. The Formulation of the Problem

The formulation of this research is as follows:

1. What type of politeness strategies are used in *Sule's Podcast video*?
2. What are factors influence politeness strategies in *Sule's Podcast*?

E. The Objective of the Study

1. To describe types of politeness strategies used in *Sule's Podcast video*
2. To describe what factors influence politeness strategies used in *Sule's Podcast*

F. The Significance of the Study

1. Theoretically

Theoretically, this research is expected to give scientific contributions, especially in linguistic about the concept of politeness strategies propose by Brown and Levinson.

2. Practically

Practically, this research is expected to give valuable information to further researchers, students, and readers. For the further researchers, this study is expected to provide the base in analyzing the politeness strategies more deeply. For students, this research is expected to give useful information in understanding politeness strategies. Then, this research will help the readers who want to know the concept of politeness strategies. Since those two things, hopefully, by learning politeness strategy, people can behave better and still respect others with no exception.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

To conduct research, there were some theories needed to explain some concepts or terms applied in the research concerned. This study also used some concerned terms that need to the theoretical explained. The theoretical elaboration on the concepts and terms used will be presented in the following.

1. Pragmatics

Before explaining the strategies, it would introduce pragmatics as the basic study of politeness. In addition, it would also explain the factors which influence the choice of the strategies. According to (Yule, 1996: 4), “Pragmatics is the study of the study of the relationships between linguistic forms and the users of those forms”. It means that this subject is related to human beings and context situations. Learning pragmatics right ease people in communication, because people are able to know the intended meaning of somebody else’s utterances including the context.

Pragmatics is related to human interaction. In his/her interaction with others, he/she has to pay attention to the social and cultural background. Sometimes, he/she has to respect each other to make good interaction. To respect other people, everyone, has to consider politeness. Therefore, politeness becomes one of the units to be studied in pragmatics.

Based on (Yule, 1996: 60), politeness is a concept of polite social behavior in a particular culture. It can be shown by showing good manners towards others. Politeness is related to the concept of face. Based on (Brown and Levinson, 1987: 61), the face is a kind of public self-image that belongs to everyone. Everyone ought to consider face as basic wants so that one might know each other's desire. There are two types of face namely negative face and positive face. A Negative face is a kind of face that wants to be appreciated and approved of as the same group by others.

According to (Brown and Levinson, 1987: 65-67), some actions might threaten either the positive face or the negative face of somebody else. Those kinds of actions are called face-threatening act (FTA). The action that threat negative face includes request, order, reminding, advice, suggestion, and warning. Then, the actions that might threaten a positive face are an expression of disapproval, criticism, contradiction, disagreement, and also bringing bad news of the hearer. Furthermore, there are several actions that threaten and also a strong expression of emotion. There are several ways to convey FTA. It can be conveyed directly, more politely, or indirectly. These ays are called Politeness Strategy.

2. Politeness Strategy

Politeness Strategy is a strategy that is used to avoid or minimizing disfiguration of self-image from Face Threatening Act by a speaker (Brown and Levinson, 1987: 68). As stated before, there are four Politeness Strategies, they are Bald on Record, Positive Politeness, Negative Politeness, and Off Record.

2.1 Bald on Record

Bald on Record Strategy is a point concept. It means that the speaker tells or explicitly and directly what he/she wants towards the hearer. According to (Brown and Levinson, 1987: 94), Bald on Record deals with (Grice's Maxims, 1975) which reveal that to get the maximum advantage in communication, people should consider the quality, quantity, relevance, and also manner. It means that people ought, to tell the truth, not to say something less or more than is required, be relevant to the topic discussed, and avoid ambiguity. It is the best way to avoid misunderstanding, yet it has the greatest risk of threatening the hearer's face. And in applying this strategy, someone can utilize its five sub-strategies. They are showing disagreement (criticism), giving suggestions/advice, requesting, warning; threatening, and using an imperative form.

2.1.1 Showing Disagreement

in showing his/her disagreement, the speaker states an utterance which is contrary with hearer. For example :

Daniel: "Papa was going to let her take me"

Nanny: "**No, Daniel. Your father would never have allowed it.**"

2.1.2 Giving Sugestion/Advice

This sub-strategy is done by applying direct and clear suggestions/advice to the hearer. For Example:

Simon: “What shall we do? Help us. Tell us what to do.”

Nanny: “**You must undo it for yourselves.**”

2.1.3 Requesting

It is another sub-strategy of Bald on Record. This type of sub-strategy is employed by giving or making a request to the hearer to deliver the speaker’s intention. For Example:

Nanny: “Sebastian, your top button is undone. Lily, you have a little hair caught in your crook. **Eric, help her, please.** Your father will be down in a moment.”

2.1.4 Warning/ Threatening

The next sub-strategy is Warning/Threatening. It is the most frequent type among the five sub-strategies of Bald on Record. For Example:

Brown: “**Don’t contradict me!**”

Simon: “I’m not!”

2.1.5 Using Imperative Form

The imperative form is usually used to make a command. It consists of the base form of the verb alone. Although the subject of imperative may not be visible, its subject is always you since the speaker who makes the command always asks the second person or you to do something. For example:

Simon: “How? How?”

Nanny: “**Think.** You are very clever, children. **Think.**”

2.2 Positive Politeness

(Brown and Levinson, 1987: 101) said, “positive politeness is readers directed to the addressee’s positive face, his perennial desire that his wants (or the action/acquisition values resulting from them) should be thought of as desirable”. The FTA is performed utilizing strategies oriented towards the positive face threat to the hearer. The positive politeness shows that the speaker recognizes the hearer has a desire to be respected. It also confirms that the relationship is friendly and it expresses group reciprocity. This type of strategy is usually seen in groups of friends or where the people in the social situation know each other fairly well.

Here, the threat to face is relatively low. It usually tries to minimize the distance between them by expressing friendly statements and solid interest in the hearer’s needs. (Bousfield, 2008: 57) said “Positive face refers to every individual’s basic desire for their public self-image that wants to be shown engagement, ratification, and appreciation from others the want to be wanted. (Brown and Levinson, 1987: 103-129) divided positive politeness strategy into 15 parts, they are:

2.2.1 Notice, attend to hearer (his interest, wants, needs, goods)

In general, this output suggests that speaker should take notice of aspects of the hearer’s condition including noticeable changes, remarkable possessions, and anything which looks as though the hearer would want a speaker to notice and

approve of it. For Example:

- a. *What a beautiful case this is! Where did it come from?*
- b. *Goodness, you cut your hair! By the way, I came to borrow some flour.*

2.2.2 Exaggerate (interest, approval, sympathy, with hearer)

This strategy can be conducted if the speaker shows his interest, approval or any sympathy towards the hearer. It is often used with overstated intonation and stress. For example:

- a. *What a fantastic garden you have!, How absolutely incredible*
- b. *How absolutely (marvellous, extraordinary, incredible)*

2.2.3 Intensify interest to Hearer

In conducting this strategy, speaker may stress the interest and good intention to hearer. In this case, a speaker can express his good intention dramatically and give a good response to the hearer to create a good story in the conversation. For instance: *I come down to the stairs, and what do you think I see? – a huge mess all over the place, the phone's off and the clothes scattered all over...*

Sometimes this can involve switching back and forth between past and present tenses, as in the following passage where the speaker is relating her family's reactions to a past event: *Yesterday night I went to that shop. I buy some things from him. He's all right, isn't he? He speaks nicely. Today I heard that he's dead and gone and I was very surprised.*

The use of directly quoted speech rather than indirect reported speech is another feature of this strategy, as is the use of tag questions or expressions that draw H as a participant into the conversations, such as '*you know?*', '*see what I mean?*', *isn't it?*'.

A related technique is to exaggerate facts, to overstate:

- a. There were a *million* people in the Co-op tonight!
- b. I've *never* seen such a row!
- c. You *always* do the dishes! I'll do them this time.

The Exaggeration in these cases may redress an FTA simply by stressing the sincerity of S's good intentions, but they also seem to be an element of attempting to increase the interest of the conversational contributions by expressing them dramatically.

2.2.4 Use in-group Identity Markers

This strategy concerns the use of address form, in-group language or dialect, jargon, slang, contraction, and ellipsis. Address form used by both speaker and hearer shows their relationship whether it is close or not. The use of in-group language involves the phenomenon of code-switching from one language or dialect to another language or dialect. In addition, if both speaker and hearer use the same in-group language, it proves that they are in the same group. Moreover, the use of jargon and slang shows that speaker and hearer have the same knowledge of any particular object, for instance, brand names. The last,

contraction and ellipsis in the utterances show that both speaker and hearer have the same knowledge, then, they don't need to use long utterances. For example:

a. *Come here, (honey). buddy*

b. *Shut my little door, my girl.*

2.2.5 Seek Agreement

Another characteristic way of claiming common ground with the hearer is to seek ways in which it is possible to agree with him. This may be done by using 'safe topics' that allow the speaker to stress his agreement with the hearer and therefore to satisfy the hearer's desire to be 'right', or to be corroborated in his opinions. Besides, an agreement may also be stressed by repeating part of all what the preceding speaker has said in a conversation.

A: she had an accident last week

B : oh my God, *an accident!*

2.2.6 Avoid Disagreement

There are three ways to avoid disagreement namely token agreement, white lies, and hedging opinions. Those actions are the way to pretend to agree or to hide disagreement in order to avoid face-damaging of the hearer. For examples :

A: Can you hear me?

B: Barely. Brown and Levinson

2.2.7 Presuppose/raise/assert common ground

This strategy deals with gossip and small talk. Gossip and small talk indicate that the speaker might know something about hearer. It represents a kind of friendship and interest so that it might minimize the imposition given to the hearer. The next strategy is presupposition manipulation. In this case, a speaker can use a presupposition manipulation of hearer's wants, presupposition of S-H's familiarity, and the presupposition of hearer's knowledge. By presupposing the things about hearer, then, the speaker might raise their common ground. For example:

Look, you're a part of my mine, so how about....

2.2.8 Joke

Jokes may be used to stress mutual shared background knowledge and values that may minimize an FTA of requesting. E.g. *How about lending me this old heap of junk? (H's new Cadillac).*

2.2.9 Assert or presuppose Speaker's knowledge of and concern for Hearer's Wants

Asserting or implying knowledge of hearer's wants and willingness to fit one's own wants in with them is a way of indicating that speaker and hearer are cooperators that potentially put pressure on hearer to cooperate with S. E.g. *I know you can't bear parties, but this one will really be good, do come!*

2.2.10 Offer, Promise

In order to redress the potential threat of some FTAs, speaker may choose to stress his cooperation with hearer in claiming whatever hearer wants, speaker wants for him and will help to obtain. E.g. *I'll drop by sometime next week.*

2.2.11 Be Optimistic

Speaker is optimistic to assume that the hearer wants speaker's wants for speaker and will help him to obtain them. Such optimistic expression of FTAs seems to work by minimizing the size of the face threat by giving expressions like *a little, a bit, for a sec.* E.g. *I'm borrowing your pen for a sec, OK?*

2.2.12 Include Both Speaker and Heare in the Activity

Speaker uses an inclusive 'we' form when means 'you' or 'me'. By using this expressions, a speaker can call upon the cooperative assumptions and there by redress FTAs. E.g. *Give us a break. (formerly, give me a break).*

2.2.13 Give (or ask for) reasons

Speaker gives a reason why he wants what he wants. By including hearer in hispractical reasoning and assuming reflexivity (hearer wants speaker's wants), the hearer isthereby led to see the reasonableness of speaker's FTA (or so speaker hopes).

