

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Humans are living beings who cannot live alone because humans will always need each other. In their daily life, humans will interact with one another; communicating is one of the most frequent interactions humans ever have. Communication is a way that humans use to convey information from one party to another. Usually, communication involves more than two people, some of whom convey information, give opinions, and even make jokes to liven up the atmosphere. However, communication can be carried out independently. It should be noted that even though communication has often been carried out between humans, many still need help to understand the use of words when communicating. Because this can lead misunderstandings between the two parties, which resulting a feud or discomfort.

In communicating, we need to consider the politeness strategy because if we understand and can distinguish polite words when communicating, it will prevent us from problems that generally occur, such as the other person feeling offended by our words or avoiding the other person feeling uncomfortable. Moreover, when we use polite language, it will reflect our personality in front of our interlocutor. Because politeness aims to respect someone, the concept of face will always appear. According to Togatorop (2019), his politeness theory explains how addressees are redressed when subjected to face-threatening activities. In speaking, politeness is

an important thing that needs to be applied to maintain self-image and protect the feelings of others.

According to Brown and Levinson (1987), there are four strategies for implementing politeness: Bald on-record means speakers do not think about their image when communicating, Positive politeness means speakers tend to want to have a good image in front of groups or people around so that they can maintain good relationships both between each party, Negative politeness which is usually this action prevents or minimizes threats to the listener's negative face when the Speaker wants something to the listener so the listener's freedom feels burdened or disturbed, and then Off record which is usually the Speaker intends to provide information to the addressee and according to Brown and Levinson (1987) use this strategy to convey complaints or criticism. Politeness strategies are developed to maintain the "image" of the parties. People must pay attention to these four strategies to avoid misunderstandings between the two parties and avoid conflicts between the parties. According to Brown and Levinson, positive and negative faces exist universally in human society, and there are natural utterances that might threaten the face, known as face-threatening Acts (FTA).

Politeness is not only found in real life but also in movies that depict life. A movie, also known as film, is entertainment in the form of live images that are played to produce the illusion of moving images. From the explanation above, the writer chose a movie entitled Luck to be analyzed. It seeks to evaluate the characters' usage of politeness in the film. This film is an animated fantasy comedy film that was released in 2022. The movie is made by Skydance Animation and

directed by Peggy Holmes with the co-writers of the story are Glenn Berger, Jonathan Aibel, and Kiel Murray. There is a Politeness Strategy employed by the characters in this fascinating movie. In addition, several lessons can be drawn from the film for parents and their children, such as the film telling viewers that life always has good and bad sides. The film also teaches that there is always a way for every rejection, besides that the characters also teach that good things will emerge from the bad things we face, and last, the film teaches that family is the treasure of everything.

### 1.2 Problems of the Study

The problems could be stated as follows in light of the background information mentioned above :

1. What types of politeness strategies are used by the characters in *Luck* movie?
2. What social factors primarily influence politeness strategies in *Luck* movie?

### 1.3 Objectives of the Study

The objectives of the study are:

1. To find out the types of politeness strategies used by the characters in *Luck* movie.
2. To analyze social factors that mainly influence politeness strategies in *Luck* movie.

#### 1.4 Limitation of the Study

In this part, the study concentrated on examining the various politeness techniques employed by the characters in the *Luck* movie using the theories of Brown and Levinson and the factors influencing the employment of politeness techniques in the *Luck* movie using the theory of Holmes.

#### 1.5 Significance of the Study

There are two significances of study those are theoretical significance and practical significance as follows :

##### 1.5.1 Theoretical Significance

Theoretically, this study will contribute to developing the theory of politeness strategies by analyzing a movie entitled *Luck*. Furthermore, the results of this study can be used as references to help other researchers if they want to research the same topic, namely Politeness Strategies.

##### 1.5.2 Practical Significance

Practically, this study will benefit readers, especially in daily activities where readers can be more selective with their word choices when speaking, improve the quality of communication, choose statements according to the context, and keep communication going safely and comfortably so that readers are more aware of the value of employing and applying Politeness Strategies in communication.

