

**ODYSSEUS' CHARACTERIZATIONS THROUGH IMPLICATIVE MEANING OF
EPIC: THE MUSICAL ALBUM
POSITIVE AND NEGATIVE POLITENESS STRATEGIES OF CC IN FAMILY
SWITCH: A PRAGMATIC ANALYSIS BASED ON BROWN AND LEVINSON'S
THEORY
GENRE ANALYSIS OF MR. HUNDERT AND SEDGEWICK BELL'S DIALOGUES
IN THE EMPEROR'S CLUB**

**FINAL PROJECT
REPORT**

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**UNIVERSITAS PALANGKA RAYA
FACULTY OF TEACHER TRAINING AND EDUCATION
DEPARTMENT OF LANGUAGES AND ARTS EDUCATION
STUDY PROGRAM OF ENGLISH LANGUAGE EDUCATION**

2026

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**FINAL PROJECT
REPORT**

Presented to
Faculty of Teacher Training and Education
Universitas Palangka Raya
in partial fulfillment of the requirements
for the degree of
Sarjana Pendidikan

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**UNIVERSITAS PALANGKA RAYA
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DEPARTMENT OF LANGUAGES AND ARTS EDUCATION
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2026**

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2. Positive And Negative Politeness Strategies of CC in Family Switch: A Pragmatic Analysis Based on Brown and Levinson's Theory
3. Genre Analysis of Mr. Hundert and Sedgewick Bell's Dialogues in The Emperor's Club

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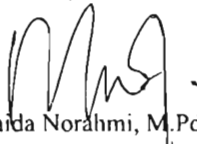
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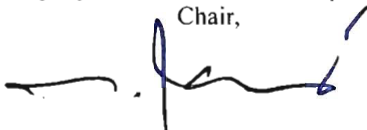


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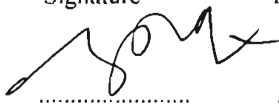
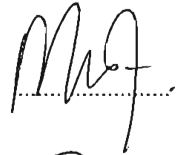
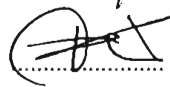
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Positive And Negative Politeness Strategies of CC in Family Switch: A Pragmatic
Analysis Based on Brown and Levinson's Theory
Genre Analysis of Mr. Hundert and Sedgewick Bell's Dialogues in The Emperor's Club

This is to certify that this final project has been approved
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IDENTITY

This final project presents the writing and publication of three scientific articles as part of the undergraduate non-thesis requirements at the Study Program of English Language Education, Universitas Palangka Raya. The first article, entitled *"Odysseus' Characterizations through Implicative Meaning of EPIC: The Musical Album,"* applies George Yule's (1996) implicature theory to analyze how the lyricist constructs the character of Odysseus through implied meanings in the musical album. The second article, *"Positive and Negative Politeness Strategies of CC in Family Switch: A Pragmatic Analysis Based on Brown and Levinson's Theory,"* examines how body-switching influences the use of positive and negative politeness strategies in family interactions, using Brown and Levinson's (1987) framework. The third article, *"Genre Analysis of Mr. Hundert and Sedgewick Bell's Dialogues in The Emperor's Club,"* employs Systemic Functional Linguistics and Critical Discourse Analysis to investigate how ideological tension and moral values are articulated through educational discourse. The results of these publications demonstrate the successful application of pragmatic and discourse analytical frameworks to various media, including musical albums, films, and movies. This report also reflects on the challenges encountered during the research and publication process, as well as the benefits gained in terms of academic writing, analytical skills, and theoretical comprehension. Overall, this non-thesis assignment contributes to the field of linguistics, particularly in pragmatics and discourse analysis, while also providing valuable insights for future researchers and educators.

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All praise and gratitude are praised to Allah SWT for his blessings and guidance, and grace, which have made it possible for the researcher to complete these three articles entitled “(1) Odysseus’ Characterizations through Implicative Meaning of EPIC: The Musical Album, (2) Positive And Negative Politeness Strategies of CC in Family Switch: A Pragmatic Analysis Based on Brown and Levinson’s Theory, (3) Genre Analysis of Mr. Hundert and Sedgewick Bell’s Dialogues in The Emperor’s Club.” These articles are submitted as part of the requirements for completing the undergraduate non-thesis program in the English Education Study Program, Faculty of Teaching and Education.

The researcher realizes that these articles would not have been accomplished without support, guidance, and encouragement of many individuals. Therefore, the researcher would like to express sincere gratitude to:

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The researcher acknowledges that these articles is not without limitations. Therefore, constructive criticism and suggestions are highly appreciated for future improvement. It is hoped that these articles will contribute to the development of linguistics studies, particularly in the field of pragmatics and politeness strategies.

Palangka Raya, 19 Juni 2026
Researcher



Siti Munawarah

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CHAPTER I

INTRODUCTION

This report fulfills the undergraduate non-thesis requirement. In 2024, the Faculty of Teaching and Education Sciences introduced a range of final projects as alternatives to the thesis. According to these requirements, students must publish two articles as the primary author and one as a co-author. These alternatives provide students with the flexibility to select a final project that aligns with their academic interests and research goals. Through this policy, students are encouraged to develop their research skill while simultaneously gaining experience in academic publication and scholarly communication.

The choice to publish articles was driven by a desire to develop academic writing skills and to explore topics in greater depth. Taking part in the publication process offers a thorough understanding of well-established research methods, especially in the field of linguistics. The study of language is viewed as both an art and a subject that can be examined through scientific methods. Therefore, this proposal presents a linguistic analysis of three creative works, which include musical songs and movie dialogues. The results of this research are expected to support future researchers in linguistics and serve as useful resources for further academic work in the field.

A. THE FIRST ARTICLE

1. Title

Odysseus' Characterizations through implicative meaning of EPIC: The Musical

2. Background

Pragmatic is a study of meaning that concerned with whom the speaker communicated with. According to Sapar et al. (2022), pragmatics focuses on supplying the speaker's intention with the hearer's knowledge. This linguistics branch implies the meaning of a conversation between two speakers. Yule (1996) stated that, in fact, pragmatics is a very human concept; it is incredibly complex to determine in a consistent and objective way. Pragmatic can be used to implicitly bridge the gap and count on the listener to have the same interpretation (Horn, 2006). In a pragmatic context, interpreting the speakers' intended meaning is called implicature.

Implicature implies something without saying its literal meaning. It was different from the true meaning of what the speakers wanted with what was said. Qadori (2016) mentions that the speaker's utterances are not part of what is said. Many studies have conducted research using implicative methods to identify the type of implicature that occurs in a song or film; besides those studies that usually focus on identifying the occurrences of conversational implicature. Study by Hadisusilo et al. (2023) find that implicature can develop the plot through its movie soundtrack and also establish a status quo, which

means that implicature cannot only be used to identify the conversational or conventional implicature but more deeply than the researcher can conceive of. For instance, an analysis of the theme of racism in Michael Jackson's song (Wahba, 2024). It shows that songs can imply and deliver the meaning of many topics to discuss in recent years.

The study of implicature was used in analyzing the song in Encanto Movie as a soundtrack means to develop the plot (Hadisusilo et al., 2023). The researchers used the concept from Grice Maxim's flouting theory. Through the research, it was found that the soundtrack plays an important role in conveying information in a short time. Also, the musical soundtracks acted as a means of exposition based on the knowledge the characters/singers had prior. The extent of implicature and Gricean maxims flouting in Encanto's movie soundtracks are used to develop its plot, provide information to further the plot, and also determine a status quo.

On the other hand, in a study conducted by Wahba (2024) revealed the function of the pragmatic features of the song. Through Grice's Maxim theory, the researcher found that Michael Jackson failed to provide the required information for the utterance, in which he gave too much or too little information. Also, there were two types of implicature, which were conventional and conversational implicature.

While those studies used Grice's theory, there is a study using George Yule's theory. The researchers Putri et al. (2023) analyze the types of conversational implicature found in the song lyrics. Implying the distinct meaning that the researchers have discovered in Brandi Carlile's song lyrics. The researchers explained that conversational implicature can easily capture the true meaning that the lyricist poured into the song. As conversational implicature has three types, the researchers have come to the result that the dominant type of conversational implicature is particularized conversational implicature. According to Yule (1996), particularized conversational implicature requires assumption from the utterances. In conclusion, Brandi Carlile's lyrics appear to write an assumption through the lyrics.

The Greek Myth Hero, Odysseus, is always intertwined with the concept of leadership and heroism. In 2023, Jorge Rivera-Herrans saw the opportunity to produce his musical theme song using the story of The Odyssey by Homer under his own company. The title of the album is EPIC: The Musical (ETM). He puts in much detail to make the masterpiece and gets recognition from worldwide. The way Jorge writes the lyrics makes many people love and analyze each song on the album. Also, it gives animators an idea of how to create their characters by using the song, which becomes a new musical theatre perspective in this era.

ETM is an adaptation of Odysseus as a Legendary Hero in the Homeric Age. It tells the story of Odysseus' journey back home from the Trojan War until he got home to Ithaca Island to meet his wife and his son, Penelope, and Telemachus. The author writes the lyrics with every single detail in the song. Every character was well-written, and the settings of the story were well-explained. Even though people do not read Homer's original story, it is precise and uses very efficient words to give important information. On his TikTok account, Jorge explained that EPIC: The Musical was meant to be an adaptation of the Iliad and Odyssey. However, it was significantly undertaking, and it might not work out, so he decided to focus on building Odysseus' story and the character only. That is why most of the songs are sung by Jorge dominantly, as he plays the role of Odysseus. It is very intriguing to analyze each song using implicative meaning.