For example: *Why don't we go to the seashore!*

2.2.14 Assume or displays similar actions

The existence of cooperation between speaker and hearer may also be claimed or urged by giving evidence of reciprocal rights or obligations obtaining speaker and hearer. For example, a speaker may say, *I'll do X for you if you do*

Y for me' or 'I did X for you last week, so you do Y for me this week'.

2.2.15 Give gifts to H (goods, sympathy, understanding, cooperation)

S may satisfy H's positive-face want by actually satisfying some of H's wants. This may be done by the action of gift-giving, not only tangible gifts but also human-relations wants such as the wants to be liked, admired, cared about, understood, listened to, and so on.

Example: "I'm sorry to hear that" (sympathy)

2.3 Negative Politeness

The negative politeness also recognizes the hearer's face. However, it also admits that the speaker is in a way imposing on the hearer. This is the most common and linguistically diverse strategy. Negatively polite constructions contain negative face by demonstrating distance and wariness. A negative face represents the want of every action to get freedom from impingement (Bousfield, 2008: 57). According to (Brown and Levinson, 1987: 129) "Negative politeness is recessive action addressed to the addressee's negative face: his want to have his freedom of action unhindered and his attention unimpeded". Based on these explanations, it can be seen that a negative politeness strategy is an action to prevent or minimize the threats to the Hearer's negative face when the speaker wants something from the addressee so the addressee's freedom and the speaker's desire will be overwhelmed or distracted. Such as positive politeness, negative politeness have also some strategies. There are ten strategies based on (Brown and Levinson, 1987 : 132-210) idea, they are:

2.3.1 Be Conventionally indirect

In this strategy a speaker is faced with opposing tensions: the desire to give hearer an ‘out’ by being indirect, and the desire to go on record. In this case it is solved by the compromise of conventional indirectness, the use of phrases and sentences that have contextually unambiguous meanings which are different from their literal meanings. E.g. *Could you pass the salt?*

2.3.2 Hedge

In the literature, a ‘hedge’ is a particle, word, or phrase that modifies the degree of membership of a predicate or noun phrase in a set. It says of that membership that it is *partial*, or true only in certain respects, or that it is *more* true and complete than perhaps might be expected. For example:

- a. A swing is *sort of* a toy
- b. Bill is a *regular* fish
- c. John is a *true* friend
- d. I *rather* think it’s hopeless.
- e. I’m *pretty* sure I’ve read that book before
- f. You’re *quite* right.
- g. This paper is not *technically* social anthropology

2.3.3 Be Pessimistic

This strategy gives redress to hearer’s negative face by explicitly expressing doubt that the conditions for the appropriateness of speaker’s speech act obtain. The use of subjunctive seems also to be related to the satisfaction of this want. For example: *Would you do X?* Other way of polite pessimism can also be

expressed in negative usage like *I don't imagine there'd be any chance of you...* and in the use of pessimistic hedges like *perhaps, you'd care to help me.*

2.3.4 Minimize the Degree of Imposition

Strong imposition might damage hearer's face either negative or positive. Then, in a conversation, the speaker ought to consider the social factor as distance and power. By considering the factor, speaker can manage the weightiness of the imposition so that hearer might accept the imposition well. This is achieved by expression like *I just want ask you if you could lend me a single sheet of paper.*

2.3.5 Give Deference

There are two ways to convey giving deference strategy. First, speaker tends to be humble. Second, speaker treats hearer as superior. In this case, speaker realizes that he is not in the position where he can force the hearer. It is a kind of mutual respect among participants of speech. For example: Yes, *sir*, I thought perhaps you wouldn't mind..."

2.3.6 Apologize

By apologizing for doing an FTA, the speaker can indicate his reluctance to impinge on hearer's negative face and thereby partially redress that impingement. For Example : *I don't want to interrupt you, but...*

2.3.7 Impersonalize Speaker and Hearer

The basic concept of this strategy is avoiding reference to the person that involves in FTA. Speaker should avoid inclusive 'I' and 'you' in the conversation because it may indicate a little imposition. For instance: *It seems (to me) that...*

2.3.8. State the FTA as a general rule

Stating the FTA as general rule in the conversation is a safe way to minimize the imposition. Speaker can reveal the FTA as a social rule or obligation that has to be done by hearer. Then, speaker does not seem to impose hearer. For example:

A: Passengers will please refrain from flushing toilets on the train.

B. You will please refrain from flushing toilets on the train.

2.3.9 Nominalize

The strategy of nominalize deals with the degree of formality. To conduct this strategy, speaker can replace or nominalize the subject predicate, object or even complement to make the sentence gets more formal. For example: *It is pleasant to be able to inform you...*

2.3.10 Go on record as incurring a debt, or as not incurring H

In this strategy, speaker generally imposes heavily on hearer by going on record. The speaker can also claim a debt explicitly as a redress or feedback of the FTA. For instance: *I'll never be able to repay you if you...*

1.1 Off Record

The final politeness strategy outlined by Brown and Levinson is the indirect strategy. This strategy uses indirect language and removes the speaker from the potential to be imposing. According to Bousfield (2008: 58) "Off-record (indirect) takes some of the pressure off of the speaker. Its utterances are indirect uses of language which precise meaning has to be interpreted. The FTA performs off record, typically through the deployment of an indirect illocutionary act which

has more than one interpretation and, thus, allows for plausible deniability on the part of the speaker if the intended recipient takes offence at the threat inherent in the utterance". Brown and Levinson divided Off record to 15 strategies, they are:

1.1.1 Give Hints

If speaker says something that is not explicitly relevant, he invites hearer to search for an interpretation of the possible relevance. The basic mechanism here is a violation of the Maxim of Relevance. It is accomplished by hints that consists in 'raising the issue of some desired act A, for instance, by stating motives or reasons for doing A. For example: *It's cold in here* (it means *shut the window*).

1.1.2 Give Association Clues

A related kind of implicature triggered by relevance violations is provided by mentioning something associated with the act required of hearer, either by precedent in speaker and hearer's experience or by mutual knowledge irrespective of their interactional experience. For example: Oh God, I've got a headache again, may be used to convey a request for an aspirin, if S and H mutually know that they both have an association between S having a headache and S wanting H to give him an aspirin in order to swim off his headache.

1.1.3 Presuppose

An utterance of this strategy can be almost wholly relevant in context, and yet violate the Relevance Maxim just at the level of its presuppositions. For example: *I washed the car again today*. He supposes that he has done it before and therefore may implicate a criticism. The use of *again* forces H to search for the relevance of the presupposed prior event.

1.1.4 Understate

Understatements are one way of generating implicatures by saying less than required. Typical ways of constructing understatement are to choose point on a scalar predicate (e.g. tall, good, nice) that is well below the point that actually describes the state of affairs, or to hedge a higher point which will implicate the lower actual state of affairs. For example:

A: What a marvelous place you have here.

B: Oh, I don't know, it's a place.

1.1.5 Overstate

If S says more than is necessary, thus violating the Quantity Maxim in another way, he may also convey implicatures. S may do this by the inverse of the understatement principle by exaggerating or choosing a point on a scale which is higher than the actual state of affairs. However, the implicatures often lie far beyond what it is said. For example: *I tried to call a hundred times, but there was never any answer.*

1.1.6 Use Tautologies

A method of generating inferences by violations of the Quantity Maxim is to utter patent and necessary truths. By uttering a tautology, S encourages H to look for an informative interpretation of the non-informative utterance. For example:

If I won't give it, I won't. (c.i. I mean it!)

1.1.7 Use Contradictions

Contradictions, as well as the ironies, metaphor, and rhetorical questions involve violations of the Quality Maxim. This may be done by stating two things that contradict each other. S makes it appear that he cannot be telling the truth. He thus encourages H to look for an interpretation that reconciles the two contradictory propositions. For example:

A: Are you upset about that?

B: Well, I am and I'm not.

1.1.8 Be Ironic

By saying the opposite of what he means, S can indirectly convey his intended meaning, if there are clues that his intended meaning is being conveyed indirectly. Such clues may be prosodic (e.g. nasality), kinesic (e.g. a smirk), or simply contextual, such as *John is a real genius. (after John has just done twenty stupid things in a row)*

1.1.9 Use Metaphor

The use of metaphor is perhaps usually on record, but there is a possibility that exactly which of the connotations of the metaphor S intends may be off record. For example: *Harry's real fish (c.i. He drinks/swims/is slimy like a fish).*

1.1.10 Use rhetorical questions

This strategy can be accomplished by asking a question with no intention of obtaining an answer in order to break sincerity condition on questions, that S wants H to provide him with the indicated information. For example: *How many times do I have to tell you...? (c.i too many)*

1.1.11 Be Ambiguous

Purposeful ambiguity may be achieved through metaphor, since it is not always clear exactly which of the connotations of a metaphor are intended to be invoked. For instance, *John's a pretty smooth cookie.*

1.1.12 Be Vague

S may go off record with an FTA by being vague about who the object of the FTA is, or what the offence is. For example: *I'm going to you-know-where.*

1.1.13 Over-generalize

Rule instantiation may leave the object of the FTA vaguely off record. For example: *Mature people sometimes help do the dishes.* The use of proverbs can also be done though their implicatures may be conventionalized to the extent of being on record. For example: *People who live in glass houses shouldn't throw stones.*

1.1.14 Displace H

S may go off record as to who the target for his FTA is, or he may pretend to address the FTA to someone whom it wouldn't threaten, and hope that the real target will see that the FTA is aimed at him.

1.1.15 Be Incomplete, use ellipsis

Elliptical utterances are legitimated by various conversational contexts in answer to questions. But they are also warranted in FTAs. By leaving an FTA half undone, s can leave the implicature 'hanging in the air' just as with rhetorical questions. For example: *Well, I didn't see you...*

B. Relevant of Study

There are previous researcher on politeness strategy. The first researcher was conducted by Andri Siburian (2016). *An Analysis Of Politeness Strategy In Soimah Talkshow In Trans TV* . The researcher using Descriptive qualitative. The types of politeness found in the theory by Brown and Levinson namely Positive Politeness, Negative Politeness, bald on Record Strategy and off Record Strategy was found in (STS) in Trans TV. There are four types of Politeness that is used in STS. They are Positive Politeness, Negative Politeness, and Bald on Record Strategy and off record Strategy. There are (41, 3%) positive Politeness, (26, 0%) negative Politeness, (17, 3%) bald on Record Strategy, (15, 2%) off record Strategy ,used in Soimah STS. Positive Politeness is the most widely used in STS.