## CHAPTER II

### REVIEW OF RELATED LITERATURE, CONCEPTS AND THEORIES

The reviews of related literature, concepts, and theories will be presented in this chapter. Three pieces of literature have connections to this study that are discussed here. The concepts utilized in this study were also discussed. The theories that were employed to support the process of gathering data for research difficulties were also highlighted.

#### 2.1 Review of Related Literature

For the sake of the author's fluency, in analyzing the Politeness Strategy, the author uses two theses and three other articles, which are used as references. The first thesis is entitled "An Analysis of Politeness Strategies In Ratatouille Movie: Pragmatics Approach" by Tantri (2020). This first thesis examines the types and purposes of the politeness strategies employed by the characters in the movie Ratatouille when speaking with one another. The data used is taken from the film Ratatouille. In order to analyze the data, the author used Brown and Levinson's hypothesis (1987). According to the analysis's findings, the Ratatouille movie had 32 politeness strategies data, of which 6 were positive, 7 were negative, 9 were bald-on-record, and 10 were off-record.

The second thesis is entitled "Politeness Strategies Used In Beauty and The Beast Movie" by Wijayanti (2019), in which the analysis aims to identify the types and factors that influence the use of politeness strategies in movies and also to



explain the responses of characters who receive positive politeness strategies from his interlocutor. The data used in conducting the analysis was taken from the film *Beauty and the Beast*. The analysis, which was conducted using Brown and Levinson's (1987) theory, revealed that the movie employs 12 of 15 different politeness methods as well as three influencing variables, including relative power factor, social distance component, and size imposition factor. In analyzing the response or expression of the character when accepting politeness strategies, the author uses the theory of Holmes (1988) and finds results such as accepting, avoiding, and rejecting.

The third reference uses an article, "An Analysis Of Politeness Strategies Used By The Characters In The Blind Side Movie," by Suryani Christina (2018). The authors carried out this analysis to know what kind of politeness strategy was used by the characters and what sentences influenced the characters to use the politeness strategy. It was discovered that the characters, including the Bald on Record Strategy, Negative Politeness Strategy, Off-Specialism Record Strategy, and Positive Politeness Strategy, used four politeness strategies. The authors' analysis was based on two theories, namely the theory of Brown & Levinson (1987) and the Ethnography of Speaking proposed by Dell Hymes (1964). Participants' ends, settings, and keys are four circumstances that influence how the politeness approach is used.

The fourth is an article entitled "Politeness Interaction Strategy Used By The Teacher And Student In Lean On Me Movie by Pandonge (2018)". This analysis analyzes which dominant types of Politeness strategies were used by Joe Louise

Clark in the movie. The author took the data from a Movie entitled Lean On Me Movie. The author applied the Brown and Levinson theory to the data analysis. According to the analysis, four politeness strategies are employed in the movie's eighty-six utterances. These include bald on record (used in thirty-one utterances), positive politeness (used in forty-six utterances), negative politeness (used in fifteen utterances), and off record (used in twelve utterances).

The last is the article by (Pebriyani et al., 2022) entitled Politeness Strategy Analysis on Expressive Utterances Found in the "Land Before Time XIV" Movie. This analysis aims to show the politeness strategy used by the characters in expressive utterances. The data was from the movie "Land Before Time XIV." The author used the theory from Brown and Levinson (1987) and Searle (1969) to analyze. The findings demonstrate that characters employ various politeness techniques in expressive utterances.

From those fifth references, there are similarities and differences with the current study; the similarities are like using the theory from Brown & Levinson (1987), the purpose of the analysis is the same as analyzing the types and elements that affect the application of politeness strategy, the data used were from a movie however the movie titles are different. I also found some differences, such as the current thesis, which needs to analyze the characters' expressions or responses in the film and focus only on two problems.

## 2.2 Concept

Concepts are an essential part of writing. This section will mention several concepts related to this learning, such as Politeness Strategy, Conversation, Movie, and *Luck*.

### 2.2.1 Politeness Strategy

The Politeness Strategy is used to avoid or reduce the self-image-damaging effects that arise from face-threatening actions carried out by the narrative. Researchers state that politeness strategies are planned to express concern for others and minimize threats to self-esteem ("face") in 9 particular social contexts Brown and Levinson (1987: 91). So, applying politeness strategies will be able to reduce misunderstandings that occur between speakers and listeners.