Based on the background, this study will analyze the author's intention in writing the lyrics to characterize Odysseus using the implicative meaning of Yule's theory. It has an objective to show how implicature can define the character.

3. Objective

Based on the background, the purpose of this study is presented as follows:

1. Analyze each lyric in the song to discover Odysseus' characterizations by applying Yule's implicature theory.

2. Demonstrating the implicature meaning of the lyrics to draw the conclusion and the writer's intention to define Odysseus in EPIC: The Musical album.

B. THE SECOND ARTICLE

1. Title

Positive and Negative Politeness Strategies of CC in Family Switch: A Pragmatic Analysis in Based on Brown and Levinson's Theory

2. Background

Films are a cinematic form of expression that engages audiences by narrating stories, conveying ideas, and evoking emotions. Films reflect cultural realities within society and are closely related to the rapid changes in social, political, and cultural context that shape audience perceptions (Afifulloh, 2025). The complexity of topics presented in films is one of the main reasons why films are widely analyzed in academic studies. The dialogue in the movie, which required conversation and interaction among characters, could serve as an example for politeness strategies. For instance, the Torres family in the "Yes Day" movie demonstrated positive and negative politeness, which maintained their family's strong communication, harmonious relationships, conflict management, and modeling positive communication behavior (Amin, 2023).

There is also another movie about a family that is appealing to be researched. It is called Family Switch (2023).

Family Switch was released by Netflix on November 30, 2023. Family Switch tells the story about an incident during the planetary alignment that caused them to swap bodies the next morning. Despite being family, they have different perspectives that have turned the body-switching into a disaster. According to the “Social Penetration” theory proposed by Altman & Taylor (1973, p. 4), social bonds do not continuously develop and remain stable over time. That was what happened to the Walker family, the mother said: *“I worry that we’re all kind of disconnected.”* The parents have felt something’s off with their child. Especially CC, the daughter, who switched bodies with her mom. CC expressed different utterances before and after switching bodies. Before the switch, CC says, *“I wish you could be me,”* showing confrontation and frustration, then swiftly transitions to *“I’d love to be you”* to express an emotional shift, as CC had encountered the difficulties her mom faces as a mother (Sari et al., 2025). This showed that the interaction between mother and daughter modifies language use.

Communication tends to create interactions among individuals within society. Yule (1996, p. 59) explains that interaction involves participants' social status, particularly with respect to the hearer’s social values, such as age and power. This relative social status determines the way an individual speaks and

uses language. Social interactions generally carry positive social value, as individuals seek approval from society. This concept is referred to as “face” as introduced by Goffman (2005) in *Interaction Ritual: Essays in Face-to-Face Behavior*. Any action or utterance that potentially damages the "face" of the speaker or the hearer is called an FTA (Face Threatening Act). Since individuals seek to maintain their face in social interaction, they employ various linguistic strategies to minimize potential threats to it. This idea is further developed in Brown and Levinson’s (1987) theory of politeness strategies.

Brown and Levinson (1987) proposed the theory of politeness strategies, which has become the foundation of politeness research in pragmatics. Brown (2015) identifies two distinct politeness strategies, namely positive politeness and negative politeness. Negative politeness appears when an utterance may be unwelcome, causing the speaker to show respect, act carefully, and avoid direct imposition. In Njuki and Ileri (2021), the Honorable Speaker meant to ask the members to take their seats immediately, but instead said, “*I see members at the entrance. We want to start.*” This strategy was used to avoid a direct FTA and impede the members. Many people mistakenly think that negative politeness is rude, but in fact, negative politeness strategies are a way to show respect and avoid imposing on the hearer.

On the other hand, positive politeness involves respecting their emotional needs, prompting a need to be approved, to feel close, and to be cared for. For

instance, a character in *Turning Red* (2022), Stacy, used positive politeness by saying, “*You’re the cutest thing ever*” (Septaria & Ambalegin, 2023). The utterances showed that the speaker emphasized the intonation and noticed the hearer’s interest, which is called exaggeration. This situation is evident in the movie *Family Switch* between the parents and the children. The dynamics of family relationships affected the politeness strategies they used. Therefore, several studies have applied politeness theory to movies and real life, especially family interactions.

A study by Siahaan et al., (2026) titled “*Pragmatic Analysis of Leech’s Politeness Principles in Encanto Movie*” analyzes the use of politeness in the animated movie. Leech’s politeness principle is used as a strategy for maintaining good social interaction. In the *Encanto* movie, the researchers discover that politeness plays a pivotal role in developing characters and resolving conflicts, thereby building the Madrigal family’s harmony. The six maxims applied by each character showed that the main factor of stronger friendships was by showing small acts of kindness, putting themselves down, and supporting each other’s perspectives. This study successfully demonstrated how movies can serve as a media to maintain a more effective communication strategy in real life, fostering harmony in everyday interactions.

On the other hand, there is a study titled *Positive Politeness Strategies in Switched Movie* by John K.D. Graham (Yoseka & Ambalegin, 2021). The

chosen movie has the same topic as *Family Switch* (2023). The *Switched* movie tells the story of the bodies switching between two girls with different social dynamics. The researchers aimed to find the positive politeness strategy based on Brown and Levinson's theory. The findings revealed that both characters often avoid disagreement and use in-group identity to save the interlocutor's face and maintain closeness in their relationship.

Additionally, researchers from the Philippines have conducted a study of politeness strategies in the household (Llorica & Sosas, 2022). This study also used Brown and Levinson's theory, applying all four strategies: positive, negative, bald-on record, and off-record. The results revealed that the teenagers utilized each strategy for varied goals. Teenagers used positive politeness to represent a close relationship with their parents while conversing at home. The teenagers implemented negative politeness toward their parents to reduce coercion. They also implemented off-record to give suggestions indirectly and bald-on record to convey clear and direct message. The researchers explain that politeness strategies are influenced by how individuals are raised, as well as by the culture and environment in which they grow up. This aligns with Brown and Levinson's (1987, p. 72) theory, which states that the use of each strategy depends on factors, particularly the relationship between the speaker and the addressee and the potential threat in the message.

Those studies display various types of politeness research. However, none have examined how body switching influences the choice of politeness strategy in a family, specifically the utterances produced by CC as the daughter in the *Family Switch* (2023), nor has this data source been analyzed in politeness strategy research. This constitutes the research gap for this study. Therefore, this study analyzes positive and negative politeness strategies in the movie *Family Switch*. The story portrays a situation in which family members switch bodies, creating interactions among four main characters that can be analyzed. The positive and negative politeness strategies are analyzed using the theory proposed by Penelope Brown and Stephen C. Levinson (1987). Their theory provides direction for researchers to focus on dyadic patterns of verbal interaction as the expression of social relationships, shifting the emphasis from merely examining linguistic forms to understanding the relationship between linguistic forms and complex pragmatic inference.

Based on the background, the research questions employed as:

1. What are the types of positive and negative politeness strategies encountered in CC's utterances based on Brown and Levinson's theory (1987)?
2. How do the changes in social roles and interpersonal relationship influence the realization of politeness strategies in verbal interaction?

3. Objective

Based on the background, the purpose of this study is presented as follows:

1. Analyzing positive and negative politeness strategies encountered in CC's utterances.
2. Examining how changes in social roles and interpersonal relationships influence the realization of politeness strategies in verbal interaction.

C. THE THIRD ARTICLE

1. Title

Genre Analysis of Mr. Hundert and Sedgewick Bell's Dialogues in The Emperor's Club

2. Background

Discourse analysis looks at how language shapes perceptions, communicates meaning, and creates identities in a variety of settings. It examines both the overt and covert assumptions that are present in communication. This method is proving to be especially effective in educational settings, where language is essential for forming moral development, forming interpersonal relationships, and forming ideologies (Gee, 2014; Fairclough, 2013).

The ideological struggle between Mr. Hundert, a morally upright teacher, and Sedgewick Bell, a practical and aspirational student, is depicted in the movie *The Emperor's Club*, which offers a rich backdrop for discourse analysis.

Their exchanges reflect more than just a private conversation; they represent a larger conflict of values honesty versus ambition, virtue versus outcome. Deeper societal issues are being brought to light by these divergent viewpoints, especially in the area of character education.

Mr. Hundert's educational philosophy, which places a strong emphasis on moral values, integrity, and character development, is being contested by Sedgewick Bell (Noddings, 2005; Kohlberg, 1981). The demands of a results-driven culture are reflected in Sedgewick's emphasis on ambition and material success. As they cultivate ethical values in increasingly competitive environments, educators constantly struggle between moral idealism and pragmatism, as their conversations demonstrate.

The Emperor's Club provides plenty of opportunity for discourse-based inquiry because it is a story about a teacher's moral and educational journey with his students. Ideological conflicts and larger societal discussions about whether moral growth or quantifiable achievement should be given priority in education are reflected in the conversations between Mr. Hundert and Sedgewick Bell (Halliday & Matthiessen, 2014). Genre-based discourse analysis finds these interactions to be an engaging topic.

Despite growing interest in educational discourse, a noticeable gap persists in Indonesian research concerning genre-based discourse analysis within the context of character education—particularly through the use of films

as authentic materials. Much of the existing literature focuses on the thematic portrayal of moral values or the general use of literary texts in teaching, yet often lacks a systematic linguistic or ideological framework for analysis. For example, Suryani (2020) highlights the role of literature in fostering ethical reasoning, but her study does not incorporate discourse analytical tools that reveal how values are constructed, reinforced, or challenged through language.