Secondly Sucitra (2020) analyzed *Politeness Strategies In Youtube Comment In Catatan Najwa Eps. Melawan Stigma Corona*. The finding of the research showed that there are thirteenth strategies found in this research were expressing wish and gratitude, intensifying support and interest, softening request, being pessimistic, giving sympathy, using identity marker, being indirect, showing agreement, face-negative threatening acts, giving questions or asking reason, using impersonal forms, using joke, and giving praise. All commentators have used similar politeness strategies. The strategy that is mostly used by all commentators is positive politeness, followed by negative politeness in the second position. The data showed that the four types of politeness strategies suggested by Brown and Levinson were found there.

Thirdly Mega Selfia (2016) was conducted research entitled *An Analysis of Politeness Strategies Used by Deddy Corbuzier in Hitam Putih Talk Show*. The result finding shows that the host of Hitam Putih talk show used four types of politeness strategies with different presentations. The most dominant politeness strategy used was Positive Politeness with (58 %). Another dominant politeness strategy used was Bald on Record (18 %), Negative Politeness (15 %) and Off Record (9 %). It can be concluded that positive politeness strategy is the most dominant strategy used by the host in Hitam Putih talk show.

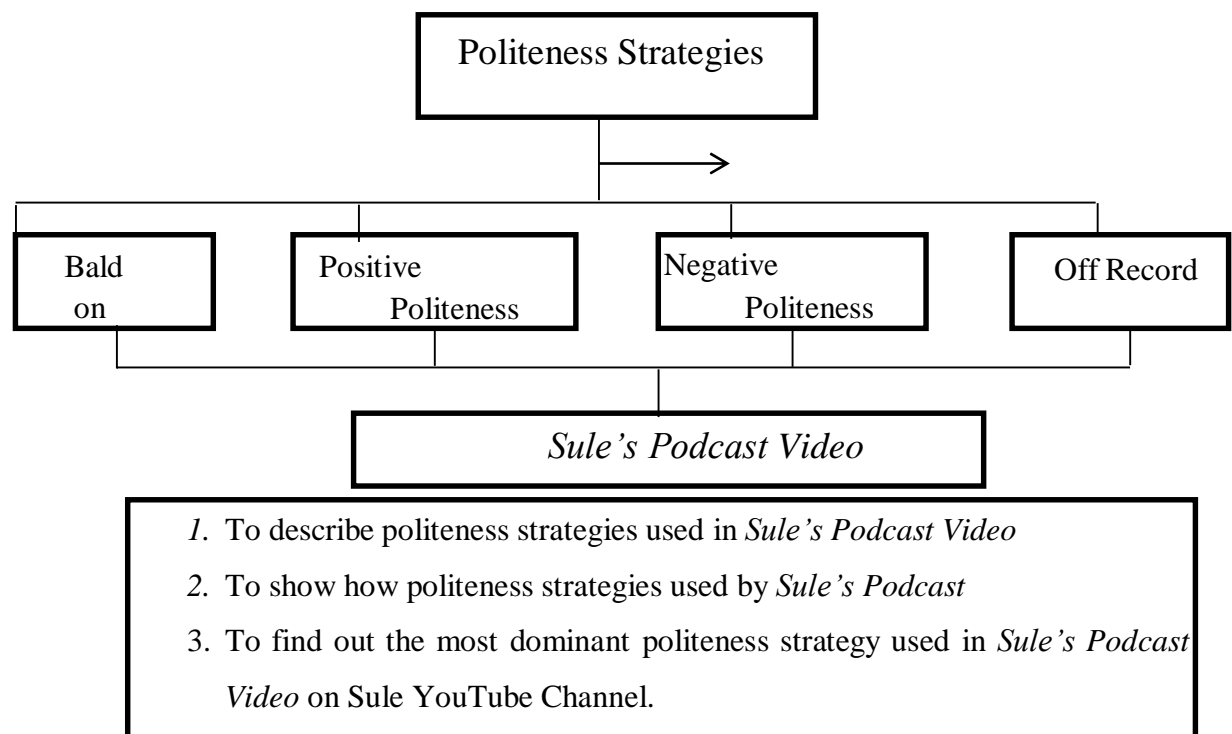
C. Conceptual Framework

Politeness is an universal and best expressed as the practical application of good manners or etiquette. The avoidance is represented as a conscious effort on part of the person to be polite. Brown and Levinson divide the politeness strategies according to how much the speakers and hearers minimize the threat when they are having conversation. The strategies range from doing the FTA (Face Threatening Acts). They are bald on record, positive politeness, negative politeness, and off record strategy. Bald on record is the strategy which provides no strategy is made to avoid an FTA. Positive politeness is the strategy which is oriented by the speaker toward the positive face or the positive self-image of hearer that the speaker claims for himself. Negative politeness strategy is regressive action addressed to the addressee's negative face: his want to have his freedom of action unhindered and his attention unimpeded. And the final politeness strategy outlined by Brown and Levinson is the indirect or off record strategy. Off record strategy is a communication action which has some

purpose and the language that use in off record strategy is indirect language.

This research is qualitative descriptive research, which analyzes the use of politeness strategies and politeness principles in Uptown Girls. Politeness strategies needed in a conversation in order to lessen the threat between the speaker and the hearer. Then, politeness principle is needed in a conversation in order to establish and maintain feeling of community and social relationship

Figure 2.1 Conceptual Framework



CHAPTER III

RESEARCH METHODS

A. Research Design

This research was applied in a descriptive qualitative approach because the data were collected in the form of word sentences. The data for content analysis can take almost any form, including all types of written documents and audio/visual materials. This research described the types and how politeness strategies used by Sule's Podcast in his YouTube Channel, besides the reason for his use that strategies. Furthermore, the data was be gained from videos on Sule's YouTube Channel. The goal of qualitative content analysis is to examine both the manifest content of an item-what is recorded or depicted referred to as the subtle messages or meaning in the social world.

B. Data and Source

In this research, the data were taken from Sule's podcast. The source of the data is a video podcast on Sule's YouTube Channel. Video in the form of a conversation between Sule and Rizky Febian, the video was download from the internet (<https://youtu.be/dCNA5WpmLHI>) The researcher used the source of data to support the research because the data source is the key that is used to explore more about the research.

C. Technique of Collecting Data

in this research, the method of collecting data used observation. The research collected the data through three steps, in collecting the data, the researcher finds the transcript of the speech from the internet. Furthermore, a researcher does several steps to get a thick description of the data such as watching the video and listening by carefully and also re-watches the video more than twice and reads the transcript. To ensure the validity of the data, the researcher recheck the utterance spoken by the speaker and analyzing everything that doing by the speaker during delivered the speech. Then finally, the researcher determines the utterances which may contain politeness strategies.

D. Technique of Analyzing Data

The data analyzed through qualitative analysis. The activities of qualitative analysis consisted of data reduction, data display, and conclusion Drawing (Sugiyono 2010). The stages are as follows:

1. Data Reduction

Data reduction is a form of analysis that sharpens sorts, focuses, discards, and organizes data in such a way that “final” conclusions can be drawn and verified. It is essential to reduce the unimportant data in analyzing. Some data which used less should be ignored. the research conducted two activities such as identify unit and coding. The first step is unit identifying. It is breaking down into bits of information in a unit of data. The researcher focused on utterances that may occur in *Sule's Podcast*.

2. Data Display

In this section, the whole information that was appropriate with the problem statement is arranged to build the description of the types of politeness strategies used by Sule's Podcast.

3. Conclusion Drawing and Verification

In this step, the researcher formulated statements proportionally. The researcher answered their search questions and problem in this research. The researcher made the conclusion to be verified for its credibility.

CHAPTER IV
DATA AND DATA ANALYSIS

A. Data

The data of this research was collected from a transcription of Sule's Podcast which had been watching, reading the transcript. The researcher focused on the utterances that contained types of politeness strategies. And this research needed to answer the researcher's questions of this research.

B. Data Analysis

After identifying the data, the data were analyzed based on Brown and Levinson's theory, classified based on it. the analysis was done to answer the formulation of problems, namely what type of politeness strategies are used in Sule's Podcast, and what factors influence politeness strategies in Sule's Podcast. The writer encoded the utterance as follows.

1.1 Table codes and meaning

CODE	MEANING
A.BS	Bold on Record
B.PS	Positive Politeness
C.NS	Negative Politeness
D.OR	Off Record
1,2,3,4,5,etc	The utterance with strategy
SL	Sule
RF	Rizky Febian

B.1 The Type of Politeness strategies are used in Sule's Podcast

After collecting the data by watching and taking note of the utterances in each of the dialogues, the researcher identified the type of politeness strategy. Theoretically, there are four types of politeness strategy, namely Bald on Record, Positive Politeness Strategy, Negative Politeness Strategy, and Off Record.

B.1.1 Bald on Record Strategy

Bald on record strategy is such the speakers do not need to use politeness as the speakers and the hearers have known each other like best friends, family members or other relationship that they are comfortable in anything. There is almost no social distance between them. Therefore, in bald on record strategy, the speakers have less effort to avoid threatening face action. The speakers usually give requests, instructions, and alerts

In Sule's interview with Rizky, there were two remarks as the host which were considered a bald on record strategy. He asked Rizky to use instructional sentences such as "if you're thirsty, drink first." Sule ordered Iki directly to drink if he was thirsty. Then Sule as the host gave suggestions to Sule directly such as "just watch more" he gave advice to Iki to be able to speak English fluently by watching a lot to increase vocabulary and speak English fluently. From Sule's statement, it can be seen that Iki and Sule have a closeness that makes them both comfortable in the conversation.

B.1.2 Positive Strategy

Positive politeness strategy is a strategy that is used among the interlocutors who have known each other and been being friends for a long time so that the speakers choose informal diction. Nevertheless, the positive politeness strategy is also used in the conversation with the people we do not know before, but we have purposes to get information from them. This strategy includes complimenting the hearers, telling jokes and other sentences that are uttered to avoid conflict and create intimacy.

Sule mostly uses a positive strategy when interviewing Rizky Febian. Sule gives a lot of attention and sympathy and interest in Rizky Febian's life. He used a politeness strategy by saying something to show his concern as the host, Sule also gave some optimistic statements to Rizky Febian. Sometimes he gives jokes to Rizky and he asks his guests whether they agree with him or not, there are several reasons why Sule's positive politeness strategy is used. First, Sule uses this strategy with Rizky because they are father and son, and both are in the entertainment and music world. Second, the use of strategy in this podcast, Sule wants to know more about Rizky's career why it has become as famous as it is now. he uses this strategy so that the relationship in their chat is not awkward.