### 2.2.2 Conversation

According to Suparman (2017), conversation is a type of speaking that occurs informally, symmetrically, and with the aim of building and sustaining social relationships, it follows etiquette norms since it is a social engagement. Daily conversations, such as conveying an information or just chatting, involving 2 or more people, often have jokes in them. This is what sometimes can cause misunderstandings between speakers and listeners because maybe the words used are not appropriate which can hurt the listener's heart. Therefore, it is important to



learn about this politeness strategy to help choose the right words so that it also helps us avoid some trouble that can occur.

### 2.2.3 Movie

The movie can be called a film. A movie is a kind of entertainment that consists of a sequence of live pictures that are projected to create the appearance of moving visuals. A video is created by the illusion of a collection of pictures moving in unison. A movie is an electrical signal that combines a continuous stream of images for entertainment, education, or other purposes by Computer Hope (2020). A movie can provide valuable information for the audience, such as many movies that contain messages related to our daily lives.

### 2.2.4 Luck

A fantasy animation comedy called *Luck* was released in 2022. The movie is made by *Skydance Animation* and directed by *Peggy Holmes*. According to Wikipedia (2023), The story for this movie was co-written by *Glenn Berger*, *Jonathan Aibel*, and *Kiel Murray*. There are politeness strategies employed by the characters in this fascinating movie. In addition, several lessons can be drawn from the film for parents and their children, such as the film telling viewers that life always has good and bad sides. The film also teaches that there is always a way for every rejection, besides that the characters also teach that good things will emerge from the bad things we face, and last, the film teaches that family is the treasure of everything.

## 2.3 Theories

The first theory is from the book *Politeness: Some Universals in Language Usage* by Brown & Levinson (1987), which helps assess the politeness methods utilized in the *Luck* movie. The second, by Holmes (2001), examines the social elements that affect the employment of the politeness approach in the *Luck* movie and is additionally supported by the Brown and Levinson hypothesis (1987).

### 2.3.1 Politeness Strategy

Applying these communication strategies is critical, especially to avoid speakers getting into trouble and face-threatening acts. According to Brown & Levinson (1987), Any rational actor would attempt to avoid these face-threatening acts / FTA or will apply particular methods to mitigate the threat in the setting of the reciprocal vulnerability of the face. In the theory of Brown & Levinson (1987), there are four kinds of politeness strategies.

#### 2.3.1.1 Bald-on Record Strategy

Bald-on Record is used when talking to familiar and well-known people such as close friends or family so that the Speaker can speak openly or as is without worrying about other's faces. Brown & Levinson (1987) Politeness is thus a fundamental cause of divergence from such reasonable efficiency, and this deviation is conveyed precisely by it. Brown & Levinson (1987) discovered that different instances might be resolved using the Bald-on-Record Strategy.

### 1. **Maximum Efficiency**

No face redress is required when maximum efficiency is critical, as both Speaker and Hearer understand in Brown & Levinson (1987). Redress would lessen the expressed urgency in circumstances of extreme urgency or despair.

Example: "Watch out!" (Brown & Levinson, 1987: 96).

### 2. **Metaphorical Urgency for Emphasis**

Best examples of metaphorical urgency for emphasis are usually found in attention-getter conversations. The Speaker provides metaphorical urgency for emphasis when he speaks as if maximum efficiency were critical.

Example: "Listen, I have got an idea." (Brown & Levinson, 1987: 96).

### 3. **Metaphorical Urgency for High Valuation of Hearer's Friendship**

This metaphorical urgency may be why imperatives, which have the same superficial syntax as orders but differ in their inverted assumptions about the Speaker and Hearer's relative rank, also appear in many languages.

Example: "Send him a postcard" (Brown & Levinson, 1987: 97).

### 4. **Case Channel Noise**

It happened when there was much pressure to speak as quickly as possible because of communication problems.

Example: "Turn off the music!" (Brown & Levinson, 1987: 97).

### 5. **Task Oriented Form or Instruction**

Face readdressing may be considered unimportant in task-oriented interactions.