According to data from Kemendikbudristek (2023), only 18% of secondary schools systematically integrate character education through narrative texts or media, indicating a gap in practical implementation. This points to a significant disconnect between curricular policy and classroom practice, suggesting that discourse-based approaches remain underutilized in helping educators align teaching materials with national character-building goals. Films, with their emotionally engaging and ideologically rich narratives, hold strong potential for stimulating moral reflection, yet their use as tools for discourse-based character education remains limited.

This study addresses this gap by applying genre-based discourse analysis, informed by Systemic Functional Linguistics and Critical Discourse Analysis, to examine how ideological tension and moral values are articulated through the dialogue in *The Emperor's Club*. By analyzing how language frames-identity, power, and ethical stance, the research demonstrates how discourse

tools support reflective pedagogy and offer practical alignment with the goals of *Profil Pelajar Pancasila* in the Indonesian educational context.

3. Objective

This study aims to:

1. Analyze how ideological tension and moral values are represented through the dialogue between Mr. Hundert and Sedgwick Bell in the film *The Emperor's Club* using a Systemic Functional Linguistics (SFL) and Critical Discourse Analysis (CDA) approaches.
2. Examining how language is used to frame the identity, power, and ethical stance of figures in the context of educational communication.
3. Demonstrating how the results of this discourse analysis can support reflective pedagogical practices and contribute to the development of teaching materials that are relevant to the values of the Pancasila Student Profile in the context of Indonesian education.

CHAPTER II

GRAND THEORY

A. GRAND THEORY OF THE FIRST ARTICLE

This research will employ the pragmatic theory proposed by George Yule (1996) as the grand theory underpinning the analysis. Pragmatics is the branch of linguistics that studies the meaning conveyed by the speaker and interpreted by the listener, focusing on the speaker's intended meaning in an utterance. Within this framework, Yule introduces the concept of implicature as a tool for uncovering the indirect or implied meaning that the speaker intentionally conveys without stating it explicitly. Implicature enables researchers to deeply investigate the lyricist's intention in constructing characterizations through word choice and speech structures used in the songs.

The selection of Yule's theory is based on the consideration that this approach can bridge the gap between what is literally said and what the speaker actually means. In the discourse analysis of songs, this approach is highly relevant because song lyrics often contain figurative, symbolic, or implied meanings that cannot be interpreted literally. Yule (1996) emphasizes that pragmatics is a profoundly human concept, where meaning interpretation heavily depends on context and shared knowledge between the speaker and the listener. Thus, through implicature

theory, this research can reveal how the lyricist of EPIC: The Musical implicitly constructs Odysseus' characterization.

B. GRAND THEORY OF THE SECOND ARTICLE

Brown and Levinson (1987) proposed the theory of politeness strategies, which has become the foundation of politeness research in pragmatics. Brown (2015) identifies two distinct politeness strategies: positive politeness and negative politeness. Negative politeness involves expressing unwelcome feelings, leading to self-control, detachment, and recognition of autonomy. On the other hand, positive politeness involves respecting their emotional needs, prompting a need to be approved, to feel close, and to be cared for. In that case, positive politeness tends to face redress the hearer's needs, whereas negative politeness is denying the face redress. This situation is evident in the movie Family Switch between the parents and the children. The dynamics of family relationships affected the politeness strategies they used.

These politeness strategies consist of several types that assist the researchers in distinguishing and analyzing the data. Types of positive politeness strategies are consisted of 15 strategies; such as (1) Notice (attend to H), (2) Exaggerate, (3) Intensify interest, (4) Use in-group identity markers, (5) Seek agreement, (6) Avoid disagreement, (7) Presuppose common ground, (8) Joke, (9) Assert or presuppose S's knowledge and concern to H's wants, (10) Offer, promise, (11) Be optimistic,

(12) Include S and H in the activity, (13) Give reasons, (14) Assume or assert reciprocity, and (15) Give gifts.

On the other hand, there are 10 types of negative politeness strategies. Those are (1) Be conventionally indirect, (2) Question, hedge, (3) Be pessimistic, (4) Minimize the imposition, (5) Give deference, (6) Apologize, (7) Impersonalize S and H, (8) State the FTA as a general rule, (9) Nominalize, (10) Go on record as incurring debt or as not indebteding H.

C. GRAND THEORY OF THE THIRD ARTICLE

This research is based on two main approaches, namely Systemic Functional Linguistics (SFL) and Critical Discourse Analysis (CDA), which complement each other in understanding how language is used to construct meaning, identity, and social values in the context of education.

First, the Systemic Functional Linguistics framework developed by Halliday and Matthiessen (2014) views language as a system of meaning that has three main metafunctions: ideational, interpersonal, and textual. Through these metafunctions, language can be analyzed to see how experiences are represented, how social relationships are constructed, and how messages are organized in a particular context. This approach helps reveal how the characters Mr. Hundert and Sedgwick Bell use language to negotiate their social values and roles.

Second, Critical Discourse Analysis, as proposed by Fairclough (2013) and Gee (2014), positions language as a social practice that is not neutral but ideologically charged. CDA is used to examine how power, ideology, and morality operate in film discourse, and how language becomes a tool for reproducing or challenging certain social structures. Through CDA, this study examines how ideological tension between teachers and students arises and is articulated in their dialogues.

As a supporting framework, the Genre Analysis theory from Swales (1990) and Bhatia (1993) is used to understand the rhetorical structure (moves and steps) in film dialogue, which reveals the communicative goals and discourse strategies used by the characters. Meanwhile, the moral theories of Noddings (2005) and Kohlberg (1981) provide a framework for interpreting the ethical values that emerge from the interaction between Mr. Hundert and Sedgwick Bell, particularly in the context of education and character building.

Overall, the combination of these theories allows this study to analyze language not only as a linguistic system, but also as a social practice that represents ideology and moral values. Thus, the results of the analysis are expected to show how the discourse on education in the film *The Emperor's Club* reflects principles that are in line with the values of the Pancasila Student Profile and can be adapted in the context of learning in Indonesia.

CHAPTER III

METHODOLOGY

A. FIRST ARTICLE RESEARCH METHOD

This research used discourse analysis method in a pragmatic field to analyze the intended meaning by the writer to write the song in the album. The primary data source is EPIC: The Musical, written and produced by Jorge Rivera-Herran. EPIC: The Musical is divided into 2 acts, with 20 songs in each act for a total of 40 songs. The entire musical has a runtime of about 2 hours 15 minutes. Odysseus is the King of Ithaca, and he has to run an order for his kingdom to attack the Trojan. In the Homeric Age, Odysseus' character is more complicated, and he has a broader view (Yue, 2015). Odysseus experienced many hurdles and challenges that showed his cunning intelligence as a Hero.

The data collection process steps are as follows: The first step is searching for EPIC: The Musical lyrics on azlyrics.com. Then, this study also constructs a preliminary analysis of the album. Researchers decided to use preliminary as a way to eliminate the song that emphasizes Odysseus' character. The third step was putting the lyrics into a spreadsheet. The fourth step was reading the lyrics to find the utterances that contained an intended meaning. The last step was analyzing the lyrics and the implicative meaning showing the characterization of Odysseus in the song.

In analyzing the data, the researchers made a table in spreadsheet consist of the Saga, the title of the song, the utterances, speaker, listener, time, place, social context and the characterizations as the result of the analysis. The researchers are also searching for Odysseus' characterizations through internet to validate the analysis.

B. SECOND ARTICLE RESEARCH METHOD

This study uses discourse analysis as its framework. According to Paltridge (2012), examining language patterns across texts and considering the cultural and social contexts in which language is used is called discourse analysis. It investigates how the social relations between the hearer and the speaker influenced the use of the language. Using discourse analysis, the researcher will examine the types of positive and negative politeness strategies in Family Switch Movie. Therefore, the primary data of this research are CC's utterances in the Family Switch movie.

In collecting the data, the researchers searched for the script online and verified it by watching the movie on Netflix. Subsequently, the researchers separated CC's dialogues and focused only on the scenes in which she is involved. Finally, the researchers identified the utterances in the movie in terms of the positive and negative politeness strategies proposed by Brown and Levinson's theory.

There are several steps involved in analyzing the data. First, the utterances will be classified into positive and negative politeness strategies using Brown and

Levinson's theory. Second, the researchers will display and interpret the data. The data will be interpreted in regard to the interlocutor's interaction based on relationship, and social status.

C. THIRD ARTICLE RESEARCH METHOD

This study uses a qualitative approach with a case study design to examine how genre-specific discourse elements express ideological tension in the film *The Emperor's Club* (2002). The focus of the analysis is on the conversation between the two main characters, Mr. Hundert and Sedgwick Bell, who represent the ideological center of the film. This approach is based on Systemic Functional Linguistics (Halliday & Matthiessen, 2014) and Genre Analysis (Swales, 1990; Bhatia, 1993), which enable researchers to understand how language choices reflect ideational and interpersonal meanings. In addition, Chatman's (1980) narrative structure theory is used to link linguistic analysis with the thematic and dramatic aspects of the film.

The research data was taken from three main scenes that show the moral and ideological conflict between Mr. Hundert and Sedgwick Bell, namely the first-class scene, the Julius Caesar competition, and the reunion. These scenes were chosen because they show the development of the teacher-student relationship and the changes in their values and views. Data selection was conducted purposively based on thematic and narrative relevance, with reference to previous studies that

highlight the potential of conflict scenes in revealing ideological dimensions (Hipson & Mohammad, 2021; Chandra et al., 2025).

The main instrument in this study was the researcher himself. The researcher watched selected scenes repeatedly to identify discourse patterns, tone variations, and linguistic strategies such as framing and presupposition. Data validity was maintained through source triangulation (scripts and film videos) and theory triangulation. The results of the interpretation were also reviewed through peer review to maintain the consistency and objectivity of the analysis.