B.1.3 Negative Politeness

Negative strategy is a politeness strategy that is used for having a conversation with distance, such as we never know before, or there was a gap caused by conflict among the speakers and the hearers. The speaker tends to use formal diction to avoid conflict. They sometimes prefer questioning to judging.

In a negative strategy, Rizky uses this strategy more for Sule. This strategy occurs because the host discusses the listener's area. Even though Sule here is Rizky's father, but in this podcast, they are still professional guest stars and presenters, so Sule considers the risk to be straightforward to give his point of view about Rizky Febian. Sule avoids assuming or judging his guests and he turns his guests into questions. So Sule uses a politeness strategy for Rizky Febian in this video podcast.

B.1.4 Off Record Strategy

This strategy uses indirect language and deprives the speaker of the potential to coerce the other person. In this strategy, Sule uses ambiguous sentences, becomes unclear, and presupposes such as "the fruit is not far from the tree." He likens his character to be not much different from Rizky. therefore this strategy is not used too much by Sule in his podcast with Rizky Febian.

B.2 The factors influence of Politeness Strategy in Sules's Podcast Video

Table of types of Politeness strategies found in Sule's Podcast

Point	Types of Politeness	data	Code
A	Bald on Record	1. be requesting	A.BS.1.SL
		2. giving suggestions/advice	A.BS.2.SL
B	Positive Politeness	1. Notice, attend to hearer	B.PS.1.SL
			B.PS.2.SL

		2. Exaggerate (interest, approval, sympathy with hearer	B.PS.3.SL
			B.PS.4.SL
			B.PS.5.SL
			B.PS.1.RF
		3. Intensify interest to hearer	B.PS.6.SL
			B.PS.7.SL
			B.PS.SL.8
		4. Use in-group identity markers	B.PS.9.SL
			B.PS.10.SL
			B.PS.2.RF
			B.PS.3.RF
			B.PS.4.RF
			B.PS.11.SL
		5. Seek agreement	B.PS.12.SL
			B.PS.13.SL
			B.PS.14.SL
			B.PS.5.RF
		6. Avoid disagreement	B.PS.6.RF
		7. Joke	B.PS.15.SL
			B.PS.16.SL
		8. Be optimistic	B.PS.17.SL
			B.PS.18.SL
			B.PS.19.SL
		9. Giving or asking for specific reasons	B.PS.20.SL
			B.PS.21.SL

			B.PS.22SL
		10. Give gifts to hearer (good,sympathy,under standing cooperation	B.PS.23.SL
			B.PS.24.SL
			B.PS.25.SL
			B.PS.7.RF
			B.PS.26.SL
			B.PS.27.SL
			B.PS.28.SL
C.	Negative Politeness	1. Hedge	C.NS.1.RF
			C.NS.1.SL
			C.NS.2.RF
		2. Be pessimistic	C.NS.2.SL
			C.NS.3.RF
			C.NS.4.RF
			C.NS.5.RF
		3. Apologize	C.NS.6.RF
		4. Impersonalize S and H	C.NS.7.RF
			C.NS.3.SL
D.	Off Record Politeness	1. Presuppose	D.OR.1.RF
			D.OR.2.RF
		2. Use tautologies	D.OR.1.SL
		3. Use metaphor	D.OR.3.RF
		4. Be ambiguous	D.OR.4.RF
			D.OR.5.RF
		5. Be vague	D.OR.6.RF

B.2.1 Bald on Record Strategy

Bald on record strategy is effortless politeness strategy. Bald on record utterance can be an instruction or request from the speaker to the hearer.

Sule, as an interviewer, uses almost all of the theory of politeness by Brown and Levinson to Rizki Febian he invites to his podcast. Sule did bald on record strategy to both his guest, as follow :

(A.BS.1.SL) *kalau haus minum aja dulu ki (if you're thirsty, just drink it first)*

This utterance can be considered be requesting in bald on record strategy because Sule asking Rizki to drink first if he wants.

(A.BS.2 SL) *Oke, banyakin nonton aja. (okey, just watch a lot)*

This utterances can as bald on record strategy, because the word “*okey, just watch a lot*” to iki because Rezeki wants to be able to speak English and starts with English lessons and Sule giving suggestion advice by telling him to just watch it so he can speak English.

B.2.2 Positive Politeness

Positive politeness strategy is one that used among the interlocutors who have known and been friends for a long time. As a result of which the speakers use informal diction positive politeness is a strategy that can be used. Be jokes or other statements that could keep the relationship going the speaker and the listener. The positive strategy realized in Sule's podcast as a follow :

a. Notice, attend to hearer

(B.PS.1 SL) *mungkin saran dari aku sebagai ayah, jangan hilangkan notasi sundanya itu karena itu ciri khas kamunya. (maybe a suggestion from me as a father, don't lose the Sundanese notation because that's your hallmark.)*

From the speech above, Sule responds well to how sing with his sundanese a ccent. Sule expressed his fondness with these songs by saying that.

(B.PS.2.SL) *ya kalau memang udah ada cita-cita sih seharusnya kamu harus mulai belajar dari sekarang ki.(Yes, if you have aspirations, you should start learning from now on)*

From the above speech, Sule pays attention to Iki by giving him advice so that he gets a good change, of course.

b. Exaggerate (interest, approval, symphaty, with hearer)

(B.PS.3.SL) *rame kan? Ini kamu ditaman kan trus ayah turun “si iki dimana?”, itu trus kamu lihat (sambil meragakan orang kepergokk) uuuu langusng sembunyiin. Padahal ga apa-apa. Tapi disisi lain ayah sih bangga. Kamu masih bisa menghargai.(crowded right? This is you in the park, then dad comes down "where is this guy?", then you see (while showing people being caught) uuuu immediately hide it. It's okay though. But on the other hand, I am as a father proud. You can still appreciate,)*

This utterance is included in exaggerating because there is the word "uuuu" as stress and intonation when Sule says the sentence to this. And also in Sule's words, there is a compliment to Iki that he is proud of him because he can still respect him as his parent.

(B.PS.4.SL) *tapi kalau itu kan tipe lu gue banget! (but if that's your type that's me!)*

Sule agrees with this, that this trait reflects him.

(B.PS.5.SL) *sama sih aku juga sama (I'm the same too)*

The above statement was known when Iki told himself about all the life experiences he had, from his career to the things that made him close to his siblings and family. And Sule agrees with everything I'm telling you, just like he used to when he was still busy with his career.

(B.PS.1.RF) *tapi semuanya takut sama Ferdi. Aku, Putri, Rizwan. Kalau Ferdy udah ngamuk takut semuanya. (but everyone is afraid of Ferdi. I, Putri, Rizwan. If Ferdy is angry, everyone is afraid.)*

From this statement, Sule and Iki agree that when Ferdi is angry, he is the worst of them all.

c. Intensify interest to hearer

Speeches that make speakers interested in their interlocutors, such as:

Sule : *trus hobi lain apalagi untuk refreshing gitu? Main game?(B.PS.6.SL) (Then what other hobbies are there for refreshing? Playing game?)*

Rizki : *iya paling aku main game (yes I play games)*

Sule : itu hampir setiap hari gitu main game? (is it almost every day playing games?)

The word “*Then what other hobbies are there for refreshing? Playing game*” disini In Sule's question asking what activities he is currently enjoying, the speaker is indirectly interested in this activity. (B.PS.SL.7) *Tapi pointnya disini kita mau buka tentang Rizky Febian di belakang aku. Kenakalan apa yang aku gatau, kira-kira apa? (But the point here is that we want to talk about Rizky Febian behind my back. What mischief do I know, about what?)*

The words “*we will open about Rizky Febian*” show that Sule is interested in discussing Rizky's life so far, whether it's the bad things that he made behind Sule without any emphasis in asking this.

Rizki : kalau bohong sih banyak (if you lie, it's a lot)

Sule : *yaudah diceritai. (okey, let's told) (B.PS.SL.8)*

the utterance “*okey, let's told*” He wants to know what lies this is and as a father Sule cares about what lies his son makes behind his back that he doesn't know.

d. Use in-group indentitiy markers

(B.PS.9.SL) ya karena *gue* punya konsep hidup tuh gini ki, *yaudah kita bro aja gitu*. Jadi seorang bapak harus dijadikan sahabat juga. Ga semuanya bisa seperti itu jadi lu tu harus bersyukur dengan semuanya. (Yes, because *I* have a concept of life, right now, *let's go bro*. So a father

must be a friend too. Not everything can be like that so you have to be grateful for everything.)

This utterance is a type of use in-group identity markers where the word "*gue*" in Indonesian is me and the word "*bro*" stands for brother which means male friend. So Sule said that he and iki are just like friends, not the ones who have to respect their parents at all.

(B.PS.10.SL) *kalau yang trilogi itu kan jor-joran dari awal sama Anya*
 .(*As for the trilogy, it's the same thing from the start with Anya.*)

This utterance is a type of use in-group identification markers in Sundanese.

(B.PS.2.RF) *ya itu mah awalnya karena dibawa sama orang, (Yes, it was originally because I was brought along with people)*

(B.PS.3.RF) *aku mah ngerokok engga dari kecil, maksudnya aku ketahuan (I haven't smoked since I was little, I mean I got caught)*

(B.PS.4.RF) *ki kalo ngerokok mah disini aja (If you smoke, just stay here)*

The word "*mah*" is included in the identity markers in Sundanese accent, because Sule is a Sundanese, so he added mah into his language.

(B.PS.11.SL) *tapi anda yang membully iki sampai busiat (but you r\are the one who bullying iki until still remember about it)*

This utterance is a type of use in-group identity marker. It can be seen from the use of **dialect of orang sunda** which is *busiat* its means splattered in pants Used by sule because iki also understands the meaning so realizes they use both

e. Seek agreement

This utterances can be a repetition from the speakers or asking elliptical questions.

Sule : *tapi ngerasa berat ga ketika tiga-tiganya trending gitu? Trus ada beban nggak untuk next projectnya? Pasti ada dong. (but do you feel heavy when all three are trending like that? Then is there a burden for the next project? There must be .) (B.PS.12.SL)*

Rizki : *dibilang beban ya pasti, karena maksudnya gimana caranya ngebantai eskpetasi orang. Takutnya kan tidak sesuai dengan eksptesai orang. cuman kalau iki.....(it's a burden, yes , for sure , because it means how to crush people's expectations. I'm afraid it doesn't match people's expectations. only if this.....)*

This utterance occurred in a discussion about this next project in which there must be preparation for the next project in order to be accepted by the community.

Sule : *yaa maksudnya jadi apapun terbuka ya kan? (yes I mean, anything is open, right) (B.PS.13.SL)*

Rizki : *Apapun mau kejelekan keburukan apapun aku cerita. (whatever you want, any badness, I will tell you)*

Sule's closeness to Iki did not make Iki feel awkward in answering.

Sule : *ya mungkin gimana ayahnya juga kali ya? (yes, maybe how about his father too?)(B.PS.14.SL)*

Rizki : yaa mungkin karena ayah juga ngebebasin iki mau ngapain aja.
(Well, maybe it's because my father also freed me what to do.)