Example: "Help me out here." (Brown & Levinson, 1987: 97).

## **6. Power Difference Between Speaker and Hearer (Speaker is higher)**

The Speaker does not need to change his expression to match the Hearer's face if there are power differences between them and the Speaker has more power than the Hearer.

Example: "Give me food, Chris" (Brown & Levinson, 1987: 97).

## **7. Sympathetic Advice or Warning**

There is a third set of circumstances where non-minimization is likely to occur when carrying out the FTA, primarily in Hearer's best interest. By implementing the FTA, the Speaker then conveys his concern for Hearer (and, consequently, for Hearer's positive face), demonstrating that no need for compensation exists.

For example, "Be careful! It is a dangerous animal" (Brown & Levinson, 1987: 98).

## **8. Granting Permission that Hearer has Requested**

And, like in English, providing consent for what Hearer has sought may also be blatantly on record. Granting permission that Hearer has requested such as

Example: "Okay. Come take it" (Brown & Levinson, 1987: 98).

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### **2.3.1.2. Positive Politeness Strategy**

According to Brown & Levinson (1987), positive politeness strategies are used as a metaphorical extension of intimacy, suggesting shared interests or, to a lesser extent, shared goals even between strangers who mistakenly assume they have something in common. This politeness strategy also shows the other person that it can reduce the awkwardness between the Speaker and the listener. Positive-

politeness strategy, for the same reason, may be used not just for FTA reparation but also as a form of social accelerator, in which the Speaker uses them to express that he wants to 'get closer' to Hearer by Brown & Levinson (1987). Moreover, the following are the examples from Brown & Levinson.

### **1. Notice, Attend to Hearer (his interest, wants needs, goods)**

According to Brown and Levinson, the Speaker should focus on a specific aspect of the Hearer's situation (changes, remarkably, possessions, anything that the Hearer would want to notice and approve of).

Example: "You cut your hair? Goodness!" (Brown & Levinson, 1987: 103).

### **2. Exaggerate (Interest, Approval, Sympathy with Hearer)**

Exaggerated intonation, emphasis, and other prosodic aspects, as well as intensifying modifiers, are frequently used to achieve this.

Example: "She looked wonderful" (Brown & Levinson, 1987: 106).

### **3. Intensify Interest to Hearer**

Making "a nice tale" to spark the Hearer's interest in his or her own Speaker's contributions to the conversation is another way for the Speaker to demonstrate to the Hearer that he or she shares some of his or her aspirations.

For example, "The place is a complete mess, the phone is ringing, and clothing is all over the place" (Brown & Levinson, 1987: 106).

### **4. Use In-group Identity Markers**

This method includes in-group use of address forms of language, dialect, slang, contraction, and ellipsis.



Example: "If you have some Allison, I am here to borrow some." (Brown & Levinson, 1987: 107).

### **5. Seek Agreement**

The Speaker can emphasize his agreement with the Hearer and fulfill the Hearer's wish to be 'correct' by bringing up the 'safety issue.'

Example: A: "I had flat tire on the way home."

B: "Oh God, a flat tire!" (Brown & Levinson, 1987: 112).

### **6. Avoid Disagreement**

The Speaker may manipulate their words to look to agree or disguise dissatisfaction to answer a previous speech with a 'yes, but' rather than a clear 'no.'

Example: "Since I have placed a wager on Florin, I kind of want him to win the race." (Brown & Levinson, 1987: 113).