Data analysis was conducted by combining Genre Analysis and qualitative discourse analysis techniques, including framing, foregrounding, backgrounding, and presupposition. The framing technique was used to see how characters were positioned ideologically, while foregrounding and backgrounding helped to find emphasized or obscured values or aspects. Presupposition was used to reveal hidden assumptions in speech. This approach provided a comprehensive picture of how language in films was used to construct ideological and moral meanings.

This research is interpretive in nature and is not intended to be generalized because it focuses on fictional narratives and two main characters. However, the results are expected to provide insights for the study of educational discourse and character building, as well as form the basis for the development of teaching materials that are in line with the values of the Pancasila Student Profile in the context of Indonesian education.

CHAPTER IV

RESULT

A. RESULT OF THE FIRST ARTICLE

Process from submission to publication of the first article

Submission July 24, 2025

Submission	Review	Copyediting	Production
Submission Files			
Q Search			
Download All Files			

Review August 4, 2025

LINGUISTICS INITIATIVE

ISSN 2795-5759 (Online)

Dear Siti Munawaran, Maide Norahmi, Rezan Noor Farid, Fadila Umi Khodijah, Windi Fitriyani:

We have reached a decision regarding your manuscript status: "*Odysseus' characterizations through implicative meaning of EPIC: The Musical*".

* Our decision is: **Revisions Required**

Please make revisions based on the reviewers' suggestions, or you can explain if you do not agree with the suggestions.

Open your submission <https://journal.web.id/journals/live/authorDashboard/submission/331>. Upload the revised manuscript to the same submission. Do not make a new submission. If you make a new submission to upload your revision, that new submission will be rejected immediately and your revision will not be processed.

Reviewer's Note:

1. Fix some format inconsistencies in citations. For example, instead of writing "...Study by (Gunawan Hadisusilo et al., 2023)...", you should write "...Study by Hadisusilo et al. (2023)...", because that is how APA format should be.
2. In result, first, you should list all 33 songs that you analyzed, and where the characterizations occurred. For example, by creating a table where readers can easily see if "leadership" character occur in every song, or only in one song.
3. In method, you cannot stop by only writing that this research is descriptive qualitative approach. In linguistics papers, I think it is better if you avoid using those too generic terms. The important things here is how you collect the data, and how you analyze the data. If you are doing text analysis, or any kind of analysis similar to discourse analysis, you must explain the theory being used. For example, if you use implicature theory, you have to mention it. Otherwise, readers might be confuse if you use existing theory or you made your own system of analysis to examine the texts.

Revised November 8, 2025

Revisions

Q Search Upload File

1566 Odysseus' Characterizations through Implicative Meaning of EPIC: The Musical.docx

Article Text
November 8, 2025

Accepted November 17, 2025

Notifications

x

[Linguistics Initiative] Letter of Acceptance

17-11-2025 06:46

LINGUISTICS INITIATIVE

ISSN 2775-3716 (Online)

Letter of Acceptance

After examining the reviewers/editorial board and the editorial team's recommendation of the processed manuscript, the Editor-in-Chief decided to **accept** the manuscript below:

*Ref: 331/LIVE/PSBP1/0226

*Manuscript title: *Odysseus' characterizations through implicative meaning of EPIC: The Musical*

Author(s): Siti Munawaroh, Maida Narahni, Rezqan Noor Farid, Fadila Umi Khodijah, Windi Fitriyani

and will be published in the nearest available issue of **Linguistics Initiative**, Vol. 6, No 1, February 2026.

The publication fee of this journal is conditional. Consult [this page](#) for the updated policy of publication fee. Transfer your payment of **Rp 624,331** to the following account:

* Bank Code: 008

* Bank Name: Bank Mandiri

* Account Number: 1570010206978

* Account Holder: Muhammad Affan Ramadhana

Transfer the exact amount, and no need to send transfer proof.

Letter of Acceptance

LINGUISTICS INITIATIVE

ISSN 2775-3716

Letter of Acceptance

No. 331/LIVE/PSBP1/0226

The undersigned on behalf of Linguistics Initiative Editorial Board, hereby declare that the manuscript below has been accepted for publication in the nearest available issue of **Linguistics Initiative**.

Manuscript title: *Odysseus' characterizations through implicative meaning of EPIC: The Musical*

It has been accepted for publication in **Linguistics Initiative** journal in Volume 6, No 1, February 2026.

Editorial Board

Siti Munawaroh

Universitas Pendidikan Indonesia

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Maida Narahni

Universitas Pendidikan Indonesia

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Odysseus' characterizations through implicative meaning of EPIC: The Musical

Siti Munawarah

Universitas Palangka Raya, Indonesia

Maida Norahmi

Universitas Palangka Raya, Indonesia

Rezqan Noor Farid

Universitas Palangka Raya, Indonesia

Fadila Umi Khodijah

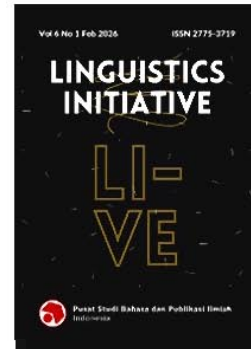
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Windi Fitriyani

Universitas Palangka Raya, Indonesia

DOI: <https://doi.org/10.53696/27753719.61331>

Keywords: Pragmatics, Musical Song, Implicature, Odysseus' Characterizations, EPIC: The Musical



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23-02-2026

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Link: <https://www.pustaka.my.id/journals/live/article/view/331>



B. RESULT OF THE SECOND ARTICLE

Process from submission to publication of the second article

Submission May 24, 2026

Submission Files

[Q Search](#)

42330 Positive and Negative Politeness Strategies Analysis in Family Switch
Movie.docx

May 24, 2026 Article Text

[Download All Files](#)

Review June 4, 2026

Final Recommendation

Decision: Minor Revision

This manuscript presents an interesting and relevant pragmatic analysis of politeness strategies in *Family Switch* (2023). Its primary contribution lies in demonstrating how changes in social roles and interpersonal relationships influence the use of positive and negative politeness strategies. The focus on the body-swap phenomenon provides a novel perspective that extends traditional politeness studies beyond static social relationships. The article is theoretically grounded, clearly organized, and supported by appropriate examples. However, revisions are recommended to strengthen the literature review, improve methodological transparency, deepen the discussion of role-switching, and clarify the study's theoretical contribution to pragmatics and interpersonal communication research. With these improvements, the manuscript has strong potential to contribute to studies of politeness, film discourse, and family communication.

Revised June 10, 2026

Revisions

[Q Search](#) [Upload File](#)

44311 Positive and Negative Politeness Strategies of CC in Family Switch A Pragmatic Analysis Based on Brown and Levinson's Theory.docx

June 10, 2026 Article Text

Accepted June 18, 2026

IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature

Sepertinya pesan ini ditulis dalam Inggris X
Terjemahkan ke Indonesia

Dear Sir Kusawarta

We hope you're doing well.

The Management of the IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature would like to inform you that your manuscript with the following details:

- Submission ID: 16780
- Author: Sri Murwaning Mada Haryanti, Ropang May Firda, Arman Rizal, Ropang
- Title: Positive and Negative Politeness Strategies of CC in Family Switch: A Pragmatic Analysis Based on Brown and Levinson's Theory

has been processed in accordance with the Publication Procedures of the IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature and is scheduled for publication in Volume 18 Nomor 1 June 2026.

To avoid duplicate publication and any breach of secondary publishing rules for periodic publications, we ask that the manuscript not be submitted for publication in any other journal.

This official letter is hereby issued for your list as needed.

<https://ejournal.upi.edu/index.php/IDEAS/article/view/16780>

Letter of
Acceptance



LETTER OF ACCEPTANCE

No. 10789.618/LoA-Ideas/VI/2026

Dear
Siti Munawaroh, Maida Norahmi, Rezqan Noor Farid, Akhmad Fauzan, Nisrati
Universitas Palangka Raya

Assalamu'alaikum Warahmatulloahi Wabarakaatuh

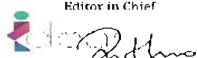
We respectfully inform you that the editorial team has received article ID 10789 entitled "Positive and Negative Politeness Strategies of Cc in Family Switch: a Pragmatic Analysis Based on Brown and Levinson's Theory" and has deemed it suitable for publication in the Volume 14 Nomor 1 June 2026 edition of Ideas Journal.

Thank you for your attention.

Wassalamu'alaikum Warahmatulloahi Wabarakaatuh



Palopo, June 18, 2026
Editor in Chief



Dr. Masruddin, SS., M.Hum.
NIP. 19800613 200501 1 005

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The article has not been published. The link of the journal below:
<https://ejournal.iainpalopo.ac.id/index.php/ideas/index>



C. RESULT OF THE THIRD ARTICLE

Published August 7, 2025



Home / Archives / Vol 10 No 2 (2025): Educasia, 10(2), August 2025 / Articles

Genre Analysis of Mr. Hundert and Sedgwick Bell's Dialogues in The Emperor's Club

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DOI: <https://doi.org/10.21462/educasia.v10i2.341>

Keywords: genre analysis, discourse, systemic functional linguistics, ideology, education



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<https://doi.org/10.21462/educasia.v10i2.341>

More Citation Formats

Letter of Acceptance

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website: www.educasia.or.id

Certificate of Publication

Dear Erwan Rahman,

On behalf of the committee of **EDUCASIA** (e-ISSN: 2527-5011 / p-ISSN: 2502-9150), **EDUCASIA : Journal of Education, Teaching and Learning, accredited Journal (SINTA 4)** by the Indonesian Ministry of Higher Education with the Decree Number 172/KPT/2024, published by Faculty of Education and Teacher Training of State Islamic University Sultan Aji Muhammad Idris Samarinda, Indonesia, a peer-reviewed journal of language learning and linguistics, is indexed by **Sinta 4**, I am glad to inform you that your manuscript:

Title: : Genre Analysis of Mr. Hundert and Sedgwick Bell's Dialogues in The Emperor's Club

Author 1: : Erwan Rahman
Affiliation: : University of Palangka Raya
e-mail: : erwan.ranmanay@gmail.com

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e-mail: : semunawarah@gmail.com

HAS BEEN ACCEPTED to be published in **EDUCASIA**, Vol. 10(2), 2025.