The above statement is recognized by Iki with what Sule did to him, thus making their relationship close and close to each other.

Sule : iya, tapi kan yang penting ngobrol sama bule itu nyambung. (yes, but the important thing is that the conversation with Caucasians is connected)

Rizky : *iya ngobrol sama bule. (Yes, chat with Caucasians.)*(*B.PS.5.RF*)

In the speech above, there are similarities in pressing the agreement that talking to Caucasians is essentially comfortable and understands what is being discussed.

f. Avoid disagreement

Sule : ayah juga tau artinya kamu udah punya pekerjaan, udah bisa beli ini itu sendiri, nggak ngerepotin orang. ya kenapa gitu kamu mesti sembunyi-sembunyi, nah disitu kenapa ki? Kan bisa terbuka. (I also know that means you already have a job, you can buy this yourself, don't bother people. Yes, why do you have to hide, so why are you there? It can be open.)

Rizki : *iya segan aja gitu, padahal di dalam hati itu kek “ ah pasti ayah udah tau” cuman mneghargai aja gitu.* Kayak waktu pas di.....

(*Yes, I'm just shy about it, even though in my heart it's like "Ah, I'm sure you already know" I just appreciate it.* It's like the right time in... ..) (**B.PS.6.RF**)

The utterance “*Yes, I'm just shy about it, even though in my heart it's like "Ah, I'm sure you already know" I just appreciate it*” included in disagreement because iki avoid avoid misunderstanding between he and Sule.

g. Joke

(B.PS.15.SL) *bangun tidur? Apa bangun rumah? (wake up? Are you building a house?)*

In this utterance, Sule opened a chat with Rizky with a joke “*wake up from your sleep, or build a house*” because Sule had woken him up before and it look him a long time to wake up. And he replied with this joke as well by saying “*if would build a house it could take a long time*”.

Rizky : amin.. pengen duet sama Crish Brown nanti (Amen.. I want to duet with Crish Brown later)

Sule : *wahh itu Crish Brown tukang las ya? (wow, is that to Crish Brown welder?) (B.PS.16.SL)*

Rizky : bukan, itu yang duet sama Agnes mo (no, that's the duet with Agnes mo)

From Sule's speech above, it makes the things discussed not too bored with Sule saying “*wow, is that to Crish Brown welder?*” which makes the atmosphere even more relaxed with the jokes said by Sule.

h. Be optimistic

(B.PS.17.SL) *jadi berusaha untuk keluar dari zona kebiasaan kita (so trying to get out of our habit zone)*

The utterances “*so trying to get out of our habit zone*” which means that Sule is optimistic that he can get out of his comfort zone.

(B.PS.18.SL) *wah kalau kamu sih Cuma 5 menit juga jadi (Wow, if it's just you, it's only 5 minutes too)*

The statement above is that Sue believes that if this is the case in creating a lyric, it will be easy for her.

(B.PS.19.SL) *jangan ada penyesalan ki, jalani yang sudah ada didepan mata. (Don't have any regrets, live what is in front of your eyes.)*

In Sule's speech, he gives support for iki to be more optimistic by experiencing the current situation, then let it be a lesson for iki.

i. Giving or asking for a specific reasons

(B.PS.20.SL) *tapi sih seperti kisah ini kan berbeda ya, maskudnya dari seg promonya juga kan, kalau yang triogi itu kan jor-joran itu dari awal sama anyu udah bikin orang penasaran. Nah yang seperti kisah ini kan enggak ini ki, kenapa? (but it's like this story is different, right, the meaning of the promo is also right, if the triogi is the rod, it's the same thing from the beginning, it's already made people curious. Well, it's like this story, isn't it, ki, why?)*

The utterance “*Well, it's like this story, isn't it, ki, why?*” included in give (or as for) some reason. Here Sule asks why in terms of promos from the trilogy and like the story is different which makes Sule curious and curious.

(B.PS.21.SL) karena aku juga melakukan hal yang sama. Ini kan bisa jadi pelajaran anak-anak zaman sekarang. Janganlah kalian berbohong atau yang lain-lain supaya nanti kalian juga bisa merasakan punya anak juga tidak akan melakukan hal tu. Tapi jujur aku enggak terlalu neko-neko, enggak terlalu macam-macam dan yang lain-lain makanya yakin dan percaya kalau anak ku juga tidak akan macam-macam. (because I also did the same thing. This can be a lesson for today's children. Don't lie or anything so that later you can also feel that having children will not do that. But I'm not too adventurous, I'm not too adventurous, and so on, so I'm sure and believe that my son won't mess around either)

This utterance is a kind of give(or ask for) reasons strategy of positive politeness.

This can be seen in the speech, at first he showed agreement with this. then, he gave an additional reason that strengthened his answer that he was the same as this if in doing something it was never excessive.

(B.PS.22.SL) betul ki, jadi kalau misalkan sekolah itu enggak harus sekolah Formal. Semua di luar juga kita anggap aja itu sebuah sekolah, yang bicaranya dirumah ya sekolah dengan orang tua dengan adek-adek itu juga sekolah namanya.(You're right, so for example, the school doesn't

have to go to school formal. We also think of everything outside as a school, what we talk about at home is school with parents and younger siblings, that is also the name of the school)

In this speech, Sule agrees with the previous statement of iki and adds a sentence of speech to iki as a piece of advice for himself.

j. Give gifts to hearer (good, sympathy, understanding, cooperation)

(B.PS.23.SL) *wah ini mahal banget ini podcast, kita ngobrol tentang hal begini karena nggak ada yang kayak gini, maksudnya sesuatu hal yang orang tuh enggak semuanya bisa mengupas seperti ini. udah lama ki minum kaya gini? (wah is expensive really this podcast, we talk about things like this because it does not exist like this, meaning something things that people tuh baseball everything can peel like this . already long youo drink like this ki?)*

The utterance “*wah is expensive really this podcast, we talk about things like this because it does not exist like this*” there is that Sule praises his podcast by showing a "wahn" expression.

(B.PS.24.SL) *enggak ki, beneran bukan mau muji didepan. Artinya kalau misalkan bikin lagu yang paling sulit itu adalah membuat sebuah lirik. Nah kamu itu bisa spontan liriknya udah siap tinggal ngikutin aja lagi. itu yang menjadi kelebihan kamu. (No ki , its really truth not want to praise in front . This means that if for example to make a song that is the most difficult it is making a lyric . Well you it can be spontaneous lyrics*

were already prepared to stay ngikutin wrote again . it which become excess you .)

The utterance “*Well you it can be spontaneous lyrics were already prepared to stay ngikutin wrote again. it which become excess you*” showing that he was amazed by this talent.

(B.PS.25.SL) *Banyak orang-orang yang iri lo sebetulnya sama kita tuh walaupun padahal kita tuh jarang ya ketemu tu jarang. Ketemu atau keseharian kita bisa akrab kayak temen gitu. (Many people who envy you are actually the same as us, even though we rarely see each other. We meet or we can be close friends everyday)*

In this speech, Sule praises his relationship with Iki is very close as a father and son, so he is sure that many people want it.

Sule : *sehat tapi iki ya? (healthy but like this, right?)*

Rizki : *alhamdulillah sehat (Alhamdulillah healthy) (B.PS.7.RF)*

The utterances above belong to giving more attention or sympathy way. Sule showed his sympathy by asking Rizki’s condition.

This is a positive strategy indeed. It is commonly used to greet people we know who have not seen them for a long time. Though asking someone else condition is cliché, but it makes the opponents feel appreciated.

(B.PS.26.SL) *wah ini mahal banget ini podcast yah, kita ngobrol tentang hal begini karena nggak ada yang kayak gini. Maksudnya sesuatu hal yang orang tuh enggak semuanya bisa mengupas seperti ini. (Wow, this*

is really expensive. This is a podcast, right, we're talking about this because there's nothing like this. It means something that not all people can peel like this.)

In the sentence above, Sule did not think that his conversation with Iki was this deep. This shows Sule's closeness with Iki as they talk not as father and son but as host and guest stars but the conversation can be that deep and Sule didn't expect it to be like this.

(B.PS.27.SL) *tapi kamu itu bahasa inggrisnya udah bener loh, ada kemarin siapa maya ya, maya kalau ga salah : maya kan jago tuh bahasa inggrisnya. Jadi, ini bener loh vocabnya dan yang lainnya maya bilang begitu. (but your English is correct , there was yesterday who was Maya, Maya if I'm not mistaken. Maya is really good in english. So, this is true, the vocab and the others say so.)*

The utterance “*but your english is correct*” Sule praised iki with his English skills, and with utterance “*it has correct the vocabulary and the others so, Maya said.*” sentences that support English language skills are good.

(B.PS.28.SL) *oke ki, sukses selalu ya ki. (OK, good luck, always.)*

The words above are the closing of the conversation that still shows Sule's sympathy for Rizky Febian.

B.2.3 Negative Politeness

When the speaker wants something from the addressee, the negative politeness strategy is an action to prevent or minimize threats to the hearer's negative face so that the addressee's freedom and the speaker's desire are overwhelmed or distracted.

a. Hedge

This strategy derives from the want not to presume and the want not to coerce the addressee. Such hedges may be analyzed as adverbs on performative verb such as, may, perhaps, and maybe. As follow :

(C.NS.1.RF) *mungkin lebih dampaknya lebih dipandang aja gitu karyanya nantinya gitu (maybe it's more impactful, just look at it like that later on)*

This speech is included in hedging because there is the word "*mungkin*" to indicate a desire that allows for an impact to be accepted among many people later.

Rizki : tapi enggak, kalau yang mobil ini mah nggak tahu kenapa karena jatuh cinta sama mobilnya. (But no, I don't know why this car is because I fell in love with the car.)

Sule : *apakah ini sebuah planning untuk invest kedepan ?(is this a plan to invest in the future ?) (C.NS.1.SL)*

The utterance "*is this a planning?*" Here, Sule asks for clarity in this new activity. assuming that he likes cars without investing in avoiding Rizky's FTA.

(C.NS.2.RF) iya, makanya kalau di discord kadang kalau kasarnya ya kalau aku dianjing-anjingin pun ya nggak apa-apa karena aku ngerasa emang itu kita sedang ada di circle yang sama. Tapi seengganya.....

(Yes, that's why if it's discord, sometimes if it's rude, if I get a dog, it's okay because I feel like we're in the same circle. But at least.....)

This speech is included in negative hedging politeness, because in "sometimes if....." he assumes that it's okay if his sister is like that because he doesn't want his sister to feel ashamed of him.

b. Be pessimistic

(C.NS.2.SL) kok bisa trending lagu itu? Jujur nih aku kalau misalkan konten biasa mah mau trending alhamdulillah suka trending juga, tapi kalau misalkan lagu tu kayaknya susah. (how come that song is trending? To be honest, if you say normal content is trending, thank God, I like trending too, but for example, the song seems difficult.)