### **7. Presuppose/ Raise/ Assert Common Ground**

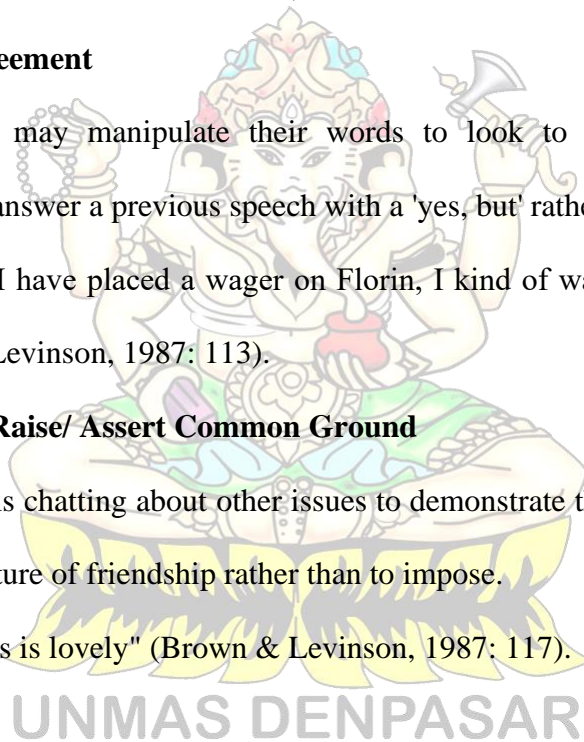
The Speaker is chatting about other issues to demonstrate that he is interested in Hearer as a gesture of friendship rather than to impose.

Example: "Oh, this is lovely" (Brown & Levinson, 1987: 117).

### **8. Joke**

Brown and Levinson believe the joke emphasizes common underlying knowledge and ideals.

Example: "How about giving me a loan on this worn-out pile of junk?" (Brown & Levinson, 1987: 124).



## **9. Assert or Presuppose Speaker's Knowledge of and Concern for Hearer's Wants**

This method implies understanding the Hearer's desires and a readiness to accommodate them by asking negative questions. This is one approach to show that the Speaker and Hearer work well together, perhaps placing pressure on the Hearer to work with the Speaker.

For example, "I brought the geraniums because I know you prefer roses, but the florist did not have any anymore" (Brown & Levinson, 1987: 125).

## **10. Offer, Promise**

In order to address the potential harm of some FTAs, the Speaker may state that anything the Hearer desires within a particular field of relevance, the Speaker desires for him and will help him acquire.

Example: "I will come home soon" (Brown & Levinson, 1987: 125).

## **11. Be Optimistic**

It operates by reducing the magnitude of the face danger or by ensuring that the Speaker and Hearer work together to ensure that such little details are taken for granted.

Example: "Look, I am sure you will not mind if I remind you to do the dishes tonight" (Brown & Levinson, 1987: 126).

## **12. Include Both Speaker and Hearer in the Activity**

When the Speaker genuinely means "you" or "me," this method uses an inclusive "us" form.

Example: "Take a break for us" (Brown & Levinson, 1987: 127).

### **13. Give or Ask Reason**

When the Speaker explains why he or she desires what he or she desires, they go on to say that expressing explanations in a way that implies "I can help you" and assumes collaboration is a means of demonstrating the need for assistance.

Example: "Why did you hurt me?" (Brown & Levinson, 1987: 128).

### **14. Assume or Assert Reciprocity**

By denying the debt component and the face-threatening nature of speech actions like criticism and complaint, Brown and Levinson propose that a reciprocal right between Speaker and Hearer is another strategy for announcing collaboration between Speaker and Hearer and softening the FTA.

For example, "I will give you more discounts if you buy three items" (Brown & Levinson, 1987: 129).

### **15. Give Gifts to Hearer Goods, Sympathy, Understanding, Cooperation**

By giving gifts, the Speaker can satisfy the Hearer's positive face demands, but there are also human relational desires, such as the need to be loved, taken care of, and understood.

For example, "I'm sorry for your loss" (Brown & Levinson, 1987: 129).

#### **2.3.1.3 Negative Politeness**

Inconsistent or conflicting aspects should be avoided in the negative strategy. Negative arguments virtually never assist the negative since you can only win a discussion on one side or the other. Furthermore, conflicts create the potential that the positive can get out of both. According to Brown & Levinson (1987),

negative politeness is a corrective effort toward the addressee's unfavorable face: his demand for unrestricted activity and attention. This method is utilized when the Speaker wishes to retain the Hearer's right to refuse something. The longing for freedom of action is the negative face. Negative politeness methods are based on the assumption that indirectness and politeness are inextricably linked.

### **1. Be conventionally indirect**

According to Brown and Levinson, a speaker had to choose between the requirement to be on the record and the desire to be indirect to give Hearer an "exit.". In order to overcome this challenge, it is helpful to utilize words and sentences with contextually ambiguous meanings that are different from their literal definitions.