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Samarinda, 7 July 2025
Sincerely yours,

Susanto Gungali
Managing Editor

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CHAPTER V

REFLECTION

The completion of these articles as the final project of non-thesis are depicting the researchers' hard work and effort during the journey. These articles would not be completed without resilience, determination and commitment of all of the researchers. The journey of the writing and the publication itself gives the valuable lesson and new insight for the researcher. Additionally, the process provides the researcher with an opportunity to reflect on the challenges, growth and lessons gained throughout the research journey. Therefore, the researcher would like to present the challenges and the benefit as the reflection.

A. CHALLENGES

Throughout the process of writing and publishing these three articles, the researcher encountered several significant challenges.

First, the researcher faced limited knowledge of linguistics concepts and terminology. The researcher had only a basic understanding of pragmatics and discourse analysis. The complexity of terms such as implicature, politeness strategies, FTA, systemic functional linguistics, and genre analysis that required self-study, deepen understanding in linguistics field, and repeated consultation with advisors to ensure the comprehension and the understanding are matching with the research objective.

Second, there was considerable difficulty in understanding and applying theoretical frameworks. Each article required a distinct theoretical foundation of Yule's implicature theory, Brown and Levinson's politeness strategies, and Halliday's SFL combined with Fairclough's CDA. Translating these abstract theories into practical analytical tools for examining song lyrics, movie dialogues, and film scripts was a demanding task that required multiple revisions and close guidance from advisors.

Third, the researcher struggled with challenges in collecting, organizing, and analyzing data. For the first article, the researcher had to sift through all 40 songs of *EPIC: The Musical* and manually identify relevant utterances that implied Odysseus' characterizations. For the second article, data collection involved watching *Family Switch* repeatedly and transcribing CC's utterances in specific contexts. For the third article, selecting the most ideologically significant scenes from *The Emperor's Club* required careful judgment. Organizing this diverse data into coherent spreadsheets and tables was both time-consuming and mentally exhausting.

Fourth, the researcher acknowledged a lack of academic writing skills. Writing scientific articles demanded a formal, concise, and structured style that differed greatly from everyday academic assignments. Crafting clear problem statements, structuring literature reviews, presenting findings systematically, and

adhering to journal formatting guidelines were all skills that needed to be developed through trial, error, and continuous feedback.

Finally, managing stress and pressure throughout the process was a major personal challenge. Balancing researcher's part time and writing these articles were a challenging commitment. Beside the other researcher's schedule like part time, the researcher took much time to understand linguistics that has never been studied in the study program. In spite of the challenge, the researcher was successfully finished these articles. However, these pressures also taught the researcher valuable time-management and coping strategies.

B. BENEFIT

Despite the difficulties, this assignment provided immense benefits that will serve the researcher well in future academic and professional endeavors.

First, the researcher gained enhanced knowledge of linguistics concepts and theories. Beyond surface level understanding, the researcher now possesses a deep, working knowledge of implicature, politeness strategies, systemic functional linguistics, critical discourse analysis, and genre analysis. These concepts are no longer abstract but have been internalized through practical application. Moreover, it helped the researcher to pursue Linguistics major in the future for the Master Degree.

Second, the researcher developed an improved ability to apply theoretical frameworks. The experience of taking a theory, designing a research method around it, collecting relevant data, and producing a coherent analysis has polished the researcher's analytical reasoning. This skill is transferable not only to other linguistic studies but also to any research-based task that requires structured problem solving. Through the analysis of creative work such as song's lyric and movies, the researcher could have been brave to bring the same kind of research to the society. It prepared the researcher to do further study in the future.

Third, the assignment significantly enhanced the researcher's research and analytical skills. From identifying research gaps in existing literature to classifying utterances into specific strategy types and interpreting ideological meanings behind dialogues, the researcher learned how to conduct systematic and evidence-based research.

Fourth, the researcher experienced substantial growth in academic writing skills. The repetitive process of drafting, receiving feedback, and revising manuscripts taught the researcher how to write with clarity, precision, and academic standards. Navigating the submission and review process for three different journals also familiarized the researcher with publication standards, ethical writing practices, and the importance of responding constructively to peer reviews. These skills are invaluable for future studies and career development in academia or research-oriented fields.

C. CONTRIBUTION

The application of creative works as the subjects demonstrates that pragmatic research can be easily comprehensible before the novice researcher goes for further studies. It enables the researcher to enhance the analytical skills and the academic writing skills through movies, songs, and other art works. The study of Implicature, Politeness Strategies and Systemic Functional Linguistics combining with Critical Discourse Analysis provides a comprehensive and multidimensional toolkit for exploring meaning across various kinds of language. It is ranging from implied intentions and interpersonal politeness to ideological framing and power relations.

By integrating these theoretical lenses, novice researchers are not only able to identify linguistic patterns but also to interpret the social, moral, and psychological dimensions embedded within creative works. This interdisciplinary approach transforms songs, films, and musical albums into accessible data sources, allowing novice scholars to bridge the gap between abstract theory and tangible, real-world language phenomena. Ultimately, this assignment confirms that creative media are not merely entertainment but also valuable pedagogical and analytical resources that can nurture research competencies, foster critical thinking, and prepare novice researchers for more advanced academic endeavors in linguistics and beyond.

CHAPTER VI

CONCLUSION

A. CONCLUSION

Based on the completion of the three scientific articles, the researcher draws the following conclusions.

First, regarding the first article, "Odysseus' Characterizations through Implicative Meaning of EPIC: The Musical Album," the analysis using George Yule's (1996) implicature theory successfully revealed that Jorge Rivera-Herrans intentionally constructed Odysseus' character through implied rather than explicit meanings. The lyrics across various sagas in the album portray Odysseus not only as a cunning and brave hero but also as a multifaceted figure who experiences doubt, compassion, ruthlessness, and resilience. The implicative meanings embedded in the songs allowed the lyricist to convey depth and complexity within the constraints of musical storytelling, demonstrating that implicature is a powerful tool for character development in lyrical media.

Second, the article titled, "Positive and Negative Politeness Strategies of CC in Family Switch: A Pragmatic Analysis Based on Brown and Levinson's Theory," the application of Brown and Levinson's (1987) theory demonstrated that CC's utterances encounter significant shifts depending on her social role and interpersonal relationships. Before the body switch, CC tends to use more negative

politeness strategy which is used to express her opinion without threaten the hearer's negative face. However, after switching bodies with her mother, she adopts more positive politeness strategies such as showing empathy and seeking agreement and negative politeness strategies such as hedging and minimizing imposition to navigate her new social identity. This finding confirms that changes in social roles and relational dynamics have a direct and measurable influence on the choice of politeness strategies in verbal interaction.

Third, in the third article, "Genre Analysis of Mr. Hundert and Sedgewick Bell's Dialogues in The Emperor's Club," the discourse analysis employing SFL and CDA frameworks revealed that the dialogue between the two characters serves as a linguistic battleground where ideological tensions between moral integrity and pragmatic ambition are negotiated. Mr. Hundert's language reflects value-oriented framing, emphasizing virtue, duty, and ethical consistency, while Sedgewick Bell's discourse foregrounds power, personal achievement, and results-oriented thinking. This contrast illustrates how educational discourse can both reinforce and challenge dominant ideologies, and how language choices frame identity, ethical stance, and power relations in pedagogical contexts.

Overall, all three articles have been successfully published in accredited national journals, as evidenced by the Letters of Acceptance and publication links presented in Chapter IV. This non-thesis assignment has not only fulfilled the

academic requirements for the Sarjana Pendidikan degree but has also contributed meaningful insights to the fields of pragmatics and discourse analysis.

B. SUGGESTION

Based on the reflections and findings of this assignment, the researcher offers the following suggestions.

1. For future researchers: It is recommended that future researchers explore similar pragmatic and discourse analytical frameworks on a wider range of media, such as television series, stage plays, podcasts, or even social media dialogues.
2. For students completing the non-thesis pathway: This assignment demonstrates that the non-thesis option, while challenging, is a highly rewarding academic experience. Students are advised to start early, choose topics that genuinely interest them, and maintain consistent communication with their supervisors. It is also crucial to familiarize themselves with journal submission guidelines and publication ethics from the very beginning of the writing process.
3. For lecturers and academic advisors: Continuous guidance, constructive feedback, and emotional support from advisors play a critical role in the success of student publications. It is suggested that study programs provide additional workshops or seminars on academic writing, research methodology, and

publication strategies to better equip students for this alternative final project pathway.

4. For educators and curriculum developers: The findings from the third article highlight the potential of using films as pedagogical tools for character education and moral reflection. Integrating discourse-based analysis of films into classroom activities could help students develop critical thinking, ethical reasoning, and linguistic awareness, aligning with the values of the Profil Pelajar Pancasila. It is suggested that teaching materials be developed that utilize authentic film dialogues to engage students in discussions about ideology, power, and morality.

