

CHAPTER IV

CONCLUSION

In this chapter, I would like to draw some conclusions concerning the occurrence of tense atmosphere due to the miscalculation of the Weightiness of the FTA in Twenty Four. After having analyzed some data, I find out when the speaker wants to reveal his or intention, there is possibility of threatening the hearer's *face*. Thus, there are four strategies to perform in order to minimize or to avoid damage to the hearer's *face* in Twenty Four.

I would like to point out that there are some different kinds of features of *politeness strategies* applied by the speakers in Twenty Four. Performing *bald-on-record politeness strategy* is the most direct form *politeness strategy*. It is because I find that there is not identity marker; on the contrary, what is important only the content of the messages. For example: when Chloe ask new password to Edgar, she utters: “*No, don't get me on. Just give me the password so I can access it whenever I want to.*” I also point out that there are three features to indicate *positive politeness strategy*. The first one is identity markers that emphasize closeness between the speaker and the hearer, for examples: the use of first name and nicknames. For example: when Mike addressing David Palmer with David.

The second one is showing interests to hearers. The third one is claiming common ground. There are a lot of features to indicate *negative politeness strategy*, for examples: shows deference, use of hedge and impersonalize speaker and hearer. Three features to indicate *off-record politeness strategy* are giving hints, using metaphors and being ambiguous.

I also conclude five things. The first one is I find that sometimes the speaker is not aware of the Weightiness of the FTA in Twenty Four. The Weightiness of the FTA is based on three parameters of Power, Distance and Rate of Imposition. In the data, the speakers at least miscalculate one of the three parameters. In *Twenty Four*, Most of the speakers are not aware of the parameters of Power, Distance and Rate of Imposition because of the closeness between speaker and the hearer, Power, Distance, and Rate of Imposition becomes similar. If the speakers choose to perform *bald-on-record strategy* or *off-record strategy*, the speakers have to pay more attention to the three parameters. In the film, for example: When Tony Almeida performs *bald-on-record strategy* to agent Chassell, Chassell becomes angry with him because he gives order to his commandant. It is because Tony miscalculates parameters of Power and Distance. This leads the speakers to perform an inappropriate *politeness strategy* to the hearers.

The secondly I find out that sometimes the speakers misinterpret the hearers' *face wants* in Twenty Four. I am of the opinion that the speaker has to pay more attention to the Weightiness of the FTA based on three parameters of Power, Distance and Rate of Imposition if the speaker chooses to perform *positive politeness strategy* or *negative politeness strategy*. Afterwards, the speaker can

determine what the hearers' *face wants*, whether it is *negative face wants* or *positive face wants*. The hearer's *face wants* sometimes can change according to the situation. Hearers' *face wants* can change according to speech event; therefore, the speakers must pay attention to it. I find that usually the hearer expects *negative face* at formal situation. In Twenty Four, sometimes this happens even though the speakers are relatively close with the hearer. In Twenty Four, for an example: When Wayne Palmer calls David Palmer with 'David' at formal situation; David feels his *face* threatened. It is because the closeness between them, Power, Distance, and Rate of Imposition becomes similar. In fact, the hearer wants to be independent. I also would like to point out that sometimes the hearers expect *positive face* at formal situation. It is because of the closeness between speaker and the hearer, the hearer wants to be similar to the speaker. In Twenty Four, for an example: Bill Buchanan becomes angry with Lynn McGill when he calls him with Mr. Buchanan. These factors usually lead to the speakers misinterpreting the hearer's *face wants*.

The third is *politeness strategies* that are mostly miscalculated in Twenty Four are performing *positive politeness strategies*. In my opinion, it happens because the speakers are not aware of the hearer's *face wants*. The speakers usually perform *positive politeness strategies* to whom they know well. I am of the opinion that most speakers think that they do not need to be formal if they have close relationship with the hearers even if the hearers have higher status. They usually claim common ground to the hearer as if they had similar status with the hearers. In fact, most hearers in Twenty Four expect *negative face* at formal

situation even though they have close relationship outside their work. Therefore, in most cases, the speakers threaten the hearer's *negative face*. Yet, sometimes the hearer expects *positive face* at formal situation. Usually it happens if there are only a speaker and a hearer at a room in their office.

The fourth is I am of the opinion that *politeness strategies* according to the degree of the threat from the low ones are *bald-on-record strategy*, *positive politeness strategy*, *negative politeness strategy*, and *off-record strategy*. If the possibility of threat in speakers' utterances is very high, the speakers have to perform the most indirect strategy to the hearers. Performing *off-record strategy* is the most indirect way to show the speaker's intention. If the speaker performs a *politeness strategy* without paying attention to the degree of the threat, the hearer will feel his or her *face* threatened. This leads to the speakers performing inappropriate *politeness strategies* to the hearers.

The last is miscalculating of the Weightiness of the FTA can affect the atmosphere of the story in Twenty Four. If the speakers perform inappropriate *politeness strategies* to the hearers, the hearers will feel his *face* threatened. I am of the opinion that the speakers themselves usually do not know that the hearers can become angry with them. The tense atmosphere is raised for several reasons. If the speakers threaten the hearers' *face*, the hearers will become angry.

I also would like to point out that in Twenty Four; sometimes the hearers will threaten the speakers by hitting them or even pointing a gun to them. If the hearer has high relative status such as a president, he will not hit the speaker. If a president becomes angry, he only threatens the speaker through his utterances. He also can threaten the speaker's position. Thus, the miscalculation of the

Weightiness of the FTA helps to the occurrence of tense atmosphere in Twenty Four

Finally, I arrive at a conclusion that the miscalculations of the Weightiness of the FTA appears in the speech event in Twenty Four have important roles. Twenty Four are one of the action movie series. The miscalculation of Weightiness of the FTA can give rise to the tense elements in Twenty Four movie series. I hope that after completing this thesis, I will be more aware of the Weightiness of the FTA. Thus, I can apply an appropriate *politeness strategy* to reveal my intention without threatening other's *face*. Therefore, by applying appropriate *politeness strategy* to others, I can avoid or minimize the threat to the hearer's *face*.