For example : "What makes you want to paint your house purple?" (Brown & Levinson, 1987: 132).

### **2. Hedges or Question**

It is the process of making the most minor possible assumptions about Hearer. This is the most basic and effective way to disarm routine interactional rewards.

For example : "If you do not mind, could you just shut the windows?" (Brown & Levinson, 1987: 145).

### **3. Be Pessimistic**

This method makes up for the Hearer's unfavorable face by implying that the prerequisites for the Speaker's utterance act's appropriateness do not exist.

For example : "I hope John still remembers me" (Brown & Levinson, 1987: 173).

#### 4. Minimize the Imposition

Minimizing the imposition of FTA is one method of calming tension.

Example: "Could I have a piece of the cake, please?" (Brown & Levinson, 1987: 176).

#### 5. Give Deference

By granting deference, the method meets Hearer's desire to be viewed as a boss.

Example: "It is not that m; it'st is just a little thing" (Brown & Levinson, 1987: 178).

#### 6. Apologize

Brown and Levinson claim that the Speaker may apologize to the Hearer out of concern that he will not be able to avoid rubbing the Hearer the wrong way.

Example: "I hope you forgive me if...." (Brown & Levinson, 1987: 187).

#### 7. Impersonalized Speaker and Hearer

Phrase the FTA as if the agent is someone other than the Speaker to demonstrate that the Speaker does not desire to infringe on the Hearer's rights.

Example: "Do this for me" (Brown & Levinson, 1987: 190).

#### 8. State the FTA as a General Rule

Distinguish the Speaker and Hearer from the specific stipulation in the FTA to convey that the Speaker does not want to violate the FTA but is obligated to do so due to circumstances.

For example : "Do not park in front of the door" (Brown & Levinson, 1987: 206).



## 9. Nominalize

When Brown and Levinson say they nominalized the subject to make the statement more "formal," they mean this.

For example : "I give you 100 for your good performance on the stage" (Brown & Levinson, 1987: 207).

## 10. Go On-record as not Incurring a Debt or as not Indebting Hearer

This technique indicates that by mentioning the Hearer's difficulties in complying, the Speaker tacitly places himself or herself in debt to the Hearer for generating the trouble.

Example: "We would pay our replit y could reply to our eto mail soon" (Brown and Levinson, 1987: 210).

### 2.3.1.4 Off-Record Strategy

This method is deceptive, as it entails breaching conversational conventions to infer a particular course of action. According to Brown & Levinson (1987), a communicative act is performed off-record if it cannot be associated with a single, unambiguous communicative aim. This usually requires the listener to interpret the sentence spoken by the Speaker first.

#### 1. Give Hints

If the Speaker says anything that is not directly relevant, they ask the listener to look for an interpretation of what could be relevant, such as providing motives or explanations.

For example : "It's cold here" (Brown & Levinson, 1987: 213).

## 2. Give Association Clues

In a way, indirect request association indications are nothing more than hints of the premises of practical reasoning.

For example : "Oh my God, my headache is back" (Brown & Levinson, 1987: 215).

## 3. Presuppose

Speakers may implicate criticism if they use this tactic and say something to the Hearer.

For example : "Today, I cleaned the bicycle once more" (Brown & Levinson, 1987 : 217).

## 4. Understatements

Understating the situation and talking less than necessary can lead to accusations.

For example : "It is not half bad" (Brown & Levinson, 1987: 217).