The utterance " but for example the song seems difficult" is included in pessimistic because there is a word that as one of the negative strategies that shows that Sule can rending in any content but difficult in terms of music.

(C.NS.3.RF) Iya cuma kayak kalau untuk ngobrol aku bisa, ngobrol sehari-hari tapi kan terkadang vocabulernya kayak apa, bahasa bahasa perkata kadang ada banyak kata. jadi terkadang kalau ngobrol sama orang kalau sekiranya kita nggak paham tuh sebenarnya bingung untuk menyampaikannya. (Yes just like that to talk I can , talk everyday

but right sometimes vocabularynya like what , language language perkata sometimes there are a lot of words . so sometimes when talking the same person if in case we do not understand tuh actually confused to deliver it .)

The utterance “*so sometimes when talking the same person if in case we do not understand tuh actually confused to deliver it,*” the word “*confused to deliver it*” belongs to the negative pessimistic politeness. because iki showed his expression with that word.

(C.NS.4.RF) *mungkin karena aku engga percaya diri kali. (maybe because I'm not confident at times.)*

This utterance shows that he is not confident in speaking English freely for fear of being ridiculed if he is wrong.

(C.NS.5.RF) *jadi minder(so inferior)*

In this utterance, iki feels inferior to speak English around his environment, because when he tries he is afraid of being ridiculed and becomes inferior.

c. Apologize

Sule : *ya enggak apa-apa lah (yes it's okay)*

Rizki : *maaf lo ya (I 'm sorry) (C.NS.6.RF)*

This speech includes negative politeness, because there is an apologize.

d. Impersonalize S and H

It is phrasing the face threatening acts as if the agent were other than the speaker, or at least possibly not the spaker or not the speaker alone, and

the addressee were other than the addressee, or only inclusive of the addressee. Such as :

(C.NS.7.RF) Aku sih ngerasa emang ga di anggap sebagai kakak ya sama Rizwan cuma ya enggak apa-apa lah. emang rizwan gitu orangnya, maskudnya tu aku sebagai kakak ga mau jadi kakak yang memang tegas sama adik-adiknya yang harus menghormati Kakaknya, enggak. (I does feel weve regarded as a brother yes at Rizwan only yes baseball okay lah . weve rizwan so the person , maskudnya tu me as a brother ga would be sister who is firmly at her sisters who must respect the brother)

The utterance “ *I does feel weve regarded as a brother yes at rizwan , Just it's okay*” included in the negative impersonalize S and H politeness. From what he said, he thought that as an older brother, he shouldn't be too respectful and firm to his younger siblings so that a relaxed and non-stiff relationship can be established later.

(C.NS.3.SL) ada banyak gini ki komentar ya dari teman-teman broadcast atau “oh si iki itu hebat ya bikin trilogi” banyak yang memuji lagu itu. *Apakah nanti akan menjadi beban dan juga project untuk kedepannya membuat lagi gebrakan seperti itu? Kan orang tidak menyangka tiba-tiba bikin trilogi itu tiga lagu berturut-turut.* (there are a lot of comments, yes, from broadcast friends or "oh this guy is great, he made a trilogy" many praised the song. *Will it be a burden and also a project for the future to make another breakthrough like that? People don't expect to suddenly make a trilogy of three songs in a row.*)

From Sule's utterance above, there is the sentence "*apakah ...*" Included in the impersonalize S and H because Sule asked Iki something as a point of view for this next work.

B.2.4 Off- Record

Off-record (indirect) takes some of the pressure off of the speaker. Its utterances are indirect uses of language which precise meaning has to be interpreted.

a. Presuppose

(D.OR.1.RF) mungkin emang "*buah tidak jauh dari pohonnya*"kali ya, aku itu jahil (maybe "*the fruit is not far from the tree*" this time, I'm ignorant)

This utterance can be considered as off record in presuppose, meaning that this behavior is not much different from that of his father.

Rizki : *cuma kalau udah marah wow gitu (only if already angry wow)*

(D.OR.2.RF).

Sule : Cuma, diantara semuanya kalau ngamuk Ferdi paling juara. (it's just that, among all of them, Ferdi is the most victorious when angry)

This speech includes presuppose. the word "wow is that so" presupposes a statement because he has seen his younger brother ferdi angry, it's extraordinary plus Sule confirms that among them the most angry champion is ferdi.

b. Use tautologies

Sule : mm dia belum boleh dikasih tahu ya? (mm she not be given out huh ?)

Rizki : Dia dari ajang pencarian bakat (He's out of the arena of search talent)

Sule : *Oooh ooh Aku tahu, itu aku tahu. masih di rahasiain? (Oooh ooh I know , that I know . still in secret?) (D.OR.1.SL)*

In this speech, tautologies are used. The word “ooh I know that, that I know. Still a secret?” This sentence indicates a statement that Sule knows about is likely to be true.

c. Use metaphor

(D.OR.3.RF) *ini ada manis-manisnya kan, enak.(It has sweets, right, it's delicious)*

From this utterances indicate that he applied off record strategy by saying that water has sweetness. While we know that sweet drinks are colored drinks like syrup. And he uses a metaphor to imply the implicit meaning which refers to the way how to keep his reaction to speaker.

d. Be ambiguous

(D.OR.4.RF) *gila sih ini, ga ngerti (this is crazy, I don't understand)*

The ambiguous type that shows a surprised face at Sule's words..

(D.OR.5.RF) *aku pusing kalo lagi gini, gatau kenapa. (I'm dizzy when I'm like this, I don't know why.)*

In this story, Rizki is confused about what lies he has done behind his father's back, until he doesn't know what to say.

e. Be vague

Sule : Okedeh, pernah ada omongan dari Rizwa aku tanya sama dia, dan gimana sih pendapatnya kamu tentang abang iki ? (allright , once there is the talk of Rizwa I wonder at him , and how does his opinion you about my brother iki ?)

Rizky : Iya, aku juga nonton itu "*biasa aja kayak orang-orang*" katanya (Yes , I also watch the "*usual just like people*" he said) (*D.OR.6.RF*)

In this utterance "*just like the people*" it is included in the vague category because it is an utterance that is not clear who the object is by saying "*people*".

CHAPTER V

CONCLUSION & SUGGESTION

A. Conclusion

Based on the data that have been analyzed, the author wants to conclude about politeness strategies in Sule's video podcast.

First, there are twelve different politeness strategies in Sule and Rizky Febian's interviews such as bald on strategy, then focusing attention on the opposite person, give more attention, give recognition or sympathy to opponents said, find an agreement, add or agree with the opinions of the interlocutors, being optimistic, giving or asking for a specific reason, offer assistance or promise, joke, asking questions or avoiding, being pessimistic, apologize, and state clearly that the actions of the interlocutor are very valuable to the speaker. In other words, if we classified the strategies mentioned above Sule's has a tendency to use a positive politeness strategy in interviewing his guests

Furthermore, three factors that influence Sule in using politeness strategies in interviewing his guests. First, Sule considers it a guest response. The guest's response is on how he expresses his idea or what he wants to ask. In addition, as a host, Sule must take care of the feelings of his guests, to maintain a positive face of his guests and avoid FTA. The reason for this is known to factor in advertising results. Second, the intimacy or circumstances between the host and the guest influence the host to choose

what strategy to use. The circumstances recognized in the video are based on: Sule's authority or power as a well-known Presenter and is also known for his humor, familiarity with guests, and situational factors. The last one is the integration of payoffs and circumstances and weighing the risks.

As a host, he can weigh the risks of every politeness strategy he uses in leading an interview, and that shows in his interviews. He was more dominant in using a positive politeness strategy when he conducted an interview with Rizky Febian.

B. Suggestion

The researcher would like to advise the readers on a few things to consider when utilizing politeness methods in any interaction. We must analyze what we anticipated from the listener or opponent. We'll get the responses we want if we use the right method.

In addition, from the standpoint of subjectivity, we should be aware of the hearer's background, including occupation, intimacy, education, and other factors that may influence the acceptability of the information transmitted.

Furthermore, we should consider the danger of our words before delivering them to the listener in order to avoid offending or provoking a negative reaction.

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POINT	TYPES OF POLITENESS	DATA	CODE	MEANING
A	Bald on Record	1. <i>if you're thirsty, just drink it first</i>	A.BS.1.SL	This utterance can be considered be requesting in bald on record strategy because Sule asking Rizki to drink frist if he wants.
		2. <i>okey, just watch a lot</i>	A.BS.2.SL	This utterances can as bald on record strategy, because the word "okey, just watch a lot" to iki because Rezeki wants to be able to speak English and starts with English lessons and Sule giving suggestion advice by telling him to just watch it so he can speak English.
B	Positve Politeness			
	1. notice, attend to hearer	1. <i>maybe a suggestion from me as a father, don't lose the Sundanese notation because that's your hallmark</i>	B.PS.1 SL	From the speech above, Sule responds well to how sing with his sundanese a ccent. Sule expressed his fondness with these songs by saying that.
		2. <i>Yes, if you have aspirations, you should start learning from now on</i>	B.PS.2.SL	From the above speech, Sule pays attention to Iki by giving him advice so that he gets a good change, of course.

	2. Exaggerate (interest, approval, sympathy, with hearer)	1. <i>crowded right? This is you in the park, then dad comes down "where is this guy?", then you see (while showing people being caught) uuuu immediately hide it. It's okay though. But on the other hand, I am as a father proud. You can still appreciate.</i>	B.PS.3.SL	This utterance is included in exaggerate because there is the word "uuuu" as stress and intonation when Sule says the sentence to this. And also in Sule's words there is a compliment to Iki that he is proud of him because he can still respect him as his parent.
		2. <i>but if that's your type that's really me!</i>	B.PS.4.SL	Sule agrees with this, that this trait really reflects him.
		3. <i>I'm the same too</i>	B.PS.5.SL	The above statement was know when Iki told himself about all the life experiences he had, from his career to the things that made him close to his siblings and family. And Sule agrees with everything I'm telling you, just like he used to when he was still busy with his career.
		4. <i>but everyone is afraid of Ferdi. I, Putri, Rizwan. If Ferdy is angry, everyone is afraid.</i>	B.PS.1.RF	From this statement, Sule and Iki agree that when Ferdi is angry, he is the worst of them all.
	3. intensify interest to hearer	1. <i>Then what other hobbies are there for refreshing? Playing game?</i>	B.PS.6.SL	The word "Then what other hobbies are there for refreshing? Playing game" disini In Sule's question asking what activities he

				is currently enjoying, the speaker is indirectly interested in this activity.
		2. <i>But the point here is that we want to talk about Rizky Febian behind my back. What mischief do I know, about what?</i>	B.PS.SL.7	The words “we will open about Rizky Febian” show that Sule is interested in discussing Rizky's life so far, whether it's the bad things that he made behind Sule without any emphasis in asking this.
		3. <i>okey, let's told</i>	B.PS.SL.8	the utterance “okey, let's told” He wants to know what lies this is and as a father Sule cares about what lies his son makes behind his back that he doesn't know.
	4. Use in-group identity markers	1. Yes, because <i>I</i> have a concept of life, right now, <i>let's go bro</i> . So a father must be a friend too. Not everything can be like that so you have to be grateful for everything	B.PS.9.SL	This utterance is a type of use in-group identity markers where the word " gue " in Indonesian is me and the word " bro " stands for brother which means male friend. So Sule said that he and iki are just like friends, not the ones who have to respect their parents at all.
		2. <i>jor-joran</i>	B.PS.10.SL	This utterance is a type of use in-group identification markers in Sundanese.
		3. <i>ya itu mah awalnya karena dibawa sama orang, (Yes, it was originally</i>	B.PS.2.RF	The word " mah " is included in the identity markers in Sundanese accent, because