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APPENDICES

Table of Implicature Analysis Result (Article 1)

Loyal Husband			
No	Title	Utterance(s)	Listener
1	Full Speed Ahead	Odysseus: Penelope's waiting for me	-
Social Context: Odysseus say it to cheer himself and motivate himself to go home			
2	Done For	Odysseus: I'm not sure I follow	Circe
Social Context: Circe (Goddess) seduce Odysseus but Odysseus pretend not to understand what Circe's say to him			
3	There are Other Ways	Odysseus: Back at home, my wife awaits for me She's my everything, my Penelope And she's all my power, all my power	Circe
Social Context: Odysseus talk about his wife to Circe to reject Circe's seducement.			
4	Six Hundred Strike	Odysseus: Next to my wife	Poseidon
Social Context: Odysseus answers Poseidon's question after he tortured Poseidon (God of Tides with Poseidon's trisula.			

Family Man			
No	Title	Utterance(s)	Listener
1	Just a Man	Odysseus: Deep down, I would trade the world to see my son and wife	-
Social Context: Odysseus was in a war. He had to kill the infant, Son of Trojan.			
2	Six Hundred Strike	Odysseus: Cause I will get back to my son And I will get back to my wife	Poseidon
Social Context: Odysseus shouts to Poseidon (God of Tides) that he will get home no matter what			

Fatherly			
No	Title	Utterance(s)	Listener
1	Just a Man	Odysseus: I look into your eyes And I think back to the son of mine	Troy's Infant
Social Context: Odysseus is the King of Ithaca. He has a child in the same age when he held an infant of Trojan. It has been 10 years since he left his family.			

Longing			
No	Title	Utterance(s)	Listener
1	Keep Your Friends Close	Odysseus: And I'm getting closer to you	-
2	Keep Your Friends Close	Odysseus: I can't wait to make some new memories	-
Social Context: Odysseus dream of his wife, Penelope and his son, Telemachus. He also keeps the bag closed while he is not sleeping for 9 days.			
3	There are Other Ways	Odysseus: Back at home, my wife awaits for me She's my everything, my Penelope And she's all my power, all my power	Circe
Social Context: Odysseus talk about his wife to Circe to reject Circe's seducement			
4	Charybdis	Odysseus: My wife and son are past these shores	-
Social Context: He can see his island from the ocean after he kill Charybdis (Whirlpool Monster)			

Cunning Intelligent			
No	Title	Utterance(s)	Listener
1	Warrior of the Mind	Athena I know he'll change the world 'cause he is a warrior of the mind	-
Social Context: Athena as a God intended to be Odysseus' mentor because he sees the potential on Odysseus			
2	Warrior of the Mind	Odysseus: Haha! I was lying and you fell for my bluff	Athena
Social Context: Odysseus felt like someone is speaking and he tricks it to know who was speaking			
3	Warrior of the Mind	Athena: Well done, enlighten me, what's your name? Odysseus: You first, and maybe I'll do the same Athena: Nice try, but two can play this game Odysseus: Nah, don't be modest I know you're a goddess So let's be honest You are Athena	Odysseus Athena Odysseus Athena
Social Context: Athena (Goddess of gleaming eyes) came to offer Odysseus to be his mentor but she was hiding first and Odysseus tricked her to show herself			

4	Keep Your Friends Close	Odysseus: Great wind god, Aeolus I don't know if you know this But our path to home is blocked by an impenetrable storm Can you cast the perfect wind for us and aid our journey home?	Aeolus
Social Context: Odysseus asked Aeolus (Wind God) to help them to get over the storm and casted a wind to their home			
5	Ruthlessness	Odysseus: All I gotta do is open this bag	Poseidon
Social Context: Odysseus open the bag from Aeolus (Wind God) once again to escape from Poseidon's tide			

6	Done For	Odysseus: Then I must be a God like you	Circe
Social Context: Odysseus ate the root from Hermes and provoked Circe that he is as strong as her			
7	Suffering	Odysseus: Fine, but only if you answer a question or two	Sirens pretended to be Penelope
Social Context: Odysseus knew Sirens can give him information about route to Ithaca Island. Sirens (Sweetly singing enchantresses) pretended to be his wife, so he played along			
8	Different Beast	Odysseus: You pretended to be my wife So I just played along I read your lips and phrases Scanning for information Sirens know about every route and horizon Now I know how to get back to my island	Sirens
Social Context: Odysseus used his brain to trick the Siren and cut their tail			
9	Charybdis	I already know your tactics	Charybdis
Social Context: Odysseus met and fight a sea monster, Charybdis			

Leadership			
No	Title	Utterance(s)	Listener
1	The Horse and The Infant	Odysseus: Alright, my brothers, listen closely	Crew
Social Context: Odysseus give his crew instructions to destroy Trojan.			
2	The Horse and The Infant	Odysseus: Find that inner strength now (whoo!) Use that well of pride (whoo!) Fight through every pain now (whoo!) Ask yourself inside What do you live for? What do you try for? What do you wish for? What do you fight for?	Crew
Social Context: Odysseus motivated and ruled the soldiers			
3	Full Speed Ahead	Odysseus Give me 'til sunrise, and if we don't return Then six hundred men can make this whole place burn Now full speed ahead	Eurylochus
Social Context: Odysseus felt something's off about the Island and convinced Eurylochus not to stop in that Island			

4	Survive	Odysseus: Surround him (surround him) Attack from behind, keep distance in mind And stay in his blindspot and strike his heels (strike the heels) Show him that we're deadly, ha, ha	Crew
Social Context: Odysseus instructed the crew to kill the Cyclops			
3	Remember Them	Odysseus: We must move quickly, we don't have much time He didn't notice I mixed lotus in his wine Mark my words now, this is not the end	Crew
Social Context: Odysseus instructed the crew to move quickly and escaped from Cyclops before he killed more of the crew			

6	Luck Runs Out	Odysseus: Thank you for the concern but brother I can assure you I understand that we're fazed But don't forget how much we've already faced I took 600 men to war and not one of them died there If you'd like to speak more, let me pull you aside then I need to talk to you in private	Eurylochus
Social Context: Odysseus convinced Eurylochus to believe his instinct			
7	Puppeteer	Odysseus: Of course I'd like to leave now, of course I'd like to run But I can hardly sleep now knowing everything we've done There's no length I wouldn't go if it was you I had to save I can only hope you'd do the same	Eurylochus
Odysseus convinced Eurylochus that he can save the man from Circe (Goddess)			

8	Mutiny	Odysseus: We need to get away from this island now! Grab an oar with all the strength your arms allow These cows were immortal, they were the Sun God's friends And now that we've pissed them off, who do you think he'll send?	Crew
Social Context: Odysseus told his crew to run away and save themselves			

Pride			
No	Title	Utterance(s)	Listener
1	The Horse and The Infant	Odysseus: I know that I'm ready	Zeus
Social Context: Zeus appeared to warn Odysseus about the danger of the infant, that they have to kill it			
2	Warrior of the Mind	Odysseus: Goddess and man Bestest of friends	Athena
Social Context: Athena intended to be his mentor but Odysseus assumed it they will be a friend			
3	My Goodbye	Odysseus: That's just like you, why should I be surprised? Selfish and prideful and vain Unlike you, every time someone dies I'm left to deal with the strain What's a title that a goddess could lend if I'll never sleep at night? I'll remind you I saw you as a friend But now we're done	Athena
Social Context: Odysseus is defying Athena's advice and saw Athena as his friend instead of a God who mentors him			

4	Luck Runs Out	Odysseus: I'm gonna climb to the top and ask 'em for a hand	Eurylochus
Social Context: Eurylochus told him not to climb it because the God might be dangerous			
5	Thunder Bringer	Zeus: Pride is a damsel in distress	Odysseus
Social Context: Zeus warn him about him being so prideful and hubris could get them into a disaster			
6	Dangerous	Odysseus: Don't you know that danger is my friend? My whole life, I've trained for this	Hermes
Social Context: Odysseus told hermes that he was ready after hermes warned him about the journey he is about to face in the ocean and Odysseus was certain that they can kill it			

Hubris

No	Title	Utterance(s)	Listener
1	Survive	Odysseus: And when we kill him then our journey's over	Crew
Social Context: Zeus appeared to warn Odysseus about the danger of the infant, that they have to kill it			
2	My Goodbye	Odysseus: This way, you won't plague my life	Athena
Social Context: Odysseus beat Athena to leave and said that he did not need her help			
3	My Goodbye	Odysseus: At least I know what I'm fighting for While you're fighting to be known Since you claim you're so much wiser Why's your life spent all alone? You're alone	Athena
Social Context: Odysseus told Athena to leave and insult him to hurt her feeling			
4	Luck Runs Out	Odysseus: You could be caught off guard and lose your life Or piss off this god and infuse us with strife	Eurylochus
Social Context: Eurylochus afraid that Odysseus decision to climb up the Island could get them killed by the God			

5	Six Hundred Strike	Odysseus: I don't think you seem to get it I can't afford to die	Poseidon
Social Context: Odysseus was very sure that he can fight against Poseidon			
6	Six Hundred Strike	Odysseus: Almost all of whom were slaughtered by your hand Six hundred strike	Circe
Social Context: Odysseus talked arrogantly to Poseidon instead of asking for mercy			

Wariness			
No	Title	Utterance(s)	Listener
1	Polyphemus	Odysseus: It's almost too perfect, too good to be true	Polites and Eurylochus
Social Context: They are in middle of ocean and their food is out of stock. Odysseus felt something's off and be watchful			
2	Polyphemus	Odysseus: My name is Nobody, Nobody, Nobody	Polyphemus
Social Context: Odysseus was being aware and careful with Polyphemus' questions			
3	Mutiny	Odysseus: You don't know that's true This is the home of the Sun God	Eurylochus
Social Context: Odysseus warned Eurylochus not to kill the immortal cows of Helios			
4	Keep Your Friends Close	Crew: Everything's changed since Polites, so	
Social Context: Odysseus rejects his crew request to open the bag and kept it closed for 9 days because he did not believe his own crew			