## 5. Be Ironic

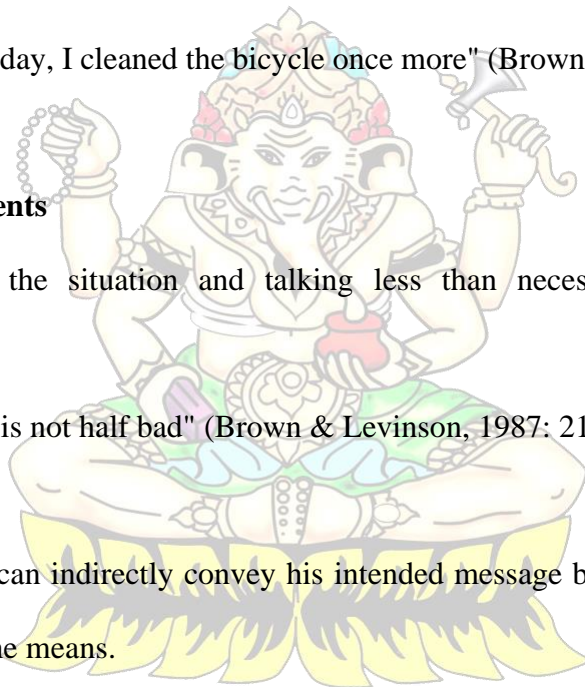
The Speaker can indirectly convey his intended message by saying the exact opposite of what he means.

For example : "I think maybe John just might be a little bit of a genius" (Brown & Levinson, 1987: 221).

## 6. Use Metaphor

The precise connotations the Speaker wants when they employ a metaphor may not be recorded, even if it is common practice.

Example: "A true fish, Harry. He can move like a fish." (Brown & Levinson, 1987: 222).



## 7. Be Ambiguous

It can be observed that every off-the-record tactic takes advantage of ambiguity in this larger sense by stretching the definition of "uncertainty" to encompass the ambiguity between an utterance's literal meaning and any potential implicatures.

For example : "I look at the dog with one eye" (Brown & Levinson, 1987: 225).

## 8. Be Incomplete, Use Ellipsis

Different conversational contexts provide legitimacy to elliptical utterances in response to inquiries.

Example: "It is okay, she is my....." (Brown & Levinson, 1987: 227).

### 2.3.2 Social Factors

Various factors usually influence the choice or use of a word or language. According to Holmes (2001: 8), in certain cultures, individuals choose their language based on the context in which they are speaking. For example, when they are in a formal situation, people will use formal language too, maybe not all, but most. It is different when people communicate in informal situations; they use language that is easy to understand and may be harsh. They are the participants or users of language, including those who are speaking and to whom they are communicating, as well as the environment or social context of the encounter, which is connected to its participants: where do they talk; both the topic, which addresses what is being talked and the function of the engagement, which addresses the rationale behind their communication (Holmes, 2001: 8).

### **2.3.2.1 Participants of the Interaction**

People talk differently to infants and adults, although some "accommodate" or change their speech more than others (Holmes, 2001: 225). The discrepancies are determined by the Speaker's background, which includes social identification, age, sex, and personal qualities. Participants are the simplest to recognize when conveying a significant concern. The speakers or participants may speak about the same topic or issue in various ways.

### **2.3.2.2 Setting or Social Context of the Interaction**

They should know the different styles of language and the situation in which the style is proper. The social context contains several elements that could affect the language variant employed in a specific circumstance. While talking about a particular issue or topic, people need to be aware of the definitions of their terms in the cultural contexts in which they are frequently used. People use different speech codes depending on the situation or social milieu in which they are speaking. Speakers must refine their delivery techniques to fit the social context (Holmes, 2001: 10).

However, diverse facets of a person's social identity are also crucial in establishing his or her various settings or social contexts. People must think about the implications of their language in the cultural context in which it is most frequently used. Understanding the cultural and social circumstances in which the speakers speak is required.

### 2.3.2.3 Topic of the Interaction

People may choose a specific type or code because it makes it simpler to discuss a specific issue, independent of where they are speaking, according to Holmes (2001: 25). Each person in the encounter may have differing perspectives on what is being said. They can exploit logical, syntactic, and thematic connections to connect statements. In this case, feedback refers to the continuance of a conversational topic. No matter the setting or recipient, a particular problem might be expressed in one code instead of another. To facilitate accessible communication, people try to build one main idea.

### 2.3.2.4 Functions of the Interaction

Holmes (2001: 259-260) proposes many classifications for speech function. They are directive (sa), referential (to convey information), metalinguistic (to remark on language itself), poetic (to comment on a language's aesthetic aspects), and phatic (to focus on a language's phonological features) (to express solidarity and empathy with others). The language used is for the purposes or objectives of the interactions. The force of a complex social and cultural system has formed it.