		<i>because I was brought along with people)</i>		Sule is a Sundanese, so he added mah into his language.
		<i>aku mah ngerokok engga dari kecil, maksudnya aku ketahuan (I haven't smoked since I was little, I mean I got caught)</i>	B.PS.3.RF	
		<i>ki kalo ngerokok mah disini aja (If you smoke, just stay here)</i>	B.PS.4.RF	
		<i>tapi anda yang membully iki sampai busiat (but you r\are the one who bullying iki until still remember about it)</i>	B.PS.11.SL	This utterance is a type of use in-group identity marker. It can be seen from the use of dialect of orang sunda which is busiat its means splattered in pants Used by sule because iki also understands the meaning so realizes they use both.
	5. Seek Agreement	<i>1. but do you feel heavy when all three are trending like that? Then is there a burden for the next project? There must be</i>	B.PS.12.SL	This utterance occurred in a discussion about this next project in which there must be preparation for the next project in order to be accepted by the community.
		<i>2. yes I mean, anything is open, right</i>	B.PS.13.SL	Sule's closeness to Iki did not make Iki feel awkward in answering.
		<i>3. yes, maybe how about his father too?</i>	B.PS.14.SL	The above statement is recognized by Iki with what Sule did to him, thus making

				their relationship close and close to each other.
		4. <i>Yes, chat with Caucasians</i>	B.PS.5.RF	In the speech above, there are similarities in pressing the agreement that talking to Caucasians is essentially comfortable and understands what is being discussed.
6. Avoid disagreement	1. <i>Yes, I'm just shy about it, even though in my heart it's like "Ah, I'm sure you already know" I just appreciate it. It's like the right time in.....</i>	B.PS.6.RF	The utterance “Yes, I'm just shy about it, even though in my heart it's like "Ah, I'm sure you already know" I just appreciate it” included in disagreement because iki avoid avoid misunderstanding between he and sule	
7. Joke	1. <i>wake up? Are you building a house?</i>	B.PS.15.SL	In this utterance, Sule opened a chat with Rizky with a joke “wake up from your sleep, or build a house”because Sule had woken him up before and it look him a long time to wake up. And he replied with this joke as well by saying “if would build a house it could take a long time”.	
	2. <i>wow, is that to Crish Brown welder?</i>	B.PS.16.SL	From Sule's speech above, it makes the things discussed not too bored with Sule saying “wow, is that to Crish Brown welder?” which makes the atmosphere	

				even more relaxed with the jokes said by Sule.
	8. Be optimistic	1. <i>so trying to get out of our habit zone</i>	B.PS.17.SL	The utterances “so trying to get out of our habit zone” which means that Sule is optimistic that he can get out of his comfort zone.
		2. <i>Wow, if it's just you, it's only 5 minutes too</i>	B.PS.18.SL	The statement above is that Sue believes that if this is the case in creating a lyric, it will be easy for him.
		3. <i>Don't have any regrets, live what is in front of your eyes.</i>	B.PS.19.SL	In Sule's speech, he gives support for iki to be more optimistic by experiencing the current situation, then let it be a lesson for iki.
	9. Giving or asking for a specific reasons	1. <i>but it's like this story is different, right, the meaning of the promo is also right, if the triogi is the rod, it's the same thing from the beginning, it's already made people curious. Well, it's like this story, isn't it, ki, why?</i>	B.PS.20.SL	The utterance “Well, it's like this story, isn't it, ki, why?” included in give (or as for) some reason. Here Sule asks why in terms of promos from the trilogy and like the story is different which makes Sule curious and curious.
		2. <i>because I also did the same thing. This can be a lesson for today's children. Don't lie or anything so that later you can also feel that having children will not do that. But I'm not</i>	B.PS.21.SL	This can be seen in the speech, at first he showed agreement with this. then, he gave an additional reason that strengthened his answer that he was the same as this if in doing something it was never excessive.

		<i>too adventurous, I'm not too adventurous, and so on, so I'm sure and believe that my son won't mess around either</i>		
		<i>3. You're right, so for example, the school doesn't have to go to school formal. We also think of everything outside as a school, what we talk about at home is school with parents and younger siblings, that is also the name of the school</i>	B.PS.22.SL	In this speech, Sule agrees with the previous statement of iki and adds a sentence of speech to iki as a piece of advice for himself.
	10. give gifts to hearer(good,symp haty,understandin g,cooperation)	<i>1. wah is expensive really this podcast, we talk about things like this because it does not exist like this, meaning something things that people tuh baseball everything can peel like this. already long youo drink like this ki?</i>	B.PS.23.SL	The utterance “wah is expensive really this podcast, we talk about things like this because it does not exist like this” there is that Sule praises his podcast by showing a "wahh" expression.
		<i>2. No ki , its really truth not want to praise in front . This means that if for example to make a song that is the most difficult it is making a lyric . Well you it can be spontaneous lyrics were already prepared to stay ngikutin</i>	B.PS.24.SL	The utterance “Well you it can be spontaneous lyrics were already prepared to stay ngikutin wrote again. it which become excess you” showing that he was amazed by this talent.

		<i>wrote again . it which become excess you</i>		
		<i>3. Many people who envy you are actually the same as us, even though we rarely see each other. We meet or we can be close friends everyday</i>	B.PS.25.SL	In this speech, Sule praises his relationship with Iki is very close as a father and son, so he is sure that many people want it.
		<i>4. Alhamdulillah healthy</i>	B.PS.7.RF	The utterances above belong to giving more attention or sympathy way. Sule showed his sympathy by asking Rizki's condition
		<i>5. Wow, this is really expensive. This is a podcast, right, we're talking about this because there's nothing like this. It means something that not all people can peel like this</i>	B.PS.26.SL	In the sentence above, Sule did not think that his conversation with Iki was this deep. This shows Sule's closeness with Iki as they talk not as father and son but as host and guest stars but the conversation can be that deep and Sule didn't expect it to be like this.
		<i>6. but your English is correct</i>	B.PS.27.SL	The utterance “but your english is correct” Sule praised iki with his English skills, and with utterance“it is has correct the vocabulary and the others so, Maya said.” sentences that support English language skills are good.

		7. <i>OK, good luck, always Ki</i>	B.PS.28.SL	The words above are the closing of the conversation that still shows Sule's sympathy for Rizky Febian.
C	Negative Politeness			
	1. Hedge	1. <i>maybe it's more impactful, just look at it like that later on</i>	C.NS.1.RF	This speech is included in hedging because there is the word "maybe" to indicate a desire that allows for an impact to be accepted among many people later.
		2. <i>is this a plan to invest in the future ?</i>	C.NS.1.SL	The utterance "is this a planning?" Here, Sule asks for clarity in this new activity, assuming that he likes cars without investing in avoiding Rizky's FTA.
		3. <i>Yes, that's why if it's discord, sometimes if it's rude, if I get a dog, it's okay because I feel like we're in the same circle. But at least...</i>	C.NS.2.RF	This speech is included in negative hedging politeness, because in "sometimes if...." he assumes that it's okay if his sister is like that because he doesn't want his sister to feel ashamed of him.
	2. Be pessimistic	1. <i>how come that song is trending? To be honest, if you say normal content is trending, thank God, I like trending too, but for example, the song seems difficult</i>	C.NS.2.SL	The utterance " but for example the song seems difficult" is included in pessimistic because there is a word that as one of the negative strategies that shows that Sule can rending in any content but difficult in terms of music.

		2. <i>Yes just like that to talk I can , talk everyday but right sometimes vocabulerynya like what , language language perkata sometimes there are a lot of words . so sometimes when talking the same person if in case we do not understand tuh actually confused to deliver it</i>	C.NS.3.RF	The utterance “so sometimes when talking the same person if in case we do not understand tuh actually confused to deliver it,” the word “confused to deliver it” belongs to the negative pessimistic politeness. Because he showed his expression with that word.
		3. <i>maybe because I'm not confident at times.</i>	C.NS.4.RF	This utterance shows that he is not confident in speaking English freely for fear of being ridiculed if he is wrong.
		4. <i>so inferior</i>	C.NS.5.RF	In this utterance, iki feels inferior to speak English around his environment, because when he tries he is afraid of being ridiculed and becomes inferior.
	3. Apologize	1. <i>I 'm sorry</i>	C.NS.6.RF	This speech includes negative politeness, because there is an apologize.
	4. Impersonalize S and H	1. <i>I does feel weve regarded as a brother yes at Rizwan only yes baseball okay lah . weve rizwan so the person , maskudnya tu me as a brother ga would be sister who is firmly at her sisters who must respect the brother</i>	C.NS.7.RF	The utterance“ I does feel weve regarded as a brother yes at rizwan , Just it’s okay” included in the negative impersonalize S and H politeness. From what he said, he thought that as an older brother, he shouldn't be too respectful and firm to his younger siblings so

				that a relaxed and non-stiff relationship can be established later.
		2. there are a lot of comments, yes, from broadcast friends or "oh this guy is great, he made a trilogy" many praised the song. <i>Will it be a burden and also a project for the future to make another breakthrough like that? People don't expect to suddenly make a trilogy of three songs in a row</i>	C.NS.3.SL	From Sule's utterance above, there is the sentence "apakah ..." Included in the impersonalize S and H because Sule asked Iki something as a point of view for this next work.
D	Off Record			
	1. Presuppose	1. maybe <i>"the fruit is not far from the tree"</i> this time, I'm ignorant	D.OR.1.RF	This utterance can be considered as off record in presuppose, meaning that this behavior is not much different from that of his father.
		2. <i>only if already angry wow</i>	D.OR.2.RF	2. This speech includes presuppose. the word "wow is that so" presupposes a statement because he has seen his younger brother ferdi angry, it's extraordinary plus Sule confirms that among them the most angry champion is ferdi.
	2. Use tautologies	<i>Oooh ooh I know, that I know. still in secret?</i>	D.OR.1.SL	3. In this speech, tautologies are used. The word "ooh I know that, that I know. Still a

				secret?" This sentence indicates a statement that Sule knows about is likely to be true.
	3. Use metaphor	<i>It has sweets, right, it's delicious</i>	D.OR.3.RF	From this utterances indicate that he applied off record strategy by saying that water has sweetness. While we know that sweet drinks are colored drinks like syrup. And he uses a mephaseor to imply the implicit meaning which refers to the way how to keep his reaction to speaker.
	4. Be ambiguous	1. <i>this is crazy, I don't understand</i>	D.OR.4.RF	The ambiguous type that shows a surprised face at Sule's words.
		2. <i>I'm dizzy when I'm like this, I don't know why</i>	D.OR.5.RF	In this story, Rizki is confused about what lies he has done behind his father's back, until he doesn't know what to say.
	5. Be vague	Yes , I also watch the " <i>usual just like people</i> " he said	D.OR.6.RF	In this utterance " just like the people" it is included in the vague category because it is an utterance that is not clear who the object is by saying " people".



