

CHAPTER FOUR

CONCLUSION

Based on the findings that prevail in this thesis, in this chapter I would like to draw some important concluding points. All the eight data mainly focus on FTA done among the characters in the series The Office. The FTAs in this series are affected by the three factors, which are social distance (D), power (P) and rate of imposition (R). The FTA is big when the (D) is high, the (P) of someone towards others is none, and the (R) is great.

Based on the entire data, the weightiness of FTA can be big with the existence of only one factor, either power or social distance. To make the weightiness great, the speaker's power should be none. In other words, one who does not have power can create such a big FTA towards others who have power.

To make the weightiness big, the social distance between one and another should also be high. From the findings that I acquire, if there is only one factor determining the FTA, the on record strategy is used. The on record strategy used can be on record indicating positive politeness, on record indicating negative politeness, or bald on record, which is the most obvious strategy.

The speakers in my data seem to think that it is acceptable to use the on record strategy when the social distance with the hearers is high. They seem to think that this will not affect the level of FTA. As a matter of fact, this still makes the FTA big.

There is also a possibility that there are two factors determining the level of FTA. Based on the data, there is only one condition, that is when the speaker's power is none and the rate of imposition is great at the same time. The off record strategy, such as being ironic and giving hints, is used in this prevailing condition as speakers start considering the need of not being too explicit in showing their intention so as not to make the FTA big. However, the FTA done is still big. Moreover, when hearers fail to get what speakers mean, speakers can start using the on record strategy.

The last possible condition is when all the three factors perfectly affect the FTA. This happens when the speaker's power is none, the social distance between the speaker and the hearer is high and the rate of imposition is great at the same time. Like the FTAs done when two factors are involved, the off record strategy is used in the first step. When it is not successful, the speakers will use the on record strategy in this kind of condition.

In conclusion, all the three factors are really instrumental in dealing with FTA, yet (P) is the most important factor in the TV series which uses a workplace as the setting. It is clear because the factor (P) is always found whether it is as a single factor, as one of the two factors and as one of the three factors that determine the FTA. Although (D) and (R) also contribute to the great level of FTA, (P) is still dominating since a workplace generally deals with the

hierarchical relation between superiors and subordinates. (D) and (R) are relative because almost all employees know their co-workers, superiors and subordinates well and imposition is minimized when speakers only ask for trivial things.

When speakers have no power, they can use the off record strategy to lessen the level of FTA. However, there might be the consequence that the hearers might not be able to get what speakers mean. Therefore, the communication will be ineffective. On the other hand, when speakers use on record strategy, their intention is clearly stated, but the level of FTA is far bigger. Therefore, I suggest that speakers use the on record indicating negative politeness strategy in order to lessen the level of FTA and deliver the speakers' intention clearly at the same time.

On the other hand, when speakers have great power over hearers but they have high social distance, speakers cannot use their power because the social distance between them acts as a wide rift. Speakers still have to use the on record indicating negative politeness as the most effective strategy.

As the main purpose of this thesis is to find the humorous effect generated by the misapplication of the politeness strategy, the other thing that I figure out is the process of humor. Incongruity is the most important thing to consider when humour is defined. But we also have to check whether the incongruity has its resolution or not. Finding the resolution is the only way to understand the humour. The theory of Incongruity Resolution by Suls is proven effective in this thesis as we can see that in every piece of conversation in my data, the utterances produced are not as we have predicted before. Thus, this creates a

surprise and goes on to the step of finding the rule of the incongruity. Finally it ends in laughter when we can figure out the rule.

Generally, when speakers use inappropriate politeness strategies in a certain context, the condition will be contradictory to what we know in reality and thus it generates the surprise effect that we need to feel before we reach the laughter part in the figure of Incongruity Resolution.

From all the data analysed, every scene has their own resolution that we have to link between our common knowledge of what is supposed to happen in a real situation and the appropriate politeness strategy in a certain context. When we cannot find the element of surprise in the humour, then we are unlikely to understand the humorous effect generated. Another problem which occurs in this thesis is that sometimes humour can be assessed differently by different people; that is why, they really have to know how real conditions and the conditions in the story are different.

For further researches, I hope that this imperfect piece of research can be developed to reach a better conclusion. Since I conduct a research based on a film in which the setting of place is in the office, I hope that there will be researchers who analyze the misapplication of politeness strategies and its humorous effect in a different setting of place.

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