Optimism			
No	Title	Utterance(s)	Listener
1	Full Speed Ahead	Odysseus: Six hundred men under my command With only one goal in mind Make it back alive to our homeland	Crew
Social Context: They are in their way to get home near the Ithaca Island and their food was almost depleted			
2	Luck Runs Out	Odysseus: I still believe in goodness I still believe that we could be kind Lead from the heart, and see what starts	Eurylochus
Social Context: Odysseus wanted to ask the Wind God for help			
3	Storm	Odysseus: We'll beat this storm	Crew
Social Context: The tides was monstrous but Odysseus motivated his crew to fight the storm			

Flawed Human			
No	Title	Utterance(s)	Listener
1	Luck Runs Out	Eurylochus: Yes, but how much longer till your luck runs out?	Odysseus
Social Context: Odysseus intended to ask for the God's help but Eurylochus doubt his decision			
2	Luck Runs Out	Eurylochus: You rely on wit, and people die on it, woah	Odysseus
Social Context: Eurylochus doubt Odysseus' decision to ask for the God's help			
3	Ruthlessness	Odysseus: We'll beat this storm	Poseidon
Social Context: Poseidon knows about the Odysseus' intelligent and insult him about it			
4	We'll be Fine	Athena: He had his demons too	Telemachus
Social Context: Athena accepted that she was too tough to Odysseus and regret her decision to leave him			

Reckless			
No	Title	Utterance(s)	Listener
1	Remember Them	Odysseus: Hey, Cyclops! The next time that you dare choose not to spare Remember them Remember us Remember me	Cyclops
Social Context: Odysseus confronted Cyclops			
2	Remember Them	Odysseus: I'm the reigning king of Ithaca I am neither man nor mythical I am your darkest moment I am the infamous Odysseus	Eurylochus
Social Context: Odysseus introduced himself to Cyclops because he was certain that Cyclops cannot chase and hurt them anymore			

Dubiousness			
No	Title	Utterance(s)	Listener
1	Just a Man	Odysseus: I'm just a man	-
2	Just a Man	Odysseus: Forgive me (When does a man become a monster?) Forgive me (When does a man become a monster?) Forgive me I'm just a man	-
Social Context: During a war, Zeus told him to kill an infant and Odysseus seems doubtful about it			
3	Ruthlessness	Poseidon: Cause you fight to save lives But won't kill and don't get the job done I mean you totally could have avoided all this Had you just killed my son But no	Odysseus
Social Context: Poseidon mocked Odysseus' decision			
4	Monster	Odysseus: I must get to see Penelope and Telemachus	-
Social Context: He doubts himself and felt guilty about every decision he made that he had a reason of wanted to really go home			

5	Mutiny	Odysseus: (Please don't do this) (I need to get home)	Eurylochus
Social Context: Odysseus begged Eurylochus to stop and not to fight him and go home together			
6	Thunder Bringer	Odysseus: I have to see her	Eurylochus
Social Context: Odysseus reasons to get home is his family and Zeus gives him an option to save the crew or he himself			
7	Thunder Bringer	Odysseus: Please don't make me do this Don't make me do this	Zeus
Social Context: Odysseus objected with Zeus' option			
8	Dangerous	Odysseus: Six hundred men Six hundred deaths under my command Cause I had one goal in mind No fleet, no band Only this raft that I made by hand How will I reach my homeland?	-
Social Context: On a craft, he was escaping from Calypso for 7 years			
9	Would You Fall in Love with Me Again	Penelope: Only my husband knew that So I guess that makes him you!	Odysseus
Social Context: Penelope assured her husband that no matter how much he changed, Penelope still loves him			

Guilt

No	Title	Utterance(s)	Listener
1	Remember Them	Odysseus: What good would killing do When mercy is a skill more of this world could learn to use My friend is dead, our foe is blind The blood we shed, it never dries Is this what it means to be a warrior of the mind?	-
Social Context: Odysseus refused Athena commands to kill Cyclops			
2	The Underworld	Odysseus: All I hear are screams, every time I dare to close my eyes I no longer dream, only nightmares of those who've died	-
3	The Underworld	Odysseus: I took too long	Anticlea, Odysseus' mom
Social Context: Odysseus ruminations his past and every decision he had made			
4	The Underworld	Odysseus: I keep thinking of the infant from that night	-
Social Context: Poseidon mocked Odysseus' decision			
5	Monster	Odysseus: Do I need to change?	-
Social Context: Odysseus ruminations his past and every decision he had made			

6	Monster	Odysseus: What if I'm the monster? What if I'm in the wrong? What if I'm the problem that's been hiding all along? What if I'm the one who killed you Every time I caved to guilt?	-
Social Context: Odysseus ruminates his past and blame himself about everything that had happened			
7	Thunder Bringer	Odysseus: I know	Eurylochus
Social Context: Zeus gave Odysseus two options, and Eurylochus make sure to Odysseus which one he will choose			
8	I Can't Help but Wonder	Odysseus: All I've ever wanted Was to reunite with my own	Telemachus
Social Context: Odysseus doubt himself and told his son about his problem			
9	Would You Fall in Love with Me Again	Odysseus: I am not the man you fell in love with I am not the man you once adored I am not your kind and gentle husband And I am not the love you knew before	Penelope
Social Context: Odysseus left Penelope for 20 years and doubt himself after going back home			

Suffering

No	Title	Utterance(s)	Listener
1	Mutiny	Odysseus: I need to get home	Eurylochus
Social Context: Odysseus begged Eurylochus not to kill the cattle of Sun God because it can make the God angry. Because the Sun God could easily kill them			

Desperation

No	Title	Utterance(s)	Listener
1	Love in Paradise	Odysseus: Athena!	-
Social Context: Odysseus called Athena for help out of desperation			

Shameless

No	Title	Utterance(s)	Listener
1	Scylla	Scylla: We are the same, you and (I, I)	-
Social Context: When entered the lair of Scylla it has a cost which is Odysseus knew he had to sacrifice 6 men and Scylla knew it			
2	Mutiny	Odysseus: I can't	Eurylochus
Social Context: Odysseus refused to answer Eurylochus' questions			

Ruthlessness			
No	Title	Utterance(s)	Listener
1	No Longer You	Tiresias: But it's no longer you	Odysseus
Social Context: Tiresias can predict the future of Odysseus that he will change			
2	Monster	Odysseus: I must become the (Monster) And then we'll make it home	-
Social Context: Odysseus knew he had to sacrifice many things in order to go home			
3	Different Beast	Odysseus: We are a different beast now We are the ones who feast now	Sirens
Social Context: Poseidon mocked Odysseus' decision			
4	Different Beast	Odysseus: I made a mistake like this, it almost cost my life I can't take more risks of not seeing my wife Cut off their tails! We're ending this now	Sirens
Social Context: Odysseus snatched the Sirens and planned to cut their tail			
5	Different Beast	Odysseus: Kill them all	Sirens
Social Context: Odysseus snatched the Sirens and cut their tail			
6	Scylla	Scylla: We both know what it takes to survive You hide a reason for shame	-
Social Context: When entered the lair of Scylla it has a cost which is Odysseus knew he had to sacrifice 6 men and Scylla knew it			
7	Scylla	Odysseus: Not much to say	Eurylochus
Social Context: When entered the lair of Scylla Eurylochus asked why Odysseus was being silence			
8	Mutiny	Eurylochus: Tell me you did not miss home so painfully bad	Odysseus
Social Context: Eurylochus doubt Odysseus because he didn't try to fight Scylla and sacrifice 6 men of his crew			
9	Mutiny	Eurylochus: We just ran Say something	Odysseus
Social Context: After they escaped The Lair of the Scylla, Eurylochus doubt Odysseus behavior and accused him purpose'y sacrifice 6 men			
11	Six Hundred Strike	Odysseus: Exactly	Poseidon
Social Context: Odysseus fight the Tides God, Poseidon and tortured him			
12	Six Hundred Strike	Odysseus: Look what you turned me into (Ah-ah) You didn't stop when I begged you	Poseidon
Social Context: Odysseus slaughtered Poseidon with Poseidon's Trisula			
14	Odysseus	Odysseus: I have had enough	Suitors
Social Context: Odysseus slaughtered all of the suitors in the palace			

15	Odysseus	Suitors: Somewhere in the shadows lurks an agile deadly foe	Other Suitors
16	Odysseus	Suitors: No, you don't understand it, this man plans for every fight	Other Suitors
Social Context: These suitors were hiding from Odysseus because he can kill the suitors brutally			
17	Odysseus	Odysseus: My mercy has long since drowned It died to bring me home	Suitors
Social Context: Odysseus brutally killed the 108 suitors in his kingdom			
18	Odysseus	Odysseus: You filled my heart with hate All of you who've done me wrong This will be your fate!	Suitors
Social Context: Odysseus brutally killed the 108 suitors in his kingdom			

Table of Positive and Negative Politeness Strategies Analysis (Article 2)