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Form : K-1

Kepada Yth: Bapak Ketua & Sekretaris
Program Studi Pendidikan Bahasa Indonesia
FKIP UMSU

Perihal: **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Mitha Hartati
NPM : 1702050027
Prog. Studi : Pendidikan Bahasa Inggris
Kredit Kumulatif : 136 SKS

IPK = 3,57

Persetujuan Ket/Sekret. Prog. Studi	Judul yang Diajukan	Disahkan Oleh Dekan Fakultas
<i>23/03/21</i>	An Analysis of Politeness Strategies in Sule Podcast	<i>23/03/21</i>
	An Analysis of Code Switching Used by Cinta Laura in CXO MEDIA in Youtube Channel	
	A Pragmatic Analysis of Positive Politeness Strategies on Ted Talk Video by Eddy Zhong	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 23 Maret 2021
Hormat Pemohon,

Mitha Hartati



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Form K-2

Kepada Yth : Bapak Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Assalamu'alaikum Wr, Wb

Dengan hormat, yang bertanda tangan dibawah ini;

Nama Mahasiswa : Mitha Hartati
NPM : 1702050027
Prog. Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut:

An Analysis of Politeness Strategies in Sule Podcast

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu:

1. Dr. Bambang Panca S., M.Hum *Acc 07/104-2021*

Sebagai Dosen Pembimbing Proposal/Risalah/Makalah/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya aats perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 23 Maret 2021

Hormat Pemohon,

Mitha Hartati

Keterangan:

Dibuat rangkap 3 : - Untuk Dekan Fakultas
- Untuk Ketua/Sekretaris Program Studi
- Untuk Mahasiswa yang bersangkutan



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Jln. Mukthar Basri BA No. 3 Telp. 6622400 Medan 20217 Form : K3

Nomor : 899/II.3/UMSU-02/F/2021
Lamp : ---
Hal : Pengesahan Proyek Proposal
Dan Dosen Pembimbing

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama : Mitha Hartati
N P M : 1702050027
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : An Analysis of Politeness Strategies in Sule Podcast.

Pembimbing : Dr. Bambang Panca S, M.Hum

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

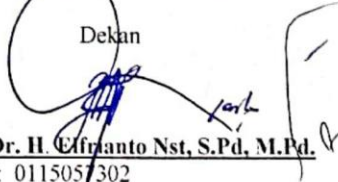
1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa kadaluarsa tanggal : 6 April 2022

Wa'alaikumssalam Warahmatullahi Wabarakatuh.



Dikeluarkan pada Tanggal :
Medan, 23 Sya'ban 1442 H
06 April 2021 M

Dekan


Prof. Dr. H. Efrianto Nst, S.Pd, M.Pd.
NIDN : 0115057302

Dibuat rangkap 4 (empat) :

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan :
WAJIB MENGIKUTI SEMINAR



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PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan ini saya:

Nama Mahasiswa : Mitha Hartati
NPM : 1702050027
Program Studi : Pendidikan Bahasa Inggris

Judul	Diterima
An Analysis of Politeness Strategies in Sule Podcast	ACC 22/3/2021

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang diajukan kepada Program Studi Pendidikan Bahasa Inggris.

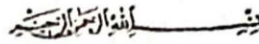
Medan, Maret 2021

Disetujui oleh
Dosen Pembimbing

Hormat Pemohon

Dr. Bambang Panca S., M.Hum


Mitha Hartati

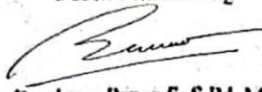


BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/Prog Studi : Pendidikan Bahasa Inggris
Nama Lengkap : Mitha Hartati
N.P.M : 1702050027
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : An Analysis of Politeness Strategies in Sulc's Podcast

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
15 April 2021	Chapter 1 introduction	f
	- The background of study	f
	- Identification of problem	f
	- scope and limitation of the study	f
	- The objective of study	f
23 Juni 2021	Chapter 2 Review of literature	f
	- Conceptual framework	f
29 Juni 2021	Chapter 3 Research methods	f
	- Research design	f
	- Data and source data	f
	- The technique for collecting data	f
	- Technique analyzing data.	f
	Reference	f

Diketahui oleh:
Ketua Prodi

(Mandra Saragih, S Pd., M Hum.)

Medan, Juli 2021
Dosen Pembimbing

(Dr. Bambang Panca S, S Pd, M.Hum)



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BERITA ACARA SEMINAR PROPOSAL

Pada hari ini Jum'at Tanggal 06 Agustus Tahun 2021 diselenggarakan seminar

Prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama : Mitha Hartati

N P M : 1702050027

Program Studi : Pendidikan Bahasa Inggris

Judul Penelitian : An Analysis of Politeness Strategies in Sule's Podcast

NO	MASUKAN/SARAN
JUDUL	An Analysis of Politeness Strategies in Sule's Podcast
BAB I	Identification of the problem, the formulation of the problem, and the objective of the study.
BAB II	
BAB III	Technique of collecting the data.
LAINNYA	
KESIMPULAN	() Disetujui () Ditolak (✓) Disetujui Dengan Adanya perbaikan

Dosen Pembahas

Halimahtussa'diah, SS, MA

Medan, 06 Agustus 2021
Dosen Pembimbing

Dr. Bambang panca, S.Pd, M.Hum

PANITIA PELAKSANA

Ketua

Mandra Saragih, S.Pd., M.Hum

Sekretaris

Pirman Ginting, S.Pd., M.Hum





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SURAT KETERANGAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Ketua Program Studi Pendidikan Bahasa Inggris Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan bahwa :

Nama Mahasiswa : Mitha Hartati
NPM : 1702050027
Program Studi : Pendidikan Bahasa Inggris

Adalah benar telah melaksanakan Seminar Proposal Skripsi pada :

Hari : jumat
Tanggal : 06 Agustus 2021
Dengan Judul Proposal : An Analysis of Politeness Strategies in Sules's Podcast

Demikianlah surat keterangan ini kami keluarkan/diberikan kepada Mahasiswa yang bersangkutan, semoga Bapak/Ibu Pimpinan Fakultas dapat segera mengeluarkan surat izin riset mahasiswa tersebut. Atas kesediaan dan kerjasama yang baik kami ucapkan banyak terima kasih. Akhirnya selamat sejahtera lah kita semuanya. Amin.

Dikeluarkan di : Medan
Pada Tanggal : 06 Agustus 2021

Wassalam
Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd., M.Hum.



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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

PENGESAHAN PROPOSAL

Panitia Proposal Penelitian Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara Strata - I bagi :

Nama Lengkap : Mitha Hartati
NPM : 1702050027
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : An Analysis of Politeness Strategies in Sule's Podcast

Dengan diterimanya proposal ini, maka mahasiswa tersebut dapat diizinkan untuk smelakukan riset di lapangan.

UMSU
Diketahui oleh :
Unggul | Cerdas | Terpercaya

Diketahui/Disetujui Oleh
Ketua Program Studi

Dosen Pembimbing

Mandra Saragih, S.Pd., M.Hum.

Dr. Bambang panca, S.Pd, M.Hum



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SURAT PERNYATAAN

Assalamu'alaikum Warahmatullahi Wabarakaatuh
Saya yang bertanda tangan dibawah ini :

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NPM : 1702050027
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : An Analysis of Politeness Strategies in Sule's Podcast

Dengan ini saya menyatakan bahwa :

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara.
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3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

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Medan, 07 September 2021

Hormat saya
Yang membuat Pernyataan



Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd., M.Hum.



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Medan, 03 Shafar 1443 H
09 September 2021 M

Kepada Yth, Bapak Kepala Perpustakaan
Universitas Muhammadiyah Sum. Utara
di
Tempat

*Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb*

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan/aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di tempat Bapak/Ibu pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama : Mita Hartati
N P M : 1702050027
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : An Analysis of Politeness Strategies in Sule's Podcast

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih. Akhirnya selamat sejahteralah kita semuanya, Amin.
Wassalamu'alaikum Wr. Wb




Dehan

Prof. Dr. H. Elfrianto Nst, M.Pd
NIDN 0115057302

****Penting!!****



**MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN
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Bila menjawab surat ini, agar disebutkan nomor dan tanggalnya.

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Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

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Univ./Fakultas : UMSU/Keguruan dan Ilmu Pendidikan
Jurusan/P.Studi : Pendidikan Bahasa Inggris/S-1

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

“An Analysis of Politeness Strategies in Sule’s Podcast”

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya

UMSU

Medan, 09 Shafar 1443 H.
16 September 2021 M

Unggul | Cerdas | T



Muhammad Arifin, S.Pd, M.Pd



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Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
13 Agustus 2021	Reviewed the previous chapter (I,II,III and references)	f
3 September 2021	Tabel data, Data analysis	f
6 September 2021	Data Analysis	f
10 September 2021	Conclusion and suggestion	f
14 September 2021	Acknowledgements and Abstract	f
	Acc untuk di uji	f

2021

Diketahui/Disetujui
Ketua Prodi Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd., M.Hum

Medan, September

Dosen Pembimbing

Dr. Bambang Panca, S.Pd., M.Hum



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Melalui surat permohonan tertanggal ... September 2021 telah mengajukan permohonan menempuh ujian skripsi. Untuk ujian skripsi yang akan saya tempuh, menyatakan dengan sesungguhnya bahwa saya :

1. Dalam keadaan sehat jasmani maupun rohani
2. Siap secara optimal dan berada dalam kondisi baik untuk memberikan atas pertanyaan penguji.
3. Bersedia menerima keputusan panitia ujian skripsi dengan ikhlas tanpa mengadakan gugatan apapun.
4. Menyadari bahwa keputusan panitia ujian ini bersifat mutlak dan tidak dapat diganggu gugat.

Demikian surat pernyataan ini saya perbuat dengan kesadaran tanpa paksaan dan tekanan dalam bentuk apapun dan dari siapapun, untuk dipergunakan bilamana dipandang perlu semoga Allah SWT meridhoi saya. Aamiin.

Saya Yang Menyatakan



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NPM : 1702050027

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4. The Students of UMSU in Faculty of Teacher Training and Education, English Department (2017-2021)