Positive Politeness				
Strategy 1: Notice, attend to H				
Data	Utterances	Interlocutor	Types of Relationship	Social Status
1	CC in Jess's body: Thank you for being here today	Jess' colleague	Professional	Asymmetrical & asymmetrical High and Close social distance
2	CC in Jess's body: I'm gonna get started. First, I'd like to thank you for coming today.	Jess' colleague	Professional	Asymmetrical & asymmetrical High and Close social distance
3	Jenk: Well, guess what? Brought us a little game day vino. CC in Jess' body: Wine? Jenk: Yeah CC in Jess' body: No. I'm focused on the game, but thank you .	Ava's mom	Social	Jess: Symmetric power relation with close social distance CC: Asymmetrical power relation with high social distance
4	CC in Jess's body: Oh, it looks great.	Rolf (Neighbor)	Social	Asymmetric power relation with high social distance
5	Wyatt: Well, uh, I'm not doing the show, and I'm pretty sure Yale is not gonna be callin'. Bill: Yeah, and Dad or Alive is no longer living. So... CC: If it makes you feel better , I think my dreams of playing for the national soccer team are pretty much shot. Jess: Yeah, and I think I can say I no longer work at Atlas.	Wyatt (Sibling)	Kinship	Symmetric power relation with close social distance
Strategy 2: Exaggerate Interest, Approval, or Sympathy to Hearer				
Data	Utterances	Interlocutor	Types of Relationship	Social Status
1	Jess in CC's body: You were right, honey. Your way works for you, and it doesn't have to be my way to be a good way. More than anything in this entire world, I just want you to be okay. CC in Jess' body: I will be okay 'cause I have the best mom in the world, and that's how she raised me .	Jess	Kinship	Asymmetric power relation with close social distance
Strategy 4: Use in-group Identity Markers				
Data	Utterances	Interlocutor	Types of Relationship	Social Status
1	CC in Jess' body: Okay, guys, Mr. Molson and his team are on their way. We're gonna present our design for Jefferson Gardens, but this time, we are going to do it as a team. Kara: W-w-w-wait, so you don't want to do it all by yourself? CC in Jess' body: No. I need help, guys . I need you all.	Office colleagues	Professional	Jess: Asymmetric power relation with moderate social distance CC: Asymmetric power relation with high social distance
2	CC in Jess' body: Snake bite , did you ever play sports? Simone: Field hockey in high school. CC in Jess' body: Team sport. My girl.	Office colleagues	Professional	Jess: Asymmetric power relation with moderate social distance CC: Asymmetric power relation with high social distance

Strategy 10: Offer, Promise				
Data	Utterances	Interlocutor	Types of Relationship	Social Status
1	CC in Jess's body: They know these plans better than anyone. They'll show you every detail.	Mr. Molson (business partner)	Professional	CC and Jess: Asymmetric power relation with high social distance
Strategy 11: Be Optimistic				
Data	Utterances	Interlocutor	Types of Relationship	Social Status
1	Coach: Okay And everything will be fine. CC: Everything will be fine.	Coach	Institutional	Asymmetrical power relation with moderate social distance
2	Molson: Know what? You lucky 'cause I like to laugh as much as the next person. CC in Jess's body: You do?	Mr. Molson	Professional	Asymmetric power relation with high social distance
3	CC in Jess's body: Mom... Jess in CC's body: Hm. CC in Jess's body: We are gonna W-A-L-K out of here and crush this pitch. Jess and CC: Because Walkers never quit.	Jess (Parents)	Kinship	Asymmetric power relation with close social distance
4	Molson: She's leaving again. CC in Jess's body: No. Mr. Molson, I'm so sorry. My family needs me. But I'm proud to leave you in the very capable hands of this team.	Mr. Molson	Professional	Asymmetric power relation with high social distance
5	[CC] Let's go, Walkers! We're gonna make it.	Family	Kinship	Symmetric power relation with close social distance
Strategy 12: Include Both Speaker and Hearer in the Activity				
Data	Utterances	Interlocutor	Types of Relationship	Social Status
1	CC in Jess' body: Okay, guys, Mr. Molson and his team are on their way. We're gonna present our design for Jefferson Gardens, but this time, we are going to do it as a team.	Office colleagues	Professional	Jess: Asymmetric power relation with moderate social distance CC: Asymmetric power relation with high social distance
Strategy 13: Give or Ask for Reasons				
Data	Utterances	Interlocutor	Types of Relationship	Social Status
1	CC: Mom, I'm trying to get ready for my game. I don't need a clean-room lecture.	Jess (Parents)	Kinship	Asymmetric power relation with close social distance
2	Jess: It affects everything, including your soccer. More importantly, your grades. CC: If I hope to play for the national team, I need to focus on practice, not cleaning my room.	Jess (Parents)	Kinship	Asymmetric power relation with close social distance
3	Molson: He's leaving again. Um... CC in Jess's body: No. Mr. Molson, I'm so sorry. My family needs me.	Mr. Molson (business partner)	Professional	CC and Jess: Asymmetric power relation with high social distance

Strategy 15: Give gift to hearer(Sympathy)				
Data	Utterances	Interlocutor	Types of Relationship	Social Status
1	Coach: Hey, Walker. The War of 1812 called. It wants its cannon back. CC: Thanks, Coach.	Coach	Institutional	Asymmetrical power relation with moderate social distance
2	Great, I love it. You guys are the best. Jess in CC's body: CC.	Office colleagues	Professional	with moderate social distance CC: Asymmetric power relation
3	CC in Jess's body: I'm sorry, Mom. Jess in CC's body: No, no, CC, stop. CC in Jess's body: I didn't understand how hard your job is. No. No. No.	Jess (Parents)	Kinship	Asymmetric power relation with close social distance
4	It's not your fault.	Wyatt (Sibling)	Kinship	Symmetric power relation with close social distance
5	Hey, thanks for the ride. Just for the record, we did what you said.	Angelica	Social	Symmetric with high social distance
6	Well, I forgot the presents. It's okay, Mom.	Jess (parents)	Kinship	Asymmetric with close social distance

Negative Politeness

Strategi 1: Be conventionally Indirect				
Data	Utterances	Interlocutor	Types of Relationship	Social Status
1	Jess: Hey, kids. Kids, it's time for the annual Christmas video. CC: Uh, not right now, Mom.	Jess (Parents)	Kinship	Asymmetric power relation with close social distance
2	CC: Can this meeting be adjourned? Jess: Meeting adjourned.	Jess (Parents)	Kinship	Asymmetrical power relation with close social distance
3	CC: Can you hold on for one second?	Mr. Sullivan	Institutional	Asymmetrical power relation with high social distance

Strategi 2: Use Question, Hedge				
Data	Utterances	Interlocutor	Types of Relationship	Social Status
1	Jess: What are you talking about? You used to love these. CC: The key word being "used to." I think we're too old for that. It's kind of embarrassing.	Jess (Parents)	Kinship	Asymmetric power relation with close social distance

Strategi 3: Be Pessimistic				
Data	Utterances	Interlocutor	Types of Relationship	Social Status
1	Jess: Yeah. Hey, why are you being so nice to me? CC: Can't a daughter buy her mother some ice cream with out raising suspicion? Jess: [chuckling] Not really, no.	Jess (Parents)	Kinship	Asymmetric power relation with close social distance
2	CC: There's a scout from the national team coming to the game tomorrow, and Coach thinks I have a pretty good shot of making it. Jess: Wow. Congratulations. CC: But if I made it, I would have to leave home next year. Jess: What about college? CC, I know how much soccer means to you. CC: Do you?	Jess (Parents)	Kinship	Asymmetric power relation with close social distance

Strategi 5: Give Deference				
Data	Utterances	Interlocutor	Types of Relationship	Social Status
1	Jess: CC! Oh my goodness. Do you think it's good for you to live like this? CC: Mom, I'm trying to get ready for my game. I don't need a clean-room lecture.	Jess (Parents)	Kinship	Asymmetric power relation with close social distance
2	CC: I know, Mom. And I'm really sorry you had to give up your career 'cause you hurt your shoulder, but this is completely different. Jess: It's not. I had to start completely from scratch. I'm just trying to protect you from that. If you just applied yourself... CC: I hate when you say apply myself. Mom, we are different people. You literally just want me to be you. It's suffocating.	Jess (Parents)	Kinship	Asymmetric power relation with close social distance
3	CC in Jess's body: Mr. Molson, Mr. Hanes, thank you so much for giving me the opportunity to speak with you again. You're safe today. No dairy for breakfast. Okay.	Mr.Molson (business partner)	Professional	CC and Jess: Asymmetric power relation with high social distance
4	CC in Jess's body: No. Mr. Molson, I'm so sorry.	Mr.Molson (business partner)	Professional	CC and Jess: Asymmetric power relation with high social distance
5	CC in Jess's body: Mr. Molson, I can explain, sir.	Mr.Molson (business partner)	Professional	CC and Jess: Asymmetric power relation with high social distance

6	CC: Yeah. Mr. Sullivan , I know who you are.	Mr. Sullivan	Institutional	Asymmetrical power relation with high social distance
7	Jenk: Hey, girl. Oh my gosh. I'm gonna get it together. CC in Jess' body: Hey, Mrs. Jenk ... Hey, Carrie. Hi, Carrie.	Carrie Jenk	Friendship	Jess: Asymmetric power relation with moderate social distance CC: Asymmetric power relation with high social distance
Strategi 6: Apologize				
Data	Utterances	Interlocutor	Types of Relationship	Social Status
1	Steve: Jess, why don't you just continue to tell Mr. Molson about the presentation? CC in Jess's body: I've got it. Sorry . I need to... I've got it. [Jess farting] I have to live in my body! I'm sorry!	Steve	Professional	Asymmetrical & symmetrical High and Close social distance
2	CC in Jess's body: No. Mr. Molson, I'm so sorry.	Mr. Molson	Professional	Asymmetrical & symmetrical High and Close social distance